

5pp

Meeting with Geoff Reeve, 7 May 1989

p3 The surgery is not quite so nice.

p7 In one of these early scenes, we need to begin indicating that Ellis truly cares deeply for Jane, whereas Jean-Pierre does not, so that the audience will want Ellis and Jane to get together. However, this first scene should be pure Jules et Jim, all playful.

p8 Jean-Pierre is at first neutral. Then he is angry that she has offended the mullah. She is disappointed with him for not being more supportive. He smooths the whole thing over with an easy joke.

Then he says he has to go away. She wants him to stay because she is worried about her pregnancy. Once again he smooths things over, persuading her with his best bedside manner that she has nothing to worry about.

By the end of this scene we are sure that Jane has chosen the wrong man.

p13 Change the tone. Clarify the Jules et Jim situation. Ellis is in love with Jane and jealous of Jean-Pierre. Jane loves Ellis but is attracted to Jean-Pierre. Dialogue should not be so smartass.

p15 Revert to original KF treatment except:

- No street scenes
- Begin with Jane in the apartment
- JP makes a sign out of the window; reverse angle shows the big man in the car
- No secret room, just a gun (but Jane must react to the gun)
- Jane throws herself into JP's arms at the end.

Also, make it clearer that Jane likes both of them but prefers Ellis, until the last moments.

Finish on a shot of JP looking smug.

p24 Jane does not make light of the birth.

p32 Bill to Ellis: We know why you asked for this assignment. We know about the girl. You could jeopardise your whole career and lose your life - just to see her? You really love her, don't you. Well, just be careful.

p35 Anatoly does not call JP 'my friend'.

JP complains to Anatoly that the Russians bombed his village. Anyone hurt? A child. But I managed to save his life. Anatoly notes the paradox.

Anatoly to JP: You are a dedicated secret agent - you came out here specifically to betray these people. Yet you heal their wounds.

Include Jane's idealism.

Anatoly to JP: You must kill this American.

p37 Revert to KF treatment - medical emergency. Then

- Jane sees Anatoly take a drink, smells alcohol
- Shows surprise and puzzlement, then shrugs it off - she has more important fish to fry
- Asks where this drug is, then rushes off.

In searching for the drug she comes across the radio. She frowns, puts it to one side, finds the drug, and rushes off. She cures the patient, then goes home exhausted. Then she remembers the radio. Then speaks to Mohammed: Do Uzbeks drink alcohol?

No, never!

I've got a bad feeling about the convoy. I want you to change the route. I can't really explain it - I'm not by any means sure - I could be completely wrong - but please.

p43 Ellis and the guerillas are walking along a trail when suddenly they realise they are passing a group of Russian soldiers who are all taking a pee. The scene is slightly comical. The guerillas try to sneak away, but one Russian turns around, buttoning up, and sees them and goes for his gun. (Or something similar: it must be surprising, not a routine

shootout.) Ellis does something courageous to save the situation, preferably without killing too many people. He gets wounded.

p53 Say what their true feelings are in the directions, but keep their dialogue oblique.

p55 Revert to KF script. As JP is about to kill Ellis, Mohammed rushes in, excited, and says: "You can see Abdur tomorrow!"

p64 Ellis comes on horseback, out of the sunset so that she cannot see his features.

Reverse, and see her from his point of view: Madonna and child.

Describe their emotions. He is deeply sad. Her heart is in a turmoil.

He gets off his horse. This is a long scene.

She stands up, he goes to her. They stand close together, looking at one another.

Ellis: Hello.

- and cut fast to a fireside scene. They have been talking for some time. They are quite close together and speak in low, intimate voices.

Ellis talks about Vietnam and the CIA (as on p66). He tells Jane that Rahmi Coskun had blown up an airliner. He says he was going to tell her everything that day, when the mission was over, that's why there was champagne in the fridge. Then: 'I deceived you and let you down, I know that. I understand your decision and I don't blame you. I just had to find you and explain it all to you, and tell you that I'm sorry. And I wanted to find out how you are. Now I can see - you're fine, you've got a baby, everything has worked out well, you're happy. I'm really glad for you.'

Mohammed comes in, as in original KF script. It becomes clear that JP lied about going to Skabun. Then -

Jane: What were you doing in Astana, anyway?

Ellis explains.

Jane: Does JP know?

Yes.

What would happen if the Russians found out about this?

Think about it. It's the perfect opportunity for them to ambush all the top guerilla leaders.

Jane: There's something you have to know.

- and CUT to -

p70 The village (not Banda) is quiet. The Russians storm in two trucks, with Anatoly directing the operation from a helicopter overhead. They run into the village. They realise that despite appearances it is empty. A quick shot of Mohammed with his finger on a button, then BOOM! The whole village is blown to pieces. Anatoly's helicopter flies away.

p74 Jane admits to Ellis, and perhaps to herself, that she has been miserable for months. "What a fool I've been." She has been living a lie. She opens her heart to him. A passionate confessional scene. They kiss and hug. It is getting a little steamy when they are interrupted by helicopters.

BY THIS TIME THE AUDIENCE MUST BE DESPERATE FOR ELLIS AND JANE TO GET TOGETHER.

p77 Ellis physically restrains Jane, as in KF original.

p85 When JP hears that his wife and child are risking their lives to escape from him, he becomes a tragic figure.

p86 It is not all downhill from here.

Throughout this escape, Jane shows herself to be highly competent and tough, making Ellis marvel. Sometimes she is hardier than he.

p118 Jane rummages around in the stuff on board and finds some soldiers' rations. She opens a tin of something faintly disgusting, like luncheon meat or cold baked beans. She tastes it. She starts pigging out. She gives Ellis some. They both rave about how delicious it is. Jane asks how long it will take

them to reach Pakistan. She tells Ellis she has not had a shower for over a year.

We hear their inconsequential dialogue, fading out, as the helicopter recedes over the mountaintops into infinity.

A running gag about food?

4 before new scene (3 after?)

3 before POV, ANOTHER ANGLE or CLOSE ON.