

BLACK JADE

Fiveliner / Scenes

by

Eduard Meisel & Louis W. Thompson

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c/o Arthom Films, Ltd.
1190 Myra Ave.
Los Angeles, CA 90029
Phone: (323) 661-9353

Fendigasse 37/1/9A
A-1050 Vienna
AUSTRIA (Europe)
Phone +43 (1) 544-5300
Fax: +43 (1) 544-5300
eMail: screenplay@gmx.net

Five lines ("What's the story about")

for a Motion Picture

The project is American/European, dealing with lovestory, a political thriller and with crime: a journalist of a NYC located news magazine is sent back now to Russia to cover the changes. There he'd lost his great love after a failed flight he helped with at the beginning 80's. At least he finds his lost love and a treasure which he's not tracing alone...

WGAw Reg.

LVG (Vienna) Reg.

Scenes of a screenplay for a Motion Picture

INTRO

FADE IN:

TITLE and CREDITS run. NO SOUND.

Black background.

1. INT - NEAR MOSCOW, OLD RUSSIAN CHURCH DAY

As the credits are ending, the SOUND of a match striking loudly, with echo. There is a small flash of light.

We see a taper going to the top of the screen to light a tall candle, then another and another. A long bearded, thin DEACON lighting the candles is dressed in a long black cassock.

We begin to hear the SOUNDS of people rustling inside a large building. Another DEACON in a black cassock goes over to a small table and turns on an old reel-to-reel tape recorder. The SOUND of Orthodox choirs emerge. We see that the reels are slightly warped and move unevenly.

The scene grows wider and we see that we are in an old Russian church, bathed in candlelight. An INSERT appears on the screen: 1982.

A female voice, kept purposefully low:

JANICE

(V.O.)

This is Janice Bauer reporting
 ... And this is the Soviet Union
 ... A church outside of Moscow
 ... and a service forbidden
 since the Communist regime took
 over in 1917 ...

As Janice Bauer talks we survey the old church. We see JANICE (30) doing her narration while the VIDEO-CAMERAOPERATOR scans the scene. The congregation is sitting among grain bags and tractors.

JANICE

(V.O.)

This church is used for storing
 grain and tractors. The ceremony
 is illegal. Only one other
 reporter is being allowed to
 witness this service ... held in
 secret ... away from the sight
 of the KGB.

One of the grain bags might have burst so that we see grain on the floor.

Janice Bauer goes on, but we focus on LARRY (30), the print reporter taking notes in a reporter's notebook and pointing out shots to TOM (25), a still photographer he is working with.

The print reporter goes up one aisle, nearly to the front, we focus on a family, the mother LENA (45), the daughter ANNA (19), on the women's side next to the aisle, the father VLADIMIR (50), a distinguished-looking man with gray hair sitting in a pew next to the aisle on the men's side.

The reporter puts his hand on the sitting man's shoulder and says:

LARRY

Hello, Vladimir.

VLADIMIR

(smiling)

Hello, Larry, my friend.

LARRY

Thank you for arranging it so we could be here. I hope those TV people won't disrupt the ceremony.

Vladimir looks over his shoulder at the TV crew.

VLADIMIR

They should be all right. Larry, I want you to meet my family. My wife Lena.

Larry reaches over and shakes hands.

VLADIMIR

And my daughter, Anna.
Anna, Larry is a reporter for
the New York World-Telegram.

Anna is nineteen, beautiful. Larry leans over to shake her hand. He wants to make sure the beautiful girl gets his name:

LARRY
(almost shyly)
Larry Stewart. I'm with the New
York World-Telegram.

Behind Vladimir sits a friend of the family, SERGE (55), with a silver cigarette holder, elegant, without lit cigarette.

Larry is explaining to Tom:

LARRY
(to Tom)
That's Vladimir Chenkov. He is a world famous orchestra conductor. But he's beginning to be known as a dissident and they won't let him leave the country anymore.
Don't take pictures of him!

Janice and her crew is videotaping.

JANICE
The priest will come through that door, move to the altar, then begin with the service. We expect to see him in just a moment ...

We hear the SOUND of triangles and cymbals, corresponding to the Orthodox choirs from the tape.

The PRIEST and seven DEACONS enter the church through the main entrance, walk through the aisle to the small room where we see a roofed over altar, and the priest begins the ceremony. Deacons are playing the triangles and cymbals.

We see interaction between Larry and Anna during all these opening scenes. They are very interested in each other.

JANICE
(V.O.)
After the change of the bread into the body of Christ, and of the wine into his blood we witness - eating and drinking bread and wine - a holy moment in this unholy world of Russia today ...

During the ceremony and the picture-taking a GROUP OF KGB MEN appear. The choir music continues during the ensuing disruption.

Janice and her crew keep on videotaping.

Two of the KGB-men pull the priest away from the altar. There is disorder among the congregation. People are arrested, pulled away. There is no firing of weapons.

JANICE

This is a fight between good and evil.- Oh my god!(to the camera-person) Get the priest.

The priest tries to eat the blessed bread, and some of the Deacons cover him with their bodies, also eating pieces of the holy bread. Three other KGB-men kick the bread away and one of them tramples on the rest of it.

Tom shoots pictures around the whole scene. Larry stands near front, but to the side to stay out of the way.

Another KGB-man tears out the reels from the old reel-to reel tape recorder, the sound of Orthodox choirs fades away.

Vladimir cannot hold his anger and starts to shout to the KGB-men who are roughing up the priest, shaking his fist at them.

VLADIMIR

Stay away from the holy bread,
leave the priest alone, you
bastards! ... You godless
bloodhounds ...
This regime drops its mask now!
... Shame on you! ... Shame on
the Soviet Union! ... Shame on
communism! ... Shame! ... Shame!
...

Anna shows obviously sympathy to her father and looks admiringly at him. Lena looks desperately and cries. Serge from behind tries to calm down Vladimir. When two of the KGB-men look angrily at Vladimir Anna fears for her father.

ANNA

We must get him out of here. We
must my father get out!

SERGE

(to Vladimir)

They'll arrest you. Come on! We
can get out. There is a way ...

The KGB-men turn around toward Vladimir. Larry and Tom stand in their way and the KGB-men who lunge after Vladimir are not able to get down the aisle. Anna looks thankfully at Larry, and pulls, together with Serge and Lena her father away walking between some stapled grain bags to a side door.

The family and Serge escape through an underground corridor.

The congregation mills around, becomes angry. The KGB-men try to control them. Many break for the doors.

The reporters are lined up against the wall.

We see Janice Bauer secreting a film-cartridge.

Janice is her video tape taken away, the equipment is given back. Tom loses his film, and Larry's notebook is taken away, too.

2. EXT - NEAR MOSCOW, OLD RUSSIAN CHURCH DAY

More distant we see two KGB-cars and a KGB-van in front of the church. People are pushed into the van.

Larry, Tom, and the TV-people can leave in their own car.

The family and Serge leave the underground corridor and escape in a nearby parked car.

3. INT/EXT - NEAR MOSCOW ROADS, ROADS IN MOSCOW NIGHT

Vladimir is driving the car. Lena and Anna sit on the back seats.

Serge, in the passenger seat, lights a cigarette on his silver cigarette holder. They are driving through an early evening outside of Moscow.

SERGE

This was the most stupid action
you could do ... Yelling at
these fools.

ANNA

My father was absolutely right,
Serge. One must stand up against
these people.

SERGE

One. But not your father, dear.
He is one of the few in
dependent people in this
country. People who deal with
arts have fools' freedom. That
you have to consider all the
time.

VLADIMIR

If we are on the video?

SERGE

Who cares?

VLADIMIR

I had to tell them. I had to
stand up against them. Even as a
fool, I've enough from this
country. Full enough.

SERGE

What keeps you here?

VLADIMIR

I don't know. I am at home all
over the world.

LENA

A world of music, dear. But
outside of this world?...

VLADIMIR

Russia...

ANNA

...is more and more a large
prison. And you are sad be cause
you'd discovered this.

LENA

Oh my god, Anna! I hope you'll
not talk like that to others.

VLADIMIR

(to Lena)

She is right, Lena. Absolutely
right. (to Serge) What do you
think, as a painter, as a
consulting expert and a party's
bigwig?...

SERGE

(smiling)

We all make our compromises.
Maybe you did not enough?

VLADIMIR

(smiling angrily)

They preferred a party-member
for our chief conductor's post.
They canceled my last foreign
tours. They stopped my disc
recordings.
And at the music academy they
shortened my lectures because I
want to establish my own music
school...
Could you tell me what
compromises I should make?

SERGE

Oh Vladimir, my friend.
We discussed this already so
many times. And I can only

repeat it again and again:
become a party-member,...
just a little bit.

Vladimir stops the car immediately so that the following car
has trouble to overtake.

VLADIMIR

No. No. No!
It's impossible.
You cannot...just a little
bit...be pregnant.

SERGE

(bored)
Forget it...
I don't know another way out.

LENA

(to Serge)
But we feel...endangered.

SERGE

Maybe it is really the best...
to leave.

Vladimir continues the car ride.

They are driving a while silently.

VLADIMIR

We need some time to arrange
everything...
And to get used to that idea.

A little bit later the car arrives Moscow.

VLADIMIR

I don't yet know how to survive
in the west. Maybe I will
conduct and teach in the United
States?

SERGE

Americans are fond of Russian
music.

The car passes a gated area with three story apartment houses.

Serge is dropped at his house.

Then the family arrives safely their home.

LENA
Who will help us?

ANNA
Larry Stewart. He is a friend.

LENA
Can we trust Tom?

VLADIMIR
He is a friend of Larry.

LENA
Yeah, but...

ANNA
Larry is o.k.

LENA
(amused)
She knows...

VLADIMIR
Right.

... TO BE CONTINUED

When Larry meets Anna he doesn't know yet that this is the begin of a never ending, "thrilling" true love.

The first third of the movie tells us how it begins and how it seems to end when Larry tries to help Anna and her family to escape from Soviet Union.

Planned and organized is this flight by an old friend an experienced escape-artist who considered everything - but only one he didn't think of - a traitor and his greedy mind.

So we witness a sad day's early morning...

47. EXT - NEAR YEREVAN, GUESTHOUSE

DAY

Larry closes the car's trunk silently.

Vladimir, Lena and Anna sit on the car's back seats.

Larry takes a seat beside Sasha who drives the car. They let the car roll down the narrow street and start a block away from the guesthouse.

It rains, and the day is breaking.

48. INT/EXT - NEAR YEREVAN, CAR RIDE, CROSS-COUNTRY TRIP DAY

We see the car driving on several roads.

SIGNPOSTS are showing shorter and shorter distances to the border and indicates that staying there is allowed only with special permits.

SASHA

Damned rain!

LARRY

It will become difficult, right?

SASHA

The forest soil is already soaked because of the last days rains. You'll have to try hard...

VLADIMIR

How long is it to the border?

SASHA

Maybe one hour or two...

VLADIMIR

What if we are checked before by a motorized patrol?

SASHA

For them our documents are enough.

LARRY

And for the border police?

SASHA

They are not enough.

They drive through heavy rain and more hill-shaped area.

Sasha stops the car at the roadside and looks at his wrist watch.

SASHA

We are in time...
Listen! At this border check
point we will be checked by only
one guard. He is one of our
helpers, as I told you al ready.
The guards are changed every
half year.

He says and starts the car again.

49. INT/EXT - RUSSIA, AT THE BORDER CHECK-POINT DAY

The car with Sasha, Larry and the Chenkov-family approaches the border check-point.

A GUARD (#1) comes to the car and checks the passports. In the background a SECOND GUARD (#2) appears and comes to the car, too. He points his "Kalashnikov"-machine pistol on them.

Larry is looking for his gun. Sasha points him to calm down. Vladimir, Lena and Anna freeze a moment.

The first guard tells Sasha something in Russian, the second guard points him to get out of the car. Sasha gets out of the car.

VLADIMIR

(lowly to Larry)

The new guy is working with our friend. Anyway. Sasha will clear that...

Sasha talks in Russian to the guards.

After a while the second guard puts the "Kalashnikov" down.

SASHA

(to his passengers)

The second guard is not on our payroll.

Larry pulls out a bundle of bank notes and hands it to Sasha.

LARRY

Now he is on the payroll.

The two guards start to argue in Russian.

Larry looks again for his gun.

SASHA

(to his passengers)

He agrees to take the money.

The first guard talks insistently to the second who takes the money, but obviously is uneasy with the situation.

Vladimir, Lena and Anna have a sigh of relief.

The first guard points Sasha to drive away.

Sasha starts and drives away.

50. INT/EXT - RUSSIA, CAR RIDE, BORDER AREA DAY

Sasha drives the car through WOODED LAND.

VLADIMIR

That was very...narrow.

SASHA

The second guy is on detached duty there. Nobody knows why.

VLADIMIR

Thank God that we came through...

Sasha stops the car and lights up a cigarette.

He points ahead.

SASHA

There is the Turkish side. After the no-man's land. You can see it from here.

LARRY

About a half an hour walk?

Sasha nods yes.

Vladimir looks at Lena and Anna.

They just smile at him - confidently.

VLADIMIR

Okay. Let's get it behind us.

Sasha gets out of the car. The others follow.

The rain stopped.

SASHA

Show me your watches.

They show him their watches.

SASHA

You have to start walking from here. In thirty minutes you must reach the no-man's land over there. Then you wait until the first border patrol is passing by. After then you wait for a second patrol. It should come within ten to twenty minutes after the first. Then you have ten minutes to cross to the Turkish side. You will be expected there.

He says and gives Larry the special map.

SASHA

Remember: the no-man's land is about 200 yards, about two of your football fields. It is very heavily mined. At the other end, after the fence, is the Turkish border.

He gives the special map to Larry who puts it in his parka.

SASHA

This special map from the no-man's land is to avoid the mines.

They confirm silently.

SASHA

From the luggage you take what you can carry. The rest I'll bring over an other border to Turkey.

Larry, Vladimir, Lena and Anna take their backpacks and bags.

SASHA

Larry knows the way and the place where we'll meet on the other side.

He wants to encourage them.

SASHA

By the way: the most difficult
part of our trip was to come
here to this point. The rest is
just a walk...
Good luck!

He says, starts the car and drives the way back.

51. EXT - RUSSIA, FOREST AT BORDER AREA DAY

Larry and Anna are first walking very fast along a forest path. The wood is silent and vaults like a dome over them.

LARRY

Let's go.

We hear the SOUND of their walking through the forest.

Anna helps her mother to handle the bags. They go first, Vladimir remains behind and looks a little bit out of breath.

VLADIMIR

(to Larry)

As Sasha said: just a walk. But
what a walk...

He looks carefully around and removes his backpack.

LARRY

Are you all right?

VLADIMIR

Can you carry this for me?

Larry who carries his own backpack takes Vladimir's backpack. This moment Lena turns around and glances briefly at the two men.

LARRY

Sure. Too havy?

VLADIMIR

It's easier to walk without.
Thank you, my friend.

Larry puts the backpack over his shoulders along with his own. Larry joggling Vladimir's backpack:

LARRY

I'm afraid I'll drop this.

VLADIMIR

(nervously)

Don't worry, Larry! Just some music and clothes and the remembrances of an older man.

LARRY

Oh, come on, Vladimir...

VLADIMIR

You know what I am curious?

Larry looks at him.

VLADIMIR

You told me somewhere in New York you can get real Russian "Borscht"-soup.

LARRY

Right. That is at Brighton Beach. There you find one Russian shop beside the other. You'll feel home there... And everyone speaks Russian.

They have to stop and to wait until the FIRST PATROL passes. After then they wait for the SECOND PATROL which passes in time.

ANNA

Exactly as Sasha said.

LARRY

There ahead! The no-man's land. And over there is Turkey...

They start walking and climbing rough area, using bushes and trees for covering.

Larry looks sometimes on the special map he received from Sasha who sent them on that particular route which will avoid mines.

Vladimir, in climbing over rocks falls behind. He needs help. One sees Larry's hand pulling Vladimir up once.

Again Vladimir falls behind. We see a hand in a parka like Larry's reach for Vladimir again, but when the camera comes

back we see that it is a RUSSIAN BORDER SOLDIER. After the Russian hand pulls Vladimir up, more RUSSIAN BORDER SOLDIERS surround the party.

LARRY

(to Anna)

Run! For heaven's sake, run!

The scene becomes a turmoil.

SHOUTING, COMMANDS, SCREAMING, AND SHOTS.

Larry and Anna run. They get through the fence's gap to the other side of the border where they are expected by TURKISH BORDER SOLDIERS who have been watching the whole episode.

Anna realizes that her parents are caught, and Vladimir may be wounded. Vladimir fights wildly with rocks and a wooden stick he found. Lena tries to help him but is grabbed by a Russian soldier.

Anna runs back. Larry starts after her, but is grabbed by Turkish soldiers.

Once back in the no-man's land Anna freezes. She doesn't know what to do - caught between Larry and her parents.

LARRY

Anna! Come back! You cannot help!... Come back!

She seems to wake up for a moment.

ANNA

Larry!... Larry!...

Larry is caught and held, and there is nothing he can do.

VLADIMIR

Run! Anna!... Run to Larry!...

The Russian soldiers simply walk up and take Anna into their custody. They grab Anna and Lena, and look in their bags and backpacks.

Vladimir keeps pushing away Russian soldiers who try to take him into custody.

The Russian soldiers focus on Vladimir. They pull his feet out from under him. Vladimir gets up. A Russian soldier hits

Vladimir with his fist knocking him to the ground again. There we see Lena's bag with food burst, bottles smashed and food spread on the ground.

Vladimir is dazed and angry:

VLADIMIR

(shouting)

Stay away from the holy bread,
leave my family alone, you
bastards! ... You godless
bloodhounds ...
The arts are free!...
Keep it in your mind!

(echoed/

fading out)

This regime drops its mask now!
Shame on communism! ...
The arts are free!...
Believe it or believe it not.
Shame on you! ... The arts are
free!... Shame! ... Shame! ...

Lena, Anna and Larry must watch this absolutely helpless.

The SOUNDS fade out, we see, not hear, them all - the soldiers and their victims - shouting, crying, screaming when the PICTURE SLOWS DOWN.

After they hit him again the peaceful MAIN THEME of Tchaikovsky's Sixth Symphony begins played by an orchestra.

The Russian soldiers withdraw with Lena and Anna when some TURKISH MILITARY CARS appear on the Turkish side of the border and TURKISH SOLDIERS take up their position.

Vladimir refuses to be subdued and is beaten up with rifle butts. The MUSIC STOPS. We hear only the CRACKLING SOUND, first when Vladimir's hands are broken, second when he receives a deadly blow on his head, watched by his wife, his daughter and Larry.

52. EXT - NEW YORK, TRAFFIC JAM

DAY

HARD CUT TO:

A TRAFFIC JAM in New York City.

An *INSERT* appears
on the screen: 1990.

... TO BE CONTINUED

When for the family the flight failed Larry reached the safe west.

After the opening of Eastern Europe and the breakdown of communism he is sent to Europe to cover the changes.

Entering Europe in Moscow, he tries there to find his lost love.

Before the flight Anna's father had revealed to his daughter that he found on one of his trips to the west a valuable figurine of black jade which would enable them to live carefree in freedom. He had hidden that treasure on a safe place.

Anna has thought all the time that Larry would have deceived them because of the valuable figurine her father wanted to bring to the west to finance their new life.

Strangely enough, mother and daughter are hardly bothered by Russian authorities after the failed flight and still live in a privileged area in Moscow. Anna lives now an independent turbulent life, her mother knows nothing about her whereabouts.

Later on it is not only Anna searching after the "black jade", and crossing Larry's way.

Meeting with opposition from her - as well as from former KGB agents and "nomenclature"-members - Larry helps her to trace out the figurine which has been all the time in an unexpected place. At least Larry finds his young "old love" - and the treasure, in front of the background of the Russian "coup d'etat" from August 1991...

EDUARD MEISEL
Europäer (Österreicher)
Autor

Fendigasse 37/1/9A, A-1050 Wien / AUSTRIA
Telephon / Fax 0043 (1) 544-5300
eMail: screenplay@gmx.net

Mitglied des "Österr. Schriftstellerverbandes", Pseudonym 1966-1996: Edoardo Ricoza, 2000/03.VIE

FILM & TV :

TV-MOVIES. TV-SERIEN. TV-COMEDIES. TV-SHOWS. GAGWRITING.

- | | |
|--------------------------|---|
| DIE SPARREICHEN VIER | Filmlustspiel (in Zusammenarbeit mit und unter der Regie von Harry M. Scholz), Erstsending im ORF |
| CHASE - DIE JAGD BEGINNT | eine abenteuerliche Filmkomödie; Drehbuch in Zusammenarbeit mit Walter Bannert |
| BLACK JADE | (Politthriller & Lovestory) - Drehbuch zu einem amerikanischen Kinospielefilm (mit Louis W. Thompson als Co-Autor, Los Angeles) |
| WOUNDED MOUNTAIN | (Mystery-Abenteuer) - Drehbuch zu einem amerikanischen Kinospielefilm (in Entwicklung) |
| FOR EVER YOU | (Lovestory / romantische Komödie) - Treatment zu einem internationalen, deutschen Kinospielefilm oder TV-Film |

Eduard Meisel schrieb und veröffentlichte überdies verschiedene Manuskripte für das Theater, für den Hörfunk sowie für Industrie- und Werbefilmproduktionen.



Photography George W. Arnhoff (C) 1991

EDUARD MEISEL

European Screenwriter
(working US standards)

Fendigasse 37/1/9A, A-1050
Vienna
AUSTRIA (Europe)
Phone / Fax +43 (1) 544-5300
eMail: screenplay@gmx.net

Represented by:
ARTHOM FILMS, Ltd.
1190 Myra Ave.
Los Angeles, CA-90029
Phone / Fax: (213) 661-9353

Member of the "Austrian Writers Guild", pen-name 1966-1996: Edoardo Ricoza, 2000/04.VIE

FEATURE FILM :

| | |
|-------------------|---|
| SAVING SAVINGS | ("Die sparreichen Vier") - comedy, Austrian National TV (Dir. H. Scholz). |
| A MAD RUSH | ("Chase - Die Jagd beginnt"), adventure-comedy (co-writer / Dir. Walter Bannert). |
| BLACK JADE | political-thriller & lovestory (co-writer Louis W. Thompson, Los Angeles). |
| WOUNDED MOUNTAIN | mystery-adventure (in development). |
| RAILROAD CROSSING | action-thriller (co-writer George W. Arnhoff, Los Angeles). |
| FOR EVER YOU | lovestory / romantic comedy (treatment/60 p.) - being worked on (Germany). |

TV :

TV-MOVIES. TV-SERIES.
TV-COMEDIES. TV-SHOWS. GAGWRITING.

Moreover Eduard Meisel wrote and published different manuscripts for radio drama, industry and promotional films, and theatre.