

'I LOVED THE PRESIDENT' - DIANNA DIVERNO

Retype, new version of the script

Aurora is in New York - "My name is Ana Mihailovsky Grace, I'm a ballerina in New York. And I'm dead to some people in Hungary and Moscow. Let it stay that way forever."

Eight years earlier

The death of Soviet President Lav Ivanovich's wife, avo Ivanovich, and her funeral. President Beli is left alone with his young daughter, whom he promises to have a ballet teacher. Wealthy brothers Terence Grace and David Grace are planning a visit to Moscow. David is also good friends with Isidora Dankan and Sergei Yesenin. It is planned to buy Alaska, but also to retrieve documents of an American officer who died in St. Petersburg of a heart attack.

Aurora Janos a beautiful and young Hungarian ballerina recalls her childhood and her first steps in the world of ballet. As well as the war and the fact that the Trianon Peace Treaty was signed. Many people were killed, imprisoned and expelled. Her family plans to move to Germany, while Aurora is slated to have to move to Moscow to teach the president's daughter. Aurora is preparing for an imminent departure to Moscow, learning Russian. The president's daughter Xenia waits for Aurora Janos and talks to her father about it. See part of political life in Moscow

We also meet a married couple - Isidora Duncan and Sergei Yesenin. You can see part of their everyday life, visits to the book club... Aurora greets and says goodbye to her family and goes to Moscow, aware that she will probably never return to Hungary. That makes her depressed.

She arrives in Moscow. Here he gets acquainted with the way of life in the Russian capital, teaches little Xenia ballet, meets Sergei and Isidora in a literary club. They talk about acquaintances and the Grace brothers who are supposed to visit Moscow.

Aurora writes a letter to her parents about all this, completely unforeseen she soon becomes close to a young and beautiful president at the level of sympathy. She tells him about Trianon and that she misses Hungary, but she is aware of the reality...

Agents of the Soviet secret service are concerned about the sympathy of the president and Aurora, they believe that this

could be the trigger for an attack by the opposition in the country. Stalin is informed about this, one of the agents reports it to Sergei Yesen

Sergei warns Aurora that she may be killed. They're making an escape plan, they've got some old corpse in the woods, they're designing a fire, and setting a corpse instead of Aurora's body.

Aurora soon meets the Grace brothers who have traveled to Moscow. Then there are political talks and the purchase of Alaska by U.S. diplomats. Aurora and Terence are hanging out. Meanwhile, secret service agents and Stalin plan to kill her soon and make it seem like an accident.

Aurora's escape was planned, they planned everything about the fire in the old house. Aurora will leave Moscow as an American soldier and with false documents. (i.e. with documents of a deceased soldier from a heart attack in St. Petersburg)

Agents are making a plan for Aurora's murder. The president must not know. Her alleged death was also staged.

She flees with a U.S. delegation disguised as a dead U.S. soldier whose documents she uses.

President Beli was informed that Aurora was killed in the fire, he hardly accepts this because he liked her very much. Aurora's funeral is coming up. Her family is saddened.

Aurora gets used to New York, complains that she will never see Hungary again, nor her parents. He has other documents and identities. Meanwhile, she falls in love with Terence Grace.

A few years later

Aurora and Terence live high in New York City and have one son. Aurora as Anna Mihailovsky Grace continues to perform at the New York Ballet Opera. She is one of the first three prima ballerinas.

Former President Lav Ivanovich Beli visits New York with his new wife and it's like a real test for Aurora. She must not see him, but she is determined to watch him from the sidelines and confront her distant feelings.

Terence greets the former president, hangs out with him at the ballet opera. Aurora watches it all from the other lodge, from the sidelines. She is aware that her love for Terence has won and is talking to him about it.

(closing credits)

Aurora appears in front of former President Lav Ivanovich Beli.
He thinks she's a ghost, that he sees her face. She's
disappearing from his sight.

Aurora walks around New York and smiles, aware that she is past,
Trianon and everything left behind. The last sentence is the
same sentence as in the first scene - "My name is Ana
Mikhailovsky Grace, I'm a ballerina in New York. And I'm dead to
some people in Hungary and Moscow. Let it stay that way
forever."

SCENE 1:

(You can see the New York Ballet Opera performing some ballet
dance, the audience looking amazed at the performance. On the
sidelines stand people watching a ballet performance. And we see
aurora's face watching it, coming up after the ballerinas and
performing a few dance steps. She was greeted with recruits.
Then he goes back to the backstage. As she walks towards the
backstage she speaks)

AURORA:

My name is Ana Mikhailovsky at the moment. I was one of the
first prima ballerinas at the New York Opera. As a ballerina,
I'm dead to Hungary and Russia

(when he opens the backstage door speaks)

It's best to keep it that way forever!

SCENE 2:

Death of the Wife of the Soviet President. We see a scene where
a dead woman lies in bed, next to her stand doctors and Lav
Ivanovich Beli. They're looking at a deceased woman. He walks up
to her and takes her hand, wipes away her tears.

DOCTOR:

Unfortunately, Mr. Beli, I mean Mr. President, what happened
happened.

LAV:

Yes, i'm afraid so.

DOCTOR:

There's nothing more that can be done about her condition. The cancer has taken hold.

(he nodded his head again and wiped away tears)

ADVISOR TROICKI:

To make a press release, Mr. Beli?

(He nodded again and stared at the dead woman in front of him. He gently approached her and kissed her.)

SCENE 3:

(We see a newspaper that publishes news that the wife of Soviet President Lav Ivanovich Beli has died. Cause of death: cancer)

SCENE 4:

(The president talks to his little daughter after a brief burial scene on a rainy day. We see a grave and lots of flowers, brief statements of condolence and soldiers shooting into the air.)

Shortly afterwards, Leo arrives by car to his residence accompanied by a state delegation. He climbs upstairs where his four-year-old daughter is. She doesn't know exactly what happened, she's dressed in a dancing balloon leotard and spinning around the room accompanied by her nanny, Mr. Obloski. The lion enters the room quietly and smiles when he sees his daughter)

LAV:

Are you doing ballet again today?

XENIA:

Yes, Father. Mrs. Obloski teaches me some basic movements.

MRS. OBLOSKI:

(He's a little embarrassed)

Mr. President White, I must tell you that I am not much of an expert in ballet.

XENIA:

Hungarian ballet, Dad!

(She's in one place.

LAV:

But, honey, my nea categorization of ballet otherwise...

XENIA:

I only like Hungarian ballet. I want to have a Hungarian ballet teacher.

LAV:

Honey, but every ballet is the same. No...

XENIA:

I want a Hungarian ballet teacher, Dad!

MRS. OBLOSKI:

Mr. President, I told her that...

XENIA:

It's just one ballet teacher, Dad! Hungarian teacher. I want Hungarian ballet!

(That's where the little girl starts banging her feet on the ground, as if she were stubborn) well, if mom were here now, she would surely bring me a Hungarian teacher! (She walks up the stairs upstairs. These two people are looking at each other.

MRS. OBLOSKI:

I think you should consider the idea that she does have a Hungarian ballet teacher after all. Your wife, the late white lady, would surely have met her according to that question. For a long time the child was deprived of his mother's love because of Mrs. Beli's illness. I think it is best to meet her wishes in these difficult moments and bring a Hungarian ballet teacher. There are many wonderful young girls in Budapest who could be teachers in a temporary term.

LAV:

I think I could do something about it. I'll see Mr. Dimitri tomorrow about his contacts in Budapest. There is now great chaos and purge among the political ranks. There must be some politician leaving Hungary whose daughter is engaged in ballet.

MRS. OBLOSKI:

Of course, Mr. Beli. You should see it tomorrow. At least Xenia will have a very nice hope of finally having a Hungarian ballet teacher. It will help her get through this difficult time after the death of her mother. This is very stressful in every child's life. Although Mrs. Bele has spent a lot of time in bed for the past few weeks, the child feels exactly the lack of her.

LAV:

Yes, you're right, Mrs. Obloski. Tomorrow I'll see what can be done about this teacher.

(He nodded and then walked out of the room. He went upstairs for a short time where he came to his daughter's room. Xenia sits inside on the bed and plays with dolls to comb her hair. The child is busy playing. He looks at her for a few moments, then smiles and goes on.)

SCENE :

Conversation between the Terence brothers and David Grace about the sale of Alaska and the imminent visit to Moscow (Two brothers Terence and David Grace are in a luxury salon in New York City. Ordonians do something about serving, then bow and go outside. He closes the door behind him. The two brothers are alone in the room. Terence smiles)

TERENCE:

And so we put the era of war behind us. Isn't that finally wonderful?

DAVID:

How for whom Terence.

TERENCE:

yes, you're right about that. Some empires no longer exist, much of it on the map of Europe is different.

DAVID:

The four empires no longer exist as far as I know. Many things are not resolved in the best way.

TERENCE:

The war brought some division, some new possibilities. What is the situation in Russia now?

DAVID:

How many times do I have to tell you that it's finally time to use the regular name of that country?

TERENCE:

Of course, the Soviet Union. I can't imagine that after the Russian Empire and the Romanovs there is now the one.

What's his name... Temporary..

DAVID:

Interim President Lev Ivanovich White. All this is only temporary, until they leave Stalin in power.

TERENCE:

And what is now our stake in that new Saevz, whose name kind of annoys me. Don't you think they should have figured that out a little better?

DAVID:

I don't think that's our problem at all, Terence. What we need to take care of now is to do what is required of us.

TERENCE:

Alaska!

DAVID:

Exactly. The Alaska sale agreement was written 50 years ago, but has never been formally implemented. It was waiting for...

TERENCE:

It was waiting for the war to pass, to bring this White to power, so that everything could now flow in order. America will get a new state, the Soviets will get rid of territory that they do not need and that brings them nothing in life.

And we will be happy if we visit Moscow in the coming period and finally implement this contract.

DAVID:

Just like Terence. You've never been to Moscow.

TERENCE:

My friends are (they look at each other) I mean Isidora Duncan and that poet.

DAVID:

Sergei Yesenin. Modern marriage. She's a ballet dancer who's a lot older than him.

TERENCE:

I think this poet is in itself someone who can't find peace. They were in America a while ago. Isidora couldn't resist showing it to her friends.

DAVID:

I don't think this marriage will last.

TERENCE:

None of his marriages lasted. As far as I heard, a woman was killed by the Russian secret service, and Isidora

mentioned to me that Sergei had always been in love with one of those princesses.

DAVID:

Princesses of the Romanovs?

TERENCE:

Exactly! Maybe that's why this poet can't settle down. The worst thing for a man with romantic understandings is when you fall in love with something unattainable.

DAVID:

And that is?

TERENCE:

The emperor's daughter!

DAVID:

Let's return to the topic of our visit to Moscow, which is surely awaiting us. I spoke to Mrs. Dustin.

TERENCE:

You mean Susan Dustin?

DAVID:

Yes I do. Her son was a U.S. military diplomat who worked at the U.S. Embassy in Moscow. He died due to an illness, I think. Some of his papers are left there.

TERENCE:

Hasn't everything been returned to her?

DAVID:

I guess not. She asked me to pick up some of his personal belongings that she didn't want anyone else to bring.

TERENCE:

She's very sensitive about her son's death, isn't she?

DAVID:

Many people after this war are sensitive to anything and everything Terence. She wants us to bring her those things of his. Me personally. You or me.

TERENCE:

We'll see what we can do with that. When should we go to Moscow?

(they look at each other)

SCENE :

(It's raining, Aurora comes out of the house down the stairs in front. Her mother, Maria Janos, opened the window and stretched her head out.

MARIA:

Aurora!

AURORA:

Tell mom! (She looks at her with boredom on her face)

MARIA:

Look at you! Time just hasn't started, and you're still standing in front of the entrance!

AURORA:

I'm thinking about Hungary, Mom!

MARIA:

Now? And that in the rain? Come on, get to school!
(Mary Closes the Window.) Aurora runs quickly down the street two blocks away, to Mrs. Moore's ballet school. It started when she came in. Everyone looks at her when she walks in, and Mrs. Berg - a ballet teacher - holds a long stick in her hand that beat the table)

MADAME BERG:

So, young lady! (For everyone to see Aurora)

AURORA:

Excuse me.

MADAME BERG:

Young lady, you're late. If you're a prima ballerina that everyone admires, it doesn't mean it gives you the right to be late and gives younger students a bad example!

AURORA:

It was raining outside! I couldn't find the car!

MADAME BERG:

But come on, come on! Go upstairs and move the dress. You can try some moves again before the others you practiced yesterday.
(Aurora walks out of this classroom and goes upstairs)

SCENE :

Aurora's brief overview of ballet tricks, which perform some movements by the mirror, are also observed by the other students, and Mrs. Berg, standing by, watches her

SCENE :

(Lunch in the Janos family, the whole family is together, they talk about everything about the political spheres in Hungary)

Joseph:
It is best to leave this country.

MARIA:
But should we have gone?

Joseph:
Anywhere. We're expecting a breakdown.
(speaks, others eat and watch him)

MARIA:
But should we have gone? And we're leaving now? Well, we don't
get a chance to go anywhere.

Joseph:
We could, as a family, go to Germany. I have good connections
with some political circles in that country. Although it's not
an ideal place for further ballet education than ours. It would
be better for her to leave. (Hamburg Hamburg Aurora Russia)
(A short silence. Everyone was shocked by the idea.)

MARIA:
(She puts her hands down next to the plate) To Russia?

TERESA:
Why should he go to Russia?

Joseph:
Because I've had successful negotiations with one of their
officials about all of this. Because of that one centimeter in
Hungary, the question is whether they will ever be among the
first primeval ballerinas. (She looks at it) I don't know if you
know, my dear, but Russia is considered a unique, world ballet
cradle.

AURORA:
Ballet cradle?

Joseph:
The best ballerinas in the world are Russian ballerinas. Aurora
could still have a lot of interesting things to learn. Here,
inside, we expect bad things. They also announced a possible
dismissal. I wouldn't want to be a target one day, especially
since someone can exaggerate a lot and everything plays out for
sure - a quick end with a bullet in the forehead. First of all,
our country will never be the same again. Even where I was a

young man who once moved, it will never be the same again.
That's... It's terrible!

MARIA:

It is certain that this negative attitude about the political situation in the country and in relation to - the creation of the unthinkable - you have only now, dear. No one, not me, or anyone I know, can believe everything that is happening to the country. No one asked us if we wanted our country to be so fragmented, into 101 European districts!

Joseph:

No one will ever ask us, my dear.

MARIA:

It is certain that now only the moment is happening with the Earth. I'm sure this will go back to the way it was.

JOSEPH:

Unfortunately not. Soon everything will be formalized, and we will remain in just one small piece of land, just as all parties like to say about us - we are typical homogeneous races.

TERESA:

(she is thoughtful) Homogeneous race?

MARIA:

But back to the subject of Aurora.

Joseph:

Can.

MARIA:

Father's right, darling. The situation in the country is not so great. And in Moscow, I've always forgotten that name!

AURORA:

Bolshoi!

MARIA:

Anyway, I've already forgotten his name!

Joseph:

I think that would be great for Aurora. She would have had the opportunity to rise to ballet, and perhaps to the social ladder. Of course, if all this with her engagement is going there in the right direction, you are already 19.5 years old. Next year,

you're 20 years old. It's the perfect time to play in this Bolshoi. It's a lovely building. I think that's wonderful...

MARIA:

And maybe it is.

TERESA:

Father, how do you know you've never seen Moscow?

Joseph:

I've seen some pictures.

MARIA:

That's enough.

TERESA:

But I don't think Aurora knows Russian either. Maybe a few words. And my dad, I think you talk so much about this Bolshoi and, as if you'd personally be the head prima ballerina in a rose dress (the other two sisters laugh at these words of Teresa)

Joseph:

Teresa, don't talk nonsense!

TERESA:

Aurora has to try. But why am I not the head prima ballerina with a lot of sticky posters on the school wall about my jump on my left leg? I'd like to leave. My grandmother was in there once.

MARIA:

Your grandmother was still an ancestor of the Russians.

TERESA:

Yes, as if I remember that grandmother's efforts to teach us everything. And I remember she had some books with their bold letters. Really complicated. Like Egyptian hieroglyphs. There's nothing new about this!

MARIA:

(Looks at Aurora) You know some of those letters, don't you?

AURORA:

A little something.

TERESA:

You see, Mom! It's just an obvious celestial sign that he can go to Moscow and to that theater.

MARIA:

In this case, knowledge of this Russian script would be of great advantage. But that doesn't mean they're going to dance in this Bolshoi Theater. It could start with a smaller theater to start with. There are a lot of ballet operas there. Moscow is a very big city.

AURORA:

Is Russia losing territory like ours?

MARIA:

Russia was on the strain of Atlanta.

Joseph:

Russia is losing territory. I recently spoke to Minister Gaspar about all of this. You know he knows some people from American circles, I think a man's name is David Grace, who knows something about the condition. It's on North American soil, baby (he explains it to Teresa, so he looks at her) But my dear Aurora has no significance for you to be a primate. In case I find you a place, then you should focus only on what your grandmother taught you.

MARIA:

I think our Aurora will get used to it. Man was created to adapt to something.

SCENE 5

(Minister Gaspar, David Grace, his brother Terrence Grace, Minister Dunafalvi and Joseph Yanos discuss the state of the world, they are in a large room, a hotel room rented by the Americans. Luxury apartment)

DAVID:

I have not planned a visit here in Budapest these days, but thank you, Minister Gaspar, for inviting me.

GASPAR:

(smiles) That's because we can't visit you.

DAVID:

I believe you'd like it. New York is a beautiful city.

GASPAR:

We believe it is.

JOSEPH:

Yesterday I talked to my family about the American question about Alaska.

TERENCE:

Is that interested in your family?

Joseph:

We accidentally had a conversation about the situation in Russia, a new European political map that I don't like. Anyway, this is all in front of us.

TERENCE:

My father would say that every day is a day of new opportunities.

Joseph:

We, Mr. Grace, are limited in terms of our capabilities in this matter. There will be a question of the political situation in Hungary, as well as whether there will be mass political killings.

DAVID:

That's easy to do

(He came up with a pipe, offered the others, and Minister Gaspar, no one took tobacco anymore)

First of all, historically, there has always been later retaliation in political and state circles. It may be that you and your family will be forced either to flee or to be killed.

What did you plan on that?

JOSEPH:

I talked to a friend from Hamburg. We'll probably move indefinitely. The political scene itself is different compared to 10 years ago. Who would have thought that a period of such a short time could destroy four empires here?

TERENCE:

You're going with the whole family?

JOSEPH:

For now, it's easy, however, one of my daughters will most likely move to Moscow. She wants to be a prima ballerina, but here's a situation we're going to have to say go and stay alive

TERENCE:
It's easy to do.

MINISTER DUNAFALVI.
I sent one of my daughters, Veronica, to a couple in Paris, and
Norma to Germany. It's easy for me. I can easily adapt to
everything.

TERENCE:
Are you going to stay in Budapest?

MINISTER DUNAFALVI:
Very likely I will.

JOSEPH:
You know people who want to buy Alaska from Russia, right?

DAVID:
I know them. My brother Terrence was never loved in political
matters or in commerce. He is more interested in art.

JOSEPH:
Art? That's nice. One of my daughters loves art.

TERENCE:
Painter?

JOSEPH:
No, ballerina. Her name is Aurora.

(Terence smiles)

JOSEPH:
Maybe you could come to the theater on Friday night. There is a
ballet performance, where my daughter Aurora plays.

TERENCE:
That's nice. I'd like to meet her.

DAVID:
Let's get back to the European political scene. After this war,
and after the assassination of the Austro-Hungarian Crown Prince
Franz Ferdinand, it was clear that there would be major failures
in this field.

TERENCE:
I don't think America is the same anymore.

DAVID:

Yes, and it's not. It's a question of Alaska and everything else

MINISTER GASPAR:

A man in the Hungarian government told me that this post-war peace was probably only a temporary state.

JOSEPH:

Minister Gaspar, do you think there will be new wars?

MINISTER GASPAR:

It's easy to do. But since I'm 62, it's even easier for me not to experience that second war.

(Everyone laughs)

TERENCE:

You have nothing to worry about, do you?

(Later after the conversation when Minister Dunafalvi, Minister Gaspar and Joseph Yanos got into the car before they left, Joseph lowered the window on the car and called Terence)

JOSEPH:

But of course, I'll send you an invitation to Mr. Grace to visit the ballet theater. I don't know what the classic scene in New York is, but I think you can enjoy this series

(The car slowly moved away.)

SCENE 6:

(Aurora is in her room and in front of a large mirror over the wall, standing and practicing some movements. Her sister Annabelle is sitting on the bed.)

AURORA:

It's like someone took me out of pots and planted me on some other land, like gravel or sand, and now I expect to grow, manage and enjoy life! And mom plans to move to Hamburg in whole families because dad is afraid of political reprisals. I hear about "Zu" every day. Soon, lunch will be organized on Sundays to move to "Zu" and she feels happy. While I'm planting in...

ANNABELLE:

You're not a plant! Plants don't jump on one leg around!

AURORA:

But that's how I feel. Why can't I go to Germany with you?

ANNABELLE:

Because Germany, along with Zu, would certainly not have the slightest prospect of you succeeding as in Moscow

AURORA:

What happened to Hungary happened. The state was supposed to collapse, as Mom said in 101 small counties. The only thing that can be done now in the sphere of politics and a return to the old ways is for the country to start a war again.

ANNABELLE:

Hungary will not fight a war. But the father exaggerates his assumptions. In any case, nothing will go back to the way things were 10 years ago, which dad says was ideal. Maybe just for fishing or hanging...

AURORA:

I don't think I like this at all. Besides, Trianon has marked us all.

ANNABELLE:

I think you're experiencing it too much, and as I would say - treating. But you're a ballerina, verily all ballerinas are treatisan.

AURORA:

I think it's time to think that my life will be completely different when I go to Moscow and that it's time for me to get used to it.

SCENE:

(Ballet stage at the Budapest Opera. You can see the Aurora successfully performing all the movements. In the box on the side sit the Grace brothers and some other people - they look at the ballet performance. All the time, Terence watches Aurora play with sincere admiration.)

SCENE:

(You can continue the music from the previous scene. We see Aurora learning Russian and being taught by a teacher. A new map of Europe is displayed. Then the scene where Aurora sits and looks at the map in the atlas. The map is old and shows the borders of Greater Austria-Hungary. She caresses the card and tears can be seen in her eyes)

AURORA:

I hate that damn Trianon!

(You can see how the Grace brothers are having a great time in Budapest. Again the scene of the ballet performance And in the box sits Terence Grace alone watching Aurora)

SCENE:

(Aurora is preparing for an imminent departure to Moscow. We can see the girl packing, her mom and sister helping her)

ANNABELLE:

I don't know why you don't like the idea of being in Moscow.

MARIA:

I don't even understand it! Your father has provided you with the best for you. Anyone else would look forward to a nice life in Moscow, where your only task is to teach ballet to that little... What's his name... Annabelle, did I forget her name again?

AURORA:

You're suffering from dementia, Mom!

ANNABELLE:

Her name is Xenia!

MARIA:

Is. The girl's name is Xenia. So, what's the problem? Someone else would look forward to that wonderful opportunity to navigate a beautiful chosen company in Moscow that is.

AURORA:

Society up to five years.

ANNABELLE.

I think Xenia is 4 years old!

Aurora:

I know what I was going to say.

MARIA:

Enough with the nonsense. Your father did the best for you. It's too late to change your mind now. You'll have more opportunities than we do. If I had the opportunity to be there, i don't care how important the importance of the Bolshoi theatre is in ballet, of course I wouldn't care if Hungary is now left with two-thirds of the territory, whether it's time to turn over a new leaf. Because all the chances are that the Communist Parties will bring to justice all those who did not do as they liked, and here we are. And on the topic of whether to lose our lives, because they would shoot us, I think that a better option is to

dance beautiful ballet with that girl. What's his name again?

ANNABELLE:

Her name is Xenia.

MARIA:

Yes, Xenia. What a strange name.

ANNABELLE:

It's a Russian name.

MARIA:

Irrelevant. Of course you'd better go and survive. Besides, if you don't like it, you keep splitting hairs for Trianon, caress that karut in that atlas that's about to wear out because you can't survive Trianon. And the epilogue of everything will eventually be some wonderful firing squad. Do you think someone will be interested in how you feel now, what you want and what your wishes or flaws are? No! You'll be just another figure among those sentenced to being shot and you have a good chance of being convicted because you're the daughter of your father who...

AURORA:

All right, enough! I got the point. It is important that I forget that Hungary was played in this war, that I accept that you will be in Germany and I will be in Russia, and that I will probably never go back to Budapest (she sits as if she is completely depressed) In fact, I can't even imagine that idea! I'll never go back to Budapest.

ANNABELLE:

Neither will we!

MARIA.

Yes, honey, it's time to accept the new circumstances. No more Great Hungary, no more Habsburg Empire. Some other people and other rules won. We just have to comply with this new reality and get out of the country as soon as possible.

ANNABELLE:

Yes, Aurora. Mom's right.

AURORA:

It seems that Trianon has not only changed the borders of Hungary. It seems to have changed my life too. Five years ago, it was as normal as it was.

ANNABELLE:

How normal there was a war!

MARIA:

I think I've had enough of this conversation. We did the best we could for you.

AURORA.

You sent me to Moscow.

ANNABELLE:

You're actually confusing temporal verbs. We are still sending you. You're still here!

MARIA:

That's the worst for you. Other girls would be happy to be in the chosen company in Moscow, near the Bolshoi Tetra, and new opportunities. Everything's better but a firing squad, believe me. Maybe you're not aware that...

AURORA:

I am well aware. I'm on a horse now. Trianon has passed, he's changed everything that could have changed, and my life will be completely different when I get there and be a teacher to that one.

ANNABELLE:

Xenia! Mom, you remember?

(Mary looks at her, Annabelle smiles. Continue packing)

AURORA:

And that's it! I'll never come back here, and the question is whether I'll ever see you again. No one can guarantee that one day the Hungarian authorities will not shoot us! Maybe they'll get to us somehow in the foreseeable future.

ANNABELLE:

Make sure you don't get there, so it's important to adapt to the new environment as much as possible.

AURORA:

Now I really feel like some ballet ficus that you just want to transfer from one place to another.

ANNABELLE:

A lot of people have been transplanted lately. Many are buried in graves. You're lucky Dad...

AURORA:

Okay, i'm happy. There is no end to my happiness. I'm going to be a Hungarian ballet teacher for that little girl. I don't like little kids at all.

MARIA:

No one asks you what you like. Take everything life gives you.

ANNABELLE:

That's right, Mom. Think about it, you're better than someone else. Besides, maybe he's a nice president, as far as I hear, he's young, his wife has passed away.

MARIA:

Don't get any stupid ideas on your mind. I'm not going to blush in Germany if.....

AURORA:

I won't have any ideas in mind. I'm not going there to seduce that Soviet president. The only thing I can think about right now is Trianon.

ANNABELLE:

It's her again!

MARIA:

What about grandpa? Enough with the subject. I've had enough of that trianon! There's nothing more that can be done. That document was signed in that French famous castle and there's the end of the song!

AURORA:

There you go in this wonderful conversation that I don't even know how to define it, and it seems we packed all my things

(Annabelle approaches her and hugs her)

ANNABELLE:

That's right, sister! Now let's just get you on the train, and don't mention that word to mom anymore...

AURORA:

Word?

ANNABELLE:

Well, Trianon! Yes, I'm looking at my mom. Do you see how the hair on her head rises when that word on the letter T is mentioned!

MARIA:

Honey, this is going to be a new chapter of your life for you. We'll see each other as the circumstances allow. It's time to realize that there's nothing you can do about it. Trianon marked the lives of all of us, but now you have to think about the future and that you certainly won't stay alive here. Meet Moscow, the people who live there, take advantage of the opportunity to advance.

AURORA:

(deep sigh. It should be serious and sad.
Yes, there's nothing more that can be done.

MARIA:

One day you will be grateful to your father for this wonderful opportunity believe me. And now let's go eat one cake. Your train leaves tomorrow morning and I'm sure you'll like Moscow very much.

SCENE:

(The president's daughter Xenia is waiting for Aurora Janos and talks to her father about it. See part of political life in Moscow

Isidora Duncan and Sergei Yesenin. You can see part of their everyday life, visits to the book club...

A combination of multiple scenes)

(Xenia sits at the table and eats. Her father sits in front of her. There are also staff serving them. Mrs. Obloski stands on the sidelines and looks at them.

XENIA:

Mrs. Obloski told me that my ballet teacher was coming soon!

LAV:

Yes, as far as I know it's supposed to be here these days, isn't it, Mrs. Obloski?

MRS. OBLOSKI:

Of course.

XENIA:

Isn't that wonderful, Dad?

LAV:

Of course it is, sweetheart. Her name is Aurora Janosh. She is the daughter of a prominent Hungarian politician.

XENIA:

She knows how to dance ballet, doesn't she?

LAV:

Yes, she is one of the first prima ballerinas in the Hungarian Ballet Opera. They say she's a very good ballerina. You're going to love it.

XENIA:

If she's the first ballerina, how come she agreed to come to Moscow?

LAV:

It's a long story, honey. One centimeter ruled. I don't think I could explain it to you. It's time to smile. Because after all, your dad made your big wish come true, didn't he?

XENIA:

That's right, Dad. And that's really nice of you.

MRS. OBLOSKI:

I hope that the girl will adapt nicely to the conditions she will have in Moscow.

Shortly after, the girl left. The LAV wipes his mouth with a napkin. He turns to Mrs. Obloski.

LAV:

As far as I know her family can have a lot of problems there, right?

OBLOSKI:

Yes, it's all because of the communist authorities. They will organize mass trials for all those who were on the other side during the war. So, I think this is a very big plus for this girl.

LAV:

Yes, her family will be sheltered in...

MRS. OBLOSKI:

To Germany.

LAV:

That's right, they'll be in Germany, and Miss Aurora will be here. Does he speak Russian well?

MRS. Close:

Very good.

LAV:

Wonderful. So we solved that. Finally my daughter will have a ballet teacher, and I will be able to exhale in this matter.

MRS. OBLOSKI:

Yes, she's just another teacher. Nothing significant will change.

SCENE :

(We see Sergei Yesenin's hand and holding in his hand a picture of Romanonov's tweezers. He looks at her for a while and touches her face. Then he hears footsteps on the stairs in the other room. He looks back briefly and quickly hides the picture in a book. He turns to the newcomers -

Isidori Duncan and Tatiana. They laugh at something cheerfully, when they enter the room and notice that he is there, they get serious)

ISIDORA:

Sergei, are you here?

SERGEI:

yes, I've been here for a while.

(Isaiah approaches him, smiling. A quick kiss on the cheek.

ISIDORA:

Tatiana and I were talking about tonight's reception on the occasion of the gathering of poets.

TATIANA:

Yes, Sergei. I wonder what song you're going to sing tonight?

(While they are smiling, he takes behind his back the paper that stands on the table and noticeably, so that they do not see, he puts it among the pages of a book. Put your hands in front of you.

You could read something about Tsarist Russia, or about a cow...

ISIDORA:

Although I think the dog would have left its mark
(The two of them laughed out loud.)

SERGEI:

I think I'm going to pick up a nice song for tonight's show.

TATIANA:

It's great to be a part of the society you two are moving in. How was it in America? Did you like it there?

(She looks at Sergei)

ISIDORA:

I think he liked it.

TATIANA:

Maybe the Americans had the impression that you were serving as a super literary romantic puppet ideal for showing off this old ballerina next to me!

(she laughs out loud at her ugly joke) although knowing Americans, I think you can be completely relaxed. These are very practical people.

SERGEI:

Practical?

TATIANA:

Of course. I don't think they get as carried away with emotions as some here.

ISIDORA:

You mean like him?

TATIANA:

Be that as it may - I think one of the best things that the literary scene in Moscow has now - is you Sergei. And it's nice to be Sergei Yesenin, a beautiful young poet, infatuated with Tsarist Russia that no longer exists and death.

ISIDORA:

There's an animal here and there.
(They laughed out loud again. Sergio is watching them.)

SERGEI:

I think I need to go to an acquaintance.
He leaves them and goes out. They look at the closed door
for a while. And then they laugh again.

TATIANA:

He's such a romantic guy!

ISIDORA:

Yes, wonderfully sensitive. (She walks up to the table and
starts reviewing the books that are standing there. Then he
takes a picture of the Russian princess)

Yes, he was caught up in that emotional enthusiasm again
(Tatiana approaches her, rips the picture out of her hands
and looks at the picture)

TATIANA:

Ah, so who's here?

ISIDORA:

That's her.. What I told you...

TATIANA:

A woman, a girl whose image she carries with her
everywhere.

ISIDORA.

Even in America. On our journey where we went, he carried
that picture with him. All would be well if that Russian
princess was alive, but she's...

TATIANA:

The Romanovs are shot (she puts the picture on the table)
just strange that she carries that picture with her? In
fact, this may explain his eternal tendency to glorify
death.

ISIDORA:

I don't know him enough to talk about it the best way. But
I think that has something to do with it. She's an
unfulfilled ideal. She was the emperor's daughter who
tragically died.

TATIANA:

That then speaks volumes about how infatuated he is. I'm
finally starting to understand it, but I think it would be
better if I didn't understand it. But wait, what do we have
here?

(She took the paper that Sergei had just removed. Listen to this, Isidora! This is a song called "Fascination" (she reads the poem) Kissed the lips of that child? What child?

ISIDORA:

Well, that's exactly what I just told you. He said it himself in the text. And the king's children fly by.

TATIANA:

You think it has something to do with this princess? Did he really see her somewhere? He fell in love with her? Well, that's unbelievable!

ISIDORA:

Tatiana, I don't want to talk about this anymore. The truth is that the great Russian pesik Sergei Yesenin is hopelessly in love with the murdered prince, and I cannot help him there. I'm glad I was able to find out because part of his personality was never completely clear to me.

TATIANA:

You're right (she puts the lyrics back where she found it. The two of them get caught hand in hand and head outside) it's time to focus on more cheerful things. Sergio can be a little weird.

SCENE :

(There may also be a short conversation scene while Aurora says goodbye to her family on the platform and goes to Moscow. Otherwise, it is best to have everything with some music, she waves to them, they say goodbye, they kiss, Aurora gets on the train and sits in the compartment. He waves at them through the window. Mrs. Janos wipes away tears. Annabelle waves at her. Aurora greets them with her hand. The train's on its way. Aurora sits and looks out the window. We see a map and how the train is moving from Budapest to Moscow. We see Moscow and the train coming to the railway station. The train stops. We see Aurora's face through the window)

SCENE :

(The car takes Aurora to the presidential residence. She looks around when she gets out of the car. There stands a soldier in a parade uniform and Mrs. Obloski in front. You can tell the older lady's a little nervous. She shakes her hand when she sees the car go in and when Aurora comes out.

MRS. OBLOSKI:

Ah, so you've arrived! He reaches out to her and holds her hand in greetings. I'm The Lord of the Obloskis. I'm your superior. You are Aurora?.

Aurora:

Yes, I'm Aurora Janosh.

MRS.OBLOSKI:

Inverted. I already like the way you talk. You know, we've had a lot of trouble with the little lady.

AURORA:

Problem?

(The two of them are heading to the house.)

MRS. OBLOSKI:

I don't want to go like a cat around porridge. She's a little girl, she's only four years old. She lost her mother in a very tragic way.

AURORA:

yes, I read about it. The soviet president's wife died of cancer.

MRS. OBLOSKI:

Yes, and our little Xenia just tragically accepted it. Her greatest consolation now, which her father could afford her at the same time, was that she had a Hungarian ballet teacher.

AURORA:

I see.

MRS. OBLOSKI:

That's why I said I like the way you talk. You have a noticeable Hungarian accent.

AURORA:

My smallness can only conclude that my emphasis on the people who live here must be awful.

MRS. OBLOSKI:

It's not yours to please the people who live here, but to delight our little miss. And she will also be delighted with your awful accent because it is her dream to have a Hungarian ballet teacher. And you (she's measured) of appealing exterior, you have this nalgask that I wouldn't even know how to imitate, you're the first ballerina in that ballet choir of yours...

AURORA:

I will do my best to help her.

MRS. OBLOSKI:

I think this is mutual help.

The two enter the residence. You can see how Aurora looks at everyone around her in amazement as they move, while for Mrs. Obloski this is increasingly everyday life she is very used to)

AURORA:
Mutual?

MRS. OBLOSKI:

Of course. We have helped you, you will be here away from the Hungarian firing squads, your family will be safe and aware that you fared much better than they did, and we will have peace because the little miss will finally have a Hungarian ballet teacher. I'm taking you to your room now. I'll show you later the part of the residence that you'll be allowed to cross. Little Xenia is currently in piano class. Her father insists on turning as much as possible to music and anything that would distract her from the fact that her mom is no longer among the living. She's a very small child. And it's important that this goes as well as possible. That's why we're glad you're here now.

(They leave Aurora's room. Aurora is amazed at the room she's in.)

Today is your day off. Make yourself at home. Lunch is at 12 o'clock. You'll eat with me and some staff so we can meet you. Dinner's at 6:00. You have the right once or twice a week, during the evening hours to go to some social gatherings. Mostly you have to focus on the role of being a Hungarian teacher now. You'll have ballet lessons whenever Xenia wants.

AURORA:

I get it, I get it.

MRS. OBLOSKI:

You will be expected to adapt to the new environment as soon as possible.

AURORA:

yes, I get it.

(Soon Mrs. Obloski leaves there. Aurora looks around. Then she comes to the window and looks outside, she smiles)
Maybe my dad was right. It's nice when the ballet ficus gets a little better pot!

SCENE :

(Aurora gets to know the way of life in the Russian capital. He talks to employees over lunch. They sit in the kitchen at a big sotla and eat)

VARYA:

So you're this famous Hungarian teacher who's here to save us?

AURORA:

Yes I do. My name is Aurroa Janos.

COOKER:

Is it true that your father is a famous politician?

AURORA.

Yes, he was a Hungarian politician who was very active during the war.

COOK:

But you lost the war.

AURORA:

Yes, we did. We lost the war and so much. This agreement is...

VARYA:

What agreement?

AURORA:

Hungarian sporzaum. The Trianon Peace Treaty, signed in Paris on March 4th, was signed in Paris. June of 1920. He changed our lives.

COOK:

I'm of the opinion that this war changed all of our lives, regardless of That Toronine's...

AURORA:

Trianon!

COOK:

Whatever his name is. And what does that really mean?

AURORA:

It is the castle of King Louis where the treaty was signed.

COOK:

What a great name for an agreement. Anyway, there's nothing that can be done about it now. You're here now.

LADY OF OBLOSKI:

That's right, Aurora. Forget Hungary, forget Budapest, forget Louis' castle and that Trianon and all that was before. You're here now. We're glad to meet you, too. The circumstances are what they are and we need to get used to each other.

AURORA:

I will do my best to get used to these circumstances here.

MRS. OBLOSKI:

The circumstances here are very good. Someone else would enjoy the possibility of being able to be in this

residency. And you will be here as long as Mr. President White himself holds his position as interim president.

AURORA:

I see.

VARYA:

Well, wonderful. So we have a beautiful Hungarian prima ballerina who escaped a firing squad. Am I right?

AURORA.

Sort of.

VARYA:

The lucky thing about everything is that you will not be subjected to any persecution here.

COOK.

Exactly. You can now be completely calm, relaxed and indulge in life in Moscow. As Mrs. Oblosky says, the sooner you forget everything that was before, the better for

you...

VARYA:

Exactly. But let's have lunch, and then we'll see what kind of fun scene there is in Moscow this week and what gathering Aurora could go to...

(Points to the newspaper. We see the headline in the paper, missing a man a few weeks ago. They laugh and you can see that Aurora fits in with the society that works here)

SCENE :

(With music accompanying the short scene, Aurora's family is seen moving to Berlin. You can see the inscription Berlin, the train, then the train stops at the station and the family exits the train. Young Annabelle's face is very serious)

SCENE :

(A collection of several scenes, which can be accompanied by music. Aurora is introduced to Xenia, you can see the girl practicing ballet and smiling. Aurora is back with the company in the kitchen, they talk cheerfully, Varja shows her the newspaper and the headline "Sergei Yesenin performs on Saturday". Aurora is also introduced to President Beli. A short casual encounter. Again the ballet practice scene with Xenia. It's nighttime. Aurora stands outside the window and looks out at the moon and starry sky. She is smiling)

SCENE :

(A scene in a book club. There should be a gathering of writers in a restaurant or café, let the director choose a location adapted to those events then. You should see the arrival of Sergei, Tatiana and Isidora in the club. They're dating someone who's already come to the club. These three sit at the table, served by the waiter. Tatiana looks at the poet)

TATIANA:

Sergei, aren't you going to order anything?

ISIDORA:

(Slightly tapping him on the shoulder) Come on, you should, uh, kill the monotony that's taking hold of you.

(Sergei sighs and pulls out the paper on which the song is written)

SERGEI:

I think I'il help myself to something later

TATIANA:

(Looks at the waiter)

The usual for us! (the waiter leaves). Anyway, I heard from David Grace today.

ISIDORA:

Oh, yes, Sregej, of course you remember David Grace?

SERGEI:

I think we visited them in America, didn't we?

ISIDORA:

Yes, in New York. Terence and David Grace. And say, what did the wonderful, beautiful, unmarried David Grace say?

TATIANA:

I think they spent some time in Budapest. They're in Munich now. They should visit Moscow soon.

ISIDORA:

Do you hear Sergei how exciting that's going to be? I think they were in Moscow once.

TATIANA:

They did, about three years ago. In time of war.

ISIDORA:

It's not an exciting time to visit, is it?

SERGEI:

I'd be happy to bring them into society here. But come on, girls, shut up. I think the program starts this evening.

(We see the program manager coming out on stage. There is silence, all attention is focused on the stage. You can see a couple of shows. Then Sergei Yesenin comes out and reads

the poem "Fascination". When she finishes singing, Isidora turns to Tatiana)

ISIDORA:

I don't think his obsession will ever go away.

TATIANA:

(She claps)

I don't really know. But the song is wonderful.

SCENE :

(Aurora Janos sits at the table and writes a letter. He picks up the letter and reads it. We hear her voice, we see her hands holding a letter and rare)

AURORA:

My friends, it's time to write you a letter. I was waiting to be told your exact address in Berlin, because I wasn't sure if my letter would reach you in Budapest. I hope you've settled in well.

He's over here. As I used to say that I would not get used to Moscow, now I can say that dad was right - and ficus sometimes asks to change the flowerpot

(now we see men's hands in black gloves, holding that letter. Someone else is reading the letter, we can't see the face)

For the most part, I think I'm going to have a great time here. The president is a kind man. The girl is a bit demanding, but mostly I adapted nicely to this environment. I'm going to visit a book club soon. I can't wait to write you novelties. Your daughter, Aurora

(now we see the serious face of Joseph Stalin. He puts down the letter and smoothes his mustache)

SCENE :

(We see one soldier following the movements of Aurora Janos around the garden. He looks after her and watches her. She approaches President Beli, who sits on a bench and reads a book. Xenia plays a little further on the swing. Then there's Mrs. Obloski. She just looks at aurora approaching the president)

LAV:

It's you, Miss Janos! (He looks at her. We see how that soldier hidden behind him follows the events in front of him)

AURORA:

Good afternoon, Mr. Beli.

LAV:

How do you like Moscow? I spoke to Mrs. Obloski. He says you've gotten used to the ten days you've been here.

AURORA:

Yes, exactly 10 days (she stands in front of him and looks at him. You can see the undisclosed sympathy she feels for him. The little girl smiles and looks at them) Your daughter is alive.

LAV:

Yes I do. We had a bit of a problem with her after my wife's death, but now she's managed to overcome it. In a way.... (he said thoughtfully and sighed)

AURORA:

Of course, it must be a heavy loss for her. I'm glad I was able to make her time a little better.

LAV:

She's smiling these days. After my wife's death, she didn't smile much, most of all she liked to watch alone in the room and play. I was afraid of her withdrawal. And she insisted on a Hungarian ballet teacher.

AURORA:

Yes, I figured that out.

LAV:

Are you getting used to Moscow?

AURORA:

Well.. I haven't had a chance to go out because...

LAV:

Why not? There are many beautiful events in Moscow every day.

AURORA:

Of course it does. I'm aware of that.

LAV:

You need to find some company. I can't keep you company just residential workers and one little impossible daddy's little girl.

AURORA:

Yes, that's a very nice thing to say.

LAV:

Yes, I am.

(He's still watching them.)

AURORA:

Maybe I'll go to a book club tonight.

LAV:

The literary scene of Moscow is very interesting. Is there anyone special?

AURORA:

Some poet Sergei Yesenin.

LAV.

He is an interesting poet.

AURORA:

I'm sure it is. There is also a small reception on the occasion of the arrival of an American delegation. I understand that Sergei's wife is some kind of ballerina.

American ballerina.

LAV:

You will have the opportunity to meet other ballerinas in Moscow.

AURORA:

Yes, I will. (They're looking at it a little longer. The little girl looks at them. The soldier is suspicious.)

SOLDIER:

What the hell is going on here?

LAV:

(He nods and wakes up as if he is uncomfortable.)

Well, dear Miss Janosh, I can say how Much I enjoyed your company. Have a nice song tonight. And try to find interesting company among other ballerinas and the American delegation.

(He calmly walked away from her. She looks at him longingly.)

SCENE :

(Aurora meets Sergei, Tatiana, Isidora, the U.S. delegation. Varya and Auroa come to the book club. You can see a lot of parked cars. When they get inside, a car stops in front of the building. The Grace brothers come out and look in front of them. There are a lot of people in there.)

VARYA:

It's very lively here, isn't it?

AURORA:

Yes, I guess it is.

VARYA:

I've never been here.

AURORA:

Neither did I. Hey, Varya look, there's a vacancy there! He showed her to a table in the corner. The girls sat down and made themselves comfortable. The Grace brothers came in

a little later. They are accompanied by beautiful girls. They walked towards the table in the middle where some people were sitting. The Grace brothers came to them and greeted each other cheerfully. Then they sat down. When Terence took off his date's coat and put it on a hanger. He went back to the table and sat down cheerfully. And then he accidentally looked away from the sidelines. He saw Aurora Janos. He got serious abruptly. He looked at her for a while, then looked back at the companion who was telling him something. A short time later, the program manager comes out.

PROGRAM MANAGER:

Dear ones, my dear sages, ladies and gentlemen, old and young, lovers of culture and lovers of unkindness, lovers of life and lovers of death, it is an honor to introduce our distinguished renowned and dear poet - Sergei Yesenin. (Everyone applauds. As he applauds, Terence occasionally looks at Aurora. She hadn't noticed him.)

SERGEI:

Now I'd like to read you a few of my poems.

SCENE:

(At Stalin, there are two people and Stalin. The room is in semi-darkness. Stalin sits at the table)

STALIN:

Are you sure about that, soldier?

SOLDIER:

My name is Mikhail.

STALIN:

It's a beautiful name, but I don't remember it.

SOLDIER.

Yes, I understand you.

STALIN:

Are you 100% sure of what you're saying?

SOLDIER:

By this cross. I think that girl is falling in love with President White. He's always looking forward to it. And as I put it in her diary...

STALIN:

Journal?

SOLDIER:

yes, looks like he keeps a diary. She writes that at first she did not want to come to Moscow, but now she is fascinated by the fact that she is where she is. That love

between them would be impossible, but that it allows itself
to dream.

STALIN:

A Hungarian ballerina in love with a terrible accent?

SOLDIER:

Yes, that's right, Mr. Stalin. Her accent is really awful.

STALIN:

And where is she now?

SOLDIER:

I think she left with that Varja... I mean the girl from
the kitchen in the residence. They went to a literary
evening.

STALIN:

(Light a cigarette, it's conceived)

So a Hungarian ballerina with a terrible accent fell in
love with our interim president. And now he's with the girl
from the kitchen at some literary dinner?

STALIN:

That's right, Mr. Stalin.

STALIN:

Wonderful, wonderful. I'm already seeing the scandal in the
announcement. And tell me what you're doing here at my
office if she went with that Varja to a literary night. She
could be an American spy or an English spy. One small
mistake by our privy and boring model, I mean our
president, could bring everything we've done before a
precipice. Lenin is...

SOLDIER:

Do you think I'll follow her to the book? But I don't like
poetry at all.

STALIN:

I'm not asking you what you like. I said one small mistake
of that beauty and everything goes into the abyss. He is in
that position as a temporary status, until I am in power.
And the last thing I need right now is a ballet romance.
What's the point of this girl from Hungary? Aren't there
any other ballerinas in the Bolshoi?

SOLDIER:

Has. But you know that the president's wife has passed
away.

STALIN:

I know, because I personally bribed the doctors for doing
the wrong treatment for her.

SOLDIER:

Good. Well, her daughter, little Xenia, was looking for a Hungarian ballerina.

STALIN:

Is there a difference in ballet between Moscow and Budapest?

SOLDIER:

I really don't know. Maybe it's an accent.

STALIN:

I get it. Keep following that Hungarian ballerina, keep me informed of all her activities in Moscow. I care about her movements.

SOLDIER:

I understand.

STALIN:

And from now on, if she's going to literary evenings, you're going to literary night. Write songs if necessary. If he goes on a picnic, you're going to have a picnic. Bake cakes if necessary. If she goes to a museum, you're a big fan of painting, too. Am I making myself clear?

SOLDIER:

You're perfectly clear. From now on, I'm everything.

STALIN:

Wonderful, wonderful. Now you can go and be sure to find out all about her movements tonight.

SCENE

(Sequel to the scene from ... Sergei Yesenin stands on stage and reads poems, Terence occasionally looks towards Aurora. Varya noticed him.)

VARYA:

Did you notice a group of those people at that table?

AURORA:

What table?

VARYA:

There.

AURORA:

A bunch of rich people. It may be strangers.
(Now she's also aware that she's been watching)

VARYA:

Did you see the way that man looked at you over there?

AURORA:

Yes, I do.

VARYA:

Someone's looking out for you.

AURORA:

Interesting. But shut up a little bit. I want to hear
Sergei's song.

SERGEI:

It's a song I wrote a few years ago. It has been published
in many proceedings. It's called "The Song of Kerusha"
(and he reads "The Song of The Cherubish". During this
time, the waiter approaches their table. Put two glasses on
the table.

WAITER:

Serving from a man at table number 5
(Varya and Aurora look at that table, and Terence waves to
them. Aurora nods her head in greetings and continues to
listen to the song. Terence is still watching her. When
Sergei finishes the song, a great apaluz is heard. He
slowly gets off the stage and approaches that big table. He
sits down with everyone and sits between Tatiana and
Isidora Duncan.

TERENCE:

It's good to see you at work, great Russian poet!

SERGEI:

Yes I do. But you don't understand Russian.

TERENCE:

What matters is the impression you make on the people you
read your beautiful lines to.

ISIDORA:

Yes, Sergei has had several nice literary evenings since we
came from a visit to America.

DAVID:

When do you plan to see Aemrika again?

SERGEI:

Well...

TATIANA:

This time I'm going with them.

ISIDORA:

Soon. It will be a beautiful sailing. This time we're going
borodm. Probably from Hamburg.

TERENCE:

Would you excuse me for a moment
(He stands up and they look at him.)

ISIDORA.

That's weird.

TATIANA:

He looks at that table all the time.

ISIDORA:

(He looks at Varya and Aurora. Teresa came to their table.
I don't know the people in question.

(Terence came to the table where Aurro and Varya were
sitting and bowed)

TERENCE:

Orpost on my smallness. My name is Terence Deniss Grace.
I'm from New York. I'm here in a temporary capacity. I'd
like to know what your name is?

AURORA:

Have we met somewhere before?

TERENCE:

Well, this one yes. We.. I mean, I saw you.

AURORA:

Have you seen me somewhere before? How come I remember you?

TERENCE:

(he takes one chair on the side and approaches their table.
He sat down. He looks at him in amazement.

I was in the audience. At the Budapest Ballet Opera. You
were performing. It seemed to me to be your last show. The
next time I visited the ballet theater, you weren't dancing
anymore.

AURORA:

You're from Budapest?

TERENCE:

No. From New York. But I saw you. You made a wonderful
impression on me.

AURORA:

I'm sure I'll leave a good impression on anyone who loves
ballet.

TERENCE:

That's why I'd like to know your name. I have remembered
you.

AURORA:

Yes, I noticed that you keep looking at me.

TERENCE:

Does that make you a little uncomfortable?

AURORA:

To me? No. At all. Thank you for the drink (she sips a
little juice)

TERENCE:

You still haven't told me your name?

AURORA:

My name is Aurroa Janos.

TERENCE:

Aurro. That's a nice name. It's like the Norse light. What are you doing in Moscow?

AURORA:

I work here.

TERENCE:

You moved from Budapest to Moscow? I have to admit, this is a coincidence. As a businessman, I don't believe in coincidences. And if I believe in coincidences, it's probably because it means something.

AURORA:

I work at the presidential residence. I am a ballet teacher for the daughter of the Russian president.

TERENCE:

Exciting. It must be nice for you to be in that magnificent position (he looks at it with undisguised enthusiasm) But why don't you join us at our table?

Aurora:

Your table? But as far as I can see, you have a date.

TERENCE:

Jelena? She's just an ordinary girl.

AURORA:

We are all ordinary girls.

TERENCE:

You really interested me. First as a beautiful ballerina, then here. I never dreamed I'd meet you here. In fact, I never dreamed that I would ever see you again, let alone here in Moscow, as ballet teacher to the president's daughter. I feel flattered.

AURORA:

With what?

TERENCE:

Well, because I'm here with you. In your company. That's really very interesting.

AURORA:

I don't think I'm that much fun. I'm just a ballerina.

TERENCE:

yes, but I think you're beautiful.

(At the other table, Isidore and Tajan look to them)

TATIANA:

It seems to me that our American delegate got himself into that table number 13 with those girls.

ISIDORA:

I don't even know who they are!

TATIANA:

Neither do I. But there they are, getting up and coming here. That's interesting. Terence's always been interesting, hasn't he?

ISIDORA:

Of course it is. He seduced half of New York and now he's throwing his tentacles at various girls in Moscow. But come on, let's get serious. We have new friends.

(Now everyone's looking at these three. Terence brought two more chairs that he somehow tucked between David and himself. Then he stood up and smiled.)

TERENCE:

We have new speakers. This is Varya and this is Aurora Janos. They're going to join us tonight.

(They all nod dipped and nodded their heads. Terence then introduces everyone else. The girls and he sit at the table. Isidora looks at them. Aurora watches Sergei Yesenin. Then in front of the restaurant stops the car from which that soldier comes out. He's in disguise, but we can see it's him. He's going in there. See that the room is full of smoke. He stands at the door and looks inside for a while.)

ISIDORA:

Wonderful, wonderful. Thank you for bringing us new trailers Terence (here she and Tatiana really laugh)

SERGEI:

I don't think it's funny at all, Isidora.

ISIDORA:

I'm sure you didn't mind a little joke, did you?

VARYA:

No

AURORA:

At all.

ISIDORA:

You can see Sergei. Girls should feel lucky to be here with us at this table at all. Not everyone has the opportunity to sit in the company of a great Russian emoticon. Next to you, Sergei. Did you listen to him tonight?

AURORA:

Certainly. I've been reading some of your poems, Mr. Yesenin.

SERGEI:

Call me Sergei. We're a similar age here. When someone tells me Mr. Yesenin, I feel old.

ISIDORA:
You old poet's soul!
(They all laughed again.)

TERENCE:
Aurora is a ballerina.

ISIDORA:
Wonderful, so am I. Do you perform here in Moscow at the
theater?

TERENCE:
She is the daughter of the Russian president.

TATIANA:
Exciting! Zamsili Isidora, she has a chance to be next to
that beauty every day. Isn't that cute? You tried to seduce
him?

AURORA:
No. I'm here on business.

SERGEI:
You have an unusual accent.

AURORA:
I'm from Hungary. From BUdimpešte.

ISIDORA:
Why don't you play ballet in Budapest?

AURORA:
I didn't pass some basic tests to be the first prima
ballerina. I was an inch short.

ISIDORA:
That one centimeter can be a really dangerous thing in our
world. But come on, you're here now... I'm sure you'd like
a drink.

(The soldier looks at them from a distance, then walks a
little and watches the company sitting at the table. No one
noticed him in the crowd.)

TERENCE:
I'm really glad to see you (he's looking at her). I wish I
could stay in touch with you.

AURORA:
With me? But how.. I have my job here and I...

TERENCE:
I'm part of the U.S. delegation that...

AURORA:
I know, you're from that title.

TERENCE:
What title?

AURORA:

In the papers. I read about how an American delegation is planning to visit this literary evening. So it was you!

TERENCE:

Here's another coincidence. That's interesting. Are there any other articles in this newspaper that...

AURORA:

Let me know what I've read interestingly. Some literary criticism, then that a man disappeared some time ago, his wife is still looking for his body that...

TERENCE:

During the war, many people disappeared.

AURORA:

This is a case of a different nature.

TATIANA:

Maybe it's that case of the missing blind beggar he always begged in Red Square.

TERENCE:

What else was in the newspaper?

AURORA:

What does it matter? Do we have to talk about this?

TERENCE:

No. But I am convinced that the case in the coincidences is of utmost importance to us. I mean, I believe it was meant to meet you.

AURORA:

I just wanted to hear a great and respected Russian poet. Nowadays, not everyone has the opportunity to sit at a table in a stuffy tavern and listen to the Song of The Cherubish.

TERENCE:

I admit that what you have said in a hundred years would have been valued quite differently.

AURORA:

I'm not really a fan of smoke. Anyway, what do you mean we keep in touch? I work at the presidential residence and you're here on a weekend trip that...

TERENCE:

We should be back in America soon. But now I think we could put the trip off a little bit. I think it's important that I met you again.

AURORA:

I see you for the first time.

TERECE:

And I see you a second time, no, actually, this is the third time. I've been to your ballet performance twice. I couldn't resist coming. You really made a wonderful impression on me in the leotard. There is something specially solemn in the form of a ballerina, especially when pirouettes are performed.

AURORA:

Anyway, I think we can work it all out. You seem a little pushy, but...

TERENCE:

Attribute it to my quality of practicality. American practicality. Do you know many Americans?

AURORA:

You're the first.

TERENCE:

Someone had to break the ice in your life. Anyway, I think it's going to be an extraordinary night
He placed his hand on her, and she looked at him. The soldier looks at them and then goes a little further, stands against the wall and looks at them)

SOLDIER:

I think Stalin will be fascinated!

SCENE :

(A soldier reports this to Stalin. It's in his room. There's also one agent and two other people. One of these people was at Sergei Yesenin's poetry dinner, he needs to have a striking face so that the spectators recognize him)

STALIN:

So that's it?

SOLDIER:

That's right, Mr. Stalin. She was in the company of the American delegation.

STALIN:

I told her how she could ruin everything. How many were there that night?

SOLDIER:

Wait until I count (he closes his eyes for a while, then opens them). Ten. A poet, then those two American, then that ballerina and Varya, then those from the American delegation.

STALIN:

Do you know their names?

SOLDIER:

Terence and David Grace.

STALIN:

Grace? Why are their names so familiar to me?

SOLDIER:

Probably because they're here to arrange the final look of that contract.

STALIN:

Contract?

SOLDIER:

About selling Alaska. Although Alaska has been in the hands of Americans for almost 50 years, there are some pitfalls left in the contract that...

STALIN:

Okay, well, that's last year's snow. Tell me about that girl. What else did they do, besides listening to the sad songs of that executed young soul of our Sergei?

SOLDIER:

They mostly did. He recited that "Song of The Cherubish" beautifully. At least that's what they told me. The impressions were invariably valid. And what about Aurroe? She and Varya joined that delegate. Looks like they met during that night. It seems to me that one of these brothers, he has sympathy for her. I don't know any further events. I haven't had a chance to hear them. It was really loud there, you know how vodka lovers are when they relax a little bit ...

STALIN:

Okay, you're going to keep following them. I think it would be good if that young ballerina was removed.

SOLDIER:

What do you mean remove? She just got to Moscow.

STALIN:

I feel that the very mention of the American delegation is getting on my nerves without even knowing why. It should be eliminated from the life of our beautiful young president. We'll think of something.

SOLDIER:

Me?

STALIN:

If not us, then me! I think you should keep following her and let me know all the suspicious things she's doing.

SOLDIER:

She didn't do anything suspicious.

STALIN:

We don't need any chance of a coup in the country, all of this is still very fragile. If word got out that the president's Hungarian deputy was colluding with some U.S. delegation, anything could happen.

SOLDIER:

I understand. It's important to think of a nice elimination.

STALIN:

Exactly. And as for this little girl, there will be another Hungarian ballerina.

SOLDIER:

I understand, Mr. Stalin. The man - the agent is watching them all the time)

SCENE:

(Agent reports this to Sergei Yesenin. Agent enters the office. He's approaching the phone. He looks around very cautiously, as if afraid of being heard.

AGENT:

Hello! Sergei!

SERGEI:

Andrei! How are you? We spoke a long time ago.

AGENT:

I don't have much time, Sergei. Tell me, are you in contact with the Grace brothers?

SERGEI:

Yes, it's been a while. Terence and David Grace. Is that what you're asking?

AGENT:

Well, at your poetry dinner, she was that Hungarian ballerina, wasn't she? Aurora?

SERGEI:

I don't know what it's called. I don't remember the name. I had a little drink.

AGENT:

Okay. It doesn't matter. It seems that someone from the president's residence is following her and delivering everything on a platter to our draogm Joseph Stalin.

SERGEI:

Please!?

AGENT:

I'm afraid that this young girl, neither guilty nor obliged, could have very big problems over everything (Sergei's face is very serious)

SERGEI:

Okay. Thank you, Adner, for letting me know, but I don't know how I can help. I barely know her, I don't even know where she lives.

AGENT:

Anyway, I let you know. And just so you know, Stalin's agents are following the U.S. delegation now.

SERGEI:

I understand that. Be well, Andrei. I don't think anything unusual is going to happen anytime soon.

(they hang up the phone)

SCENE:

(Aurora writes a diary, we hear her voice with which she speaks)

AURORA'S VOICE:

Now I feel like I'm in a mess. I am very impressed to be here, close to this beautiful president. He's so official.

I wonder what our contribution would be if he wasn't president. On the other hand, I met that American delegate Terence Grace who came here for that Alaska. I don't even remember where Alaska is. We met at Sergei Yesenin's poetry dinner. (Now you can see how day is and how that soldier holds that diary in his hands and reads. Sam's in Aurora's room) It impresses me that I met him, but I think he's a little pushy. He seems to have known me since Budapest.

Romantic. Who knows who was in my audience. And now I'm supposed to make one choice - him or the Russian president?

That's a million rubles question, I think. (The soldier puts down the diary and closes it. His face is very serious. She walks out of her room.)

SCENE:

(We can see a set of several scenes accompanied by music.)

The soldier follows Aurora, but she doesn't see him following her. Meetings at the poetry club, Terence and Aurora enjoy company. Aurora teaches ballet to little Xenia. Varya and Aurora hang out at the kitchen sotla. Aurora's talking to the president in his office. She looks at him with loving eyes. The soldier reads Aurora's letter, which is addressed to Annabelle in Berlin. Then he closes that letter and makes a nice stamp.)

SCENE:

(Sergei warns Aurora of danger. They're making an escape plan. During a poetic evening, Sergei takes Aurora under his arm. He looks around for a while and then moves with her further down the hall)

AURORA:

Sergei, where are you taking me?

SERGEI:

I think I should have a little talk with you. Alone.

AURORA:

But is it that important?

SERGEI:

I think it could be very important. I won't take up much of your time.

(They go into a room where there is a table and closets.

They're alone in the room.)

Sit down, Aurora!

(She's sitting down and looking at him)

AURORA:

All right, I sat down. Sergei, you took me out of that society that...

SERGEI:

I think you should thank me for taking you out of that Aurora society. You may not be aware of the fact that you work for President Lav Ivanovich Beli.

AURORA:

Yes, I get it. I work for the president. I don't understand what the problem is? I have the right to go somewhere and...

SERGEI:

You have the right to go out sometime, but it's certainly not in the company of the American delegation that has to frame everything about buying Alaska.

AURORA:

I don't understand what the problem is. I have nothing to do with this contract for the sale of Alaska and as far as I know it was signed somewhere back in 1879 ...

SERGEI:

It's about having the right to go somewhere. In the company of people from Moscow. Not in the company of the American delegation. The whole country is full of spies. Someone might think of you as a foreign mercenary.

AURORA:

But it's outrageous! How could anyone think that?

SERGEI:

I can move in American society because my wife is American.

But you...

AURORA:

Terence Grace is an interesting man who...

SERGEI:

He's an interesting man. And being with them is really fun.
But you work for the Russian president. Some will think
you're leaking some data.

AURORA:

But I don't do that!

SERGEI:

I'm talking about the impressions that can be made. That's
why we're here now! I think you're in danger. In a very
serious danger that in your youthful naivety you are not
fully aware of.

AURORA:

I don't get it? What kind of danger? What are you talking
about? Sergei, you're starting to scare me.

SERGEI:

The point is that if you continue to move in the company of
American delgation, brought by David and Terence Grace,
someone from Stalin's cabinet could order your execution.

Do you understand me now?

AURORA:

(She looks serious. He keeps his mouth open and can't say a
word.

I admit I'm completely taken aback.

SERGEI:

Of course you're taken aback. And I'd be taken aback by
that story and the fact that I'm being followed by Soviet
secret service agents for colluding with U.S. delegates.

AURORA:

But I met Terence Grace by accident. Actually, he
approached me.

SERGEI:

It was mine to warn you. The situation can get out of hand
very easily. It's not a problem to order someone's
execution. A lot of people went missing and a lot of them
were sent to the Gulag. You... If you were young, naïve,
you would be easily rid of them in just a few hours.

AURORA.

Now I'm really terrified.

SERGEI:

The thing is, it's obvious that Terence remembers you from Budapest. Then he postponed his further obligations here and stayed here because of you.

AURORA:

Exactly. He extended the holiday that.

SERGEI:

It's not about that. I'm telling you how agents of the Secret Soviet Service look at it. Be very careful, especially when moving around the residence. Don't tell anyone I told you this. I'm going to ask around a little bit more, but if this continues, it's possible we'll have to come up with your escape.

AURORA:

Escape? But how's the escape? I just got here. You can't just transplant a ballet ficus there or here.

SERGEI:

I didn't understand you. What ficus?

AURORA:

It's not bito.

SERGEI:

So be very careful while in residence and lock the room. I'm afraid that in the course of one fine night and a wonderful dream, you may suddenly be swallowed up in darkness. That's not news in this country, believe me. Many have disappeared so.

AURORA:

I see your point. And thank you for letting me know that I'm not entirely sure here anymore either. Like Trianon didn't ruin my life enough. I hate the 4th. June 1920 year.

SERGEI:

I don't know anything about these details, but I'll let you know about anything further. Stay alert. Next time, you'll have to be careful who you hang out with.

SCENE :

(Varya and Aurora talk. They're in the garden. From the balcony and with binoculars, that soldier looks at them. They don't see it.

VARYA:

So you think she could fall in love with that American delegate?

AURORA:

I'm impressed that he's here and that he's extended his stay in Moscow. Just.. Something worries me...

VARYA:
And what's that?
AURORA:
Promise me you won't tell anyone.
VARYA:
Promise. You know you can tell me a lot.
AURORA:
But wait (and she starts looking around the bushes. I have
to check to see if the bushes have ears. I think the
situation is stable.
VARYA:
I don't understand the problem.
AURORA:
It's that I'm a Hungarian ballerina who's here to do a
ballet healer for that little girl.
VARYA:
Yes, the president's daughter. We've already established
that.
AURORA:
Exactly. I have the right to socialize with people, and...
VARYA:
Yes, you have the right to hang out.
AURORA:
But no one told me that I couldn't hang out with people in
the U.S. delegation. Isn't that weird? How can Sergei
Yesenin enjoy their company...
VARYA:
I don't know what the problem is, honey, he's...
AURORA:
I don't think I'm so sure anymore because I'm making
contact with the brothers who round up the purchase of that
Alaska.
VARYA:
But who told you that?
AURORA:
Sergei. He was so scared about it.
VARYA:
Maybe he's exaggerating a bit too. You know, it's still
rumored that his first wife was killed by the faces of the
Soviet secret service. Now he thinks a lot of people are
going to suffer the same way. And once burned on milk, he
blows on yogurt.
AURORA:

I think all of this may have some logic. He just warned me
to be followed.

VARYA:

Of course they're following us. Everything at the
president's residence is followed.

AURORA:

Shavatm but he sounded different.

VARYA:

I think he might have been a little drunk when he told you
that. I think he drinks a lot. Or maybe it's because his
first wife was killed by undercover agents. At least that's
what they talked about. Relax. It's going to be okay.
Perhaps, as a precaution, you should choose another company
to socialize with. What do you think?

(You can see only a soldier who still looks at them with a
binocular)

SCENE:

(The soldier examines Aurora's belongings and reads a
little diary. Then get out of her room.)

SCENE:

(Talk about Alaska. They're talking terence, david, one of
the Russian diplomats)

SCENE:

(A short scene at breakfast. The president and his daughter
are sitting. Aurora and Mrs. Obloski stand on the
sidelines)

XENIA:

Dad, I'm so glad we're going to St. Petersburg soon.

LAV:

Lovely baby, wonderful (he wipes his mouth. The little girl
smiles. Two women are smiling at each other.)

XENIA:

And can Miss Aurora come with us?

LAV:

Honey, this is a four-day trip.

XENIA:

I know, Dad, but I'd like Aurora to come with us.

LAV:

No, I have to disappoint you this time. Aurora will stay in
Moscow.

XENIA:

But Dad. I'm not going to do that! (The girl sits down, then crosses her arms on her chest. You can tell he's sulking. He gets up and runs into the room. Mrs. Obloski goes after her. Aurora looks after them)

AURORA:

Mr. President Belley, I really don't mind...

LAV:

No, it's for the best. You'll stay here for four days. I think it's best for everyone

(On the side of the door stands that soldier, who peeks inside to see what is happening. No one notices him.)

AURORA:

I don't want to go to St. Petersburg and...

(Lav gets up and slowly approaches her. There should be some unusual situation between them, as if there were some small chemistry)

LAV:

I don't think it's a memory at all. Besides, you deserve to get some rest. I know how hard my little daughter can be.

AURORA:

But I'd be glad to be there because...

LAV:

Because?

(They're looking forward to a long look. A short look at the face of the soldier who was watching them.)

AURORA:

Because I'd be happy to be there for you.

AURORA:

You admire me, Miss Aurora?

AURORA:

So I have little sympathy for you.

LAV:

(He shudders. He hugged her with both arms around her waist.)

That's really nice to hear.

AURORA:

Mr. President, I...

LAV:

Just call me Lav.

AURORA:

LAV!

(he slowly starts to get her face closer. When their lips are touched, they can be heard on the stairs of Xeniah's voice.

XENIA:

Dad, Dad!

(The two suddenly drift away from each other. The soldier takes refuge in the shadows behind the door and the little girl runs beside him. She didn't even notice him.)

XENIA:

I think I'll be able to make it four days in Sank Peterbug without ballet, if you promise to take me on horseback riding!

(We see only Aurora's face standing on the sidelines and watching father and daughter together)

SCENE :

A song at that club. Someone's on. The agent is on the side lines saying something with Sergei. When he sees Aurora coming to the club and approaching that table where David and Terence are playing cards, he takes her hand)

SERGEI:

Sorry guys. I need to speak to Miss Aurora for a moment. They're back in the room where they're talking. Aurora is a little dissatisfied, takes her hat off her head and sits down. He's looking at it)

AURORA:

I used to think when I met a great Russian poet that I wouldn't run every three days to find out if I was being targeted by some intelligence service.

SERGEI:

Well, I'm sorry it's like that now because...

AURORA:

I thought that as a ballet ficus I would grow roots here and...

SERGEI:

Get out of the botany now, Aurora! It's not funny at all. They're watching you in the residency.

AURORA:

Yes, that's what they've said before. Varya told me that they were watching all the workers who reside there. Some of them are probably searching.

SERGEI:

I'm not involved in all the simplicity. But it's about you!

AURORA:

Yes I do. I guess I did something wrong!

SERGEI:

I think we have real reason to be afraid. You're getting close to the young president, aren't you?

Aurora:

What do you mean I'm getting close to the president? Well, I'm always close to him, I...?

SERGEI:

I was going to say - is there something between you?

AURORA:

Why would that concern you now? I'm not questioning you about your intimacy. It's a matter of whether you're going to see Mrs. Isidore, or, but dream of a woman, whether she's an idol or not.

SERGEI:

If you're interested in Mrs. Isidora, I respect, my first wife was probably murdered, and my idol is a Russian princess, but I wouldn't bore you with that right now.

AURORA:

Why not? The Russians must have been very interesting!

SERGEI:

Just because they were interesting and they were shot and we're here now. I've learned that you and the young President Leo are a little more intimate. Someone saw you at lunch.

AURORA:

But how? Oh, no!

SERGEI:

There you go! I told you to be more careful. The windows and the windows must have eyes.

AURORA:

But what should I do when he hugs me?

SERGEI:

He hugged you?

AURORA:

I've been caught by an ok fuss. I couldn't afg aodgurnem. He's the president of the country. You can't turn down the president because... Those were moments of tenderness.

SERGEI:

This gentle intimacy of yours at lunch was also learned by Joseph Stalin. I think we have good reasons to meet in a quiet place in the coming days and consider the idea of how to elegantly, nicely and quietly get you out of here.

AURORA:

Get me out of here? It's inaudible! Who cares that I have sympathy for...

SERGEI:

This worries the Soviet secret service. Even worse, you're messing with the U.S. delegation. Stalin was informed of everything. We have really good reason to think that you have a great chance of being killed and removed from the president's vicinity.

AURORA:

Please? Tell me you're joking this is outrageous! Today, no one transplants ballet ficuses twice a year...

SERGEI:

Anyway, tomorrow I suggest we meet again.

AURORA:

Me? Who are we?

SERGEI:

You, me, and the Grace brothers. I mentioned to them that you are now being targeted by Joseph Stalin.

AURORA:

Did you tell Mr. Terence to hug President Lav for lunch?

SERGEI:

I mentioned to him that you sympathize with President Beli, but I didn't go into the details of your relationship because I don't know the details.

AURORA:

You're one silly man Sergei!

SERGEI:

It doesn't matter what you think I am. Since one of my wives was murdered, I don't want to let anyone else get hurt. You'll come here tomorrow.

AURORA:

But I don't know if I'll be able to do it tomorrow because... Maybe for the weekend. Then President Beli travels for four days to St. Petersburg.

SERGEI:

Wonderful. Then we'll meet. You'll leave a message via Varya. Let Varya bring a written message when you can come and don't tell anyone about it, because the matter is dangerous. Someone could thwart our plans.

AUROE:

Plans? Do you have any ideas that could...

SERGEI:

We'll talk about that on Saturday.

AURORA:

The last thing I dreamed of after the Trianon Peace Treaty was planning a strange getaway because I was hugging the president for lunch. After all, who is threatened? The Soviet Union is certainly not threatened because we were a little more romantic. Besides, nothing happened.

SERGEI:

Nothing?

AURORA:

He never even kissed me.

SERGEI:

Better with that. It will be easier to leave.

AURORA:

Going?

SERGEI:

Yes, life in America can be really interesting.

AURORA:

In America?

SERGEI:

And stop repeating everything I say after me. New York also has a ballet opera. It's a big city.

AURORA:

(It's all imagined) New York is a big city? Well, I'm going to have to figure this out first. I'm here to teach Xenia ballet, not to think about what kind of ballet opera New York has.

SERGEI:

Well, start thinking about it. It's better to tell you realistically what we're planning than to get carried away with the idea of romance with President Beli. I'm surprised Stalin hasn't already ordered you to be put in a sack.

AURORA:

It's the last place I want to be. Maybe I could go to my parents, but Berlin is.

SERGEI:

That's not a good idea at all. First of all, Berlin now has some closer ties to Moscow. You would easily be extradited to Stalin. New York is the ideal ideal for you. And come on Saturday to agree on all the details. The Romanov princesses may have been murdered in front of a firing squad, but as a Russian poet, I promise to help you get to safety

(She gets up and walks towards the door. She almost got out, and then she came back. He's looking at a few stitches.

AURORA:

Did you know a Russian princess? Does your voice always sound different when you say it?

SERGEI:

I think now that you're on Stalin's safe target, my former acquaintances won't mean anything to you. Now go...
(She comes out. He sat down on a chair as if nervous, put his hands on his forehead and sighed deeply.)

SCENE :

(The president and Xenia go to St. Petersburg. Mrs. Obloski sends them off. Aurora stands in the room and looks out hidden behind the curtain. She sighs deeply. He's looking at President White. There are tears in her eyes. Then she goes to bed and throws herself on the revet crying. The president and Xenia are in the car and driving away from there. Aurora is on the bed crying. We see only the cheerful face of Xenia looking through the window outside)

SCENE :

(Stalin agrees on the details of the liquidation of Aurora Janos. In the room are Stalin, a soldier, two agents. Stalin sits at the table and notes something)

STALIN:

So now he's gone?

SOLDIER:

Exactly. President White went to St. Petersburg for three or four days. His daughter went with him.

STALIN:

Wonderful. Then we should use the time when he's not here to deal with our Hungarian ballerina. Were there any other suspicious things?

SOLDIER:

She went to that song club.

STALIN:

Does she go somewhere other than there?

SOLDIER:

Not that I know of.

STALIN:

Boring. Poetry is not the best that Moscow has to offer.

SOLDIER:

People from the U.S. delegation were also present.

STALIN:

How long are these Grace brothers staying here?
Agent: A few more days. I think they've sorted out everything they had about that contract.

STALIN:

Good. What are our best plans?

SOLDIER:

We could kidnap her on the street. We'd like to notify President White of that kidnapping. Until he returns from St. Petersburg, because it is certain that he will not interrupt his activities there because of someone from his employees, we could kill her and dump her body in the river. We'd have it in a few days and no one would be suspicious.

STALIN:

Good idea. Then do it that way. There is nothing to suggest that I am again the one who stirs my fingers into his life. The truth is that his wife's wrong treatment was something that was absolutely necessary. She knew some things about keeping an eye on them. I'm glad she never said that.

SOLDIER:

So, let's take Aurora Janos haul while she's a rpedsendikbeli in St. Petersburg? We kill her and throw the body in her hand.

STALIN:

Sort of. I'm really sorry the young girl is going to end up like that, but for the sake of the Soviet Union, it's the best thing for her and for us. Uostlaom, there are many Hungarian ballerinas in Budapest. Someone else will surely come in her place. Do it as soon as possible. I want to make sure we don't have any unusual spies and traitors in the country.

SOLDIER:

Of course, Mr. Stalin. We'll do it while President Beli is in St. Petersburg.

SCENE :

(They're in that club in that room in the back. There's Sergei, Terence Grace, David Grace and Aurora. They sit in chairs. Terence stands by the window behind the curtain and looks outside. You can see they're talking.)

SERGEI:

That would be the best plan.

AURORA:

So I'm going to use some American diplomat's fake ID here,
right?

TERENCE:

Yes I do. John Miller has been dead for a while. By chance,
some of his documents remained. As I personally know his
mother Dustin Miller, she asked us to deliver it to her
personally.

AURORA:

Only then did she not think for sure that someone would use
his document to make a fake entry into America. What if
people at customs see that I'm not John Miller?

DAVID:

No worries. We'll find you. We're going to put a fake beard
on you. You will be convincing. It's still for your own
good.

AURORA:

I have to admit, my legs are cut off.

DAVID:

The important thing is not to talk too much in front of the
officials.

SERGEI:

Yes, of course. Otherwise, they'll immediately realize that
you're not John.

DAVID:

Because of your Hungarian accent.

AURORA:

I see.

TERENCE:

So, we're going to stage your death. Remember when I
mentioned those coincidences?

AURORA:

What exactly do you mean? Our chance encounter or newspaper
texts?

TERENCE:

On the headlines and from the newspaper. You said that you
planned to visit Segei Yesenin's poetry evening and that an
American delegation was coming. And the death of some
beggar who...

AURORA:

yes, sort of. Someone from Red Square. At least I think. Or
did someone suggest it?

TERENCE:

Well, well...

SERGEI:

We don't know if it's the beggar from Red Square, but he's had the corpse of a man in the woods for some time.

AURORA:

Body? But it's terrible! Why don't you report it to the police or...

SERGEI:

Now that corpse, actually it's just a skeleton, will surely come in handy.

AURORA:

If it's a skeleton, it's certainly not that beggar from Red Square.

SERGEI:

That's not what this is about. We're going to start a fire.

AURORA:

Fire? But where?

TERENCE:

In an old house. The skeleton will be there. All you have to do is write a message.

AURORA:

Message? I'm sorry, but I really don't know how to...

DAVID:

It's important that we stage your death.

SERGEI:

Exactly. It is important that we stage your death in order to convince Stalin that you are dead.

TERENCE:

(He looks at her with an imaginary look, as if he's guilty about it)

How intimate you are with President White and..

AURORA:

I wasn't intimate with him at all. Be careful how you express yourself!

TERENCE:

Don't say he didn't hug you.

AURORA.

Yes, but it's just a hug.

DAVID:

It's not just the president's arms that fall.

TERENCE:

We're not going to get into the tiny intestines now! It's that you were innocent with him, and that informant from the residence can confirm that. You should leave a heartbreaking letter about how you can no longer live without President White and how it is.

AURORA:

But I find him really interesting and he awakened my sleeping senses.

TERENCE:

Too bad I admit it! You'll have to say how you miss him, how you can't imagine your life in Moscow anymore because you can't live normally after Trianon, how you love President White and how it's all against you, because of course you'll never have one. Unless you're his mistress, which I certainly can't imagine, even in his worst nightmares. Basically, when you compose that letter...

AURORA:

Letter?

TERENCE:

I can dictate it to you, too. Then you will send a letter through a post office. You should act dejected, sad, try to imitate some kind of symbolic whining, it is important that people remember you. And then go to a bridge and stand there for a while. It's important that they notice you. And then you should come back here.

AURORA:

And?

DAVID:

Then for two or three days you're going to be John Miller. It's important to do and you don't talk much. If necessary, have a cold or flu. Anything. It is important that you pretend to be hoarse, imitate cough.

AURORA:

And then we'll buy a ticket for you too and you'll go with us to America.

AURORA:

Does this mean that I will never see Hungary again, that I will never see Hungary again?

DAVID:

Well, it looks like this Triannon has completely marked your family's life. But now your impossible sympathy for President Bella has borne such fruit that you need to find a new job at the New York Ballet Opera.

AURORA:

It was the last thing I thought would happen to me this year.

SERGEI:

Many things are unforeseen.

AURORA:

After Trianon, this is something unpredictable.

TERENCE:

We get it, quite awful for you, because you will no longer be able to whimper with the right-handed White Snatch of Lunch.

AURORA:

But I didn't mess with him at all.

TERNECE:

Two more lunches and that would surely bear fruit.

AURORA:

Sergei, you really are a real tattletale!

DAVID:

So, since we've done some basic things, all we have to do is set a fire to that old house. Let's put the skeleton before that, it's important for the psole to find your heartbreaking death letter where you'll emphasize that you should think about jumping off a bridge or simply burn yourself with your undecided and impossible passion in some quiet place.

AURORA:

Maybe after signing Trianon, I really should have jumped off a bridge somewhere in Hungary. Parliament would seem like an excellent idea, no one has killed themselves there yet.

DAVID:

It doesn't matter now.

TERENCE:

It's important that Stalin believes you're dead. Totally burned in that house over there, while President White can only remember you as a young woman who was awakened by dormant senses.

AURORA:

I just hope I never see him again. You might think I was a ghost.

SERGEI:

Yes, I think I have a song like that.

TERENCE.

Let's not talk about it now. The wraiths are now.

SERGEI:

I see them sometimes when I'm drunk.

AURORA:

You need to think a little less about that Russian princess, Sergei.

TERENCE:

That's what I think. All those songs about death that break through your collections are not exactly a dream for new generations. You look like a sold soul. But that's not what this is about. So, we've got it all figured out. When you send a letter, you will come here. Put a scarf and a hat on your head. No one should think it's you. Then we'll plan your life further in America.

DAVID:

That's right, Miss Aurora. And the sooner you forget Trianon and President White, the better for everyone. And especially for you. There's no point in getting carried away with the idea that it could be something more meaningful for President Beli. Maybe just as an acquaintance.

AURORA:

But he's really charming.

TERENCE:

I'm charming too, so you've never had such a sad face.

AURORA:

Maybe it's because you're american practically attacking!

TERENCE:

I wouldn't argue with you right now. I think everything will be better as soon as you are no longer near that residence.

SERGEI:

And I think everything will be better, as soon as you're in America, under some other name, far away from all this.

DAVID:

And that everyone you know thinks you're forever one dead beautiful ballerina!

AURORA:

I have to write a memoir first. Maybe they'd sell well.

TERENCE:

You have a brilliant sense of humor. I like that.

AURORA:

At least you like something!

TERENCE:

Well, I can't say how charming I am because you're flirting with President White.

DAVID:

Enough with the jealousy!

But

I'm not jealous at all.

DAVID:

No, not at all, you're about to start jumping as soon as someone mentions the name of President White. Here, and now your hair is rising on your head.

SERGEI:

Mostly, to cut the story short. I think we've got it all figured out. And you know what, Miss Aurora, I think you're the most charming ballerina I've ever met in my life.

SCENE:

(She flees with the U.S. delegation, disguised as a dead soldier whose documents she uses. We see the scene where Aurora ends the letter, puts it in an envelope. She gets dressed, drives the car to the post office. It should look sad. She pretends to cry when she walks in. Some people see her, they look at it strangely. She sends shismo. We see the address - Presidency for Lav Ivanovich The White. Then she gets out of there. People are still strange looking at her. She's walking, she's supposed to look weird. She's been on the bridge for a while. People are anxiously watching. A little while later, she calmly walks towards that restaurant club. The driver is still waiting patiently in the car. Aurora enters the club. There's Sergei. He immediately went outside to see if anyone was following her.

SERGEI:

Good, the situation is clean.

AURORA:

Of course it's clear. I was playing a sad person at the post office and some lunatic who was about to jump off a bridge.

SERGEI:

I hope it was convincing enough.

AURORA:

More than you think. She sits at the table. Now the club is empty. She looks around a little.

I've never been here when it's all this empty

SERGEI:

An ordinary space intended for performances and entertainment.

AURORA:

I didn't bring any of my stuff, I left everything at the presidential residence. Do you know that I will go to

America without a single picture of my family, a letter, without anything? I don't even have my papers. Now I really feel like I'm not Aurora Janos anymore.

SERGEI:

Now you're going to be John Miller for three days.

AURORA:

Wonderful. And this is all because of a couple of outbursts of tenderness with the president.

SERGEI:

All this is because our government is crazy about any thought of espionage. And you are probably so judged in the eyes of Stalin and his poltrons. It's not that I'm judging or interpreting your behavior because you yourself are saying that there was never anything between you and the president, but I think that any form of approach to the president was largely questionable for you. And maybe for any other ballerina that would come.

AURORA:

I think my life since Trianon has changed a lot, not because I wanted to. Now I'm not Even Aurora Janos anymore, for three days I'll be the late John Miller, and then I'll be... What?

SERGEI:

I don't know. Right now, I don't want to know. That's the thing That's going to be edited by Terence Grace.

AURORA:

I'll never see my parents or anything again. Do you know what that feeling is, Sergei?

SERGEI:

Try to imagine that you are standing pinned against a wall and a dozen machine guns are pointed at you. How does that work for you?

AURORA:

You're right. I'm going to be John Miller. It's something I've always dreamed of.

SERGEI:

I understand it's hard for you, but be glad you ran into exactly a man like Terence Grace. And what he wants to help you. Imagine not having that chance? You would be at the mercy of Stalin. We know what kind of man he is.

AURORA:

And where are the Grace brothers now?

SERGEI:

They'll be here soon through the back door. From what I hear, they're currently under surveillance. And that's how it's going to be until you get on a plane and fly to New York.

AURORA:

Good. I don't think I have anything left to do now but peacefully retire to America and become someone completely different.

SERGEI:

Some people did not have that privilege during the war. They're dead. You are lucky that you have the opportunity to move forward.

The Grace brothers come through the back door. They carry some suitcases with them. They seem a little worried.

DAVID:

I think we're being followed a lot too. We had to drive down some unfamiliar streets and do it multiple times, until we got out of sight of that guy in the limo. He followed us constantly.

SERGEI:

Are you sure they didn't follow you to his entrance?

DAVID:

Yes, I am. We escaped them. We're going to have to be here for two days.

SERGEI:

It's a good thing there's no show for two days now. I'll take care of the cleaners and the janitor. For the next two days, no one will stop us.

(Terrence looks towards Aurora and she looks at him too)

TERENCE:

We are now in the same sauce as you Aurora.

AURORA:

Thank you for standing up for me, Mr. Grace. And that's what you want to help me with.

TERENCE:

I'm sure these are hard for you.

You're abandoning everything you used to be. You will no longer be able to use the name Aurora Janosh, and for all the people who know you, you will be dead.

SERGEI:

Was there a fire in that old house?

DAVID:

Yes, we paid one of our men from embassy to do it. No one will look at us.

TERENCE:

Lovely Aurora. What would you say now - I think you're
really dead now.

AURORA:

What wonderful news. I've never been that before.

(We can see a short scene where you can see that old house
burning down and some people trying to put out the fire. A
fire truck rushed in. But it's all on fire. A lot of people
gathered around the house. There's a man in the distance
watching. Then look at the clock, walk a little further and
sit in the car)

LAWYER:

Take me to the U.S. Embassy. We've done this successfully.

SCENE:

(Varya enters Aurora's room. The driver comes in after her.
They look in a room that's empty.

DRIVER:

I told you I waited three hours for her.

VARYA:

Did she get lost somewhere?

DRIVER:

I don't believe it.

VARYA:

And you're saying she didn't get to the car back?

DRIVER:

I don't even know where she disappeared. I really don't
know where she could go. I don't get it...

VARYA:

That's weird. This doesn't look like Aurora.

DRIVER:

So we'll wait. I hope it will come within the day.

VARYA:

Yes, and it's a good thing little Xenia doesn't need ballet
lessons today

(They leave the room)

SCENE:

The fire was extinguished. Firefighters are coming in.
They're looking at an old house that's totally burned
down.)

FIREMAN:

We have one body here.

(They come to the room and see the skeleton down on the floor)

FIREMAN 2:

I think someone burned out.

SCENE :

(IT'S NIGHT, IT'S MORNING. YOU CAN SEE THAT CLUB. AURORA STANDS AT THE WINDOW HIDDEN BEHIND THE CURTAIN. DAVID AND THE OTHERS ARE IN THE ROOM. They're watching it)

DAVID:

We're supposed to head to the airport today. You'll be wearing your uniform soon.

AURORA:

But the flight isn't until tonight.

TERENCE:

I feel like I'll feel better when I'm at the airport.

Safer.

AURORA:

I see. I'm going to go change.

SCENE :

THE DRIVER ENTERS THE KITCHEN. VARYA DOES SOMETHING HERE, AS DOES THE COOK. ONE OF THE SERVERS SITS AT THE TABLE DRINKING COFFEE. THEY'RE GOING TO GET HIM WHEN HE COMES IN)

VARYA:

And?

DRIVER:

(he's upset)

I've reviewed everything. I checked everything, absolutely everything. She's nowhere to be found. At all! It didn't come yesterday, not now. She's gone.

VARYA:

How did she disappear?

DRIVER:

She left the car yesterday and sent a letter.

VARYA:

How did she feel yesterday?

DRIVER:

I don't know, she seemed absent and sad.

VARYA:

I can't believe this is happening. Someone will have to tell President Leo that his regent is missing.

DRIVER:

That's weird. But let's wait a little longer. Maybe he'll come. I'll check the hospitals during that time

(and as he later drives towards the hospital, he misses the car where the Grace brothers and Aurora in disguise were sitting. She noticed that the driver was standing on the traffic light, but he did not see her. There is tension. Aurora only breathed a sigh of relief when the driver left and they moved on)

AURORA:

That was the driver from the residence.

TERENCE:

Now you understand why I think it would be best to be at the airport. Be sure to pull the collar over your mouth and put on a scarf. I can say that you act convincingly. Almost like John if he was really sick.

(They're driving. You can see the airport and the aives that take off)

SCENE:

(Varya calls President Lav. Varya is on the phone and calling the president. First, one of his orders comes forward, then the president calls.

LION:

Hello!

VARYA:

President Lav.

LION:

Tell Varya!

LAV:

I think we have a problem. Our Hungarian ballet teacher has disappeared somewhere today.

LAV:

What do you mean she's gone?

VARYA:

We checked everything. All hospitals, outpatient clinics, everything. She's nowhere to be found.

LAV:

You can't disappear like that. Maybe she went somewhere. Maybe he'll come tomorrow. Don't forget that she now has 4 days off.

VARYA:

Yes, I get it.

LAV:

Let me know tomorrow if he comes back.

SCENE:

(It's night. Aurora passes passport control. The clerk looked a little, he stamped her and Aurora moved on, she looked at Terence when they moved a little further away)

AURORA:

There's definitely no going back now, is there?

TERENCE:

Yes, that's right. These are the last few minutes you spend in Europe.

(Later when they sit on the plane and the plane takes off. She's sitting between David and Terence. David reads the newspaper.)

AURORA:

This is the first time I've traveled by plane.

TERENCE:

You just have to endure this flight. The flight takes a bottom and a half, but the important thing is that you're here now.

AURORA:

I never dreamed I'd go to America like John Miller.

TERENCE:

There's always a first time for everything.

AURORA:

Yes, you're right. Thank you for helping me. I'm sure I'd be dead if I were... I'm probably not fully aware of the whole situation yet.

TERENCE:

The important thing is to be strong. And other ballet
ficuses sep replant

(They look at each other, she smiles)

AURORA:

Do you have any idea how I would...

TERENCE:

The only thing I can offer you as a member of the U.S. delegation now is to enter the witness protection program. This will help you get a different identity. I'll make sure you're accepted by some ballet opera in New York. I think it's going to be extremely good for you. From what I understand in Budapest you did not pass because ...

AURORA:

I was an inch short. How does that one centimeter seem like a small problem compared to all that has happened now?

TERENCE:

I think you could pursue a career as a ballerina in New York. I would enjoy coming to your ballet performances to watch you.

AURORA:

Thank you for helping me.

TERENCE:

You're welcome.

AURORA:

I'd like to think about it now.

TERENCE:

Free. You have a day and a half to think about everything.

As soon as we get to America, I'm going to feel much better.

SCENE:

(The next morning, Varya reads the news of the burned house and skeleton)

VARYA:

Misha!

(She turned to that order)

MISHA:

Tell Varya!

VARYA:

I read the news that a corpse was found that was burned in the fire.

MISHA:

I think you're exaggerating. You can see everything black right away!

(she does a little work around the kitchen, we see a briefly empty Aurora's room. There's that soldier checking the diary, her stuff, the drawers. He looks around confused.)

SOLDIER:

Where is the impossible ballerina?

(Get out of the room. Get out of the residence. Shortly after, Misha goes to the gate and picks up the mail. He looks at the letter. He comes to the kitchen to Varja)

MISHA:

Varya received a letter from Aurora. This is her handwriting, isn't it?

(he shows her the letter, she jumps quickly and takes the letter. She opened it and began to read. Tears appear in

her eyes and she falls into a chair. Misha takes the letter
in his hand with amazement)

MISHA:

Did our beautiful Hungarian ballerina kill herself because
of President White?

(His face is imagined)

SCENE :

(The soldier is in Joseph Stalin's office. Joseph sits and
hungers a mustache)

STALIN:

So, like that?

SOLDIER:

Exactly, Mr. Stalin. Our Hungarian ballerina was crazy
enough to set a fire to an old house on the outskirts of
town. They found her fried skeleton. They said the fire was
so strong that it would not have survived the fire.

STALIN:

What did she kill herself for?

SOLDIER:

According to that letter...

STALIN:

Letter?

SOLDIER:

He arrived at the presidential residence yesterday. Aurora
wrote about her love for President Lav. Then that she let
her family down because she fell in love with the president
and her love will never be reciprocated. How depressed and
depressed he feels. And she decided to kill herself in a
treating manner. Everyone is informed about it.

STALIN:

All?

SOLDIER:

And President Lav. Someone told him that Aurora had decided
to kill herself. Then her parents who live. Wait where
again? Hamburg? Berlin? I mean in Berlin? Everyone has been
informed about it and there will be a text in the
newspapers. I couldn't stop them from writing a text about
how a beautiful Hungarian ballerina went to commit suicide
in a fire.

STALIN:

She couldn't just burn like that.

SOLDIER:

I don't know. She may have previously been poisoned or slit her wrists. We have no idea and we'll never know. Only a skeleton remains of her body.

STALIN:

This time I'm glad I didn't kill her. I can't always stick my fingers in every stupidity of our beautiful young president. But I'm glad she won't be around him anymore. I'm sure there'll be another Hungarian ballerina coming.

SOLDIER:

They've already done everything about it. Another ballet teacher from Budapest is coming soon. Little Xenia will have to get used to another teacher and...

STALIN:

Okay, okay, enough. So Aurora's dead without us lifting a finger. I like that. For once, we were nice.

SOLDIER:

Of course I think that's good.

STALIN:

Of course it is. Your new assignment now will be to accompany that new Hungarian teacher. Who knows what some crazy new hungarian will do now?

SCENE .

(The plane lands on the runway in New York City. These three are sitting in a taxi. Finally Aurora removes the perdika and chin from her face. She's hungry on the chin)

AURORA:

This beard irritates my skin all the time.

DAVID:

I thought you were excellent. You've done a very good job of imitating John Miller. I liked you so much that I almost think you should be an actress. You don't think so?

(He looks at her and then looks at Terence.)

TERENCE:

I think it will be good now for Miss Aurora to get used to New York. And then we'll see what happens to her.

AURORA:

I'll never be able to talk to my family again.

TERENCE:

Yes, never. They have already been informed of your disappearance, probably about the letter and the fire.

AURORA:

For the first time, I have no idea what my family thinks about everything and I...

TERENCE:

They will probably mourn for you. They will give you a funeral... You'll never be able to hear from them again. You will never be able to write to them again. Nothing! Simply, never again!

AURORA:

(There are tears in her eyes)

I see. Life is like a double-edged sword, isn't it? As much as on the one hand I can gain advantages in life, so much on the other hand I lose.

TERENCE:

Just be brave. We'll be here, here we are, with you until you find your way in the beginning
(we only see a car standing in a long queue at a traffic light)

SCENE .

(Aurora's funeral. There's her family, President Lav, Xenia, Varya, a couple of people from the kitchen at the residence. There's a soldier standing a little further away and watching it all. The priest reads the funeral, Maria and Annabelle weep.)

XENIA:

Dad, Dad, where is my beautiful ballet teacher now?

LAV:

She went to the angels.

XENIA:

She's at my mom's now?

LAV:

That's right, honey. You don't have to worry about that at all. Now she's in a better place.

(We only see a soldier stopping and watching it all, and then he turns around and moves on from there)

SCENE :

(8 years later)

(You can hear Aurora's voice telling everything that's going on)

AURORA'S VOICE:

(We see scenes of events)

And so it's been 8 years. I first applied to the Witness and Refugee Protection Program. They gave me help - they

took my prints and pictures. I got a different identity.

Anna Mikhailovsky.

Terence Grace was there for me the whole time. He helped me get used to New York and American living conditions. I had

to leave everything behind - I lived and Woke up with Trianon completely changing my way of life and that I moved from Hungary to Moscow, and now to New York. I never spoke to my parents and relatives again. I don't have the right to call them. It was strange to get used to it. The easiest thing to do would be to have amnesia.

I'm in ballet. I was accepted to the New York Ballet Opera where I have a performance three times a week. I got used to my job.

Five years ago, Terence Grace proposed to me. I married him. It was a modest but beautiful wedding. Now my name is Anna Mikhailovsky Grace. We have a child. Son. He's two years old. His name is Terence John Grace Jr. He's my biggest asset right now.

We live on a high foot in Manhattan. New York became my city.

SCENE :

(Varya and Misha loading suitcases. They watch President Beli, Mrs. White and their 7-year-old daughter Xenia sitting in a limousine.

MISO:

They're going to America, aren't they?

VARYA:

Yes, a short visit to New York. Mrs. Beli will be in artistic circles in New York and Xenia wants to visit the balent of the New York Opera.

(They're going in. We only see the faces of those four sitting in the limo and driving. The plane is taking off. We see a plane landing and writing in capital letters NEW YORK. These four are sitting in a taxi and driving around New York)

SCENE :

(Aurora is home, standing in front of the mirror in a leotard and practicing some steps. Terence Grace slowly enters the room and holds a bouquet of red roses in her hands. He's approaching her. She turned to him and smiled.

They kiss. He handed her a bouquet of roses.

TERENCE:

For you, my love.

AURORA:

Thank you, darling. (She smells the roses, then goes a little further and puts the roses in a vase. He turns towards him.

Is this gesture about anything significant?

TERENCE:

Today I realized how glad I am to have you.

AURORA:

(Keep practicing some movements)

You've told me that many times.

TERENCE:

It's been eight years since you came to New York.

AURORA:

Yes, he is. Exactly.

TERENCE:

Have you ever missed anything in particular?

AURORA:

Parents. Most of all, they. And Sister Anabella. I never found out what happened to them in Berlin. I followed the orders they gave me never to contact anyone again.

TERENCE:

It must have been hard for you. I still remember you flirting with President Beli over lunch.

AURORA:

Nothing happened between us.

TERENCE:

But it could have happened. If you had stayed a little longer in Moscow, I don't think I would have had the opportunity to see you here in my house, as my wife.

AURORA:

Who knows what would have happened to me if I hadn't met you at Sergei Yesnain's poetry dinner. And his death really me off. I couldn't imagine him laying a hand on himself.

TERENCE:

(deep sigh)

In a way, that was to be expected. He was leaning towards death. All his poems about the deceased, the fortresses, the black people, Tsarist Russia. Then his idol was murdered by a Russian princess. Death dragged him all the time. But I don't think he could be helped.

AURORA:

Yes, but thank him for helping me get to New York.

TERENCE:

I'd like to ask you something special right now.

AURORA:

And that is?

TERENCE:

Don't go to work for the next 10 days.

AURORA:

(She was amazed. He stops and turns towards him.)

But why?

TERENCE:

It's not because I'm rich enough. As far as I'm concerned,
you never have to do anything, but...

AURORA:

Already? Tell! You're like a cat around porridge.

TERENCE:

Former President Lav Ivanovich Beli is in New York.

(Aurora is surprised)

AURORA:

How to? Please?

TERENCE:

I found out today that they arrived in New York this
morning. As I collaborated with his attaché during that
transcribing of that Alaska contract, now Lav would
personally like to see me.

AURORA:

But how? No! That's impossible! What's he doing here?

TERENCE:

There you go! That's the one I was afraid of. You're
upset...

AURORA:

Please?

TERENCE:

You still have feelings for him.

AURORA:

But where did you get that idea?

TERENCE:

Some unfulfilled youthful dreams are really a special story
for some women. And he was a dream to you! I still remember
that theme at lunch and that...

AURORA:

You're jealous of a man I haven't seen in eight years. And
by all accounts, I won't see him. Where did you get the
idea that I was in love with him?

TERENCE:

You have to convince me that you don't love him anymore (he watches her) You're silent all the time! Which means I'm right. If you hadn't been forced to come to America eight years ago, who knows what would have happened between you then.

AURORA:

So he's in New York?

TERENCE:

Is. He's staying at the Plaza Hotel. He came with Xenia and his new wife and other daughter. Xenia wants her to do the New York Ballet Opera. I think it would be good if they didn't see you. It would be a great surprise for them to see that their Hungarian ballet teacher is very much alive under new york sky.

AURORA:

(She sits on a chair, looks like she's gone all the way) But if they saw me somewhere... Something... None of them can see me. Never.

TERENCE:

I agree with you. And if they saw you, they'd realize that you weren't burned by all the passion in that fire, but you married me. Like this and if I tell them that my wife is Anna Mikhailovsky, it won't mean anything to them.

AURORA:

They can't see me at all! Not even in the picture. Who knows what Stalin would do if he knew that. (she grabs her hand by the forehead)

TERENCE:

It looks like the ghosts of the past are still here. I'm going to have to go out with them anyway on...

AURORA:

On?

TERENCE:

To a ballet show. But you... You have to be sick. Think of something, anything. I'll call a private doctor to write you a sick leave. And so I don't think there's any need to work, but when you insist that...

AURORA:

I think it's time for me to go on sick leave. You're right about that. This is just unbelievable. The last thing I thought I would have in my life was President Lev Ivanovich Beli in the front row while I was performing the show. He would recognize me right away. They'd know right away that I was... if we were then...

TERENCE:

You'd know right away that you were my wife...

AURORA:

This is a terrible thing! But nothing, the most important thing is that I'm not going anywhere now and that he doesn't see any picture of me anywhere in a ballet leotard.

TERENCE:

I think it's a much bigger problem for me that you still seem to feel something for him.

AURORA:

Maybe I do, but I think maybe it's really time to finally deal with it.

TERENCE:

To deal with it?

AURORA:

Of course. I want to finally see him and finally put an end to that chapter of my life. It's the only way I can go, and so we can move forward.

SCENE :

(AT THE NEW YORK BALLET OPERA. THERE ARE TERENCE AND DAVID GRACE, THEN x-PRESIDENT BELI WITH HIS FAMILY. THEY GET TO KNOW EACH OTHER)

TERENCE:

I'm so glad to have the opportunity to meet you now the last time I was in Moscow was 8 years ago. It was at the time of the Alaska agreement.

LAV:

Of course. I remember that story. I had to leave power later. I was there in a temporary capacity.

TERENCE:

You got married?

LAV:

Yes, this is my second wife Elizabeth.

(they shake hands)

Xenia wanted to visit this ballet opera. She continues to practice ballet. She'll probably be the first prima ballerina.

TERENCE:

That's really wonderful. So let's go figure out our places.

I'd be honored to be with you this evening

(A little later you can see the ballet show. They sit and watch the show. On the side of a box, hidden in darkness

stands Aurora, who watches President Beli and his wife all the time. This should be further emphasized with the appropriate music. A little while later, Aurora leaves.

SCENE :

(CONVERSATION- TERENCE AND AURORA)

He came home that night. The limousine stopped at the entrance, he got out of the car. He went inside. He glanced quickly at the room where his son was sleeping in the crib.

He smiled. Then he slowly went to his wife's room. Aurora is in the dark. He's standing at the window looking down the street)

TERENCE:

You're here?

AURORA:

(turns towards him)

Yes, I'm here.

TERENCE:

Someone told me that you were briefly present at the ballet opera.

AURORA:

Yes I do. I left for a little while. Despite putting myself at risk, I went there for a short time.

(They're watching)

TERENCE:

And?

AURORA:

And I'm glad I left. No matter how much I've sometimes wondered during these eight years what my life would have been like if it hadn't been for Trianon. And as much as I hated that Trianon because he turned my life upside down, the truth is that every misfortune has its advantages. If it wasn't for Trianon, I wouldn't be here right now, we wouldn't be talking about all this, I wouldn't be... Yes, I wouldn't be your wife right now. I think that's the nicest thing Trianon could have given me -- your love and your protection, Terence. It's something invaluable.

TERENCE:

I hope you really mean it.

(She tells him. They hugged)

AURORA:

And no matter how much I've wondered for the last eight years what my life would have been like if I hadn't left Moscow, what Feelings I would have had for President Beli,

now I think our love is priceless. And I never want to lose you. I think it was all supposed to go like this, that It was necessary for me to see him once more in order to finally realize that it was the distant past.

TERENCE:

I'm glad you think so, honey.

AURORA:

I love you, Terence.

TERENCE:

I love you too, my dear

(They kiss. We see a short night and moonlight)

(closing credits)

(She appears before the former president. He's in the hotel where President Beli is. He's on the terrace and he's looking outside, it's nighttime. There aren't many people on the terrace. He goes in. He sees a woman in the hallway. She wears a ballet leotard and her hair is loose.

He looks at her. He recognizes Aurora. He closes his eyes a little, it feels like he's done it. He looked around and when he looked at her again, Aurora was no more. She rushed down the stairs further.

President Beli is heading for the elevator.)

LAV:

I'm seeing ghosts!

THE LAST SCENE:

(Aurora walks around New York and smiles, aware that she's past, Trianon, and everything behind her. She's wearing a ballet leotard. There aren't many people on the street. She walks towards the cab and gets into a taxi. The last sentence is the same sentence as in the first scene -

AURORA:

My name is Ana Mihailovsky Grace, I'm a ballerina in New York. And I'm dead to some people in Hungary and Moscow. May it stay that way forever!

(taxi is taken away)

(THE END)

