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Dear Ken,

I hope your Carribean cruise was a gas. As and when you should ever decide to try a "Harold Robbins-type" novel, you now should have, I hope, plenty of good material. In any event, when next we speak, I trust you'll have some juicy gossip.

The screenplay is good. What you have succeeded in doing -- which isn't easy -- is to dramatize as many of the highlights and turning points of the novel as could conceivably fit into a two-hour film. The work to be accomplished now is largely a matter of details and fine points.

As I see it, there are two main orders of business.

First, as you go back through it, I think you need to ask yourself in every instance what is going on emotionally within and between the characters? Then, if you yourself are satisfied that the emotions which you think should be at play in the scene are indeed embedded in the lines, you then have to ask yourself, is this clear only to you, or is it equally clear to an actor and a director? My sense is that in some scenes this emotional component is weak or missing, and in others it's there, but it's apparent to you the author and hasn't been made as clear as it could be to readers less familiar with the material.

This second piece of advice may strike you a bit strange, since I imagine it's not anything you've ever done before; but you are now writing for actors and not for readers; and in order to be fully effective, I strongly urge you or maybe you and Barbara together to read aloud all the dialogue. A great deal of it is terrific exactly as it is; but I am certain that as and when you do this, you are going to find that some of your lines may feel too brief, others a bit too complicated in their construction for an actor easily to speak, and as you do this too, you'll have

... /

an opportunity to assess this whole question of emotion which I referred to above.

I am sending back with this letter a number of notations which I made right on the pages of the screenplay; and these may or may not be helpful to you; but they were my thoughts as I was reading.

Perhaps missing from the chase sequence are the larger stakes. You might want to consider putting in a phone call, a message, maybe even a little scene to show us what great pressure Anatoly is under. At the moment he appears to be entirely self-motivated. Nor does he ever mention the fact that if Ellis gets away, this could really hurt the Russians in Afghanistan. In other words, we have no sense that he knows that Ellis has succeeded in unifying the rebels. And similarly I think at some point Ellis has to say a word to Jane that they have to escape, not only for themselves, but also for these desperate and persecuted Afghan people. As you have it, their survival seems purely a personal issue; and that's probably 99% of what it should be, but I do think we need that other 1% in there somewhere.

The film would benefit a great deal, I think, if you could put in some humour to alleviate from time to time the extreme tension of the chase. As long as you have Mohammed around, maybe you could work in some sort of kidding around routine with him, either between him and Ellis or him and Jane; and then your other principal opportunity, it seems to me, is Halam who is in one sense distressing and dangerous, but at the same time potentially funny. Another possibility could be in the relationship and in the dialogue between Anatoly and Jean-Pierre. Perhaps Jean-Pierre could be a bit more hysterical than you now have him, with Anatoly maybe having to treat him somewhat like a child?

Ken, I hope you'll find all this helpful; and give me a call if you'd like to chew any of it over with me.

Love,



Al

P.S. I enclose an article about Ross Perot and General Motors which you'll find amusing. After I read it, I saw another small piece which I neglected to save for you; but the essence of it was that General Motors is now trying to sell E.D.S., mainly I gather because Ross is too much of a thorn in their side. Apparently General Motors tried to make a deal with A.T. & T.; but A.T. & T. was not interested in buying E.D.S. -- probably for the same reason!

AZ: Need to see more of Ellis here because he is the hero. See him buying her flowers, chocolates - he is madly in love.

LIE DOWN WITH LIONS

RF: Then to balance the title image of the whole he needs to beat the shit out of the assassin.

1. INT. Ellis's apartment

DAY

This is a single room with a bed, a small table, a hotplate for cooking, and a large cheap bookcase up against one wall. It is evidently a man's room but otherwise it is characterless - no personal photos, souvenirs, etc.

JANE comes in, letting herself in with a key. She is a very attractive woman in her early twenties and she is dressed in funky clothes.

She begins to lay the table for two. She puts out some mismatched crockery and battered knives and forks. She seems very happy.

All of this takes place in silence.

2. EXT. A Paris street

DAY

The street is noisy and busy with traffic and people.

JEAN-PIERRE is running along the street. He is a strikingly handsome man of about twenty-five. He wears a suit and tie (so we know he is not running for exercise). He is in a hurry but not panicking. He runs strongly, pacing himself for a distance.

People look at him with idle curiosity as he runs by.

3. INT. Ellis's apartment

DAY

Silence again as we return to JANE. She puts a bowl of salad on the table and opens a bottle of red wine.

4. EXT. Another Paris street

ANOTHER SHOT of JEAN-PIERRE running. Behind him we can see a car driven by a BIG MAN. We realise that the car is following Jean-Pierre.

5. INT. Ellis's apartment

DAY

The table is ready. JANE picks up the newspaper, lies on the bed, spreads the paper open and begins to read.

*Too relaxed?  
Could she fold the napkins in bird shapes?  
Keep trying to decorate?*

6. EXT. Ellis's street

DAY

JEAN-PIERRE runs then stops at the entrance to a building.

He glances back and checks that the car driven by the BIG MAN is still with him.

He looks up at a second-floor window.

He enters the building.

*If they're together why doesn't J.P. come with him in the car?*

7. INT. Ellis's apartment

DAY

JANE is still lying on the bed reading. There is a KNOCK at the door. She registers puzzlement. She goes to the door and opens it.

It is JEAN-PIERRE. He is breathing hard after running.

She is surprised.

He steps inside and bends down to kiss her. She offers her cheek. He kisses her lips. She pushes him away gently but firmly.

JEAN-PIERRE

Ellis isn't here?

JANE

Would you kiss me like that if Ellis was here?

Jean-Pierre registers annoyance. He sits down, still breathing hard. Jane looks at him with tolerant amusement.

JANE

Does kissing usually have this effect on you?

JEAN-PIERRE

I've been running. (A breath.)  
When will Ellis be back?

Jane steps to the window and glances out while -

JANE

Any minute now.

CUT to her POV -

8. EXT. Ellis's streetDAY

Across the street the BIG MAN is leaning against the wing of his car reading a French newspaper.

9. INT. Ellis's apartmentDAYJEAN-PIERRE

I need to have a serious talk with you.

JANE

(Still flip) We had it, three days ago, remember? You asked me to leave Ellis and go with you to Afghanistan. Not many girls could resist such a tempting offer, but -

*need a bit more dialogue to establish he's a doctor, wants to help, rebeli etc*

JEAN-PIERRE

Please. (A beat.) I've discovered something terrible about Ellis.

Jane looks sceptical. She picks up the wine bottle.

JANE

Would you like some of his wine?

Jean-Pierre shakes his head.

JANE

Are you rehearsing for life in a Muslim country?

JEAN-PIERRE  
Oh, no. What happened?

JANE  
The bastard hit me with his stick.

JEAN-PIERRE  
What did you do?

JANE  
I beat the shit out of him.

*tee u/you?*

JEAN-PIERRE  
(Displeased) What are you talking about?

JANE  
Well, I knocked him down, anyway.

JEAN-PIERRE  
Oh, God, did you have to?

JANE  
(Flaring) He hit me with a stick!

JEAN-PIERRE  
There'll be hell to pay.

Jane pauses, looking at him. His attitude pisses her off. Then a look of resignation passes over her face and she continues -

JANE  
I don't think so. If he makes a fuss, everybody will find out that a woman fought with him and got the better of him. He'd never live it down. You know how the men make fun of a coward.

JEAN-PIERRE  
I hope you're right. (A beat.) I must go - I've got to hold a clinic on the other side of the mountain tomorrow morning.

JANE  
My back hurts. Do you think I might be going into labour?

It says - I do this every week, you'll be okay.  
And what about the danger from the Amians?

18

JEAN-PIERRE

(briskly)

No. You've got another six weeks  
to go.

He begins to put instruments into his medical bag.

JANE

Rabia thinks I'm further on.

JEAN-PIERRE

(scornful)

The village midwife?

JANE

She says I'm in my thirty-eighth  
week

JEAN-PIERRE

I'm surprised she can count to  
thirty-eight.

JANE

I wish you'd stay here tonight.

JEAN-PIERRE

You're not in labour. Stop worrying.

JANE

(forceful)

I want you to deliver our baby.

JEAN-PIERRE

I will.

Say how they both feel here.

Jane is ambivalent about him. She still loves him but is doubtful.

(go to p18A)

Shouldn't he try to be a little  
more teasing?

Rabia gives her the baby as she says -

RABIA

Yes. Yes, she is normal.

Jane puts the baby to her breast.

JANE

A girl.

Jane has never been so tired, never been so happy.

Rabia and Zahara look at the mother and child. Rabia looks quietly satisfied. Zahara is beaming with pride and pleasure.

JANE

Her name is Chantal.

Zahara gets Jane a glass of water. Jane sips.

JANE

Tastes good.

Hold on mother and child, then slowly DISSOLVE TO BLACK and FADE IN -

*Odd there is no mention of J.P. by anyone all through this scene*

29. INT. A bombed house

NIGHT

It is dark, but a little moonlight comes through a big hole in the wall, and we can SEE JEAN-PIERRE cautiously picking his way through the rubble, peering into the dark.

Suddenly there is the CLICK of a flashlight and the beam shines on Jean-Pierre's face. He is startled but recovers immediately.

The flashlight is the type that has a dome light as well as a beam. Now there is another CLICK as the dome light is switched on, dimly illuminating the whole scene.

The man with the light is sitting on the ground. He is dressed in a homespun coat with a hood. He is dark-skinned, with a beard and moustache. He looks like an Afghan - until he pushes back the hood to reveal a close-cropped military haircut which makes him look totally European. He speaks with a Russian accent. This is ANATOLY.

Anatoly is Jean-Pierre's boss, but both of them know that Anatoly cannot really control Jean-Pierre, so their relationship is one of uneasy equality.

Jean-Pierre sits on the ground facing Anatoly. The light is between them.

ANATOLY  
(trying to be warm)  
My friend. What news?

*Anatoly praises JP.  
This is what JP gets  
out of it.*

JEAN-PIERRE  
(businesslike)  
Another group left for Pakistan  
four days ago.

ANATOLY  
(hearty)  
They are running out of  
bullets!

JEAN-PIERRE  
(level)  
They're desperate.

ANATOLY  
Good.

JEAN-PIERRE  
(getting down to business)  
It will take them about two  
weeks to get to Peshawar.

*Also perhaps need to establish A's encouraging  
J.P. that before long the Russians will win and  
all this killing will end.*

30. INT./EXT. A street in Peshawar

DAY

This is a busy, colourful scene. All kinds of goods are on display in a row of open-fronted, dirt-floor shops on a market square. People are arguing, bargaining, calling their wares and shouting greetings to one another.

CLOSER. In one of the shops a guerilla, AHMED GUL, sits at a table. Opposite him is the DEALER. On the table between them is a Kalashnikov rifle, and they appear to be arguing about it. At the back of the shop we see crates of guns and ammunition stacked up to the ceiling - so much weaponry it is almost funny.

Also IN SHOT, a furtive-looking man examines the goods on display next door, glancing from time to time at Ahmed. Let us call this man the SNOOP.

SHER KADOR comes out from behind his rock. The boy is unharmed.

Old SHAHAZAI gets to his feet.

Two more GUERILLAS who have been playing the same trick get up.

SHAHAZAI looks at AHMED. AHMED is unconscious but alive.

SHAHAZAI looks around. He finds two more wounded GUERILLAS. Both are able to walk.

The survivors gather around AHMED. SHAHAZAI picks AHMED up, puts him across his shoulder, and starts to walk.

After a moment, the others follow.

*Anger, mourning? Bundle?*

DISSOLVE TO -

33. INT Jane's house

DAY

It is evening.

CLOSE on CHANTAL who is now a month old. PULL BACK to reveal JANE holding her, sitting on the floor. With her is ZAHARA who is pounding chickpeas into paste using a mortar-and-pestle.

ZAHARA

It's true, what you say - that a woman should not have a baby every year.

JANE

You can't feed your babies properly if you're always pregnant.

ZAHARA

One every two years is best.

JANE

Do you remember which days are the fertile days?

JEAN-PIERRE  
I told him you'd stop.

JANE  
(sounding dangerous)  
Stop what?

JEAN-PIERRE  
Telling them how to avoid  
pregnancy.

JANE  
(taut)  
I don't tell them how to avoid  
it, I tell them how to control  
it. Some of them want to get  
pregnant and can't - I tell  
them the best time to try.

JEAN-PIERRE  
If you keep offending the mullah  
it could create big problems.

JANE  
We'll just have to take that risk.

JEAN-PIERRE  
(a note of panic)  
We might be sent home!

JANE  
(sardonic)  
How terrible.

JEAN-PIERRE  
But my work here... Why are  
you so stubborn?

JANE  
Because there's only one thing  
we can give them, really, and  
that's information. It's all  
very well to patch their wounds  
and give them drugs, but they  
will never have enough doctors or  
enough drugs. Teaching them basic  
health care will help them  
permanently.

We can faintly HEAR VOICES coming from outside. The  
volume rises gradually while -

*Should there be some mention of the  
state of the war how long they've  
had to have to stay?*

37. The Cobak Valley

DAY

A harshly beautiful landscape. The rocky hillsides are almost bare. In the valley bottom, a flashing steam <sup>m</sup>tumbles over rocks. A few thin sheep graze the sparse vegetation.

Near the stream is a stone bothy, a one-room hut, very crude, built by nomads for travellers to sleep in.

JEAN-PIERRE approaches the bothy leading a loaded pony. He ties the pony to a bush and enters the bothy.

38. INT. Stone bothy

DAY

ANATOLY is there. He is dressed as before with his hood pushed back.

JEAN-PIERRE comes in. They shake hands.

ANATOLY  
How are you, my friend?

JEAN-PIERRE  
Well.

They sit on the floor.

ANATOLY  
And your wife?

39. EXT. A mountain trail

DAY

JANE is hurrying along the trail. She half-walks, half-runs. She is in a real hurry, but she is not sprinting because she has a long distance to cover.

*How would she know where  
to find him?*

40. INT. Stone bothy

DAY

JEAN-PIERRE  
(mistrustful)  
Why do you always ask me about her?

*How would he know 39*

ANATOLY  
(quizzical)  
You tried to save one of them?

JEAN-PIERRE  
Of course.

JEAN-PIERRE doesn't see the paradox. ANATOLY drops it.

ANATOLY  
When will they start another  
convoy?

JEAN-PIERRE  
It left yesterday.

ANATOLY shakes his head in reluctant admiration.

ANATOLY  
These people never give up.

41. EXT. Mountain trail - another stretch DAY

---

JANE hurrying along as before.

42. INT. Stone bothy DAY

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ANATOLY and JEAN-PIERRE are now poring over a map.

ANATOLY  
You always manage to find out  
what route they plan to take.

JEAN-PIERRE  
I have American maps - better  
than anything they can get.  
Mohammed uses my maps to plan  
his convoys.

JANE and JEAN-PIERRE come out of the bothy and unload the pony.

JANE  
(a jerk of the head toward  
the bothy)  
Who's he?

JEAN-PIERRE  
An Uzbek traveller. He asked  
me for ointment for his feet.

JANE mounts the pony.

JANE  
Half a millilitre of adrenaline,  
followed by an anti-histamine.

JEAN-PIERRE  
For the anti-histamine you could  
use six millilitres of  
diphenhydramine. But be quick!

JANE kicks the pony and canters away.

JEAN-PIERRE watches her go. After a beat, ANATOLY comes out of the bothy and stands beside him. They look at one another. That was too close for comfort. They watch JANE ride up the hill.

ANATOLY  
You didn't tell me how beautiful  
she is.

*Not clear what the drama is  
between J.P. and A. They need  
a little something between them 490.*

50. INT. The cave clinic a little something between them 490. DAY

The WOUNDED BOY lies on a rug, covered by a sheet except for his face. He is about seventeen. JANE watches him anxiously, waiting. Also looking on are the BOY'S FATHER and two other GUERILLAS.

CLOSE on the wounded boy. His colour is normal. He opens his eyes. He smiles.

JANE nods.

The tension breaks. The BOY'S FATHER and the two GUERILLAS break into excited chatter, congratulating one another. JANE walks away, looking tired.

JANE  
(ignoring the question)  
We have to leave.

JEAN-PIERRE  
What?

JANE  
You and I. We're going back.  
We'll leave with the next convoy.

JEAN-PIERRE  
(nasty again)  
You're out of your mind.

JANE  
(getting her courage back)  
I won't allow you to betray any  
more convoys. I won't see any  
more of these young men killed.

JEAN-PIERRE  
And how will you prevent me?

JANE  
I'll tell Mohammed what you've  
been doing. And Mohammed will  
kill you.

JEAN-PIERRE  
Unless I kill you first.

JANE  
You won't. Now that Ellis is  
here, you won't touch me.

JEAN-PIERRE looks first angry, then frustrated, then  
very frightened.

CHANTAL CRIES.

Slowly, JEAN-PIERRE's face crumples and he begins to cry. *Too soon.*

JANE did not think there were any surprises left but  
this throws her.

JEAN-PIERRE  
My life's work... All for nothing.

JANE does not know how to react.

*And why?  
... my father.*

*Actually violent  
language if either  
still wants a  
life with the  
other*

JEAN-PIERRE

When we get back to Paris...

JANE

Yes?

JEAN-PIERRE

When we're home... I still want us to be together. Can you forgive me? I love you. Truly, I always loved you. And we're married. And there's Chantal. Please, Jane...

*Would he be too that she not tell anyone?*

JANE says nothing. After a beat she kisses his forehead. Her mouth leaves a bloody mark on his skin.

DISSOLVE.

*The guerillas without Ellis. They are skeptical, hostile, un-co-operative.*

80. EXT. The plain

DAY

We are further south, where the Five Lions Valley broadens into a fertile plain.

A LONG SHOT of a small bridge which carries a narrow road over a rushing stream. We SEE a Russian armoured car cross the bridge.

ZOOM IN. Now we see that underneath the bridge ELLIS is hiding with about 15 GUERILLAS.

The armoured car disappears from view. ELLIS and the GUERILLAS relax.

Now we see that Ellis has fixed explosives to the underside of the bridge.

ELLIS

Okay, get clear, everybody.

MOHAMMED

(-In Dari - translation please)  
-Everybody get clear.

As the GUERILLAS disperse, Ellis lights a fuse.

He is walking away when his attention is caught by a SHOUT. He looks across. Up on the river bank, SHAHAZAI is pointing.

SHER KADOR, the goat-boy, helps ELLIS to his feet. But ELLIS finds he cannot stand up. With the help of SHER he lowers himself to the ground again and lies on his uninjured side, looking pale and weak.

CUT to the tank in the water. The RIFLEMAN gets out and begins to swim. A GUERILLA on the bank shoots him.

A group of GUERILLAS whom we have not seen before now approaches. One of them is a handsome, intense, authoritative-looking man of about 28.

SHER  
(reverently)  
There is Masud.

ELLIS  
(with an effort)  
I'm in great shape to meet him.

*Build his entrance.  
More excitement  
among the  
men about his  
arrival*

The GUNNER now emerges from the tank. The same GUERILLA raises his rifle to shoot him. MASUD taps the GUERILLA on the shoulder and shakes his head to say - Don't. The GUERILLA looks disappointed but lowers his rifle. The GUNNER swims to the bank and surrenders.

MASUD crouches down beside ELLIS. He looks closely at ELLIS's wounds but does not say anything about them.

MASUD  
That was well done - the  
bridge. Beautiful!

ELLIS  
Thanks. But I didn't come  
here to blow up bridges.

He winces with pain, then shakes his head to clear it. He goes on, despite feeling very weak.

ELLIS  
I came to make a deal.

MASUD registers mild surprise.

MASUD  
Where are you from?

ELLIS  
Washington. The White House.  
I represent the President of  
the United States.

*More likely he'd say 'The U.S.  
Govt. Dept of'*

MASUD considers this for a moment, then nods, accepting it.

MASUD

I hope you've come to tell me that the Americans are going to give us better weapons.

ELLIS

What do you need?

MASUD

Portable ground-to-air missiles so we can shoot down Russian helicopters.

ELLIS

It can be arranged. But there are conditions.

MASUD

Anything.

?

ELLIS is in some pain but MASUD presses on with the conversation, almost as if this is some kind of test...

ELLIS

The American people like to see what they're getting for their money. If we give you these weapons, we want to see you use them to make real progress against the Russians.

MASUD

But we will, of course....

ELLIS

(shakes his head in negation)

Right now you're fighting ten different wars. One day you attack the capital. Next week someone else attacks in the north. Next month they launch a campaign in the desert. You won't really hurt the Russians until you all attack at the same time.

Too easy. Ellis wins too easily. M. should be tougher as to why these are unfair and impossible - and E tougher about why it's necessary, and then insist that M. at least try.

ELLIS  
(continuing)  
The people you teach will go back to their own districts and pass on what they have learned -

MASUD  
(catching on)  
And soon there would be a hard core of trained men in every part of the country - men who know me and trust me and fight my way.... This is a very good plan.)

Some of the GUERILLAS approach with an improvised stretcher they have made out of a couple of stout branches and a homespun coat. They put the stretcher down beside ELLIS. He holds up a hand to say: just a minute.

ELLIS  
Here's the deal. You have to get the other commanders to support the training programme. If you can do that, we will send you the weapons you need.

Wouldn't E cite some names?

MASUD  
It's fair. But I need to think about how it can be done.

MASUD stands up. With some difficulty ELLIS is rolled on to the stretcher. The GUERILLAS pick up the stretcher.

ELLIS  
(to Masud)  
Let me ask you a personal question. Do you believe that you will defeat the Russians in the end?

MASUD  
Yes.  
(a smile)  
The Vietnamese beat the Americans.

ELLIS  
I know. I was there.

## 81. INT. The cave clinic

DAY

JEAN-PIERRE and JANE at work in their improvised clinic. Their last patient this morning is the MALANG. This is a half-mad holy man dressed in rags and muttering gibberish.

The MALANG comes in. Gabbling nonsense, he clutches his middle and mimes pain.

JEAN-PIERRE looks out some tablets while -

JANE

It's a miracle he survives the winters here.

JEAN-PIERRE

He sleeps in stables and cowsheds. People give him food. He brings luck.

JEAN-PIERRE gives him a handful of tablets.

JANE

(disapproving)

He must be addicted to that stuff by now.

JEAN-PIERRE

The man has ulcers. What should I do - operate?

MOHAMMED comes in.

MOHAMMED

Ellis has been wounded.

JANE

How bad?

MOHAMMED

A flesh wound.

(to Jean-Pierre)

But Masud wants you to look at him. A runner just came with the message.

*Would he use E's name or perhaps call him the American? Any glee about the destroyed tank?*

JANE looks anxious. JEAN-PIERRE glances at her then back at MOHAMMED.

JEAN-PIERRE  
Where are they?

MOHAMMED  
In the mosque at Astana.

JEAN-PIERRE  
I'd better go right away.

CUT FAST TO *End on Jane's apprehension.*

82. INT. Jean-Pierre's storeroom

DAY

JEAN-PIERRE comes in. He goes to the shelves. He takes a small box off a shelf and puts it on the counter. He opens it. It contains a dozen or so small plastic phials of clear liquid. He picks one up.

CLOSE on the label: it reads

DANGER  
OVERDOSE IS FATAL

He puts the phial in his pocket. Then he takes another five or six phials and stuffs them into his pocket.

83. EXT. The mosque at Astana

DAY

It is evening. About 10 GUERILLAS sit around on the ground eating rice from bowls. This mosque, like the one at Banda, is just a wooden hut with a fenced yard.

ELLIS is lying on his side with a blanket over him. He looks pale and sweaty. A GUERILLA offers him a bowl of rice. ELLIS waves the man away.

JEAN-PIERRE comes into the courtyard on a pony. He dismounts. A BOY takes the reins and leads the horse away. Carrying his bag, JEAN-PIERRE crosses the courtyard to ELLIS.

JEAN-PIERRE crouches down beside ELLIS and looks at him.

JANE

If embarrassed is all you feel,  
you must be getting better.

(a beat)

Who are all these people?

ELLIS

Didn't Jean-Pierre tell you?  
Masud called a meeting of all  
the guerilla leaders. It  
happens tomorrow, in the next  
village.

MOHAMMED comes out of the mosque.

*Wouldn't she be  
worried-horrified from  
this point?*

MOHAMMED

Where's the doctor?

JANE

He was called away. There's  
been a bad bombing raid at  
Skabun. Can I help?

MOHAMMED

Alishan needs more pills.

JANE

(half to herself)

Alishan. He gets angina.  
Jean-Pierre gives him trinitrin.  
(to Mohammed)  
I can give you those.

ELLIS

Where did you say Jean-Pierre  
went?

JANE

Skabun. There was a bad  
bombing there yesterday.

ELLIS

No, there wasn't.

JANE

Yes, there was. Jean-Pierre  
went to see to the wounded.

ELLIS

I was in Skabun this morning.  
So was Mohammed. There has been  
no bombing there for weeks.

Dawn - pre-dawn?  
Roughly what time of day?

78

89. EXT. Darg village

DAY

This is a small village squeezed on to the narrow strip of rocky ground between a river and the base of a cliff. A single bridge crosses the river. On the other side of the river are cultivated fields.

It is early morning. There is frenetic activity as the GUERILLAS evacuate the village. Among the guerillas are: SHER KADOR, the goat-boy; ALI GHANIM, a small, wiry man; MATULLAH KHAN, the brother of Mohammed; and SHAHAZAI GUL, the scarred old warrior. They speak softly and calmly to the VILLAGERS, but nevertheless there is much shouting and confusion as the villagers try to round up their CHILDREN and livestock and pack up their most precious possessions.

Also (M) ...  
also (M) ...

There is a mosque with three arched entrances. In front of it, MASUD is deep in conversation with MOHAMMED, who is his deputy.

Also (M) ...

90. EXT. A steep cliff path

DAY

A donkey and several GUERILLAS including YUSSUF are struggling to pull an anti-aircraft gun, on its two-wheel mounting, up the cliff path.

The guerillas are getting bad-tempered, all except for YUSSUF who is always cheerful.

The scene is slightly comical.

91. EXT. Darg village

DAY

A HIGH SHOT from the top of the cliff shows us the tail-end of a procession of PEASANTS leaving by the footpath across the fields. FEATURE the CHILDREN.

Watching them go is SHAHAZAI. As soon as they are clear he starts digging a hole in the ground close to the bridge.

Should there be a sense of  
Ellie supervising?

In front of the mosque, several GUERILLAS are covering up their guns and bandoliers with peasant-type clothing. MOHAMMED gives them instructions. They are to be decoys. He places the FIRST DECOY and a goat inside a house. The SECOND DECOY and THIRD DECOY cover their heads with female-type scarves and sit around a fire cooking food. The FOURTH DECOY is given a walking-stick and told to sit under a tree at the edge of the village.

On the clifftop, the anti-aircraft gun is now in position. The other GUERILLAS look on while YUSSUF checks it out, swinging the barrel up and down, left and right.

In the fields, we can now see what SHAHAZAI is up to. Carefully he places a pressure mine in the hole he has dug. He sprinkles earth on top of the mine and smooths it over. He begins to dig another hole.

ELLIS is on the river bank, close to the bridge, assembling briquettes of TNT into large blocks.

In front of the mosque, MOHAMMED sits on the ground cross-legged, loading and checking his Kalashnikov. A DOG comes up to him. He throws a stone at it to make it go away. It retreats a short distance.

On the clifftop, a GUERILLA uproots a bush and tosses it on the ground up against the wheel of the gun mounting. The other GUERILLAS begin to collect vegetation.  
DISSOLVE TO:

The anti-aircraft gun is covered in vegetation and the guerillas have gone. Looking out from the camouflage is the grinning face of YUSSUF. He wears a flower in his cap.

It is now midday. The sun beats down out of a cloudless sky (we hope) as the guerillas wait for the Russian attack.

ELLIS sits on the ground under the overhanging roof of a wooden hut on the river bank. From here he can see the cliff, much of the village, the bridge, the river and the fields on the far side. The DOG comes up to him. He shoos it away. It lopes off.

*is really here this dog?*

120. INT/EXT. Command helicopter

DAY

ANATOLY, looking very angry, makes an abrupt upward gesture with his hand to the PILOT. The helicopter rises.

121. EXT. Darg village

DAY

The troopship helicopters take off.

The GUERILLAS emerge from their positions in the village, cheering and firing their rifles into the air. MASUD embraces MOHAMMED. Then he embraces SHER KADOR, who looks very proud.

Jahan  
Amal

ELLIS walks over to the foot of the cliff.

His POV: he looks at Yussuf's hat, still with the flower in, lying on the ground.

FADE the cheering to silence. ELLIS HEARS the sound of Yussuf's voice singing.

And slowly DISSOLVE.

If we knew E's strategy in advance, I think there would be more surprise as to whether or not it was going to work. Also, I would focus at least as much on him, Masud and Mohammed as on the Russians.

Do we need a scene in which they  
first congratulate Ellis? And we see a  
big stockpile of captured arms?

90

122. EXT. Courtyard of the mosque

NIGHT

A big crowd: all the GUERILLAS, including the VISITING GUERILLAS. In the centre, sitting cross-legged on the ground in a circle, are MASUD, ABDULLAH, JAHAN, AMAL, ELLIS and several VISITING GUERILLAS. ABDULLAH holds a scroll of what might be parchment. He passes it to MASUD. MASUD signs his name and passes it on. It goes all around the circle. Finally ELLIS signs it. Then he smiles. after a beat, someone fires a rifle, then there is general cheering.

ELLIS looks triumphant.

123. INT. Jane's house

NIGHT

CHANTAL is lying naked on a sheet on the floor. JANE kneels beside her, talking nonsense to her. ELLIS puts his head around the door.

ELLIS

Can I come in?

JANE

Of course. What happened?

ELLIS comes in and sits down close to JANE and CHANTAL.

ELLIS

They've agreed to the whole thing.

He takes the scroll from inside his shirt and flourishes it.

ELLIS

Now all I have to do is get this back to Washington - fast.

JANE

It's incredible - they've been at one another's throats for years, and now you've got them working together.

We of course have seen no instance of this. Is there a spot where

132. EXT. Jane's ledge DAY

ELLIS  
The roof of your house.

133. EXT. Jane's roof DAY

FARA and CHANTAL are sleeping peacefully.

134. EXT. Jane's ledge DAY

JANE  
(now raising her voice over  
the noise of the helicopters)  
But I can hear -  
(she gasps as she sees - )

135. EXT. Panisher Valley DAY

A flight of four helicopters - three gunships and  
a troopship - approaches.

136. EXT. Jane's ledge DAY

ELLIS rolls JANE off him then pulls the sleeping-bag  
over both of them. They lie on their fronts looking  
over the village from the lip of the ledge.

*Would he have a weapon with him?*

137. EXT. Panisher Valley DAY

The helicopters descend.

In the village, people asleep on the roofs start to wake  
up.

138. EXT. Jane's ledge

DAY

JANE  
They're landing!

She starts to rise.

ELLIS  
No!

He holds her.

JANE  
I've got to go down -

ELLIS  
Wait! Wait a few seconds -

JANE  
But Chantal is there!

ELLIS holds her there by force.

ELLIS  
It takes ten minutes to get back!  
Wait just a few seconds and see  
what's going to happen!

JANE gives up.

*what does he think will happen? what does he fear?*

139. EXT. Panisher Valley

DAY

The helicopters circle low. The VILLAGERS are galvanised: some run out of their houses and others run in. Children and livestock rush around aimlessly.

Two helicopters land: the troopship and one of the three gunships.

RUSSIAN SOLDIERS jump out of the troopship and begin to encircle the village.

140. EXT. Jane's ledge

DAY

JANE  
(a note of hysteria)  
It's no good - I'll have to go down.

JEAN-PIERRE

A cave. There are plenty of those.

ANATOLY

Can we search them all?

JEAN-PIERRE

With enough men and helicopters - yes.

(pointing to the map)

They must be somewhere in the Valley  
or in one of the little side valleys.  
And they can't be far from the path.

ANATOLY

Why not?

JEAN-PIERRE

There's nowhere else to go. This  
is rough country, all cliffs and  
steep hillsides - nowhere to hide.

ANATOLY

You think you know every track and  
trail?

JEAN-PIERRE

I spent a year in the valley. I  
know every metre of it.

ANATOLY

If we search every trail, we're  
bound to find them.

The PHONE RINGS.

JEAN-PIERRE

Yes.

ANATOLY picks up the phone.

ANATOLY

(into phone)

(in Russian)

Yes? Speaking. Yes, General.

(pause) Thankyou. I will.

He hangs up and speaks to Jean-Pierre in English.

ANATOLY

That's it. We'll have five hundred  
helicopters by sundown. Tomorrow,  
my friend, you will have your wife  
back. And I will have Ellis.

wait he is the file

MOHAMMED

Yes.

ELLIS

How far behind us?

MOHAMMED asks ALI and listens to the reply, then:

MOHAMMED

He overtook them just before the pass. By the end of the day they may have reached the village before this one.

ELLIS

Just a few miles behind us.  
(with feeling)  
Well, shit.

JANE

But how did they know which way we're going?

MOHAMMED

~~They asked~~ the mullah.

ELLIS

If they start early they'll catch up with us tomorrow morning.

JANE

What can we do?

ELLIS

Leave now.

JANE

(terribly weary)  
Can't we hide somewhere?

ELLIS

Where? There's only one road. The Russians have enough men to search every house - there aren't many. There are no woods, no caves.... Anyway, we couldn't hide from the local people for very long, and they aren't necessarily on our side - they might betray us.

JANE

All right.

ELLIS

Jane. Wake up.

She wakes up. She looks cross.

JANE

Oh, God, is it morning already?

ELLIS

No, it's the middle of the night.

JANE

What time?

ELLIS

One-thirty.

JANE

(irritable)

Why have you woken me?

ELLIS

Halam has gone.

HOLD for a beat while she digests this news then CUT. ?  
*Wouldn't he have stolen something too?*

211. EXT. Two rivers

NIGHT

A search party is camped at this location. We SEE a SENTRY leaning against a tree.

He hears someone approach - not a subtle, stealthy tread, but a loud crashing through the undergrowth with heavy breathing and the occasional piteous groan. He lifts his rifle.

ANOTHER SHOT shows us HALAM. He is stumbling through the trees, panting and looking scared. We are not sure what he is scared of until an owl swoops past his head and he gives a squeal of fright: he is afraid of the dark.

He runs straight into the Russian SENTRY. HALAM squeals again. The SENTRY, at first tense and anxious, realises he has caught a nerd and rolls up his eyes.

212. INT. A tent

NIGHT

JEAN-PIERRE asleep. ANATOLY comes in with a light.

ANATOLY

Wake up.

JEAN-PIERRE

What is it?

ANATOLY

A piece of luck. Their guide deserted them and gave himself up to one of the search parties in the Nuristan Valley.

JEAN-PIERRE

Will he talk?

ANATOLY

He already has. He's prepared to lead us to where Ellis and Jane are sleeping right now.

JEAN-PIERRE flings off his bedding and gets up.

*How would it have gone to the Russians so quickly?*

213. INT./EXT. Command helicopter

NIGHT

ANATOLY, JEAN-PIERRE and HALAM inside the helicopter. with eight or nine armed SOLDIERS.

214. EXT. Outside the cave

NIGHT

~~Snow? A scattering~~ NO.

The helicopter lands fast and the SOLDIERS jump out with their rifles ready.

ANATOLY, JEAN-PIERRE and HALAM follow.

HALAM points out the cave. The SOLDIERS rush it.

He reaches over to his kitbag which is on the ground near his head. He takes out a small paper package and unwraps it. It contains a rectangular piece of yellow metal.

ELLIS

This is gold.

JEAN-PIERRE is more and more fascinated.

MASUD takes the piece of gold.

MASUD

This much gold would buy food for a village for a whole year.

ELLIS

I have one for each commander.

MASUD points to an indented design in the middle of the piece.

MASUD

What's that?

ELLIS

The seal of the President of the United States.

MASUD nods gravely.

MASUD

This is very clever. They will know that your proposal is serious.

ELLIS

Will they come?

MASUD

I am sure of it.

JEAN-PIERRE turns his back to them.

MASUD

A summit meeting.  
(He looks proud.)  
It will be a good start to the new unity of the Afghan Resistance.

JEAN-PIERRE depresses the plunger of the needle and the deadly liquid squirts out and soaks into the dusty ground.

*I wonder if this should be the first scene between E and J.P. since E's arrival should they have some small.*

*I wonder if he should be.*

153. EXT. Jane's roof

DAY

The SOLDIER reaches the roof and looks around. He goes up to the pile of bedding and prods it idly with the toe of his boot.

After a beat he turns and goes down the steps.

154. EXT. Jane's ledge

DAY

JANE shakes with relief.

ELLIS

(a comforting tone)

I told you it would be all right.

Ellis looks away from her to the village again.

ELLIS

Jesus Christ Almighty. Jean-Pierre 's there.

JANE

Oh, no!

155. EXT. Courtyard of the mosque

DAY

A LONG SHOT from Jane's POV. JEAN-PIERRE is there with ANATOLY. They are talking.

JANE (V.O.)

The man with him - that's the man I saw in the stone hut.

ELLIS (V.O.)

His contact... well, well.

CLOSER. JEAN-PIERRE points out SHAHAZAI GUL. A SERGEANT roughly pulls Shahazai to his feet and begins to question him in Dari. Shahazai makes "I don't know" gestures. The sergeant hits him with his rifle.

JEAN-PIERRE and ANATOLY leave the mosque.

*Need a shot of how the villagers feel about J-P now that confirmed that*

JANE  
Then what are they doing here?

ELLIS  
They must be looking for me.

*Wouldn't he have known this from the very beginning of the raid?*

163. EXT. Panisher Valley DAY

---

ANATOLY shouts an order and the SOLDIERS begin to leave the village and board the helicopters.

164. EXT. Jane's ledge DAY

---

JANE begins to get up. ELLIS restrains her.

ELLIS  
Just wait a few more seconds,  
until they've gone.

JANE hesitates, then nods. Her eyes are still full of tears.

165. EXT. Panisher Valley DAY

---

ANATOLY and JEAN-PEIRRE board the command helicopter. It takes off.

The remaining SOLDIERS board the troopship. It takes off.

All four helicopters climb and fly away.

166. EXT. Mountain path DAY

---

JANE goes flying down the mountain. ELLIS follows, then slows down and stands watching her. He feels rejected even though he knows this is irrational.

JANE hesitates. She is afraid.

JANE  
Perhaps he won't come back. He  
might think I've gone already.

ELLIS  
He'll be back. And next time  
he'll be more persistent.

JANE  
Maybe if I could just talk to him....

ELLIS says nothing: it would be superfluous to point  
out how wishful her thinking is now.

JANE  
(a thin smile)  
What a choice for a girl to have -  
to spend my life in Moscow or lose *my life*  
~~my~~ in the Himalayas.

ELLIS  
It's easier to escape from here  
with me than to escape from Siberia  
alone.

JANE  
(nods grimly)  
I'll start packing. We'd better  
leave first thing in the morning.

ELLIS  
(shakes his head)  
I want to be out of here in an hour.

*Need to feel more of their longing and love  
for each other in this scene.*

170. EXT. Outside the mosque

DAY

The VILLAGERS are gathered to say Goodbye to JANE,  
ELLIS and CHANTAL. The pony is there loaded with  
\* supplies for the trip.

ELLIS embraces SHAHAZAI GUL and SHER AKDOR.

JANE embraces ZAHARA, HALIMA, RABIA and FARA.

ABDULLAH walks past with his family. He spits on  
the ground. Suddenly his WIFE comes over to JANE,  
touches her arm and smiles. ABDULLAH, looking angry,  
pulls her away and they go.

\* sleeping bags, saddlebags with food, Ellis', kitbag.

JEAN-PIERRE

You can't search the whole of Nuristan.

ANATOLY

We'll overfly their route.

JEAN-PIERRE

There's more than one route.

ANATOLY

We'll overfly them all.

JEAN-PIERRE

You can't follow these trails from the air. You can hardly follow them from the ground without a guide.

ANATOLY

We'll get five guides, or ten, or twenty; and we'll put a search party on each route.

JEAN-PIERRE

What's the point? they're going to die anyway.

(A)

ANATOLY

Ellis's real name is John Michael Raleigh. He has been a CIA agent since 1972. Last year in Paris he destroyed a network that our people had taken seven years to build. The year before, in Washington, he found an agent we had planted in the Secret Service in 1965 - an agent who would have assassinated a President one day. Raleigh, or Ellis, is the most brilliant and dangerous agent they have.

(looking at the mountains)

He won't die.

(a beat)

I have to catch him.

*What about a ambush it somewhere if not* *reaction* *to that terrible we need to home? here.*

180. EXT. Upland meadow

DAY

A field lightly covered with snow. To one side, at the foot of a cliff, a handful of rough stone houses and some empty cattle pens.

It is sundown.

ELLIS takes a map from his coat pocket.

ELLIS

We follow this valley downhill until it meets the Nuristan River. There we turn uphill again, following the Nuristan upstream. Then we can take any one of these side valleys. If we could get that far today the Russians wouldn't know which side valley we took.

*to the  
Kankiwar  
Pass --  
the highest.*

JANE

Wouldn't they just search them all?

ELLIS

They'll have to bring up more men, find more Afghan guides... it all takes time. And time is what this is all about.

JANE

How far is it to the first of those side valleys?

ELLIS

Only fifteen miles - although it's hard country.

JANE

Oh, God.

ELLIS puts his arm around her.

ELLIS

I'll load the pony. You feed the baby. Mohammed can make us some tea before we leave.

JANE nods glumly and goes back inside.

DISSOLVE to -

*(How come he isn't in on the planning?)*

188. A riverside path

NIGHT

A narrow pathway runs along the bank of a river. On one side the mountain rises almost sheer from the edge of the path. On the other side is a drop of thirty feet or so to the rushing water.

ANATOLY

But we have nine different search parties out at the moment. Why did he choose this one? Because this one was hot on their trail?

JEAN-PIERRE

It must be so.

ANATOLY

We picked up this guide at the mouth of the Linar. He told us that Ellis and Jane had come south. Therefore....

ANATOLY takes a map from his pocket.

JEAN-PIERRE

Therefore they went north.

ANATOLY

(looking at the map)  
They went upstream along the Nuristan Valley.... Oh, God, they could have taken any one of five six, seven or more different ways out....

(becoming decisive)  
I'm going to call in all the search parties and concentrate on this area.

JEAN-PIERRE

We must catch up with them in the end!

ANATOLY

(looking at Mohammed)  
I wonder.

*All through this I think we could use some tension - creating issue between J-P and A.*

210. INT. A cave

NIGHT

In the glow of a dying fire we can see ELLIS asleep. His eyes open. He frowns, puzzled. He sits up and looks around.

He sees JANE asleep in a sleeping bag with CHANTAL beside her. But there is no sign of Halam.

ELLIS gets up and goes to JANE.

JANE stands in front of JEAN-PIERRE. He draws back his hand and gives her a real belt across the face. She reels backward, staggering. JEAN-PIERRE gets a great deal of satisfaction from this. JANE manages to keep her footing.

ELLIS takes a step forward then restrains himself.

JANE stares defiantly at JEAN-PIERRE but she has tears pouring down her face.

JEAN-PIERRE raises his hand again. JANE flinches. JEAN-PIERRE hesitates.

JEAN-PIERRE

Later.

He lowers his hand and turns away.

ANATOLY takes charge.

ANATOLY

(in Russian - but no need for subtitles as we can see people obeying his orders)

Put them in the helicopter. Handcuff the man.

*Would these soldiers climbing mountains be carrying handcuffs?*

The YOUNG SOLDIER motions with his rifle to JANE, indicating that she should go to the helicopter.

The OFFICER takes out a pair of handcuffs and approaches ELLIS. ELLIS holds out his hands submissively and he is handcuffed. He walks toward the helicopter.

ANATOLY speaks to a tough-looking TALL SOLDIER.

ANATOLY

(in Russian)

Come with us and keep an eye on him.

The TALL SOLDIER follows ELLIS and motions him into the helicopter.

ELLIS boards first and reaches down with his manacled hands to help JANE and CHANTAL. The TALL soldier boards, followed by ANATOLY.

JANE is very distressed but the two men do not notice.

ELLIS

Jean-Pierre is a traitor.

MOHAMMED

The doctor? No!

ELLIS

I should have guessed, I should have guessed!

(a beat)

He said he was going to Skabun. He went to meet his Russian contact. He must have told them about the conference.

MOHAMMED

Then they could raid the village and kill Masud... The conference must be cancelled!

ELLIS

Wait a minute. If we know they're going to attack... we could set a trap.

MOHAMMED

How?

ELLIS and MOHAMMED turn away and slowly walk into the mosque, their voices fading.

ELLIS

Is that village an easy place to defend?

MOHAMMED

It's at the foot of a cliff...

JANE watches them go. She has tears streaming down her face. CUT FAST to -

88. INT. Jane's house

DAY

JANE stands looking at CHANTAL in her crib. JANE is sobbing.

After a moment, ELLIS comes in. He stands facing JANE. She continues to cry her heart out. Tentatively, ELLIS reaches out to her. Very slowly, they come together. At last he holds her in his arms, comforting her.

*Need move fancy  
at J.P. before he  
moves on to next  
subject. And feelings  
towards Jane here!*

*Hasn't he set  
plenty of traps?*

JANE

I... I think that somehow the Russians do know exactly where your convoys are going to be... Mohammed, I have a very bad feeling about this convoy.

MOHAMMED

(condescending)

We don't make military decisions based on women's feelings.

JANE

You once asked me what you could do to thank me for saving your son's life.

MOHAMMED

Yes.

JANE

This is it.

MOHAMMED

But....

JANE

Change the route. Please. Do it for me. Because I saved Mousa.

MOHAMMED

(reluctant)

I owe you a debt of honour. I will do it.

JANE

And don't tell anyone.

MOHAMMED

People would laugh...

JANE

Thankyou.

She looks around: no one is looking. Swiftly, she kisses him on the mouth. He is too surprised to react. She turns away. He looks bemused.

DISSOLVE TO -

OK. - But now how do we dramatize the personal tragedy of Jane's

I wonder if we don't need a scene between J and J-P -- to establish how she feels about him now that she knows -- and how she has determined to behave towards him.

49

59. INT. Cave clinic

DAY

JANE, JEAN-PIERRE and an OLD WOMAN. JEAN-PIERRE puts a stethoscope to the OLD WOMAN's chest.

We HEAR RIFLE SHOTS.

JEAN-PIERRE double-takes: he thought it was her heart. JANE giggles.

MOHAMMED hurries in.

MOHAMMED  
(expressionless)  
The convoy is back.

JANE  
(anxious)  
All of them?

MOHAMMED  
(now he smiles)  
All of them.

JANE looks triumphant and relieved.

JEAN-PIERRE turns away, hiding a puzzled frown.

JANE  
(to Jean-Pierre)  
Shall we go down to the village to greet them?

JEAN-PIERRE  
You go on. I'll finish up here and follow you.

JANE  
Okay.

She goes to the back of the cave, and now we see that CHANTAL is there, sleeping on a mat. JANE picks her up and goes out with MOHAMMED. MOHAMMED touches her as they leave.

How does she feel here towards J.P.?