

The Cosmonaut (Transmedia)

Nicolás Alcalá

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[hello@thecosmonaut.org](mailto:hello@thecosmonaut.org)

NOTE: This version of the script of "The Cosmonaut" includes the story in different formats. This is going to be done at the same time of the film. The narrative possibilities of each sequence will be added at the end of every sequence. Some will be more detailed than some others. They are still in development. The format every piece is going to have will also be told:

-Mobile/web series: a series of short films, maximum 2 to 3 minutes, intended to be distributed by the Internet and mobiles. They are short pieces that complete the story and allow us to know the characters better, with small details unexplained in the film.

-Shortfilms and Sequences: These sequences are shot by the crew or by guest artists with some location and character limitations.

-The Cosmonaut dreams: an important part of Transmedia will be "The Cosmonaut dreams", where we will see some Stan's oneiric scenes and hallucinations. Some of them will be proposed by the fans, by means of text and images contest, some others will be shot by the film crew or guest directors.

-Phone Calls: phone calls among characters, just audio. They explain some details of the story. They will be transmitted by the Internet, the radio and DVD/Bluray.

-Print: any passages, texts, poems, writings, technical notes, photographs and graphic documents will be compiled in one or more printed books, in order to deeply know aspects that would remain unexplored.

-Videogame: parts of the film that are not told in the story will depend on the user decision when playing the videogame. He will fulfill some gaps in the story and it will be mainly based in present time.

-ARG: Alternate Reality Game. On-site game that will be based on the film universe, and also set in reality. It will be mainly focused on the topic of the missing cosmonauts and the documents confirming or denying this set of dark legends. Tips and details can be found through the film to help the participants to unravel the mysteries of space race.

-Merchandising: the possibility of recreating some objects from the film to sell or distribute them through the project on-line shop or the theatres.

1 TERRACE. EXT. DAY

Sign: 1961

Krushev, sitting in a terrace among other people, watches the takeoff of a huge rocket. Some people in suit are with him. Some waiters pass by them serving something on the table. One of them gets closer and whispers something in his ear. The roar of the engines makes the glasses vibrate.

MEN 1

What are you going to answer  
Kennedy?

Krushev laughs self-satisfied without stop looking the rocket rise.

KHRUSCHEV

If we are going to the moon, we  
are going alone.

2 STAR CITY STREETS. EXT. DAY

Andrei and Stan arrive to Star City in a bus with other new soldiers. They are two young, handsome and strong soldiers, about 25 year-old. Stan wears a a pilot suit. They look at each other and laugh excited. Stan has two pieces of cotton with dried blood in his nose.

STAN

Are you sure we are gonna meet  
more girls in here?

ANDREI

Are you mad? We are not gonna be  
able to stop. It's gonna be wild.

They walk through the city, watching common scenes: cosmonaut women walking with their children, some cars, soldiers patrolling.

ANDREI

Are we far away from Moscow?

Stan shrugs. A couple of fighters pass by and everyone stick their faces to the bus window looking up to them.

-----TRANSMEDIA-----

-Web/mobile series: The trip is explained, as well as why Stan and Andrei decide to go to Star City, and why Stan has cotton in his nose.

-----TRANSMEDIA-----

## 3 CORRIDOR 1. INT. DAY

Andrei and Stan, together with the other new soldiers, pick up their new uniforms. It's a wide corridor full of people and noise, and soldiers walking slowly to and fro. Some women give them the clothes from a counter. It's a first day of school atmosphere.

## 4 CORRIDOR 2. INT. DAY

Stan and Andrei walk through a chaotic corridor looking for their rooms. They see a cosmonaut dressed as a military passing by them and they look each other full of excitement.

## 5 CANTEEN. INT. DAY

Both eat sitting at a table in a common canteen with long tables and full of light. All the tables are full of young excited soldiers making noise. There is smoke, kitchen sounds and people walking to and fro.

Stan talks about a traditional game of that time and asks another soldier how is it played. The soldier explains it to him.

ANDREI

This is horrible. Are they gonna feed us like this? It doesn't taste like (pretending a deep voice) "the chosen by the country to make a great nation"

Everyone laughs.

## 6 CORRIDOR 3. INT. NIGHT

It is night already, Stan walks through a lonely corridor alone. He brushes the wall with his fingers, even some objects. Everything is completely silent and there is few light. He finally gets to a partially lit room, where a woman in a white coat has just gone out. He gets in.

## 7 HYPERBARIC CHAMBER PRE-ROOM. INT. NIGHT

There is a small window that overlooks to a hermetic chamber. He looks through it and he sees a cosmonaut quietly reading with some electrodes connected to his chest. It's the isolation chamber where cosmonauts spend two weeks completely alone. The man calmly stands up, without noticing him, takes the electrodes off and throws away a cotton they hold without any worry. The room suddenly starts to burn, lightening Stan's face, who is

(CONTINUED)

not able to respond. The alarm rings and some seconds later there is a chaos of people. Stan cannot stop looking.

-----TRANSMEDIA-----

-Print: accident report written by Gagarin.

-----TRANSMEDIA-----

8 CANTEEN. INT. DAY

The next day, during breakfast, everyone whispers and gossips. A high ranking military about 50 gets into the room and everyone keeps quiet. His steps resound in his way to Stan's table. He looks around. He leaves a closed envelope by his side. Stan looks at him for a second, and puts it in his uniform. The soldier looks around, examining them. He finally leaves

-----TRANSMEDIA-----

-Print: letter to Stan. They tell him that last night "nothing happened".

-----TRANSMEDIA-----

9 ROCKET BAY. INT. DAY

Andrei goes round a Star City bay where there are engines and rockets. He walks among some other technicians, all of them in white coats. There are soldiers around. Andrei takes a couple of photographs with accuracy. A soldier comes closer.

SOLDIER 1

You will have to sign some papers, and hand over copies of the photographs.

Andrei nods.

ANDREI

I want to study them later. There is no problem.

Meanwhile, the technician guiding them doesn't stop speaking.

TECHNICIAN 1

...thus, we are in an exciting moment of the space race. We can say the cosmos is at our feet. A vast universe to discover with this huge powerful machines. The

(MORE)

(CONTINUED)

TECHNICIAN 1 (cont'd)  
 grandness of the Soviet Union in  
 the service of a mission bigger  
 than ourselves. Besides, we have  
 the most advanced technology,  
 enough to prevent the United  
 States to snatch the space  
 sovereignty. Friends, the cosmos  
 belongs to the Soviet Union.

-----TRANSMEDIA-----

-Print: all Andrei's photographs will be published in  
 printed paper and the Internet as an artistic project  
 parallel to the film.

-----TRANSMEDIA-----

10 WOODS. EXT. DAY

Stan pays a young soldier some roubles and the soldier  
 gives him a folder.

11 STAN'S ROOM. INT. DUSK

Stan looks at the folder in his room. They are western  
 magazine cuttings talking about missing cosmonauts,  
 mysterious flights emitting acoustic signals, a woman  
 screaming re-entering the atmosphere before dying.

-----TRANSMEDIA-----

-Print: a printed edition of Stan's folder will be  
 released with all the data and stories and legends of all  
 the cosmonauts supposedly missed.

-ARG

-----TRANSMEDIA-----

12 LIBRARY. INT. DAY

Chelomei, a 53 year-old man with a sullen look, wearing a  
 quite worn suit too big for him, checks some maps full of  
 numbers in a library.

He stands up to check some books. He sits down again. He  
 draws lines and circles.

ANDREI (OFF)  
 The first months have passed  
 double-quick time. The hours move  
 away between trainings and study  
 time. Star City is a dream. All

(MORE)

(CONTINUED)

ANDREI (OFF) (cont'd)  
 the great minds of the country  
 are here, thinking how to go a  
 step further. At present, there  
 are three task forces, leaded by  
 Koroliov, Chelomei and Yangel.  
 They plan to conquer the space,  
 and Chelomei has started to  
 develop an ambitious lunar  
 project: The R-700 rocket and its  
 landing module, the LK-700.

-----TRANSMEDIA-----

-Print + web: Documents and files about the LK-700, the  
 project that could make Russia get to the moon before the  
 Americans. Sketches, designs, technical data... Really  
 interesting notes for any cosmonautics fan.

-----TRANSMEDIA-----

13 BAIKONUR. EXT. DAY

A rocket takes off in the distance and blows up in pieces.

Sign: 1967

Andrei and Stan look at the sky, lied on a meadow,  
 nibbling the blades of what seems wheat.

STAN (OFF)  
 Krushev downfall and Korolyov  
 death have changed a lot of  
 things in Star City. But it's  
 still the same for us. We train  
 every day. My hands have already  
 commanded a plane for more than a  
 thousand hours. Andrei could take  
 a rocket apart and put it  
 together again blindfolded. We  
 haven't met as many girls as we  
 thought, but there is so much to  
 do that we forget about it  
 sometimes. Star City is like an  
 island.

-----TRANSMEDIA-----

-Phone calls: Phone calls among some sovietic leaders  
 explaining, from a historical point of view, Brezhnev's  
 coup d'état to overthrow Khrushchev, and what that meant to  
 Chelomei and his task force.

-----TRANSMEDIA-----

## 14 COMMUNICATION ROOM. INT. DAY

Star City communication room is dark and full of communication panels. There is a board with drawn orbits and tens of calculations. Some technicians push buttons in endless console tables, and some militaries walk to and fro with files in their hands. Gagarin, turned back, give some orders to Komarov, a cosmonaut having countless problems in orbit.

Everyone keeps silent. Kamanin, the cosmonaut boss, gets closer to Gagarin and asks him for the communicator.

KAMANIN

Vladimir, Kamanin speaking.  
 (silence) Yes, yes. (silence). I  
 know, comrade. (a long silence)  
 Good luck. Minister Kosygin also  
 wants to talk to you.

Kamanin gives Alekséi Kosygin the communicator. The silence is extremely deep.

KOSYGIN

Comrade... You are a pride for  
 the USSR. And it is a pride for  
 us to have you as a brother. The  
 party have asked me to tell you  
 that the funeral will be  
 official, and in the Kremlin...  
 If anything happens.

## 15 ANNEXE ROOM. INT. DAY

Another room, next to the other one, this one is full of daylight, and it allows to see the flecks of dust floating sad and sleepy.

Andrei walks slowly with the cosmonaut wife. Her steps are short and ungainly. In the way, he exchanges a look with Yulia, a twentyish girl, fair skin, and deep eyes, who is making some connections in the main room. The cosmonaut wife takes a communicator given by Andrei.

She starts crying before placing it on her ear. Andrei closes the door slowly leaving her alone with him.

## 16 COMMUNICATION ROOM. INT. DAY

Kamanin gets closer to Andrei and shakes his hand.

KAMANIN

You have done a good work. You  
 can leave, if you want.

(CONTINUED)

ANDREI

I would rather prefer to stay  
here til the end.

Yulia looks at him out of the corner of her eye. Kamanin nods gratefully.

TECHNICIAN

Lunar orientation manouvre  
accomplished. The fuel is almost  
gone and systems went down. The  
rocket is in ballistic mode for  
re-entry. The acceleration is  
going to be great.

Yulia starts to transcribe in whispers what Komarov says.

KAMANIN

(in a low voice, to a  
soldier)

Change the rescue measures. It is  
going to fall down in the Orsk  
area.

Everyone look at Yulia. Andrei gets closer and unplugs the headphones jack. The cosmonaut voice fills the silence.

KOMAROV (OFF)

It's really hot in here. No light  
turns on, and nothing works in  
this damned machine. You can tell  
the fucking party to go to hell.  
To hell. It's really hot. We  
shouldn't fly under these  
conditions. Not like this. Shit.  
The main parachute doesn't open.  
It doesn't open. I'm burning  
alive. The spare parachute...  
shit. Shit! It's too hot in here.

Finally, some hair-raising screams are heard. None can move. Kamanin goes to the console table and turns the communication off. Yulia moves away a bit shocked. Kosygin gets out of the room muttering angrily.

17

LANDING STRIP. EXT. DAY

Stan walks slowly towards a fighter in the middle of a landing strip. It's getting dark. He touches it smoothly with his fingers when he gets to it. He brushes the polished surfaces in an almost religious attitude.

Already in the cabin, he smoothly turns the controls on. He notices a little vibration. He breaths deeply, and rubs his eyes.

18 STAR CITY. EXT. DAY

Andrei talks to Yulia.

YULIA (OFF)

Andrei was the first one in asking me out. I said no.

19 STAR CITY. EXT. DAY

Stan talks to Yulia.

YULIA (OFF)

Then, Stan came. I didn't accept either.

20 STAR CITY. EXT. DAY

Stan and Andrei talk to Yulia.

YULIA (OFF)

Then, they both tried at the same time. At the end, we played cat and mouse in a strange triangle, and we became friends.

-----TRANSMEDIA-----

-Web/mobile series: Yulia dates Stan, but Andrei spy them and ruins it all. They three end up laughing in a quite absurd situation.

-----TRANSMEDIA-----

21 CATEEN. INT. DAY

They look for each other in the canteen, the three of them in different tables. They change places, running away from each other, to finally sit together, ignoring each other. They smile amused, looking at their plates.

22 STAR CITY. EXT. DAY

Yulia is outdoors talking to other girls, and Stan and Andrei pass by her running, training, in sweated t-shirts. She looks at them out of the corner of the eye. A second later, they pass again in the other way in a comical manner. They wave at her. She looks down to the earth in embarrassment. The other girls look at them with tender eyes. They pass a third time and wave at her again, containing a laugh. She keeps looking at the ground smiling.

(CONTINUED)

YULIA (OFF)

The country is crazy these days. At school, children are told we are going to blow up into pieces at any time now, and the thirst for conquering the space has become a race to beat the United States. In the meantime, we try not to grow up, but nothing is the same as when we were teenagers. We are more worried now about The Beatles future, but that space up there is still turning my stomach.

23 CINEMA. EXT. NIGHT

Sign: 1969

Stan gets out of a cinema in Moscow with a girl, laughing together.

24 ANDREI'S ROOM. INT. DUSK

Yulia is lying in Andrei's room. He is too. They are listening to a vinyl and Andrei plays with something in his hands.

YULIA

Do you think he has already kissed her?

ANDREI

(absent-minded)  
What does it matter?

He hits the air with his fingers, following the music.

YULIA

I'm sure they are holding hands.

The clock hands move slowly. The crickets sing outside.

YULIA

What if she is a serial killer?

Both stay quiet. The disc has finished and the only sound is the stylus spinning around.

ANDREI

What do you think it will happen when they land?

She looks at him out of the corner of the eye. Then she looks at the ceiling. She sighs. She curls up into his arms.

25 SEVERAL. INT. DAWN

Several people in several houses listen carefully to the radio. They are pirate or American radios broadcasting Neil Armstrong's Moon landing.

26 PARK. EXT. NIGHT

Stan walks with the girl in a park in Moscow. The streets are deserted.

They have an unimportant conversation.

GIRL

My uncle is in the army. He told me that we tried to get to the moon first. Just before they did, but the rocket blew up. Don't you think they would have told us?

Stan shrugs. He stops. He kisses her. He looks at the moon out of the corner of the eye, bright and white.

STAN (OFF)

The N1... The ego has no limits. I hope it's not true, the space in my dead or missing cosmonauts list is nearly finished.

27 BREHZNEV'S HOUSE. INT. NIGHT

A living-room just lit by the light coming from a room where junk and clothes fly away. Hits and mumbles are heard. Some insults. A woman tries to calm the fury down from the outside.

BREHZNEV'S WIFE

Leonid, darling, it's not the end of the world.

More hits. Inside, Brezhnev complains, drunk.

BREHZNEV

It's not fair. It's very unfair. We are the ones who should be up there. We are the ones, not that stupid Neil Armstrong and his stupid partner. What's his name? Ah, yes, Buldrin. Have we done it that bad? I'm sure I get fired. (he does this drunkard stop after realizing the nonsense of what he's just said). Ah, no. Not that.

28 CORRIDORS. INT. DAY

In a long sequence shot, Andrei walks through the long corridors of the space center. He sees Kamanin talking to someone in the distance and gets closer to him. He touches his arm gently.

ANDREI  
Have you seen the images?

Kamanin nods.

KAMANIN  
I heard they almost don't make it.

ANDREI  
What's going to happen now with the OBK-52? Are they going to allow Chelomei to continue?

Kamanin moves his head with a face between ignorance and denial.

KAMANIN  
I have to go. Are you coming to have lunch later? Valentina wants to meet you.

Andrei nods and keeps on his way. He goes out.

29 ANDREI'S ROOM. INT. DUSK

Yulia gets quietly into Andrei's room. She stops for a while to look at the surfaces. She breaths the air coming from the window. She takes something out from under the bed. It's a photographic album. They are images about rockets and technology. Artistic photographs, very meticulous, with weird camera angles and a great aesthetic sense. Very delicate compositions, without meaning. Suddenly, she hears an explosion.

-----TRANSMEDIA-----

-Print + web: report of the explosion reasons.

-Print: from now on, Andrei also takes photographs of abandoned places, desolated by explosions or time. Of weird and rusty forms.

-Web/mobile series: Fragments of Andrei in bed in a whitish hospital and full of light. Yulia and Stan are by his side. They alternate with a voice-over reciting some poems of Poetics for Cosmonauts, talking about "nurses with caps and a tremendously sophisticated sky".

-----TRANSMEDIA-----

30

ANDREI[PLEASEINSERT\PRERENDERUNICODE{ÂŽ}INTOPREAMBLE]S  
ROOM, INT. DAY

Andrei looks through the room's window. His eyes are bandaged and his face os badly bruised. Stan comes in, leaving his bag on the bed. He's breathing fast.

STAN

We've started the free fall training. You should come with me! It's like flying!.

Andrei breathes a drug/substance from an inhaler. He even does not turn around to look at Stan.

ANDREI

They have told me I could see again.

STAN

Great! I told you.

He gently hits Andrei on the shoulder and then he throws in the bed. Andrei is looking outside again.

ANDREI

I will never flight again. They told me I couldn't train any more.

Stan rises.

STAN

Hey, come on, come on. It doesn't matter.

Andrei leaves his chair, touched. He rubs his face and gives some paces, nervous. He trips over the chair.

ANDREI

I will never go to space, you know? Never.

STAN

Ok, but you could do a bunch of other stuff. You're alive, Andrei. You got your photos, your work, your studies, your rockets. You got Yulia and me. Think about that: sometimes you've got to lose your wings to fly higher.

31 LANDING STRIP. EXT. DAY

Stan y Yulia are in the landing strip. The wind blows and the flags are fluttering. Its coludí. Yulia stares into the void.

YULIA

I wonder how it's not to be able to see.

She takes a handkerchief and covers her eyes with it. The strands shake. Stan gets closer.

STAN

Blind people have more acute senses. They can hear things we can't even imagine. They can feel much more deep. When you're up there... Sometimes all that it's more important than to see.

They both notice they are too much closer and all the sparks and chemistry around them, so they become away uncomfortably. She put down the handkerchief.

STAN

Andrei is not going to be blind, but he will not fly anymore.

YULIA

What?

STAN

He has been told today. The medical results have been sent to the Politburó and to Kamanin.

She makes a face, puts her hand in her lips, and goes running to the buildings. Stan keeps watching her and now he ties the handkerchief in his eyes.

-----TRANSMEDIA-----

-The dreams of the cosmonaut:an important part of Transmedia will be "The Cosmonaut dreams", where we will see some Stan's oneiric scenes and hallucinations. Some of them will be proposed by the fans, by means of text and images contest, some others will be shot by the film crew or guest directors.

-----TRANSMEDIA-----

32           ANDREI'S ROOM. INT. DAY

Andrei is combing his hair at the mirror, his eyes still bandaged. He becomes frustrated. He start to unruffle his hair with his hands until he thinks it's perfect. He buttons up his shirt. He sets his necktie right.

33           YULIA'S ROOM. INT. DAY

Yulia is modelling spheres with clay, sitting by the window at a wooden table. She wets her fingers to round smoothly the sphere. By its side there are a few others, the finished ones, in the likeness of planets, each with its rings and oddities.

34           FOREST. EXT. DAY

Stan is training in the forest. He makes some exercises and seems exhausted. He exterts himself even more.

35           STAR CITY. EXT. DAY

Andrei talks with some high-ranking officers over there. They look pleased with him.

36           BATHROOM. INT. DAY

Andrei takes off the bandage in front of the mirror of a restroom. He looks at his dilated pupils in the mirror. He blinks.

37           COMMUNICATION'S ROOM INT. DAY

Yulia is working with switches and lines on her workplace. Far away she sees Andrei talking with another officer.

38           STAN'S ROOM. INT. DUSK

Stan studies until dawn. He tosses and turns in bed.

39           LIVING ROOM INT. NIGHT

A few officers are playing cards in a room at night. Andrei shows his face and they make him go in, while laughing.

-----TRANSMEDIA-----

-Web/mobile series: A part of the micro- chapters series will be based on the political relationships that Andrei

(CONTINUED)

begins to engage in while he is on the Star City. His small talks and conversations with officers and influential people from the political party. Card games will be an important part as the background of these conversations.

-----TRANSMEDIA-----

40 STAR CITY. EXT. DAY

Yulia and Stan, lying on the grass, looking at the sky. They're breathing fresh air. They don't say a word. Andrei joins them, without speaking either.

41 DINNING ROOM. INT. DAY

Stan and Andrei are telling a story to some colleagues in the dinning room, they're very focused. From another table Yulia looks at them, fascinated. She smiles.

-----TRANSMEDIA-----

-Web/mobile series: The conversation that Andrei and Stan are having, the story they're telling that we don't hear on the film.

-----TRANSMEDIA-----

42 OFFICE. INT. DAY

In an office Andrei sings his membership card of the communist party. It's stamped.

43 ANDREI'S ROOM. INT. DAY

Andrei gets all the cosmonaut stuff from his room and puts it on a box. Yulia looks at him from the door.

-----TRANSMEDIA-----

-ARG: part of the ARG will include the search of this box using the geo-localization elements and it will be one of the prizes for the player that finds it.

-----TRANSMEDIA-----

44 WOODS. EXT. DIA

Andrei and Yulia are standing next to a tree. She touches his arm.

(CONTINUED)

YULIA  
Are you sure?

He smiles with difficulty and buries them next to the tree

Sign: 1971

45 FILE IMAGES

In slow motion we see file images of the death of the tribulation of the Soyuz 11. Several people try to reanimate the cosmonauts, with no success.

STAN (OFF)  
When they told Vasily Mishin, the new chief of the Russian space program, the doubts of the cosmonauts about flying without an emergency system, his answer was " I don't want cowards on my spacecrafts". On June 29th three more cosmonauts died due to a decompression problem during the reentering. They lost their lives because of a small hole of a few millimeters that could've been blocked with a finger. [Images of the attempts of reanimation of the three cosmonauts, in slow motion, and after of the funeral in the Kremlin]

Now we see images of the funeral for the three pilots in the Kremlin.

STAN (OFF)  
I once heard an old pilot say that nature doesn't give its secrets easily. It always claims victims in exchange.

46 ROOM. INT. DAY

We see Stan in a room with other pilots. They're reading names from a list.

STAN (OFF)  
Although lately, not all has been bad news. They've finally named me a cosmonaut. Cos-mo-naut...

When they say Stan's name, he stands up, nods gratefully and sits back. Andrei shows a half smile, between pride and jealousy.

-----TRANSMEDIA-----

(CONTINUED)

-Print: An old cosmonaut's list, with Stan's name on it.

-----TRANSMEDIA-----

47 TAVERN. INT. NIGHT

Andrei, Yulia and Stan are having a drink in a tavern. Between bottles of vodka a multicolor view shines on a shelf. They're a bit drunk. They laugh. They play keeping balance and hand games with the officer hats. The three of them dance together. They have vodka shots and pickles. Yulia, very drunk, reproaches Stan.

YULIA

How can you criticize a  
government that gives you  
everything?

STAN

Is true, I forgot about the  
glory, the homeland and all that.

Andrei puts on a face of circumstances. All has become a bit serious.

-----TRANSMEDIA-----

-Web/mobile series: More moments of this night are revealed. How the three of them move on the dance floor. Moments that are very sexual.

-Short film: a short film shoot by an invited artist with this location and the three characters as the only limitation.

-----TRANSMEDIA-----

48 CAR. INT. NIGHT

Stan is very focused driving through a deserted and dark road. Yulia is sitting next to him listening to music with her eyes closed. Andrei is on the back, he leans a bit forward and puts his hand on her naked shoulder. She sees the hand, and sees him through the rear view mirror without him noticing it, she touches his hand and closes her eyes again. After a few minutes Stan smiles. The car has stopped.

STAN

You ran out of gas

They all burst in laughter

49 ROAD. EXT. DAWN

The sun is coming out and the car remains abandoned on a ditch of a secondary deserted road.

-----TRANSMEDIA-----

-ARG: just like the box, the search of the car by geo-localization will be another of the tasks of the ARG.

-----TRANSMEDIA-----

50 ENTRANCE TO STAR CITY. EXT. DAWN.

Andrei, Yulia and Stan; arrive at the door hand in hand, llegan caminando de la mano, looking rough and tired.

GUARD

Halt. Identify yourselves,  
please.

The three of them laugh, still slightly drunk, tired but happy.

The guards aggressively hold them as they calm down, showing them their cards. They allow them to pass.

51 KAMANIN'S HOME. INT. DAY

Andrei arrives at Kamanin's house. His wife opens the door.

KAMANIN'S WIFE

Hi Andrei. Come in, come in.

Andrei holds Kamanin's hand who is preparing food.

KAMANIN

How are your eyes?

ANDREI

Fine, fine. Now I can almost read at night and see clearly from a distance.

KAMANIN

I'm very glad. And I'm happy that you came today, Andrei.

The atmosphere is relaxed and inviting. Andrei moves closer to the boy and girl who are playing.

ANDREI

Vladimir, Valentina. I have brought a small gift which I prepared myself. Come here.

(CONTINUED)

He gives each one a little light with a small battery and puts it next to his finger. He explains how to play: when they press the button with their index finger and thumb, the light goes on and illuminates their fingers as if they had light in their hands. Then one throws it (releasing the button) and the other one receives it pressing the button. The children are thrilled and play as they leave, throwing the light at each other and bouncing it everywhere. Kamamin smiles. Andrei moves towards him.

KAMANIN

I asked you to come to give you some news and introduce you to someone.

ANDREI

Something important? Are you ok?

KAMANIN

I'm going to retire. I don't want to bore you with the reasons why. I don't want to talk about it. But at last I would like to introduce you to Chelomei. I have dealt with him quite a lot during the last years. His work group, OBK-52, is absolutely impressive. His designs and prototypes are way ahead from the ones that Korolyov developed now Mishin. The N1 is a dead project, and somehow, its all about politics my friend. Maybe someday you'll be able to change things. You'll do well. But I want you to meet him. I told him you would be his right hand at the complex. He can count on you... Have I been right?

ANDREI

I... Of course. Of course.

Kamanin finishes the dish he was preparing and moves towards the table.

KAMANIN

Valentina, Vladimir, Valentinova, come to the table. Come on, Andrei. After the meal I'll tell you more about it. Vladimir will be here in a while.

-----TRANSMEDIA-----

-Merchandising: possibility to include the "jumping lights" as a merchandising product after the film's release.

-----TRANSMEDIA-----

52 YULIA'S HOME. INT. DAY

Stan, sitting in Yulia's apartment, observes her plants in delicate clay pots. She prepares something in the kitchen. Stan observes fascinated by each of her movements. Silence amplifies every sound. He looks towards the front with a cup in his hand. She appears with a tray with coffee. When she lets it down, a little spoon falls. They both move to get it at the same time. They look at each other in silence. He lets it go, she shyly offers it to him. He looks at his cup with another spoon inside. He then gets it as he continues looking at her. She leaves looking down at the ground. Both their faces are almost inexpressive.

STAN (OFF)

I've always been afraid to compromise with anything. I've never discovered why. I guess it's not about the compromise with the certain object or person, just that doors close. Forbidden paths shouldn't necessarily be better, its just that frustration about something prohibited which makes it irresistible.

I'm afraid about compromise, not just because you stop experiencing something but its scary to stop experiencing something.

A shot inside Stan's pocket shows the spectator he kept the spoon.

-----TRANSMEDIA-----

-Merchandising: clay planets, limited edition.

-Merchandising: spoon, limited edition.

-ARG: the spoon is an important clue.

-----TRANSMEDIA-----

53 ROCKETS SPACECRAFT. INT. DAY

Sign: 1973

Andrei works at the constructing building. He gives instructions to various scientists and workers, he supervises innumerable data from calculations about rockets. He takes photographs. He looks at his watch and leaves.

54 CHANGING ROOM. INT. DAY

Andrei changes clothes and puts his uniform on.

55 STAR CITY. EXT. DAY

He walks around Star City until he arrives at the training swimming pools door. He looks back at his watch.

Stan is coming out, he just got dressed, his hair is still wet. They smile and hug.

STAN

Grateful eyes. How long has it been since I saw you, one week?

Andrei smiles, excusing himself.

ANDREI

Soon will be the next release, you know that. The preparations are driving me crazy. I wish I could spend fewer hours with this and enjoy more time swimming in the pool.

He laughs and tangles Stan's hair.

STAN

Ey!

He also laughs. They start walking.

ANDREI

How is your cousin?

STAN

Not so well.

ANDREI

Are you going to visit her? I can get you a permit.

STAN

No, no. Its too many kilometers from here. Does't matter. I'm calm and so is she. It will be nothing.

(CONTINUED)

ANDREI

Hope so. She owes me a date.

He laughs. A group of young girls pass by and laugh and murmur.

STAN

(kidding)

Why do you have to irritate all the women I know. Since you got gallons and all the girls are mad about you, you're so tiring...

He laughs again and takes his hat off towards the girls who are leaving.

ANDREI

I told you I would be savage...

STAN

How is it going moving house?

ANDREI

I'll be installed next week. It's nearly ready. What about you? Are you planning to stay in that fresher's room all your life?

STAN

You kidding? With my pay I can only allow myself to sleep at a chair in the training building. It would still be impossible there. You know Alexei sleeps there and how uncomfortable the toilet is.

They both start laughing. A car passes by.

56

YULIA'S HOME. INT. DAY

Yulia delicately prepares three dishes, she's happy. A lot of light goes comes in to her apartment through the window. She prepares the cutlery, the glasses, all very delicately. Someone knocks at the door. Its Stan and Andrei. They greet and she hangs their jackets. She looks at a new insignia on the uniform.

YULIA

Have you been promoted again? I can't believe it! How long has it been? A couple of days?

Andrei laughs.

(CONTINUED)

ANDREI

You used to wish me before.

STAN

Are you sure you're not planning  
to substitute Brehnev?

Andrei denies amused.

STAN

Conquer the world?

The three of them laugh.

YULIA

Come on, come on, come to the  
table, it's getting cold.

Stan plays music while Andrei finishes setting the table.  
Everything looks delicious.

STAN

Ouch. It even hurts when I  
breathe.

YULIA

Is the training hard?

STAN

More and more. Last week was a  
real test.

ANDREI

Come on, come on, mister  
cosmonaut. Stop complaining. You  
must be the most fortunate person  
in the world.

57 YULIAS HOME. INT. DAY

They're finishing coffee. Stan gets up and looks out the  
window.

STAN

I must leave and finish some  
documents. (he looks at Andrei).  
Coming?

ANDREI

No. I have to speak to Yulia.

Uncomfortable situations.

STAN

Ooook. I don't want to disturb.

(CONTINUED)

He grabs his coat. Yulia looks at Andrei, between naughty and annoyed. She moves her lips without talking.

YULIA (SIN SONIDO)  
You're an idiot.

YULIA  
Hey, jealous fellow, don't get irritated. You look like a girl.

STAN  
Yeah, whatever. See you tomorrow

Stan leaves closing the door behind him.

ANDREI  
I wanted to give you something to celebrate my promotion.

She looks at him defiant.

YULIA  
You know/

Andrei gets up and gets a piece of jewellery from a little box. She doesn't say anything. Something changes in her expression. When she's about to say something Andrei interrupts.-

ANDREI  
Don't say anything. Please. I don't want you to tell me that I'm going to spoil it all. Nor that it wasn't necessary. Nor any of those things you've said a thousand times. Just... kept it, ok?

He kisses her on the cheek, gets his coat and leaves. She looks at the beautiful piece and closes her eyes.

58 STAN'S ROOM. INT. DAY

Stan reads in his room. He moves. He writes. He cleans his boots. He speaks on the phone. He holds the spoon.

STAN (OFF)  
Since the day we met Yulia, Andrei and I made a treat. Not to speak about her if she wasn't with us. We don't ask each other if we are attracted to her. We don't talk about how important she is to the two of us even though we both know that. I'll never tell Andrei that she seems  
(MORE)

(CONTINUED)

STAN (OFF) (cont'd)

the most perfect human being in the world. He won't tell me he dreams about her hair and eyes every night. Its ok as it is. Someday she'll choose although now that I think about it, it's not a question of choice. Some things one doesn't choose and others simply cannot happen.

59           ANDREI'S HOME. INT. DAY

Andrei puts order to his photographs in a house with no furniture, just boxes. He cuts them and puts them into his album.

ANDREI (OFF)

Brezhnev sent Chelomei a letter. "I can't make Mishin cancel the N1 even if we both know that monster is no more than a swollen cormorant. It will never fly. We put the first asterisk in the firmament. The first human being. We were the first to land on the white ground. We were the first to photograph the other side. The Moon was ours... I know we've had some differences in the past but I don't want to die without knowing what we step on. Without knowing we could have done it. What can we do dear Vladimir? How can we carry out what we yearn to do? Yours, Brezhnev". Chelomei answered. "Leonid, what happened should stay on Earth. I owe myself to Space. Its possible but letters are not safe. Lets meet." We has no idea then, but our lives were about to change.

-----TRANSMEDIA-----

-Print: This letter and following communications between the two. We'll see how this is the start of a conspiracy to send a cosmonaut to the Moon.

-----TRANSMEDIA-----

60 YULIA'S HOUSE BATHROOM. INT. DAY

Andrei smokes nervously in Yulia's house bathroom. He is drumming his fingers on the sink. He reads the back label of a couple of generic beauty products. Yulia gets in and smiles seeing that he is as nervous as a boy the first day of school. She takes the cigarette out of his mouth.

YULIA

Come on, throw that away, you silly boy. Calm down, it's gonna be fine.

She sews the badge in his shoulder with a couple of stitches and arranges his shirt collar. He smiles feeling looked after. They leave.

61 YULIA'S HOUSE. INT. DAY

She kisses him in the cheek. She puts the coat on him.

YULIA

Call me when you get there.

62 STAN'S ROOM. INT. DAY

Stan, leaned over Yulia's legs, plays with a couple of space rocket miniatures. He makes noises with his mouth, he makes them crash and land. Yulia looks at the ceiling, caressing Stan's hair in silence. After a while, she talks to him without looking at him.

YULIA

I can't stand it any longer.  
Let's go for a walk.

STAN

What if he calls?

YULIA

You're right. Do you have anything to eat? I can't bear it any longer.

STAN

There are some berries in that bag.

Stan sits up and both eat while the clock ticks. Stan looks at Yulia eating cranberries as the most erotic thing in the world. After a while, the telephone rings and they both rush towards it.

63 HOTEL HALL. INT. DAY

Andrei calls from a phone in a hotel or office hall.

ANDREI

You're not gonna believe it.  
Seriously, you're not gonna  
believe it.

64 STAN'S ROOM. INT. DAY

Stan and Yulia, after hanging up, gaze into the distance without believing it.

YULIA

Apolo-Soyuz...

STAN

The Americans training here...

YULIA

I think the played a joke on him.

65 CANTEEN. INT. NIGHT

Andrei and Yulia dance salsa in the canteen, where all the tables have been removed and a party is carried on. There are some other couples dancing as well in the dance floor. Stan dances with a young lady. They both laugh and have fun.

ANDREI

It's too much responsibility.

YULIA

That has never stopped you. Don't fake that sad face, you've been looking for this more than two years.

ANDREI

Yes, but I've never imagined that it would be something like this. Working with the NASA is... It's like suddenly working with the enemy. What hapenned with all those stories? All the speeches about being the leaders conquering the space?

YULIA

Andrei, look around, that was ten years ago.

(CONTINUED)

ANDREI

You are probably right.

YULIA

I am...

Yulia leans on Andrei's shoulder and keeps on dancing. She looks at Stan. Stan also looks at her. She closes her eyes when there is a slower tune playing. He does the same when he sees her. They both dance together in the distance.

66

LAKE. EXT. DUSK

Yulia dives in a lake at dusk.

YULIA (OFF)

My relationship with Andrei and Stan is like the one of three siblings at the age of hormonal changes, when you prefer to experience than to do the proper thing. It's like we are always about to commit incest. Our games become more and more real. I wonder what's going to happen when we cross any border. But, to be honest with myself, I prefer not to know. I wish everything could stay like this forever. In the meantime, there is less people in the city. The programs have been cut. It seems to be disintegrating. It's like we all have lost our interest in the space up there. There are some days left to end the year. They called Stan yesterday to go to Baikonur. What for? I cannot even imagine.

-----TRANSMEDIA-----

-Mobile series: There could be an erotic piece with this moment. There are some other possibilities to make some sort of content for a more adult audience, to be distributed via mobile phone.

-----TRANSMEDIA-----

67

TRANSMEDIA SEQUENCE. OFFICE. INT. DAY

-----TRANSMEDIA-----

-Sequence:

(CONTINUED)

Chelomei and Andrei are talking, drinking something in an office.

CHELOMEI

I want you to be honest, Andrei.  
No personal involvements at all,  
no preferences, no opinions. Who  
do you think should go?

Andrei stays still, thoughtful.

CHELOMEI

It has to be a really reliable  
person. Discreet. He has to be  
able to bear the pressure of  
keeping it in absolute secret,  
also afterwards if everything  
goes ok. If we make it, he will  
become famous. It must be someone  
as great as Gagarin, but also the  
best of the pilots. It's going to  
be difficult for him up there.  
You know better than myself that  
the prototype just allows one  
person inside. And he has to  
manage on his own.

Andrei doubts for some long seconds. His hands are sweating. He finally breathes in and answers.

ANDREI

I think that cosmonaut should be  
Stan Arsenievich, sir.

Chelomei smiles placidly.

CHELOMEI

In some months from now, you'll  
have to travel to America to  
specify the agreements of the  
Soyuz-Apolo programme, as well as  
some other very very important  
meetings that will establish the  
future of our mission. (he stands  
up and smiles at the same time)  
Practise your english.

Andrei keeps seated, thinking and looking into the distance.

-----TRANSMEDIA-----

68 TRAIN. INT. NIGHT

Stan travels in a train to Baikonur in New Year's Eve. He sees the lights passing by on the way.

69 ANDREI'S HOUSE. INT. NIGHT

Fireworks explode in Star City. A couple of pilots fly in low level and the shadows are projected in the floor and the buildings. Yulia and Andrei have dinner at his place. He has prepared a special dinner, with candles and wine. They have dinner in silence. She listens to the fireworks outside and stands up, picking up her plate.

YULIA

We should leave now, it's gonna  
be 12.

He also stands up and gently holds her arm. He sees the brooch he gave her, she is wearing it. He talks to her almost in a whisper from really close.

ANDREI

Let's stay here. Toast with me  
and let's dance all night.  
Please.

She feels uncomfortable and looks at her with glassy eyes. She releases her arm and takes her coat.

YULIA

I wait for you downstairs.

70 ANDREI'S HOUSE. EXT. NIGHT

The clouds pass in fast-forward over a cosmonaut statue. Fireworks. Yulia walks some metres from the front door, doing up his coat.

71 SEVERAL RESOURCES. NIGHT

Music in the city. People in the streets. Planes passing over Star City.

72 TRAIN. INT. NIGHT

Stan's train rattles in the tracks.

73 CASA DE ANDREI. EXT. NOCHE

Yulia stops after some metres and goes back.

YULIA (OFF)

I made him clear that we are not going to bed. I was uncomfortable being alone with him, but it was enough to have Stan kilometres away tonight not to be with Andrei either.

74 ANDREI'S ROOM. INT. DAY

Yulia and Andrei sleep in his bed, back-to-back, dressed.

75 SEVERAL RESOURCES. DAWN

Bottles being picked up by street sweepers at dawn.  
Bottles in Andrei's apartment

76 ROOM. INT. DAY

Stan is in a meeting with some militaries and scientifics.  
He listens to them, gazing into the distance.

77 BAIKONUR. EXT. DAY

Stan is guided through the city.

STAN (OFF)

I don't know if Andrei and Yulia slept together last night. My deal with Andrei prevents me from asking. I don't want to know either. I have been brought to Baikonur to be told that I'll be the first Russian on the moon. The first one and the last one. I've been training for this mission for ten years, but I feel sad. I've been told that there are just half of the possibilities of success. I cannot stop thinking in Yulia. I don't care about percentages

78 CORRIDORS. INT. DAY

Yulia goes through the station corridors with several things in his arms. She gets to Stan's room and goes in without knocking.

79 STAN'S ROOM. INT. DAY

Stan is looking wistful through the window and turns round. Before being able to say anything, she starts throwing him things, presents, in anger and about to cry.

STAN  
What are you doing?

YULIA  
You're a complete idiot.

When she finishes, she leaves.

80 CORRIDORS. INT. DAY

Stan runs to catch her up and holds her. She tries to release but he strongly holds her in his arms. He hugs her to calm her. She bursts into tears and tries to hit him. He hugs her stronger until she calms down.

YULIA  
I don't want you to go.

STAN  
I'm gonna be fine. Everything's gonna be fine. Don't worry. Don't worry.

He caresses her until she surrenders. They keep hugging for a while. She leans her head in his chest.

YULIA  
I hadn't cried since I was twelve. You are stupid and I hate you.

Stan laughs.

STAN  
I hadn't made a girl cry for me for a long time too... maybe because I changed my perfume?

She starts laughing among tears. She looks at him.

YULIA  
Promise me that you'll come back.

He dries a tear going down her cheek

81 OFFICE. INT. DAY

Chelomei, seated on a chair in his office, takes a glass of cuban rum from an unlabeled bottle.

Andrei goes round a bit nervous.

ANDREI

Do you know how many tons of propellant you need to launch the UR-700?

Chelomei stays quiet, looking at him.

ANDREI

Of course you know. I don't know why I ask. If that thing blows up, there is not going to be any trace of life in that area for next twenty years.

CHELOMEI

Nonsense. We have been using it in missiles for years. It's totally functional.

ANDREI

Where are we going to get that amount of fuel? How are you going to manage to make our satellites or the Americans' not register the launch or the landing? Come on... You know it's insane.

Chelomei smiles. Looks around, complicit. He writes down "1- Nixon 2- Apolo-Soyuz"

82 ANDREI'S HOUSE. INT. DAY

Andrei makes calculations and calculations in countless sheets. He goes over maps and prototypes from the LK-700, the engines, the landing processes and the taking off from the Moon.

ANDREI (OOF)

I don't know what Brehnev gave them for the fuel and their silence. I don't know if it had to do with that Watergate scandal that is shocking the world these months. It doesn't matter. Sometimes ambition overlooks some things. Here I am, conspiring to achieve the dream of a whole generation of kids about touching the moon. Chelomei speaks with

(MORE)

(CONTINUED)

ANDREI (OOF) (cont'd)  
 such an excitement about it... it almost seems easy. I wonder if this is not a personal revenge against Mishin. That doesn't matter either, Brehznev fired him at the end. It's been said that he talked about him as "a useless loss of ten years time". Now, Gushko is on charge.

83 TRANSMEDIA SEQUENCE. WOODS. EXT. DAY

-----TRANSMEDIA-----

-Web/mobile series:

Andrei and Stan walk through the woods. They talk about how soon the "orientation in the cosmonaut fraternity" will be and who is going to be Neptune in the parade. They talk about other trivial things.

-----TRANSMEDIA-----

84 TRAINING SWIMMING POOLS. INT. DAY

Stan takes the soaked suit by the training swimming pools. Some scientifics in white coats put some electrodes on his chest.

STAN (OFF)  
 Of all the cosmonauts and astronauts that have been in space, just twenty-four of them have left the earth orbit and have been "out there". None of them russian.

85 CENTRIFUGE. INT. DAY

Stan spins around at high speed inside the centrifuge. Some reflections pass by his helmet fast. Pressure gets higher, 2G... 3G... 4G...

STAN (OFF)  
 All this technology. These thousands of screws and nuts... The mechanisms, electrodes, conexions... (5G... <Stan's skin starts to move>) All this concentrated power, it is product of the effort of hundreds of working hours... (7G... <higher pressure>) So much effort just

(MORE)

(CONTINUED)

STAN (OFF) (cont'd)  
 for one aim... To leave the  
 earth. (8G... <and higher>) To  
 run away. From God? From  
 ourselves? Too deep. We are much  
 simpler than that. (11G... <an  
 intense pain. He clenches the  
 teeth>) All those mathematic and  
 electric combinations. The  
 physical forces. All this  
 effort... (14G... <a spin, and  
 another one, and so on>) What  
 for? The smallest tendon in my  
 hands embarrasses all the modern  
 machinery. (16G... <an unbearable  
 pressure in front and hands>)

Stan faints for some seconds and that very moment the  
 training ends up.

86 TRAINING SWIMMING POOLS. INT. DAY

Yulia and Andrei look Stan's training in the swimming pool  
 from the outside. Andrei talks to Yulia, explaining  
 himself with his hands, enthusiastically.

ANDREI

When Soyuz and Apolo get  
 connected, it's going to be like  
 the dance of two birds courting,  
 and they slowly get closer until  
 they join together. In that  
 moment, they are going to become  
 a huge bird with two different  
 wings. Afterwards, when they  
 split up, Apolo will move a bit  
 making an artificial eclipse for  
 the Soyuz, as a peacock showing  
 its feathers, so our cosmonauts  
 can take photographs of the sun's  
 corona.

YULIA

And what about him? (She points  
 at Stan with her head).

ANDREI

It's going to be a little less  
 poetic. It's going to be  
 difficult for him.

They keep silent for a long while.

YULIA

How is Stan's rocket going to be  
 called?

(CONTINUED)

ANDREI

I don't know yet. They ask me to decide it. Any preference?

She keeps silent.

YULIA (OFF)

I heard a story once. It was about a bird without legs. It could only fly and fly and keep on flying. When it got tired, it slept in the wind. It only landed once. The day it died.

87 ANDREI'S HOUSE. INT. DAY

Andrei draws sketches in a piece of sheet. He rubs them out. He crosses out and starts again. He has some photographs of a LK-700 lunar module on the table. He uses transparencies to see how it will look on the rocket back. He cares about every detail of the design and the balance.

ANDREI (OFF)

I heard a story once. It was about a breed of South-American kolibri. The males courted the female in twos. The beaten off bird rose its feathers for a second and then it set off flying towards the sun, until it died of extenuation.

-----TRANSMEDIA-----

-Print

-----TRANSMEDIA-----

88 YULIA'S ROOM. INT. DAY

We see a shot of an old kolibri shaped pendant that Yulia is placing gently in a box. It has a red ribbon tied.

-----TRANSMEDIA-----

-Merchandising

-----TRANSMEDIA-----

89           ANDREI'S HOUSE. INT. DAY

Andrei draws the kolibri symbol on the transparencies and writes it under.

90           SEVERAL. EXT/INT. DAY/NIGHT

Stan trains hard. He runs in the woods, swims in the swimming pools, does press-ups, medical tests, he wakes up when it's night yet and have a shower in cold water.

91           CENTRIFUGE. INT. DAY

Andrei supervises the training of the two cosmonauts of the Soyuz-Apolo mission in the centrifuge.

92           COMMUNICATION ROOM. INT. DAY

Yulia works by her communication panel.

93           BATHROOM 2. INT. DAY

Stan dips into a bath full of ice with some electrodes.

94           ROOM. INT. DAY

Andrei watches Leonov and Kubasov medical tests in a room. Stan passes by, together with a doctor, with a blanket on him, shivering, almost blue. He looks at him, and Stan, who notices it, stops to look at him as well.

                  ANDREI  
                  (Smiling)  
                  What happened?

                  STAN  
                  You, politicians.... You should  
                  look over the training processes.  
                  I almost freeze in that damned  
                  bath.

Andrei burst out laughing.

95           YULIA'S ROOM. INT. DAY

Yulia listens to something on the radio and runs out.

CORRIDOR. INT. DAY

She gets running to Andrei, who's talking fast to other people. They walk to the communication room and Stan joins them.

STAN  
What's going on?

ANDREI  
The soyuz 17 has had a problem in the launch and they have fallen to the earth. We don't know yet if they are still alive, and they might have fallen in chinese territory.

On the way, an assistant comes running and tells Stan there is a call for him. Stan splits up from the group and follows her. Some people runs in the corridors. Stan gets to a communal phone and answers. The conversation slowness contrast with the surroundings hysteria.

CHICA  
Hi Stan... It's Maia.

STAN  
(amazed)  
Maia...

MAIA  
Do you remember? We were dating when you were at the academy...

STAN  
Yes, of course I do remember. It's just that it didn't think that.

MAIA  
(interrupting him)  
I'm sorry I didn't call too much.

STAN  
How long? Ten, twelve years?

People keeps running to and fro.

MAIA  
I... I was wondering if you would like to have a drink. For the old times...

STAN  
Eh... now... it's a bit complicated. It's not a good time.

(CONTINUED)

MAIA

Are you married? I understand.

STAN

(He can't believe it and  
he's almost laughing at the  
absurd situation)

No, no. It's not that. I'm not  
married.

MAIA

Oh, I understand. Well, maybe  
another time (she is very sad,  
realizing how absurd the call has  
been. There is a silence.)  
Stan... Sorry for hurting you.

The sound of hanging up. Stan is still with the phone in  
his hand for a moment, while there is people running  
around.

97 YULIA'S HOUSE. INT. DAY

Yulia plays with a cosmonaut helmet on her bed.

YULIA (OFF)

The two cosmonauts have survived  
after bearing more than 20G of  
pressure, during the 20 minutes  
of the flight.

Yulia starts to press her body against the helmet, making  
slow but very erotic movements. She gets every feeling of  
the materials against her body.

YULIA (OFF)

How is to feel all that pressure  
against your body? Is it like  
hundreds of invisible hands  
touching every centimetre of your  
skin?

Yulia leads her hand slowly down to her crotch and breaths  
deeply.

98 YULIA'S HOUSE. INT. DAY

A coffee maker is been hours on the heat, almost melting.  
The handle drips plastic drops, burning when they fall  
down.

DACHA. EXT. DUSK

We are in a field and we have a grove in front of us. There is a house with a small fence making a kind of garden. It's Andrei's dacha. It's a cold and grey day, even though the dusk sun floods everything. Andrei, Yulia, Stan, a couple and another man are sitting around the remains of a barbecue that is still smoking. They drink some kind of alcohol and talk about trivial things. It's a friend's meeting. White sheets are hung in a string, and they stir with the breeze.

MAN 1

Stan, when is your turn?

Stan forces a smile.

STAN

I have no idea.

WOMAN

Won't you have claustrophobia up there?

STAN

Well, actually, I'll have the whole universe at the other side of the window...

Everyone laughs.

MAN 1

Come on, practice with us. What are you going to say when you come back on earth? What words are you going to choose for such an important moment for you?

STAN

(laughing)

I think I'll ask for a much faster plane to fly.

YULIA

Of course, I almost forget that cosmonauts aren't poets... They are soldiers.

Everyone laughs.

MAN 2

I heard Spiral project is on the go again to answer the American shuttles. Do you know anything?

(CONTINUED)

ANDREI

Spiral is the most beautiful piece of engineering I have ever seen. Even though I don't think they will build anything further than the existing prototypes.

YULIA

Is it the white rocket you show me?

ANDREI

Yes, it is. It's an aerodynamic and technical wonder with soft forms. Too beautiful to be military.

MAN 1

Igor, you have to tell me one day they where do you get that kind of information.

They laugh. Stan looks at the sky. Then he looks at the distance. We see a shoot of Yulia of just one second, almost looking at the camera axis, joining those two lookings. Andrei stands up.

ANDREI

I'm going to get some more drinks. Stan, can you help me?

They walk to the back of the house.

ANDREI

What are you thinking about? You are far away from here...

STAN

I'm not sure. I'm afraid of the silence chamber.

ANDREI

When are you going in?

STAN

Tomorrow

ANDREI

You should be happy. You are going to achieve your dream... (he smiles) And mine.

STAN

I am.

They hug. Stan is going back to the table when Andrei calls him back. He takes a badge out of his pocket and holds it out to him.

(CONTINUED)

ANDREI

Can you make me the favour of  
leaving it there?

Stan looks at him for a while that seems forever. Then, he takes it.

ANDREI

If anyone asks you, just say that  
you lost it. I don't want to be  
the laughing stock of the whole  
town because I took to the space  
a keepsake of my best friend  
instead of my woman's.

Both laugh.

STAN (OFF)

Woman? What a barbaric term. Love  
is just desire. Sometimes the  
desire lasts for longer than  
other times. Sometimes it lasts  
for too long. I am terrified of  
that old man I have to become. I  
would definitely prefer to make  
love with a cosmonaut woman for  
hours than to fly my microlight  
in sunny sundays. Desire is a  
huge sign of forbidden.

-----TRANSMEDIA-----

-Print: notebook with all the information about the Spiral  
project. Technical data, sketches, photographs. There will  
also be a picture contest inspired in this mythical  
rocket.

-ARG: Andrei's badge will be another important part for  
the ARG leads.

-----TRANSMEDIA-----

100

FIELD. EXT. DAY

We see Yulia in slow motion while her voice its heard at a  
normal speed, She plays with her hair. She messes up her  
hair. Laughs.

ANDREI (OFF)

I dream with a universe of girls  
with their hair messed up.

Al of the sudden she gets serious and sad.

(CONTINUED)

YULIA

I'm not very ambitious. All I ask is that they don't forget me. Nothing else. To be remember, ugly or dumb, but to be remember. That's how we exist. In the memories. If no one remembers you....

101 TERRACE. EXT. DAY

Stan, with the cosmonaut suit on, is sitting in a rock in front of a deserted place. Between his fingers he plays with the messed up parch that use to be in his suit. It's Andrei's hummingbird, the insignia of the mission. On it, the words "Kolibri Moon Programme" are written.

STAN (OFF)

I was on a landing training and some technician has miscalculated. I've fallen at 400 kilometers away from the estimated landing spot. There is less time left for the take off and from time to time things seem to be unreal. I wonder what would Andrei and Yulia do if something would happen to me. I wish that boy never miscalculated ;What if they don't find me and I cant even fly on the hummingbird? Is funny, I always think of Yulia as a hummingbird, but I would've never told Andrei.

Stan stays sitting for hours. The clouds are moving over his head in fast motion. The sun is setting between reddish tones.

Sign: 1975

-----TRANSMEDIA-----

-Print + web: Stan writes some notes, thoughts and poems. They're gather in a book of notes and poems that we'll write together with Henry Pierrot, author of the book "Poetic for cosmonauts" that originally inspired the movie.

-----TRANSMEDIA-----

102 DINNING ROOM. INT. NIGHT

There is a dinner of militaries and their wives. It's to say goodbye to Leonov y Kubasov. And also Stan. But nobody knows it. The guests order food, wine, they're having fun. They make jokes about the Americans. Andrei stands up and hits a wine glass.

ANDREI

I would like to make a toast to the new horizons that are being open thanks to this mission, and to our compatriots that will soon get to outer space.

With the corner of his eye he looks at Stan. Everybody toasts and the music starts to play. When everybody starts to dance, Yulia drags Stan outside and they try that Andrei goes with them, but he is too busy saying hi to important militaries and he excuses himself with a look, wishing he could go with them.

-----TRANSMEDIA-----

-Web/mobile series: Andrei's Politics.

-----TRANSMEDIA-----

103 ROOF. EXT. NIGHT

Stan and Yulia go out to the roof of some building from where a great part of the city can be seen, now in silence.

YULIA

It's such an incredible night.  
You can see all the stars.

For a few seconds they stay quiet. Yulia leans against his shoulder.

YULIA

Do you know why I decided to work here?

STAN

You've never told me.

YULIA

I was seventeen years old. I was going out with an older guy, in his thirties. A communication's technician for the army. He would always tell me the most incredible stories about the radio and the amount of things

(MORE)

(CONTINUED)

YULIA (cont'd)  
and information that had floated through the air but we couldn't see it. He was the first guy that kissed me. I guess that live is about trying to go back to those first years where you discover all for the first time. Is like the movies. I would love to go back to being that girl that didn't know what was going to happen next and that at the end would always be surprised even if it always was the same.

STAN  
Thirty? So, that was your first kiss? I always thought that you were more precocious.

She looks at him with reproach

YULIA  
And yours?

STAN  
Mine was in the restrooms of my school. At fourteen. We escaped during class. It was a complete disaster.

YULIA  
I'm sure you still haven't learned how to kiss. And Mister important? ¿Do you know how was his first kiss?

STAN  
I have no idea. When I met him it looked like he had been dealing with girls his whole life. He taught me all the tricks I know. Maybe he also had an elderly teacher like your communications technician.

He laughs and she hits him in the arm. They stay in silence looking to the sky.

STAN  
I'm scared to death

YULIA  
(Reaching his hand to him)  
Give me your hand

Stan hesitates. She takes his hand tenderly and she bites it hardly

STAN

Can I know what you're doing?

YULIA

(Pleasantly smiling)

That way you won't forget me.  
Even if you forget my face, you  
will remember me.

STAN

The marks will disappear in a  
while...

She hesitates

YULIA

Then I'll make you hate me, that  
way you'll never forget me. I'm  
going to get to be the most  
annoying girl that ever crossed  
your path.

He laughs with resignation and with the corner of his eye  
he looks at her, fascinated. After a while Andrei gets  
there. He seats. The three of them stay quiet looking at  
the stars. It starts to rain.

-----TRANSMEDIA-----

-Web/mobile series: A few days later Stan looks at the  
bite marks. He takes a picture of it.

-Print: photo.

-----TRANSMEDIA-----

104 VARIOUS. EXT. DAY

During the day, it rains on the forest, over the rivers,  
over the lake, over Star City. It rains persistently and  
with no rest. Later the sun comes out but the sky is  
filled with aurora borealis and strange shapes in the  
clouds. Stan and Yulia are just simply waiting, to play  
ping pong, letting the raindrops fall over them in the  
bed, Yulia teaches Stan to build mud planets, they read,  
and look at pictures. In some of these activities Andrei  
joins them. In others he just dedicates to fill papers,  
makes phone calls, join the other cosmonauts.

STAN (OFF)

It rained for 8 days straight.  
The waiting for the take off  
became unbearable. When it  
stopped raining, the excessive  
flammable activity in the sun  
delayed the departure for two

(MORE)

(CONTINUED)

STAN (OFF) (cont'd)  
 weeks more. During this time,  
 Yulia didn't leave my side. And  
 neither did the auroras borealis.

-----TRANSMEDIA-----

-Print: Andrei's pictures keep evolving, from something very square and technical, to something more humane, more sensory. Pictures of the rain. Of the auroras borealis.

-----TRANSMEDIA-----

105 HANGAR. INT. DAY

Several people ultimate the details in a huge hangar with some vehicle and machines. The light passes through the crystals; Stan and Andrei walk over there. Some technicians dressed in white coats are fixing some stuff in Stan's suit. There's movement everywhere, Yulia, from far away, is checking some information with some people. In the mist of all, she looks at Stan (ppp). He doesn't notice it. Someone puts him and Andrei together to take a picture with a Polaroid. Stan takes this time to look at Yulia that is now looking somewhere else. She is right behind them, backwards.

TECHNICIAN 1  
 Please, look at the camera.  
 Smile.

Stan turns around. Right in that moment, Yulia turns around to look at him and the picture is taken. She appears on it backwards. Someone has given the picture to Stan. The picture starts to reflect and Stan looks at it contempt before putting it away. People keep working around Stan.

-----TRANSMEDIA-----

-Print: photo.

-----TRANSMEDIA-----

106 BAIKONUR. EXT. DAY

Stan urinates on the tire of the bus.

-----TRANSMEDIA-----

-Print: photo, with photos of other cosmonauts doing the same in the last years.

-----TRANSMEDIA-----

107 BAIKONUR'S DESERT. EXT. DAY

In Baikonur's desert we see some figures at different depth in a lateral traveling. Only 8 o 9 people attended the take off. Everyone is tense, contempt. Andrei y Chelomei look at each other and sigh.

108 VARIOUS. INT. SPACECRAFT AND COMUNICATION'S ROOM INT. DAY

A few technicians are touching buttons and lights are turned on.

STAN

Once Leonov told me that during the take off I would start to hear sounds that I've never heard before. When you reach to the 30 seconds the space rocket starts to become alive. It's like an animal. As if a deep shake escapes a throat and covers you like a thunder light.

We hear the control on earth giving instructions. Most of the times they don't talk to Stan but to other technicians. Andrei looks at the time.

109 BAIKONUR DESERT. EXT. DAY

Yulia can't take it and leaves. Andrei sees how she walks away.

110 INSIDE SPACECRAFT. INT. DAY

There is a radial countdown on a black background. When it gets to zero, Stan opens his eyes. It's a subjective shot from the interior of the spacecraft. Through the hatch, while the space rockets explode at 100.000 degrees.

STAN

My eyes blink twice while my body moves at a thousand kilometers per hour.

-----TRANSMEDIA-----

-Sequence: This whole sequence will be extended on the DVD/Bluray as a making of, with more information and explanations from experts on the subject.

-----TRANSMEDIA-----

111 BAIKONUR DESERT. EXT. DAY

Yulia, while behind her the R-700 elevates in a majestic way, stops. She turns around, looking at it. She says something without making any sound. We just see her lips moving.

112 INSIDE SPACECRAFT. INT. DAY

Immediately Stan talks.

STAN

Control. What did you just say?  
I've must misunderstand it. Can  
you repeat it?

TECHNICIAN 2 (OFF)

We haven't said anything to you  
Stan. It must have been some  
interference. Check the CO2  
levels please.

The space rocket elevates in vertical. We see the horizon line descending until it disappears. Everything is getting darker. Space. Silence.

113 COMUNICATION'S ROOM. INT. DAY

Yulia, in the control room, turns off the lights and calls Stan.

YULIA

Stan, can you hear me?

STAN (OFF)

Yes, I can hear you

YULIA

It's Yulia, there's no one else.

STAN (OFF)

You don't know how tremendously  
bored I am.

She smiles.

STAN (OFF)

Do you want me to sing you a  
song?

She laughs, releasing all the tension accumulated.

YULIA

No, please... But I'm so happy to  
hear you...

(CONTINUED)

STAN (OFF)

How are the guys from the  
Apolo-Soyuz?

YULIA

Light and beautiful, like two big  
birds flirting.

STAN (OFF)

Wow, I would've loved to see  
that.

YULIA

I have to leave you Stan. I'll  
call you later again.

She reconnects some buttons and keeps on working.

-----TRANSMEDIA-----

-Phone Calls: While Stan is on space there will be a whole series of conversations where he'll talk to Yulia, Andrei or both. There will be familiar conversations, close, above all and nothing, that will allow us to know a bit more the characters and the relationship they're in. This will be broadcasted by radio or Internet.

-----TRANSMEDIA-----

114 STAR CITY. EXT. DAY

Another day in Star City. The wives of the cosmonauts are buying and walking with their kids. The kids go to school. A few militaries pass by. Others cosmonauts are training.

115 YULIA'S HOUSE. INT. DAY

Yulia starts making a new mud planet, this time: The Moon.

116 COMMUNICATION'S ROOM. INT. DAY

Andrei controls the Soyuz Apolo's mission along with some of the communication's engineers in the control room.

LEONOV (OFF)

Systems checked. Everything is  
perfect. Earth looks so beautiful  
from up here. I think I can even  
see my best friend saying hi to  
us.

Everyone laughs.

(CONTINUED)

ANDREI

It makes me happy that you are having such a good time. I hope that you come back speaking a better English than you did before we left. What I need now is that you are prepared so I can knock you out.

LEONOV (OFF)

Deke Slayton told me that he was excited. That he would've rather to travel with the Mercury projec, but that it was very beautiful as well. I answered him that I would've rather go to the moon. You can't have it all, I guess.

Andrei and some other official look at each other for a second and bear with it.

ANDREI

We'll talk about that when you go back and you can tell us all of your adventures guys, now prepare the decoupling system.

LEONOV (OFF)

Sure.

117      INSIDE SPACECRAFT. INT. SPACE

Stan sings a traditional lullaby on space

118      COMMUNICATION'S ROOM. INT. NIGHT

Andrei, its already nightttime, talks to the two technicians that are still on the room.

ANDREI

Guys go on and rest for a while. I'll stay on guard. I'll let you know if something happens.

They agree and leave. Andrei opens a communication channel with Stan.

ANDREI

Stan, this is Chaika. Can you hear me?

STAN (OFF)

(Putting on an old lady voice)

(MORE)

(CONTINUED)

STAN (OFF) (cont'd)  
Hello? With whom do you want to speak?

ANDREI  
Madam, Could you please put me with your idiotic son?

STAN (OFF)  
Which one?

ANDREI  
Eh.. The cosmonaut.

Both of them start laughing.

ANDREI  
What's up?

STAN (OFF)  
Being here is very exciting. Everything is beautiful. You can't imagine the infinite variety of shades that black has until you get up here.

ANDREI  
And the sun, how is the sun?

STAN (OFF)  
Is impossible to describe it. No picture or video that you have seen makes justice to it. Is the most shocking thing that ever reflected in my eyes. How is it down there?

ANDREI  
Everything is fine. The Soyuz guys are about to come back. Chelomei hasn't slept in two days, nervous like a child. And yesterday I burned my fingers cooking.

STAN (OFF)  
Oh. I'm sorry. What have you eaten today?

ANDREI  
Hot dogs. A technician from the NASA came over and the Americans treated us.

STAN (OFF)  
Wow. That has made me hungry. I think I'll have another of my

(MORE)

(CONTINUED)

STAN (OFF) (cont'd)  
delicious tube hamburgers. Or the  
dehydrated fries that look like  
dissected warms. Hmmm.

ANDREI  
A new girl has come too. She is  
very beautiful.

There is a silence.

STAN (OFF)  
It's so quiet up here that I can  
hear my nails grow. I think I'll  
go sleep for a while.

ANDREI  
Its ok, we'll talk on the  
morning.

STAN (OFF)  
Over.

119 HALLWAYS. INT. DAY

Yulia is walking through the space station to the control room. She says hello to someone. On the way another woman joins her. They're late so they hurry up.

120 COMMUNICATION'S ROOM. INT. DAY

They arrived. There is a reduced group of technicians. Chelomei is there too.

ANDREI  
Hello. Listen everyone. There are  
a few minutes left for the first  
disconnection. The spacecraft  
will take about 30 minutes to go  
through the hidden face of the  
moon. After that we will  
reestablish the communication and  
proceed with the moon landing.

Yulia comunica con Stan.

YULIA  
Very well Stan. All set?

STAN (OFF)  
Yes. I thought that you'll never  
made it.

YULIA

Can we start proceeding with the system check?

STAN (OFF)

Sure.

Yulia is describing various systems and Stan answers to each one as correct.

The environment is distended.

STAN (OFF)

Propulsion checked. Just a moment...(a few seconds of silence) How was it? Oh yes, Houston we have a problem up here.

ANDREI

Very funny commander Arsenievich. If this was an uncovered mission they will send you to Syberia whe you return.

STAN (OFF)

No, really. There is some kind of problem with the communications antenna. Something failed (this last words sound distorted).

People start mumbling in the room. Andrei orders them to check for problems.

STAN (OFF)

Can you still hear me? I can't hear you.. let's try something fun: Marco?

Andrei starts sweating nervous.

ANDREI

Very funny. Polo

Silence.

STAN (OFF)

Marco?

ANDREI

Polo. Stan, stop playing around.

STAN (OFF)

I don't think that you guys shut up all of the sudden. I think this is broken.

(CONTINUED)

All of the sudden there is a sound of interference and silence. Absolute silence.

ANDREI  
Stan? Chaika here. Answer, ver.  
Stan?

A few more seconds, but there is no sound.

ANDREI  
How much time was left for the  
entrance to the isolated zone?

TECHNICIAN  
Still two minutes left. We should  
hear him loud and clear.

Andrei stays quiet for a few seconds and starts to distributing work to everybody frenetically.

ANDREI  
I want everything checked by the  
time he leaves the other side. It  
better not be a problem of ours.

121 COMMUNICATION'S ROOM. INT. DAY

Clock is ticking, second after second. The atmosphere is charged with tension. No one speaks. They just touch some controls and wait. Is very hot.

TECHNICIAN 2  
Do you know when they're going to  
fix the heat?

Andrei says no with his head and dries the sweat with a handkerchief. Yulia is lost, like a girl. She seems fragile and disoriented. Andrei looks at one of the technicians.

TECHNICIAN  
In forty seconds we should start  
to hear from him and to get back  
the signal on the radar.

Everyone waits in silence. The time runs out. Yulia softly touches her chest and feels her heartbeat accelerate. Toc-toc. Toc-toc.

TECHNICIAN 2  
Ten. Nine. Eight. Seven. Six.  
Five. Four. Three. Two. One...

Silence. Silence. And then more silence. Yulia takes her hand to her lips. Andrei doesn't know what to do and stays paralyzed. Yulia gets up and hugs him. He holds her in his arms. The clock keeps ticking. Tic-tac. Tic-tac.

122       INSIDE SPACECRAFT. INT. SPACE

Stan turns on a video camera and starts to record himself.

          STAN

Something has damage the communications antenna of the spacecraft Kolibri. I'm not available to communicate with earth. This is the third orbit that I make around the moon. Is so beautiful that I cant almost believe that I'am here. (pause) I don't know exactly how, but here you realize the terrible immensity of the outer space and the huge solitude. Without no one else, and four million of kilometers away from home and isolated. I feel something similar to what Adam must've felt like. (pause) I've decided to land in spite of the problems with the antenna.

-----TRANSMEDIA-----

-ARG/print: The object that damages the antenna of communications is the corpse of a cosmonaut that has been orbiting the moon for years.

-----TRANSMEDIA-----

123       COMMUNICATION'S ROOM. INT. NIGHT

A printer is spiting data in a continuous roll. Andrei is calculating nonstop, desperate. He looks at maps with coordinates and compares them with the data from the printer. Is nighttime and he is alone. Numerous lights shine on the panels. Yulia speaks to him from behind.

          YULIA

Andrei Sergéevich Vasíliev, you should sleep.

          ANDREI

Once I finish the six quadrants that I have left to check.

          YULIA

Stop looking for Andrei... it has been two weeks. You know better than no one else that spacecraft.

(CONTINUED)

ANDREI

I can't.

She burst into tears in a fragile and violent way. He hugs her and her head is leaning on his chest. A few seconds pass by, Andrei talks to her, without moving away.

ANDREI

Do you love me, Yulia?

She stays still, in complete silence. Then she leaves.

-----TRANSMEDIA-----

-ARG: a part of the ARG will consist in a gimkana (a competition) through Google Sky, with the objective of finding the Kolibri module, lost in the immensity of the outer space.

-Web/mobile series: Different moments of the seven months that Yulia and Andrei look for Stan will be narrated. Moments of how they become closer until they are together. About the fights and tender moments and how they become a "couple"

-----TRANSMEDIA-----

124 WOODS. EXT. DAY

The water runs in slow motion through a little river. Far away we see Star City.

Sign: 7 months later.

125 COMMUNICATION'S ROOM. INT. DAY

Andrei has fallen asleep on the keyboard. All of the sudden a beep wakes him up. Is a spot on the radar. He checks up a few things and picks up the phone fast.

126 STAR CITY. EXT. DAY

He runs out of the complex in a hurry. It's really early in the morning.

127 YULIA'S HOUSE. INT. DAY

He arrives to Yulia's house running and opens the door with his own key. He hangs the coat by a jacket of hers. He goes to the room where Yulia, awake and with red eyes, is shaking a bit with a tissue in her hands. She's got huge bags under her eyes and seems tired. Andrei lies behind her and hugs her. She talks into the void, absent-minded.

(CONTINUED)

YULIA

Another letter has arrived.  
You're going to make all of us to  
be under arrest.

He kisses her in her neck while he talks to her in a  
whisper, with a calm voice.

ANDREI

The rocket is coming back to  
earth. It's coming back...

Yulia gets paralyzed and holds her breath. She holds  
Andrei's hand.

ANDREI

I know that it's been a long  
time. I know it's almost  
impossible. But the universe is  
too big to make it fall down here  
without a possibility. Come on,  
wake up. It'll fall in less than  
one hour.

She moves her eyelids like trying to get out of a bad  
dream.

YULIA

I catch you now.

She sits up slowly. Andrei kneels down by her side and  
kisses her softly in her lips. She kisses him back and  
holds his head softly. They hug and he leaves.

Yulia takes the clay moon she was making months ago from a  
drawer. It's still unfinished. She looks at it for some  
seconds and then she leaves it falling down the window.

128 WOODS. EXT. DAY

Several people walk through the woods among trees. Some  
have small beepers emitting light signals. They walk in a  
line in parallel, sweeping the area. Every now and then  
someone shouts "Nothing!" and the rest shout the same  
back, in a line, as an echo. Andrei also walks with a  
transistor where interferences can be heard. He tries to  
tune in any sound. Yulia, some metres away, has another  
one in her hands. Suddenly, a faltering voice is heard.

STAN (OFF)

spe... I... ..ting  
...atmo...re.... It's really  
ho...

Yulia stops, in anguish, without breathing, shaking. She  
leans against a tree.

(CONTINUED)

They arrive to an open space. The signals get stronger and they finally see the Kolibri module at the distance, scorched and smoking. The parachute burns with some of the dried grass around.

They quickly open the door.

TECHNICIAN

There is none inside. It's empty.

Everyone looks around puzzled. There is no trace of Stan. They look inside the rocket and the surroundings. Yulia holds the radio in her hands, there is still sound coming from it.

STAN (OFF)

Chaika? St...n speaking. Chaika?  
Bird on ear... The Kolibri module  
is back. Over. ... I can't see  
any... Where are you? Chaika...?  
Over.

There is a clap of thunder and it starts raining. Andrei breaths upset. Another clap of thunder.

-----TRANSMEDIA-----

-ARG: Searching Gymkhana, with beepers, for the ARG participants. They will finally find the rocket...

-----TRANSMEDIA-----

129 WOODS. EXT. DAY

Stan, by his rocket, looks around. There is no trace of human lifer. The flames crackle by the rocket. There is a clap of thunder and it starts raining. Another clap of thunder.

130 YULIA'S ROOM. INT. DAY

Andrei, completely soaked, tries to rise the light fuses. The house is in total darkness but the candle Yulia is carrying. She looks in anguish and distress from a corner covering her mouth with her hand. There is a terrible storm outside. Andrei searches carefully inside a drawer and he finally takes out an old radio transmitter. He installs the transmitter and turns it on. Synchronize a specific frequency and, suddenly, in the silence, Stan voice is heard distorted and distant.

STAN (OFF)

Chaika? I've been two hours  
looking for you. I fired two of  
the four warning flar... Why none  
answers me? Ov... Chaika?

Yulia's heart misses a beat and the candle falls to the floor. Then she falls.

131 WOODS. EXT. DAY

Stan walks in the dawn through the woods with the sound of the awakened birds and the quietness. He walks through branches and stones, holding the helmet in his hand, a bit upset.

STAN (OFF)

I read once that, in a morbid state, dreams are identified by their outstanding colouring, their sharpness and their weird resemblance with reality. The capacity of dreaming, in the sense of more precise and specific images, more emotionally intense, increases when the individual is closer to a mentally violent situation, to the limit of his faculties.

132 YULIA'S ROOM. INT. DAY

Andrei wakes up with a noise. It's dawn and he is in bed with Yulia, without t-shirt. She is wearing a nightdress and is lying down, hugging the pillow, her eyes are open looking at the distance. Andrei rubs her eyes slowly.

ANDREI

Have you spent the whole night awake again?

YULIA

(speaking very low)

I don't like what I see when I sleep.

ANDREI

Yulia... your health... you should listen to the doctor and start taking those pills.

YULIA

I have already started.

Andrei sits up

ANDREI

Do you want some coffee?

She sits up too. She looks at him in tenderness, in spite she's tired.

(CONTINUED)

YULIA

Don't worry. I make it.

She goes to the kitchen.

133 YULIA'S HOUSE. INT. DAY

Yulia starts making coffee and turns the radio on. There is just static.

YULIA (OFF)

He came back for some seconds,  
and went back again. Where are  
you, cosmonaut?

134 WOODS. EXT. DAY

Stan walks through the woods in a quite onirical image, following a blue kolibri that is flying around and guiding him. He finally gets to an open space where Yulia waits for him smiling in a cosmonaut suit.

STAN (OFF)

The C Paradise is the most  
recurrent. First, there is a blue  
kolibri who wants me to follow  
it. Then, it takes me to a open  
space in the woods and there she  
is, the cosmonaut, shining in  
Technicolor. At the end, she  
always disappears, and I end up  
by the crystal-clear water of a  
river where a gazelle lies  
drawned.

We see images of what the cosmonaut is describing.

135 YULIA'S HOUSE. INT. DAY

Yulia is washing the white dishes wearing an apron. A sound in the next room makes her turn her head suddenly. She drops the plate and rushes into the living-room. She sits anxiously in front of the table where the radio Andrei took out some months ago is on. A buzzing and a click mean that there is an open communication channel. She cannot avoid smiling nervously. A breath is heard. Suddenly, Stan starts speaking.

STAN (OFF)

Today is March 17th. If I still  
remember, today is my birthday.

(CONTINUED)

Yulia holds the table nervously. She searches carefully in her hair and takes out a small flower that was fixed with a brooch. She holds it out towards the radio, with watery eyes.

STAN (OFF)

The day before yesterday, when I was making calculations, I realized that some weeks ago I lost count of the months that have passed since the takeoff. I could calculate them from today's date, but I have forgotten the exact day the rocket set off to space.

Yulia smiles and sheds some tears and she talks to the transistor, almost whispering.

YULIA

Eight months and twenty-two days, Cosmonaut.

STAN (OFF)

I saw you before my eyes this morning again. In don't care if they find me at all. I can't take you out of my head. They only thing I would like is to have you by my side to make me laugh, to scratch my head when I talk nonsense, to see your smile. Lately, I cannot stop seeing you in visions.

There is a sound and Yulia turns her head. It's the front door. Yulia turns the radio off and stands up in a hurry towards the door. Andrei is hanging his jacket and she stops just by his side. Andrei turns round and looks serious at her. She tries to explain herself with her eyes, but she holds a strong and confident look. He looks at the flower she's still holding in her hands.

ANDREI

You should have another flower.

She holds her hand out and tries to hold his hand, but he rejects it and goes to his room. She stays standing still in the middle of the living room looking at him.

136

RIVER. EXT. DAY

The cosmonaut is in the middle of river stream, and catches a fish with his own hands. It fidgets alive trying to escape.

137 VALLEY. EXT. DAY

The cosmonaut walks through a huge valley, almost dragging himself. He stops for a second on a hill to watch the horizon, it is deserted.

138 YULIA'S HOUSE. INT. DAY

Yulia looks at some slides projected on a screen. They are photographs passing automatically. In all of them there is herself and Andrei and Stan in the background, or there are the three of them. Every photograph is followed by another one of the place where Stan was, now empty.

YULIA (OFF)

A story is never complete without  
the empty spaces between images.

The slides are over and the projector is still changing slides, but just projecting a white screen. Yulia keeps looking at it, without moving. Andrei looks at her from the door. He comes closer, turns the projector off, looks her in the eyes, and kisses her in her lips. She surrenders in his arms. The radio is still broadcasting its static dull sound.

-----TRANSMEDIA-----

-Print: slides.

-----TRANSMEDIA-----

139 WOODS. EXT. DUSK

Stan, at dusk, is in front of a clay burial mound, with a smoking torch lighting it.

STAN (OFF)

I live in a kind of memory Eden,  
with no other context or time  
than nostalgia, than memory. It's  
an absolute nonsense. The seasons  
have changed really fast. The  
leaves are green and warm, at  
last. Sometimes, I bury myself in  
clay field. Why is everything so  
absurd?

140 COMMUNICATION ROOM. INT. NIGHT

(CONTINUED)

In the deserted control room, Yulia has the headphones on, and opens a cardboard box carefully. There are some hand-numbered audio recordings inside. She puts one of them in one of the control panels and pushes some buttons. The cosmonaut voice starts to sound in the silence of the night.

STAN (OFF)

I have decided to number them not to forget. I forget things more often now.

Yulia fast-forwards the tape some seconds.

STAN (OFF)

The A paradise lasted for a moment. I was floating in the middle of the ocean. I remember that the splashdown module was burnt to a cinder because of the re-entry. Then, I saw you on that rock, just for some seconds. You had a mermaid body and everything was really strange.

Yulia takes out another tape, puts it on and directly fast-forwards some seconds.

STAN (OFF)

Paradise C were your lips. They exhaled a breath misting the air over in consecutive repetitions. It was dusk, I can remember that.

The tape is over and everything keeps silent.

-----TRANSMEDIA-----

-Phone Calls: A web will be created where some of Stan's delusions, dreams, and conversations with Yulia will be broadcasted twenty-four hours a day. Sometimes it will broadcast a white noise. It will be like tuning to the radio in the film.

-Web: there will also be a website with all the numbered recordings.

-----TRANSMEDIA-----

141 SEVERAL. EXT. DAY/NIGHT

We see objects and empty places in slow motion. There is a broken mirror on the earth reflecting the sky. The clouds pass in fast-forward. The water is running in slow motion. There are shoots of animals lit up by a torch in the darkness: a gazelle, an owl, a dog. Finally, a cosmonaut burns up at the edge of a cliff by the sea.

142 YULIA'S HOUSE. INT. DAY

Yulia is leaned against the bathroom doorframe in an almost see-through nightdress. Steam comes out of the bathroom. Andrei shows up with a towel tied around his waist, and drying up with another towel. His body is still muscular and his skin is smooth. He stops in the doorframe, looking at her. She hesitantly touches his chest full of small drops. She looks at his body; she never looks him in the eyes, as in penitence. He takes her hand delicately, as if he was going to push it aside. They look at each other. She kisses him slowly. He allows it.

143 UNDER THE WATER. INT. DAY

We see different blurred images of Yulia under the water. The bottom is hardly seen and the water is greenish and translucent. Some rays of light get in from the surface. Stan is by her side. Both are naked. They swim together, they look for each other, they run away from each other. They look at each other.

144 SEVERAL. EXT. DAY

The cosmonaut is in front of a huge sun. An really huge sun that covers everything and crackles, and the image is almost burnt by the heat. It's an enormous ball of fire producing a dull sound consuming everything. There are shoots of undergrowth in the shadows that are being covered by the sun in stop motion. Buildings, streets, everything is slowly consumed by the sun light at dawn. The sound is thunderous, like a huge heartbeat, like a wave, like something alive.

145 FIELD. EXT. DAY

Stan wakes up in the middle of a field, with an intense sun falling down on him and deaden sounds. He sits up slowly. He is inside a demolished house where there are just some really thin walls left. Suddenly, he hears a sound and starts to breath a little excited. He sees the shadow of an animal in the next room, just separated by a wall. He gets closer slowly, difficulty breathing. He takes an old and rusty hoe from the floor and moves slowly to the wall. His face is soaked in sweat. The sounds are sleepy. When he is about to attack, a fox runs away hysteric and desperate. Stan breaths deeply, almost suffocated. He despairs and hits against the stone wall.

146 WOODS. EXT. DAY

Stan walks through the woods, on the snow. It is difficult for him to walk. He eats some berries. At the end, he sees Star City, empty, desolated.

147 STAR CITY. EXT. DAY

Stan walks round the deserted city. The swimming pools. The centrifuge. Everything has an abandoned look.

-----TRANSMEDIA-----

-Web/mobile series: more sequences of the cosmonaut walking round abandoned places will be shot. Surviving however he can. Exploring. Getting carried away.

-----TRANSMEDIA-----

148 YULIA'S HOUSE. EXT/INT. DAY

The cosmonaut goes up the stairs of an old building. There is a total silence. He gets to the eighth floor and walks to the end, where there are just few rays of light. He stops in front of a door. He opens it carefully. It's Yulia's apartment. It's empty now. Stan walks through the house in silence, touching the surfaces in nostalgia and respect.

149 YULIA'S HOUSE. INT. DAY

Yulia listens to the radio holding her breath. There is just a dull and constant buzz. And a distant breathing. There is a noise of chairs. The water tap. The sounds seem to be in the same room. Suddenly, a vinyl sounds in the distance. It's the same song they dance in the distance in that party. Yulia stands up frightened. She puts her hand on her lips.

STAN (OFF)

I remember a party, but not the reason of it. I remember the dress you were wearing.

-----TRANSMEDIA-----

-ARG: We will create a physical experience, by the end of ARG, in which players will become immersed in an room where, through a game of sounds, will be led to believe that the Cosmonaut is on other side, in that same area, although they can not see him.

-----TRANSMEDIA-----

150 YULIA'S HOUSE. INT. DAY

Stan looks around, standing in the middle of the living room. He carefully sits on the sofa. He closes his eyes and tries to get some sleep.

151 ANDREI'S HOUSE. INT. NIGHT

Andrai arranges his photographs and draws reluctantly.

We see images of the city empty. Of Stan, without leaving Yulias's house from one side to another

ANDREI (OFF)

This last months have been very hard. Ever since Stan's death things have become more and more complicated. Yulia's hardly ever awake and her body it's becoming weaker. I can barely work. The other day i dreamt that I was talking to Stan. I asked him if going to space was worth it. He said yes, but that he had lost the woman of his life. I asked him if that was worth it.He said no, but he had felt alive. I envy him.

152 COMMUNICATIONS ROOM. INT. DAY

Yulia listens to tapes for hours. While exchanging them, she's numbering them ordering with certain carelessness

YULIA (OFF)

I once heard a story. It was about a bird without legs. He could only fly and fly and keep flying. If he got tired he would sleep in the wind. He only landed once, the day he died. Does it have any sense to have someone you love so close and not be able to make it your own? Stan said once we lived in the memory. That's why being forgotten scares me so much. But im not going to forget him. How could i? Maybe it's time to let him go.

153       ANDREI. HOUSE. INT. DAY

Andrei is going around the room.

154       STAR CITY. EXT. DAY

Andrei goes walking around Star City, now deserted.

155       HALLWAY. INT. DAY

Andrei delivers his report first thing in the morning.

-----TRANSMEDIA-----

-Print: Andrei's resignation letter, explaining his reasons.

-----TRANSMEDIA-----

156       YULIA'S HOUSE. INT. DAY

He picks up Yulia at her house. She grabs a small suitcase and leaves with him, taking a final glimpse of the house before closing the door.

157       YULIA'S HOUSE. INT. DAY

The Cosmonaut wakes up and the door is closing. He sits, alone, he breathes looking all around him. He quietly stands, pick up all of his things and decides to leave as well.

158       CAR. INT. DAY

Andrei and Yulia are traveling by car. It's a grey and cloudy day . Yulia stares at the road and starts to breathe hard, as if she could not hold enough air. She touches her chest. She undones her seatbelt and opens the door intending to jump. Andrei rapidly turns the steering wheel. When he open his eyes the car is quickly sliding on a field, crashing into an old an leafless tree .Andrei it's struggling to breath, is disoriented. Looks around only to find a terrible truth. Yulia lies completely inert. Desperatly Andrei gets out of the car and grabs her through the other door. He screams for help into the emptiness of the field pulling her out of the car. He makes a muffled groan crying out for help. As Yulia has a deaf spasm, Andrei discovers a tall and lean figure of Cosmonaut behind her. It's starts to rain. Stan stands next to him with his wet orange suit and drops fallig into his helmet. At last the reunion has occurred.

(CONTINUED)

Silently they both look at each other with an analyzing eye. The Cosmonaut's face is a pond of peace, compared to Andrei's contorted face. Both are breathing hard under the rain. Stan slowly comes close to Andrei, delicately picking up Yulia's dead body from his arms until it's firmly in his. Her thing dress sticks to her blueish skin. Andrei feels the emptiness as a sting. The Cosmonaut, with her in his arms, looks at him for the last time. He smiles and walks away.

-----TRANSMEDIA-----

-DVD/Bluray: this sequence will be multi-camera in the DVD/Bluray giving the viewer the chance to pick different angles to see it.

-----TRANSMEDIA-----

159 CABIN BY THE SEA. INT. DAY

In a beautiful and white room by the sea, Andrei with Yulia in his arms in a close hug, puts her in bed. He sits by his side and caress her. He smiles.

ANDREI

Everything is going to be alright  
darling Yulia. Everything is  
going to be alright. You'll see.

Pale and weak, she smiles. Although she seem empty on the inside. She sighs. Looks out the window and listens to the sea breaking in the shore.

160 STAR CITY. EXT. DAY

A bus filled with new pilots to be trained arrives to Star City. A Cosmonaut is training in the pools. Others play sports. Another one is doing some medical tests. Life goes on.

THE END

161 ANNEX. THE MOON FILES (THE STORY OF STAN)

NOTE: What lies ahead is a complete chapter that tells the story of Stan from the first moment that he loses contact with the earth up until the moment where his ship enter the atmosphere again.

This sequence will be shot in a conventional way but will not be included in the film, for they will be aired on different channels, allowing the audience to know a part of the story hidden up until that moment and making it easier to put together the puzzle that is The Cosmonaut.

162 INTERIOR SHIP. INT. SPACE

Stan turn on a video camera and starts to film himself.

STAN

Something has damaged the communications antenna from the kolibri space ship. It's impossible for me to establish communication with Earth. It's the third completed orbit around the moon. It is so beautiful that a barely believe that I'm here. (pause) I don't know exactly know how but, you start to realize of the terrible vastness of space. And the immensity feeling of loneliness. There is no one else, a quarter of a million kilometers from my home and in communicated... I must have felt something like Adan did. (pause) I decided to land spite of the problems with the antenna. I'll describe every detail for future analysis. In about 12 minutes, I'll start a direct descend of the kolibri module on the lunar surface.

CUT.

The camera is turned on again. We see the landing process, a duration of six minutes, live, filmed through the lenses of the camcorder. All the technical details, problems that arise and all kind of light switches, alarms and other, are being carefully recorded. Finally, the ship lands on the lunar surface. Stan breathes a sigh of relief. He shakes his own hand.

163 LUNAR SURFACE. EXT. SPACE

An epiphany runs through his head as he steps on the lunar ground. A small shot of his face, we can now see his expression looking at the earth, to the sun, into the universe. As he touches the lunar dust. After a while, he finds a plaque with the dead cosmonauts left by the Apollo and leaves next to it a notebook containing notes about the lost cosmonauts. He also lays next to it Andrei's badge and a kolibri mission badge. He does not want to leave. He keeps going until his oxygen is almost out. He enters the module again.

-----TRANSMEDIA-----

-Video game: This moment will be included on the video game based on the movie.

-----TRANSMEDIA-----

164 SHIP INTERIOR. INT. SPACE

With a dozen of emergency lights blinking, the ship launches to Earth with few fuel resources and in pretty bad shape. Once out of the moon's orbit, the emergency lights stop blinking and the ship continues its journey to Earth. Stan states an error on the solar panels, this leads to energy problems for the space ship.

When he's near the Earth, the module is completely without energy. It's draining little by little. The module drifts into Earth attracted by its gravity and little more.

STAN

Pushkin once said that the sacred  
sound of the bells is only heard  
to announce moments of great  
grievance or a solemn party...  
Last night, I heard a bell  
ringing in the vastness of space.

Finally, the Cosmonaut, tired and with less strength, he reaches the Earth's orbit. The ship softly locks with it and slowly begins to orbit the earth.

He turns on his video camera.

STAN

(exhausted, with the loose  
laugh because of his  
weariness )

I don't have enough energy to re  
enter the atmosphere. I'm not  
even sure if the parachute will  
open. I can't even communicate  
with Earth to tell them where am  
I. I could say that this  
situation is ironic and almost  
comical if it was not for all  
that training that I had to do to  
be here on the first place. I  
would have preferred to stay on  
the moon. I know you don't want  
this but if you find the tapes, I  
been thinking for hours on how it  
would be best to die, if letting  
the oxygen run out or opening  
directly the escape hatch. Do not  
think I'm such a pessimist, the  
first 20 hours I on thinking how  
to kick this stupid junk of a  
machine into re entering the  
atmosphere. It's now much more  
fun, debating the other subject.

(CONTINUED)

The system slowly starts to shut down as the battery drains.

STAN

(start to laugh, he's tired)  
Isn't it absurd that I keep on talking to people whom I have never met when all I really want is to talk to myself? I would have love having you up here to see the Earth. It doesn't scared me as much as before the idea, you know? Me and you, I mean. Seen from here how tiny we are, the worst that could happen would be to do the something horribly wrong. That, you wouldn't like the way a kiss you or the that you would be bother by my breath in the morning. Or if you stopped from making me laugh. Now that I think of it, that would be a drama. Would you like to sing a song with me? I know.

Stan starts to sing Fly me to the moon.

STAN

I guess I should organize some thing before everything shuts down or I jump out into space. I haven't decided yet. Well, give all of my belongings to Andrei. He's more materialist than you. Tell him than I love him a lot, ok? I really I'm going to miss all of you.

(He laughs for a second of something. We don't know what he is laughing about)  
How funny. I half closed my eyes and started to see things. I have seen all three of us bathing in the beach.

The oxygen filtration capsule shuts off. The air becomes heavy and Stan slowly starts to fall asleep.

STAN

Wait...

He closes his eyes again. He starts to hallucinate. There is a sound of the wind. A Cosmonaut jumps into space, with his earth below him, he starts to fall to the stratosphere. We feel the unimaginable vertigo of the free fall and we only hear the sound of wind rushing through the space jump suit.

(CONTINUED)

STAN (OFF)

Only this orbit attraction that I make around you doesn't allow me to open the hatch and jump. You do not know how good is to feel the air in the face. You want to hear a curious fact? Mass is made of elemental particles. This particles lack an internal structure. The smallest part of us. And the is a type of particles in the universe called the quantum particles. There is a strange phenomena that nobody know how it happens. Sometimes, two join quantum particles are separated. It doesn't matter if they are millions of kilometers apart, because they can "resonate" between them. When one of the particles interacts with another physical matter, the other particle feels it on the other side of the galaxy.

He's is running out of oxygen. Slowly. He's little by little dozing off. His eyes start to shut. Between blinks, he thinks he seen a hummingbird flying from one side of the ship to the other.

STAN

It was you who told me that story about the bird with no legs who couldn't stop flying? How ironic, something similar has just passed by the Kolibri. Whoa, this sensation is quite comfortable... I can hear a seagull flying over the water... and the clouds. Some clouds on the far, far south. And your smile... And...

Stan dies.

The Kolibri module is stuck in the Earth's orbit, with Stan dead inside of it.

-----TRANSMEDIA-----

-Phone Calls: All the monologues will be further developed and distributed on the Internet and radio.

-----TRANSMEDIA-----

165 SPACE

SIGN: 7 months after.

The space ship collides with a piece of space garbage, which make Stan's deceased body shift a few centimeters, pulling a lever that activates a system to rotate the ship just enough to catch a glimpse of sun rays unto the solar panel and activates a mechanism, that allows the module to re enter the atmosphere and falls back down to Earth.

-----TRANSMEDIA-----

-Sequence: The sequence will take place on the same filming location as the ship on Earth but, this time, as it really happened, soldiers finding the deceased body of Stan inside the module of re entry from the kolibri space ship.

-----TRANSMEDIA-----

166 COMMUNICATION ROOM. INT. DAY

Andrei has fallen asleep at the keyboard. All of a sudden, a beep wakes him up. It's a point on the radar. He checks for a few things and hastily picks up the phone.

167 OFFPRINT. ALTERNATIVE ENDING. BEACH. EXT DAY

The three of them are bathing in a sunny beach. Playing in the water. The dried out in the sun. Looking fondly at each other. Admiring their naked bodies. Enjoying. We see a seagull flying above the water. Some clouds on the far, far south. Yulia's smile. Everything is like the dream that Stan has before dying.