

SHOT THROUGH THE HEART

BY

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"SHOT THROUGH THE HEART"

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M E M O R A N D U M

DATE: November 26, 1997
TO: All Concerned
FROM: Vair MacPhee
RE: Dbl. Green Revisions

PLEASE NOTE THAT SCENE 218 NOW TAKES PLACE IN INT. BUNKER NEAR THOROUGHFARE

1. EXT. SARAJEVO. DAY.

A beautiful spring day in Sarajevo. We have a montage of shots of the bustle of a Saturday morning: shoppers, trams, open-air cafe life, the river, people reading newspapers, drinking coffee, children playing football in the street. Radios are on. There is a constant sound of music. Some of the shots are hand-held, some very slightly slow-motion. There is no sense of the impending catastrophe of war, merely a sense of the people of Sarajevo going about their usual Saturday morning business. In many ways this could be Paris or Rome. Except that every so often we have a static shot of a couple of buildings (the tower blocks of the Alipasino housing estate, say) and, behind them, paramount in the frame, the hills that surround and dominate the city. Even these are looking beautiful, basking in the sunshine.

2. EXT. OPEN-AIR MARKET. SUBURB OF ALIPASINO. SARAJEVO. DAY.

Close on an abundance of fruits and vegetables (oranges, watermelons, aubergines) on a market stall. We pick up on VLADO (mid-thirties and well-dressed in expensive casual clothes) paying for his purchases. Everywhere there is hustle and activity. We hear the shouts of the stallholders. VLADO's stallholder hands him a cardboard box packed with fruit and vegetables, two huge watermelons on top.

STALLHOLDER

Have a good weekend.

VLADO

Thanks.

As he moves off, a couple of soldiers move in to buy something at the stall. VLADO crosses the road to the Post Office.

{Scene 3 is cut}

4. INT. POST OFFICE. ALIPASINO. DAY.

Several women work at the counters, with customers queueing for service. VLADO stands at the door, with the box. MAIDA (early thirties; she's the manager of the branch) stands talking to a member of staff.

VLADO

(Calling over) Maida!

MAIDA sees VLADO and throws a bunch of car keys over to him. VLADO holds the box with one hand and catches them with his spare hand

I'm picking up Slavko now - could be a bit late.

BLUE REVISIONS - OCTOBER 22, 1997

MAIDA

Don't worry, I'm going with Amela and the girls. I'll see you there.

VLADO

Okay. (As he turns to go, a sudden thought:) Did you put the beers in the car?

MAIDA

Yes, your beers are safe!

As VLADO goes out, he bumps into BRUNO (a neighbour) walking in, with MALIK (his son, aged 17)

VLADO

Bruno, I'm sorry . . .

BRUNO

It's okay! How's business?

VLADO

(Now out of the door) Good, it's very good.

5. EXT. SHOPPING PRECINCT. DAY.

VLADO puts the box of vegetables in the boot of his car, shuts it and walks across the precinct and into a travel agency.

6. INT. TRAVEL AGENCY. ALIPASINO. DAY.

Enticing posters decorate the walls inviting customers to the Caribbean, Thailand, Peru ... and to the *Barcelona Olympics July 25-August 9 1992*. Another (home-made) poster advertises 1992 spring and summer special offers.

Two young henchmen, DURANOVIC (mid-twenties) and OROZ (late teens), wait just inside the door. NATASHA (twenties, a sweet but rather plain girl) is Emir's assistant.

As VLADO walks in, EMIR (the manager, a small, middle-aged man) takes money out of the till. He hands it to ZIJAH (late-twenties renegade, as tough as they come) who then flicks through the notes to check that it's all there.

*

BLUE REVISIONS - OCTOBER 22, 1997

ZIJAH

Okay. See you next week.

ZIJAH turns to walk out. As he passes VLADO:

Mister Selimovic, good morning. *

VLADO refuses to acknowledge him - as far as he's concerned, ZIJAH is just a punk
ZIJAH leaves, DURANOVIC and OROZ following him out *

NATASHA

(To Vlado, as she searches out his
tickets) I've told him he should call the
police.

EMIR

(Getting out his credit card machine)
Yeah and end up paying *them* more than
I pay Zijah. *

NATASHA

He never listens.

She gets out two folders of travel tickets, with *Barcelona Olympics* on the cover

EMIR

You boys should be out there competing.

VLADO

No Yugoslavia, no team! I just want to be
there.

NATASHA

Mister, Mrs and Miss Selimovic
(Handing over a second folder) Mister *

Stanic and ... still doesn't know who he's taking?

VLADO

Slavko? He doesn't know what he's doing in three hours, never mind three months. (As he turns to go out) Me, I can't wait!

NATASHA

(Smiling sweetly) Three months'll go by in no time!

7. INT. SARAJEVO SHOOTING CLUB. DAY.

We come in on the concentrated face of a rifle shooter, wearing ear guards, preparing to make a shot. He does not fire. We see the bulls-eye target 100 metres away in a kind of open air shooting range. There is an almost eerie silence. We are inside a long gallery/corridor with seven or eight men facing the range as above, their rifles pointing at the targets. We track along them. The thing we notice most is their patience. They are in no rush to make a shot. They are just very still, awaiting the moment to fire. They appear almost in a yoga-like state.

As we move along, we become aware of the sound of drinking. At the end of the shooting gallery is a small bar. A few elderly men sit nursing drinks. SLAVKO (early thirties, good looking), a glass of cognac in his hand, returns to a table where a SMALL BOY stands. There is a half-finished glass of beer on the table. SLAVKO sits.

SMALL BOY

Do it again! Please!

SLAVKO

Just one more time. okay. You'll get me drunk.

The SMALL BOY thrusts a black-coated bullet into SLAVKO's hand. SLAVKO pops the bullet into his ear. He then knocks back the glass of cognac in one and then - magically! - takes the bullet out of his mouth. The men sitting at the bar laugh (they've seen this trick many times before) but the SMALL BOY is amazed.

Suddenly there is a crack of a rifle shot. One of the shooters has fired at his target. SLAVKO looks up.

At the other end of the gallery stands VLADO, watching his friend. SLAVKO jumps to his feet, pausing only to polish off the beer and pat the SMALL BOY on the head.

SLAVKO

(To the Boy) Not only drunk - you'll
make me late!

SLAVKO picks up a beautifully carved and ornate bolt-action hunting rifle and hurries down the shooting gallery towards VLADO. There is a volley of rifle shots. They all seem to be firing at once. SLAVKO notices the firing action of one of the Shooters. He pauses by him for a second

(To the Shooter) You're not getting your
breathing right - that's why you're
snatching at it.

The Shooter gratefully acknowledges the percipience of Slavko's advice. As SLAVKO comes to join VLADO ...

VLADO

(Holding up the Barcelona tickets)
Hey ...

SLAVKO

We should be going out there
shooting...!

VLADO

(As they embrace) We'll have a great
time!

They embrace as if they haven't seen each other for months. We get a real feel that these guys are the closest of friends.

SLAVKO realizes he's forgotten something - and runs back to pick up a large, wrapped flat package from the bar. He joins VLADO again

SLAVKO

Now the weekend begins!

{Scenes 8-11 are cut}

BLUE REVISIONS - OCTOBER 22, 1997

VLADO

(Smiling) In Barcelona you'll be the best
fucking tourist in the whole of Spain.

SLAVKO laughs

And I'll be the second best!

They laugh together. SLAVKO switches on the radio: U2 - so he turns it up. SLAVKO jives in his seat knocking VLADO's hand on the wheel. VLADO doesn't care. This is going to be a great weekend.

10. EXT. MISHA'S COUNTRY ROAD. DAY.

MISHA (mid-thirties) drives along a country road, AMELA (also mid-thirties) beside him. LEJLA and NADJA (both twelve, nearly thirteen) sit in the back with MAIDA. We hear the faint sound of girlish voices, singing.

11. INT. MISHA'S CAR. COUNTRY ROAD. DAY.

LEJLA and NADJA are singing the teenage No 1 song of the moment. They too are looking forward to the weekend. MISHA glances back at them fondly.

12. EXT. HILLSIDE BEHIND VLADO'S COUNTRY HOUSE. DAY.

We see a distant view of Sarajevo, about ten miles away, basking in hazy sunshine. Very peaceful. We pull focus to a close-up of an olive on a stick. Suddenly the sound of a gun - and the olive is blown to bits.

13. EXT. WOODS BEHIND VLADO'S COUNTRY HOUSE. DAY.

SLAVKO, seventy-five metres down the hill, bringing down his hunting rifle.

14. EXT. HILLSIDE BEHIND VLADO'S COUNTRY HOUSE. DAY.

We see another olive on a stick, then the sound of a gun - and that olive is also blown to bits.

15. EXT. WOODS BEHIND VLADO'S COUNTRY HOUSE. DAY.

VLADO brings down his hunting rifle. He has the same rifle as Slavko, but less ornate.

16. EXT. HILLSIDE BEHIND VLADO'S COUNTRY HOUSE. DAY.

We pan from the destroyed olive to a watermelon on a tree stump. The sound of a gun - and the watermelon doesn't stir.

BLUE REVISIONS - OCTOBER 22, 1997

17. EXT WOODS BEHIND VLADO'S COUNTRY HOUSE. DAY. * *
MISHA brings down his standard rifle. They all laugh.

VLADO

What can we get you that's bigger than *
a watermelon . . . pumpkin, yeah?

MISHA

No, no, no, I think that's my cue to call it
a day. (Handing his gun to Vlado) Can't
seem to keep my hand still.

SLAVKO

I hope your patients don't hear you say
that.

MISHA turns to walk back down the hill *

(To Vlado, taking two olives out of his
pocket) Okay, back another fifty metres!

SLAVKO throws the olives to VLADO, who then walks up the hill to their target area.
On the ground is a home-made box of bullets (*Slavko Simic* scrawled on the side),
nearly empty

Want to use my bullets? *

VLADO

Nah! I don't need them when I'm *
shooting this good!

SLAVKO loads a green-tipped bullet into his rifle. * *

18. EXT. VLADO'S COUNTRY HOUSE. DAY. * *

MAIDA and AMELA sit talking on the patio as NADJA and LEJLA play at a
basketball net. On the table is the left-over food and drink from lunch - and there's
plenty of it. MISHA walks down the hill towards the house.

AMELA

What's happening up there?

MISHA

(Deadpan, but meaning 'they're crazy')
They're shooting olives.

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MAIDA smiles at AMELA: those boys!

* *

19. EXT. WOODS. DAY.

VLADO, methodical and precise, prepares himself mentally and physically to shoot. He closes his eyes and relaxes. He opens his eyes and sees the cross hairs fixed on the olive. He takes two deep breaths. At the end of the second exhalation he fires ...

* *

* *

20. EXT. HILLSIDE. DAY.

Two olives stand on the two sticks. The bullet just misses, embedding itself in a lone tree behind.

21. EXT. WOODS. DAY.

SLAVKO prepares to fire. His technique is different - but he is, somehow, even more relaxed and at one with his rifle.

* *

* *

22. EXT. HILLSIDE. DAY.

He has blown the olive to bits.

23. EXT. WOODS. DAY.

VLADO looks through the binoculars.

VLADO

(In admiration) You got it.

A moment between SLAVKO and VLADO: two guys in love with a great shot!
VLADO now tries to give him a 50DM note

*

SLAVKO

(Shocked and surprised) What are you doing?

VLADO

Go on, take it.

SLAVKO

Since when have we shot for money?

SLAVKO turns and walks down the hill. VLADO follows him

*

BLUE REVISIONS - OCTOBER 22, 1997

VLADO

How much longer can you live without
pay? *

SLAVKO

We are getting paid. In our factory we're
getting cigarettes.

VLADO

You can't live on cigarettes!

SLAVKO

That's what I tell them: now, *slivovitz*
and cigarettes - no problem!

They continue walking down the hill, laughing: the momentary tension gone. VLADO puts the note back in his pocket. * *

24. EXT. ROADSIDE BAR. COUNTRY. EVENING.

Establishing shot of a rough-and-ready local country bar. In the foreground a goat turns on a spit. Music plays.

Outside the bar, family groups and boisterous, boozy men eat and drink at roadside tables. Four or five people are dancing on the rough ground - just as the mood takes them.

VLADO, MISHA, AMELA, MAIDA, NADJA and LEJLA are one of the family groups sitting outside at a trestle table, talking and laughing. AMELA and MAIDA are both drinking beer along with the men. VLADO is distracted from the conversation by seeing ...

25. EXT/INT. ROADSIDE BAR. EVENING.

SLAVKO coming out of the smoke-filled bar, carrying a tray of drinks. Behind him, inside the bar, a mixed group of about a dozen soldiers and civilians watch a Belgrade TV station, loudly reporting the news.

SLAVKO stops on his way to Vlado's table to talk to a young attractive WOMAN. She's wearing a very short skirt. From VLADO's POV it seems, however, as if she is only giving a luke-warm response to SLAVKO's flirtatious approach. VLADO then sees the reason. Someone who looks as if he may well be the BOYFRIEND is coming out of the bar in their direction. Fortunately SLAVKO seems to have a sixth sense about this and brings the exchange to a close just in the nick of time. He brings the drinks to the table.

SLAVKO

**What do you think of her? She's coming
to Barcelona with me.**

VLADO

That's now six you've got coming.

In the background the BOYFRIEND is having heated words with the WOMAN.
VLADO sees that the BOYFRIEND is now approaching their table.

(Warning) Slavko . . .

26. INT. ROADSIDE BAR. EVENING.

A cheer goes up from the group in the bar. (We don't need to understand why: that Radovan Karadzic, the leader of the Bosnian Serbs, has come on the TV to announce the creation of the new Serbian Republic of Bosnia).

27. EXT. ROADSIDE BAR. EVENING.

The cheering momentarily distracts the BOYFRIEND - and everyone else sitting outside. Someone beckons the BOYFRIEND into the bar - and once again SLAVKO is let off the hook.

SLAVKO

**She'll come. She's just got to get rid of
him.**

28. INT. ROADSIDE BAR. EVENING.

The song is a favourite Serbian anthem. The BOYFRIEND joins in enthusiastically, singing very loud, almost as a riposte to SLAVKO for daring to flirt with his girl ...

29. EXT. ROADSIDE BAR. EVENING.

... but SLAVKO himself seems to have forgotten the exchange. He seems embarrassed by the nationalistic trumpeting of the people in the bar. Round the table, VLADO, MAIDA, MISHA and AMELA and the girls have gone silent. VLADO sees an OLD PEASANT WOMAN approaching the bar ...

VLADO

**(To Slavko, trying to break the general
unease) Hey, if you're looking for
someone to take to the Olympics . . .**

They laugh

MAIDA

(Amused herself but lightly admonishing
her husband) Vlado, that's not nice!

30. EXT. ROADSIDE BAR. COUNTRYSIDE. NIGHT.

VLADO drives off. MISHA (with AMELA) follows him in his car.

31. INT. VLADO'S CAR. MAIN ROAD. HILLS OVERLOOKING SARAJEVO. NIGHT.

VLADO drives, MAIDA in the front and SLAVKO, NADJA and LEJLA in the back.

VLADO

Why don't you ask Natasha if she wants
to go with you - you know, the girl in the
travel agency?

SLAVKO

Hey, come on, I'm not looking for a *wife!*

VLADO

She's a nice girl.

SLAVKO

That's what I mean.

Through the windscreen we see a teenage SOLDIER standing in the road. He holds
up his hand.

MAIDA

What's going on here?

VLADO

Dunno ...

31A. EXT. MAIN ROAD. HILLS OVERLOOKING SARAJEVO. NIGHT.

VLADO's car comes to a halt. MISHA stops behind him. We see the lights of
Sarajevo in the valley below.

As the cars come to a halt, a tank appears in the frame. We are mainly aware of its

barrel, pointing at Vlado's car. Another young soldier sits on the tank, legs dangling over the side, cigarette in mouth.

The first teenage SOLDIER is by VLADO's window. A third Soldier approaches MISHA.

31B. INT. VLADO'S CAR. MAIN ROAD. NIGHT.

VLADO winds down the driver's side window.

VLADO

What's going on?

SOLDIER

You must show me your papers.

VLADO

I don't have to show you anything.

SOLDIER

You are now in the Serbian Republic of Bosnia. Your papers.

VLADO

(Laughing it off as ridiculous) Since when?

SOLDIER

It was declared by Radovan Karadzic this morning.

MAIDA

Don't be ridiculous! Karadzic has nothing to do with us. Drive on.

SOLDIER

I must see your ID, your nationality . . .

VLADO

(As he starts to drive on) Yugoslavian -
good-night. (To the others, outraged)
Little shit!

VLADO drives on a few yards - until he sees a fourth Soldier on the road pointing his
rifle at the windscreen
The teenage SOLDIER is again at the car

MAIDA

I can't believe these soldiers - what do
they think they're doing?

SOLDIER

Get out of the car.

SLAVKO

It's okay I'll deal with it. Give me that
fifty.

SLAVKO gets out of the car

MAIDA

You're not giving him money!

VLADO

(Handing Slavko the 50 DM note) Let
him deal with it.

32. EXT. MAIN ROAD. HILLS OVERLOOKING SARAJEVO. NIGHT.

SLAVKO takes the SOLDIER aside and shows him his Serbian Army ID (which he
doesn't want Vlado or Maida to notice).

SLAVKO

Slavko Stanic. Serbian from Banja Luka,
now living in Sarajevo. These are friends
of mine. they're just taking me home.
(Privately preseing the money into the
soldier's hand) I was going to buy some

of Napoleon's best cognac tonight to celebrate the news - why don't you celebrate with me? (Patting him on the shoulder) Take care now.

SLAVKO gets back into the car

Okay, let's go.

As VLADO's car drives off - followed by MISHA - the SOLDIER on top of the tank lifts his rifle up to his shoulder and, like a boy playing about, aims the rifle at VLADO's car and pretends to shoot it.

33. EXT. VLADO'S APARTMENT BLOCK. NIGHT.

SLAVKO takes his rifle (in a sports bag) and package out of the boot of Vlado's car, VLADO takes out his rifle (in a sports bag) and a couple of overnight bags. MISHA, parked up alongside, locks up his car. *

MISHA

What if Maida or Amela were driving back on their own? I mean, I'm okay, I've got my Serbian ID but two Muslim women with the kids in a car on their own, that's worrying.

MAIDA, AMELA, LEJLA (carrying her sleeping bag and an overnight bag) and NADJA walk towards the back entrance to the building. VLADO slams the boot shut and he, MISHA (also with an overnight bag) and SLAVKO, carrying his rifle and package, follow.

VLADO

They'll be gone in the morning. The UN can't allow that to go on.

MISHA

(Kissing Lejla) Good-night sweetheart.

AMELA

(Kissing Lejla) Now, are you sure you've got everything for school tomorrow?

LEJLA

(Don't nag me) Yes mam.

Double white revisions - November 3 1997

15

MISHA and AMELA break off and walk away to another entrance further along in the same block.

{Scene 34 is cut}

35. INT. NADJA'S BEDROOM. VLADO'S APARTMENT. NIGHT.

A small room, the walls covered with animal and pop star posters (Madonna etc). Pop music plays on her CD. NADJA sits up in her bed and LEJLA lies in her sleeping bag on the floor. SLAVKO watches as NADJA tries to do Slavko's trick with the black bullet. She puts the bullet in her ear, drinks a glass of water, puts her hand to her mouth - and the bullet falls out of her ear.

SLAVKO

No, no, no, you do it like this . . .

SLAVKO does the trick very fast - as VLADO appears at the door

NADJA

Too fast!

VLADO

Come on. Music off. Lights out.

VLADO flicks off the light

Sweet dreams - and no talking late,
okay?

36. INT. VLADO'S APARTMENT. NIGHT.

The apartment is very tastefully designed with lots of exotic plants and dried flowers. There is no trace of communist utility living that we will see in most other locations. Fresh fruit is piled up in a large bowl. A beautiful hand-crafted cabinet displays Vlado's shooting cups, medals and mementoes.

MAIDA, in her dressing gown, comes out of the kitchen as VLADO closes Nadja's bedroom door.

SLAVKO picks up the picture frame he's been carrying around.

MAIDA

I'm going to bed.

PINK REVISIONS - OCTOBER 18, 1997

16

VLADO

(Kissing her) See you later.

MAIDA

Night Slavko.

MAIDA goes into their bedroom

SLAVKO

Yeah, sleep well.

SLAVKO picks up the package from the floor where he has left it and presents it to VLADO. VLADO puts it on the table and tears open the wrapping paper. What is revealed is a collection of mounted photographs in a rather battered old frame with the gilt wearing off, clearly picked up at the market. VLADO looks at the photographs. So do we. They have been selected and mounted with some care. We understand that this is all Slavko's work and that he is proud of it. Written in a laborious hand at the top of the picture is: *Vlado and Slavko 1972-1992*. Each photograph has a year inscribed beneath it, e.g. 1972: a photograph of the two of them as 12 year-old boys being presented with their first winning medals by someone in uniform who looks suspiciously like President Tito; 1988: as two young men in their national blazers representing Yugoslavia in the Olympics. Obviously SLAVKO has spent many lonely evenings at home putting this together. VLADO is very moved.

*

VLADO

It's beautiful.

*

SLAVKO

Had them all stuffed in a drawer so I thought ...

*

He lets the sentence trail off as VLADO puts the picture down on the table and disappears into the kitchen. SLAVKO waits. VLADO reappears with a hammer and a nail

VLADO

Where shall I hang it?

SLAVKO shrugs. VLADO selects a prime position on the wall and bangs the nail in. Then he hangs up the picture and adjusts it to make it level. Now they both stand back to admire their handiwork: two grown men staring at a picture on the wall. He

Double write revisions - November 3 1997

17

points to one photo of Slavko triumphantly holding up a target, the bullseye peppered with gunshot - Vlado standing beside him)

Was that Budapest - the six hundred metres? I knew you'd have to include that one!

A long beat

VLADO

Why now?

SLAVKO

Just wanted you to have it.

VLADO hugs SLAVKO - it's a very emotional moment for them. When they break their embrace, a melancholic silence, as if they have now said goodbye to the past

VLADO

Hey, come on, let's drink!

37. EXT. STREET OUTSIDE VLADO'S APARTMENT BLOCK. NIGHT.

SLAVKO (his rifle in the sports bag and flung over his shoulder) and VLADO, both heavy with drink, stand by the entrance to the tram. The only passenger is A DRUNK slumped asleep on a seat.

VLADO

And what about that competition in Dubrovnik, those two girls...

SLAVKO

(Remembering) The spaghetti!

They laugh

TRAM DRIVER

(Irritable) Are you getting on this thing?

Double white revisions - November 3 1997

19

SLAVKO

(Getting on) Hey, let's go to the club.

VLADO

(Smiling: No, he's not getting me there tonight!) No, no ...

SLAVKO

Vlado .. how can you let the evening end!

VLADO

Go on, get on the tram!

SLAVKO embraces VLADO, which gives VLADO the opportunity to 'push' him on to the tram - just as the TRAM DRIVER closes the door. VLADO watches SLAVKO slump into a seat as the tram drives off.

38. INT. BEDROOM. VLADO'S APARTMENT. NIGHT.

MAIDA lies asleep in the bed. VLADO, as quietly as he can, gets into the bed beside her - but inevitably disturbs her. She turns round - and gets a whiff of his alcohol - but she still invites him to cuddle her.

39. EXT. SLAVKO'S APARTMENT BLOCK. NIGHT.

SLAVKO, carrying his sports bag, walks up the dark and dirty staircase, stops at his door, takes a key from a secret place and walks in. +

40. INT. SLAVKO'S APARTMENT. NIGHT.

It's a dingy, depressing room: clearly a very poor area. Family photographs and latty posters are on the wall. Shooting mementoes (including that target in the photo-montage) are displayed in the only decent piece of furniture: a finely polished display cabinet. SLAVKO walks in, takes the rifle out of its bag and carefully places it on its position on the wall. He then goes to the fridge. It's empty except for a couple of beers. He takes one out, opens it and switches on the TV. +

41. CU. TV SCREEN.

A Serbian propaganda speech by *Radovan Karadzic, the leader of the Bosnian Serbs* mouthing off about why all Bosnian Serbs should unite behind the cause of righting 600 years of wrongs against the 'dispossessed and persecuted' Serbian

Double white revisions - November 3 1997

19

people. He urges all Serbians, in this great moment of history, to never forget their roots.

41A. INT. SLAVKO'S APARTMENT. NIGHT.

As the TV shows this stirring call to arms, SLAVKO opens his cabinet and takes out a tray of empty bullet cases, a tin of lubricant, a box of bullets, a press for loading the bullets into their cartridges and a 'tumbling tub' for the lubricant.

41B. INT. SLAVKO'S APARTMENT. NIGHT.

As the TV continues to report on what is happening outside Sarajevo, SLAVKO prepares his bullets: he puts a lead bullet into the tub, which then tumbles the bullet in the lubricant, turning it black. He then presses the bullet into the cartridge and crimps it. He puts the now black-tipped bullet into his 'finished' pile.

42. INT. VLADO'S APARTMENT. DAY.

MAIDA, smartly dressed for work, does her make-up as VLADO, in his business suit, watches the CNN news reports of the UN reaction to Karadzic. A politician reassuringly dismisses fears of any attack on the city. NADJA and LEJLA rush around getting ready for school. VLADO switches the TV off and is about to go out when, glancing out of the window, he sees in the distance ...

43. EXT. VLADO'S POV. AIRPORT ROAD. DAY.

Three cars, roof racks bulging under the weight of boxes and suitcases, drive on the road towards the airport.

{Scenes 44 and 45 are cut}

46. EXT. VLADO'S APARTMENT BLOCK. DAY.

ZIJAH, OROZ and DURANOVIĆ sell petrol from the back of a jeep to half-a-dozen NEIGHBOURS anxious to get away, their property strapped onto roof racks. The NEIGHBOURS use whatever household containers they have found. As VLADO hurries over to his car, he looks up and sees ...

47. EXT. VLADO'S POV. SARAJEVO HILLSIDE. DAY.

A lone tank up on the hillside.

48. EXT. VLADO'S APARTMENT BLOCK. DAY.

MISHA is also hurrying over to his car.

VLADO

Do you think we should be leaving?

Double white revisions - November 3 1997

20

MISHA

That's what I'm wondering. I mean I can't leave the hospital but maybe I should be getting Amela and Lejla away.
(Getting into his car) See you later.

VLADO

(Worried) Yeah.

VLADO watches a NEIGHBOUR take a ring off his Wife's finger and show it to ZIJAH who inspects it.

49. INT. VLADO'S FACTORY. DAY.

Six Employees machine-tool and varnish quality furniture. VLADO sits at his desk in his office studying a letter of resignation. A young FEMALE EMPLOYEE stands opposite him. When VLADO finishes reading, he looks up.

VLADO

I'm sure a lot of what is happening is because people are getting on to the bandwagon and creating chaos to make an easy buck. And it's our fear that they're living off. I think it's important to let them know that we will not be frightened out of our homes.

EMPLOYEE

No, it's not that. Mister Selimovic. My boyfriend's Serbian and he's been called up into the Army - that's why we want to leave.

VLADO

I see.

EMPLOYEE

He doesn't want to fight.

21

BLUE REVISIONS - OCTOBER 22, 1997

No, I can understand that.

They hear a fracas going on outside ... as he speaks, he gets up to look out of the window ...

I'll keep your job for you, of course. Of course I will.

... and sees FOUR MEN breaking into his car and van

VLADO gets up and runs out.

50. EXT. VLADO'S FACTORY. DAY.

The small factory (or large workshop) advertises the *Selimovic Furniture Company*. VLADO runs out on to the forecourt - just as his van and car are being driven out of the gates. VLADO is furious. He picks up a broken brick from the ground and tries to hurl it through the van's windscreen. It bounces off the side. VLADO curses. The EMPLOYEE is now beside him. He looks at her: this is the chaos he's just been talking about. *

51. INT. VLADO'S APARTMENT. EVENING.

NADJA helps MAIDA unpack tins of the same food. A chessboard is set out on the table. VLADO tries to get MAIDA interested in what he is saying, but she has her eye on the TV.

VLADO

What can I do? Who can I report it to?
Nobody's interested.

52. CU TV SCREEN.

CNN reports of attacks by Serblans on Muslims in towns in the countryside.

52A. INT. VLADO'S APARTMENT. EVENING.

MAIDA goes into the kitchen. VLADO now watches the TV as the report changes to:

52B. CU TV SCREEN.

Images of people trying to leave the city.

22

BLUE REVISIONS - OCTOBER 22, 1997

53. INT. VLADO'S APARTMENT. EVENING.

* *

Suddenly on the TV it is ZIJAH and DURANOVIC doing a deal with a customer wanting to buy a car to escape.

VLADO

Look, it's Zijah! Do you know how much he's charging for one can of petrol? Two hundred . . . (Suddenly realizing it's his car that Zijah is now selling) *Our car . . . Hey, that's our car . . .*

MAIDA stops to look at the TV

MAIDA

Can't bel

VLADO

It is! Look!

MAIDA sees their car being sold by Zijah - the buyer handing over the cash

He's selling our car on CNN!

Double white revisions - November 3 1997

23

A knock at the door

Would you believe it!

MAIDA

Come in!

The news story cuts off and back to the news studio
SLAVKO comes in, carrying flowers and a bottle of cognac. He's expected

Hi

VLADO

It's our car!

SLAVKO presents the flowers to MAIDA

SLAVKO

For keeping your husband up late last
time I was here.

MAIDA

These are beautiful! Thank you.

VLADO

That is outrageous! I should've taped it.

SLAVKO

What's happened?

VLADO

Zifah took my car this morning - and
now it's been sold on CNN! Just now! It's
just been on!

MAIDA

(Seeing her husband ranting hopelessly)
Waving your hands in the air and
talking in a high voice isn't going to

bring it back.

MAIDA goes into the kitchen to put the flowers in water

SLAVKO

No point in having a car now anyway,
they're not letting anyone through the
roadblocks.

VLADO

We got through last time.

SLAVKO

(Changing the mood) It's different now.

VLADO picks up on it

VLADO

Have you been called up?

SLAVKO

Yeah.

We see MAIDA listening

VLADO

What are you going to do about it?

SLAVKO

I go tomorrow.

MAIDA

(Coming back into the room) Why?

VLADO

He's been called up.

PINK REVISIONS - OCTOBER 18, 1997

25

MAIDA

How can you join Karadzic's army?
There are plenty of Serbs who are draft
dodging. Misha isn't going.

VLADO

He's a doctor. (An attempt to diffuse the
tension) I wouldn't have Misha in my
army.

MAIDA

What will you be doing?

SLAVKO

Cadet training.

MAIDA

And if they start firing those guns on the
hills, where are you going to be then?

SLAVKO

(Laughing) Wherever they're not
pointing at me.

MAIDA

Firing them?

VLADO

He said: he's cadet training.

SLAVKO

I have nothing to do with the artillery.

MAIDA goes into the kitchen - then comes back, angry

MAIDA

Perhaps you should have. Then you could tell your commanding officer to take his tanks off our hillsides. I don't like guns pointing at me - some idiot might set one off.

MAIDA goes back into the kitchen
VLADO gets two glasses out as SLAVKO pours the cognac, VLADO moves the chess board (already set up) into position on the table
They sit down
MAIDA suddenly slams the kitchen door shut

VLADO

You can't get sucked into all that Slavko. Those guys calling themselves generals are madmen. They are calling me a Muslim. They call you a Serb. We are Yugoslavi!

SLAVKO

You have to get out.

VLADO

What have they got you doing - training kids to shoot on us?

SLAVKO

I can get you three plane tickets out of the city.

VLADO

You are family to us. You belong to Sarajevo! Not to those idiots up in the hills living out their fucking history books!

MAIDA opens the kitchen door

Double white revisions - November 3 1997

27

MAIDA

How much?

VLADO

What?

MAIDA

(Coldly) For the tickets. *I can bear.*

.. SLAVKO

Ten thousand deutschmarks.

*

MAIDA

*Ten thousand deutschmarks? Where to -
New Zealand?*

*

SLAVKO

Vienna.

MAIDA

Ten thousand for Vienna ... ?

SLAVKO

That's cheap. People are paying twice
that price.

MAIDA

How much are you getting out of it?

SLAVKO

(Upset that he's not trusted) Maida, I
don't get anything. I just want you to get
out of the city.

PINK REVISIONS - OCTOBER 18, 1997

28

MAIDA

And what the hell would we do in
Vienna? Be *refugees*?

VLADO

No, no, no, we are *not* going to be
refugees. That is third world stuff! This is
Sarajevo, not Somalia. We're *Europeans*

*

SLAVKO

You could go on to Stockholm and stay
with Anders and his wife.

VLADO

We can't arrive on Anders' doorstep and
say "*Hi We're refugees now, we want to
move into your house for the next twenty
years!*"

MAIDA

Vlado has spent fifteen hard years
building up his business - and I have
worked overtime every week of those
fifteen years to be able to live the way we
do - *so nobody is going to take it away
from us now.*

VLADO

The moment we walk away, we lose
everything. (With quiet emotion and
absolute authority) *This is our home.*

*

A beat

MAIDA

(Turning on Slavko) I think *you* should

PINK REVISIONS - OCTOBER 18, 1997

29

leave.

SLAVKO

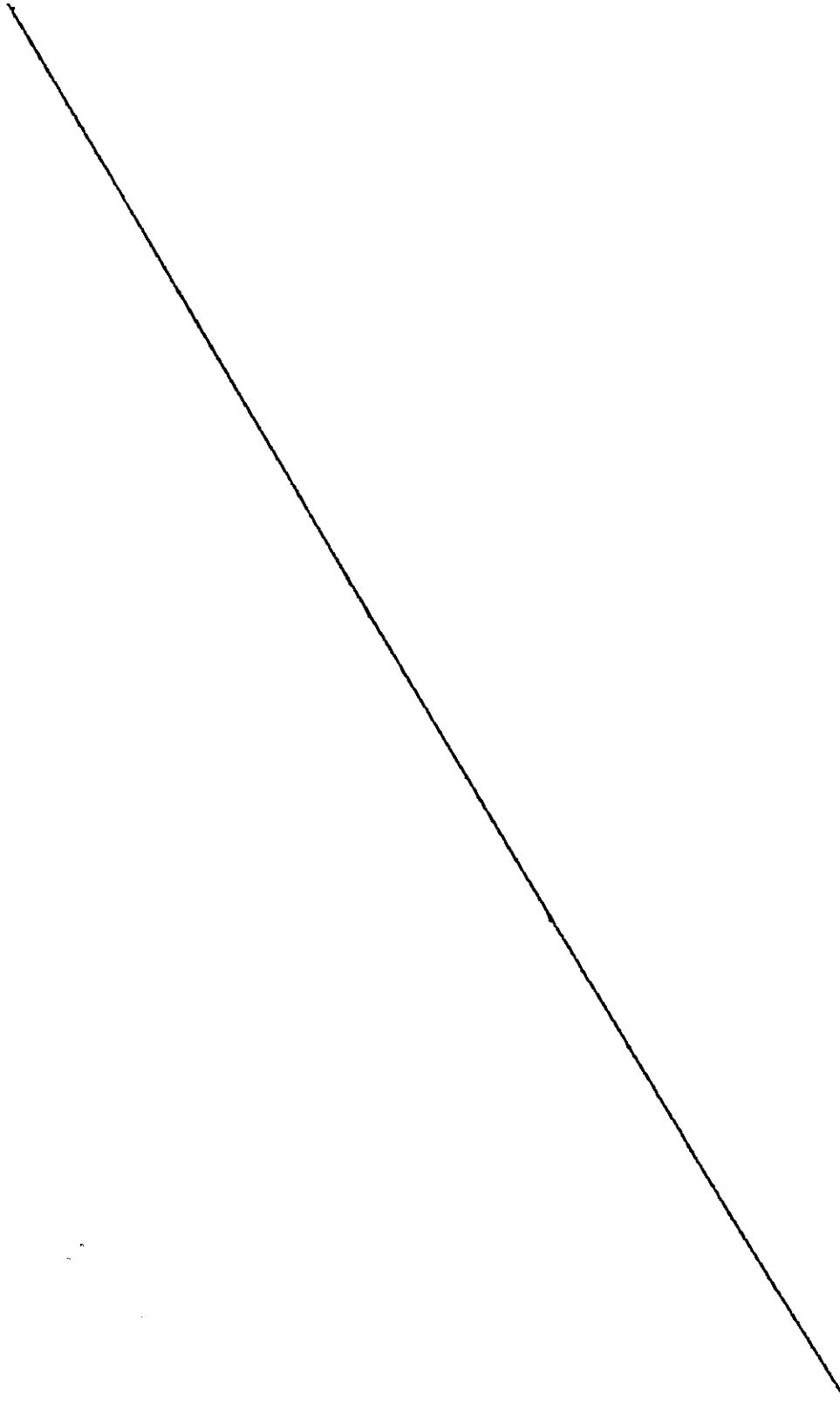
I'm trying to warn you Maida.

MAIDA goes back into the kitchen
The tension hangs in the air.

{Page 30 does not now exist}

PINK REVISIONS - OCTOBER 18, 1997

30



PINK REVISIONS - OCTOBER 18, 1997

31

54. EXT. STREET. APARTMENT BLOCK. NIGHT.
VLADO and SLAVKO wait by the tram stop ...

SLAVKO

Listen to me: we don't get our wage until
- *unless* - we start fighting. A lot of
hungry soldiers Vlado. That's why you
should take those tickets. You may have
everything to lose, we have nothing to
lose.

The tram appears

You know the most important thing in
the world to me? *

A beat

That you, Nadja and Maida are safe. *

VLADO *

Yeah.

SLAVKO *

(Putting his arms round him) I'll see you
around.

SLAVKO gets into the tram. VLADO watches it go off. SLAVKO does a little trick with
his hands and produces a bottle of beer (from his coat sleeve).

VLADO can't help but smile at the trick. SLAVKO winks and returns the smile, sits
down, cracks open the bottle - and the last image of SLAVKO is his head going back
to drink from the bottle.

VLADO is now alone with his thoughts.

55. EXT. SHOPPING PRECINCT. ALIPASINO. DAY.

VLADO walks through the market. The products on the stalls have changed. There is
no food. Instead four or five people are selling small household items in order to get
money - but there are no customers. It's an unsettling atmosphere.

{Scenes 56, 57 and 58 are cut}

Double write revisions - November 3 1997

32

59. INT. VLADO'S APARTMENT. EVENING.

VLADO and MAIDA watch the news as they lie in bed.

60. CU TV SCREEN. EVENING.

On CNN a European politician is saying that the European Community will not tolerate any escalation of the skirmishes in the countryside.

61. INT. VLADO'S APARTMENT. EVENING.

VLADO and MAIDA watching the TV in bed ...

VLADO

If they fire just one of those guns up on the hillside, they will have destroyed themselves. Just like what happened in the Gulf - the Americans will come straight at 'em.

62. INT. NADJA'S ROOM. VLADO'S APARTMENT. NIGHT.

A very still, very quiet night. NADJA lies with her teddy, looking out at the stars.

63. INT. VLADO'S APARTMENT. NIGHT.

VLADO and MAIDA lie asleep on their backs. The long note of stillness continues.

Then: for two seconds the sound of an incoming grenade ... then, for one second, silence ... then ...

*

The most shattering noise, as if the whole world has exploded. The windows are blown in, showering glass onto their bodies. From the other bedroom NADJA starts screaming

MAIDA

(With blood now appearing on her face and body) Nadja!

VLADO, naked, gets out of bed and runs out, cutting his feet on the glass. We follow him into Nadja's room. NADJA, in her pyjamas, lies screaming in her bed. The glass has blown in here as well and she is also bloody.

VLADO

It's all right, we're okay, we're all okay...

A missile screams overhead - and explodes somewhere beyond them
MAIDA, also naked, comes into the room

MAIDA

Nadja!

MAIDA hugs NADJA
VLADO and MAIDA's bloody nakedness gives the scene an apocalyptically Biblical image

VLADO

Get her into the back room!

Now we can hear people screaming and shouting from other apartments as more missiles rain in

VLADO picks NADJA up

**Come on, sweetheart, we'll be all right,
we've got to get away from the windows.**

They hurry to a back room - as the lights go out

NADJA screams

A distant VOICE comes out of the darkness - he's somewhere outside

MAN'S VOICE

**(Shouting like a madman) Get out of the
building! Get out! Get out! Get out! Get
out of the building!**

VLADO scrambles on a pair of jeans, MAIDA a bathrobe, as smoke now comes into the apartment

VLADO

We've got to get out.

NADJA

No!

VLADO

Come on, let's go!

VLADO picks up NADJA, now hysterical and they leave the apartment.

Double white revisions - November 3 1997

34

64. INT. STAIRCASE OUTSIDE VLADO'S APARTMENT. NIGHT.

VLADO, carrying NADJA, and MAIDA stumble their way down the stairs, following others. Sounds of terror and crying children above and below them - and of people trapped inside the elevator. *

MAIDA

They're stuck in the elevator!

VLADO

Nothing we can do. Come on - down the stairs. . .

They hurry down the stairs to the nightmare sounds of missiles flying over, to screams, shouts and cries.

{Scene 65 is cut}

*

66. EXT. VLADO'S APARTMENT BLOCK. NIGHT.

VLADO, with NADJA, and MAIDA stumble panic-stricken out of the back entrance of the building as others also come out in their nightwear - or whatever they have found to put on ... but they are stumbling into hell: a grenade has gone off amongst those running out to safety. Two people carry a woman with her leg blown off, the man shouting *get out!* is in a demented state, still shouting; someone else is shouting at people to go to a protected area, behind another apartment block, but he is barely heard amongst the cries and wailing. One man with terrible injuries tries to drag his body to safety. Two more people with terrible injuries repeatedly try - and fail - to get up off the ground. Others sit bloody and helpless in their shredded nightclothes, too shocked to move ...

VLADO, with NADJA, and MAIDA run for their lives across the street and to an adjacent block where others are desperately crouching, shielding themselves from perhaps debris - but more out of sheer fear. VLADO, MAIDA and NADJA drop to the ground, clutching each other in a little huddle.

BLUE REVISIONS - OCTOBER 22, 1997

67. EXT. VLADO'S APARTMENT BLOCK. DAWN.

Gunfire is still in the air. Firemen work to put out the fire and Ambulancemen carry bodies on stretchers from out of the building, weeping relations beside them. Everything is done on the run.

A second fire engine comes screaming down the street. There are a couple of TV camera crews and three or four stills photographers bobbing up and down, seeking cover while at the same time looking for the defining image.

VLADO, MAIDA and NADJA (now comforted by MAIDA) and others still cower in their place of safety. One Family make a dash for another apartment block - and arrive safely.

VLADO

We should make a run for Misha's.

NADJA

No, I don't want to go anywhere...

MAIDA

We can't stay here, sweetheart.

VLADO

Come on, let's go.

They now run as fast as they can up the street towards Misha's apartment, dodging the fire engine and weaving between the parked cars. At one point NADJA becomes momentarily separated from her parents. At that same moment a grenade explodes up the street ahead of them. NADJA stops. She suddenly becomes aware of LEJLA in the upper window of her apartment.

68. EXT. NADJA'S POV. MISHA'S APARTMENT BLOCK. DAWN.

LEJLA at the window. We can't hear her but she calls Nadja's name over and over in desperation, willing her to get to safety.

69. EXT. VLADO'S APARTMENT BLOCK. DAWN.

CU NADJA stopped still for an agonizing moment. It is as if time has stopped. A JAPANESE REPORTER runs past her fleeing the aftermath of the grenade. As he brushes past her, he drops his hand-sized tape-recorder. He keeps on running. NADJA drops down to pick it up (this whole sequence should be happening in *Nadja time* - i.e. slow motion) and at that same moment VLADO is at his daughter's side.

*

BLUE REVISIONS - OCTOBER 22, 1997

VLADO

Nadja, leave it!

As she scoops up the recorder, VLADO scoops up his daughter and the two of them rejoin MAIDA running hell for leather across the street towards Misha's apartment.

70. INT. GROUND FLOOR. MISHA'S APARTMENT BLOCK. DAWN.
AMELA and LEJLA greet VLADO, MAIDA and NADJA with tearful hugs.

71. INT. MISHA'S FIRST FLOOR APARTMENT. DAY.

A back room. The guns have stopped firing.

VLADO, wearing Misha's ill-fitting jumper picks up the phone as AMELA sorts out clothes for MAIDA from her wardrobe. LEJLA and NADJA listen to the Japanese reporter's voice on the recorder.

AMELA

They want to frighten us out of our homes, don't they? That's what they're doing.

MAIDA

Who are you calling?

VLADO

Slavko. I want to find out about those tickets.

MAIDA looks at him - perhaps he's right, maybe they should go after all ...

I think I should do that.

AMELA

Lejla, never, ever go out on your own again or out of the front doors or anywhere near the front of the building do you hear?

MAIDA

(To Nadja) And that goes for you too.

AMELA

Not until those tanks have gone. And don't ever use the elevator. (Giving Maida a skirt) Try that on.

VLADO

(Putting the phone down) The lines are down.

72. INT. SLAVKO'S APARTMENT BLOCK. DAY.

VLADO climbs the filthy and dark staircase. He stops at Slavko's apartment and knocks on the door. There is no answer. He takes the key from the concealed place and opens the door.

73. INT. SLAVKO'S APARTMENT. DAY.

VLADO walks in. He stops and looks around. He sees that Slavko's gun and all his shooting equipment has gone. He goes to the fridge and takes out a can of beer. He switches on the TV. As he drinks the beer he looks around at the bits and pieces from Slavko's life, at the 600 metre target and other shooting mementoes still in the cabinet. Then his eye wanders to a stack of 1975-85 rock records, to an old childhood hairbrush (engraved with Slavko), to a little Korean souvenir from Seoul, all the time wondering: is this to be the end of our friendship? *

74. CU. TV SCREEN. DAY.

CNN reports the closing of the airport.

74A. INT. SLAVKO'S APARTMENT. DAY.

VLADO watches with concern the report of his escape route being closed off to him.

75. EXT. REAR OF VLADO'S APARTMENT BLOCK. DAY.

VLADO runs towards the apartment rear entrance as he carries a roll of plastic sheeting and a container of water. MAIDA, also running, carries containers of water. From the back of a jeep parked right up against a building, ZIJAH quickly hands out the rifles to a motley group of teenagers and men in their twenties and thirties. As VLADO and MAIDA are almost to the door and safety:

38

BLUE REVISIONS - OCTOBER 22, 1997

MAIDA

What's he doing now? *

76. INT. ENTRANCE. VLADO'S APARTMENT BLOCK. DAY.

VLADO and MAIDA are safely home: they both turn and look at ZIJAH as he distributes the rifles. VLADO looks, realizing that this could affect him. *

VLADO

He must be setting up an army ... *

Volunteers. If you want to control the
black market, run the army. That's what
he's doing.

He turns to go up the stairs

No one else knows what to do. * *

77. INT. VLADO'S APARTMENT. DAY.

MAIDA clears up the glass in the bedroom as VLADO places plastic sheeting across the window. NADJA switches on the journalist's recorder she picked up and starts nattering into it.

NADJA

(In a reporter's voice) Dear Lejla, best
friend ever in the whole world, this is my
first report to you from the front line.
The electricity and water is still off but
dad has found some useless plastic stuff
to put across the windows. Old Teddy
has a cut on his nose but otherwise the
Selimovic family is just fine.

VLADO looks out of the window and sees ...

78. EXT. VLADO'S POV. STREET BY VLADO'S APARTMENT. DAY.

In the rubble-strewn street below, in an area concealed from the hills, ZIJAH training up twenty Volunteers. The Volunteers include MALIK, the callow 17 year-old we met in scene 4, hopelessly holding a rifle for the first time in his life. He accidentally fires the gun, shooting someone else in the foot. It's an almost comical scene as the injured man hops around ... *

Double white revisions - November 3 1997

38a

NADJA

Where are you sleeping? I'm not allowed in my bed any more but we are not going down to the basement because dad says we will be safer where we are. So we're sleeping in our hallway. Great! He better be right - or we're dead! Anyway, more important matters, as we are not going to school . . .

79. INT. VLADO'S APARTMENT. DAY.

VLADO turns away from the window and gets his coat as NADJA continues her message into the recorder.

NADJA

. . . what are we going to do about seeing Zejko? You say he hates you but I bet he doesn't. I think that's just Sivi spreading rumours. He's just saying that cos he fancies you himself and he's jealous. I tried calling Zejko but there was no one at home. Maybe they've moved to his gran's in the old town. Anyway, I'm working on it cos I know your life isn't going to be worth living now that you can't see him in the science lessons any more . . .

MAIDA

(To Vlado) Where are you going?

Double white revisions - November 3 1997

39

VLADO

Bruno's kid is out there with a rifle - he
doesn't have a chance.

MAIDA looks at him - she realizes the consequences of Vlado going down to join
them
NADJA now begins to suspect what's going on. She stops talking into her recorder.

80. INT. VLADO'S APARTMENT. DAY.

NADJA sits in a corner of the room, refusing to acknowledge the world. MAIDA looks
out of the window.

81. EXT. MAIDA'S POV. STREET BY VLADO'S APARTMENT. DAY.

She sees VLADO teaching MALIK how to shoot a rifle.

82. INT. VLADO'S APARTMENT. EVENING.

VLADO wears jeans and a dark top. MAIDA (trying not to show how upset she is)
blackens his face with charcoal as NADJA looks on, worried (she has become the
little girl again, holding her teddy, which has a plaster on its nose).

MAIDA

(Finishing) That should do it.

VLADO

Thanks.

MAIDA gives him a brave smile - they both turn to NADJA. We see the image of the
photo-montage of Slavko and Vlado on the wall

(Giving Nadja a hug) I'll be all right,

darling ... I will ... I'll be back ... Okay?

VLADO picks up his rifle and goes.

BLUE REVISIONS - OCTOBER 22, 1997

83. EXT. ALIPASINO HOUSING ESTATE. EVENING.

As another missile bombardment starts, VLADO, carrying his rifle, runs away from the Estate and to the front line. He is now a man on his own and his face betrays the terror of a novice *soldier* going into the unknown.

84. EXT. 53 RADIC STREET. DOBRINJA. EVENING.

Vlado's high-rise apartment block can be seen in the background. VLADO runs to the house where a VOLUNTEER is directing them in. The last families are fleeing from the front line. One of the fleeing men, an elderly man, thinks he recognizes Vlado. His dog walks beside him. (This dialogue comes over Vlado running to the house).

NEBOJSA

Vlado?

VLADO

Nebojsa!

NEBOJSA

Good luck!

85. INT. 53 RADIC STREET. DOBRINJA. EVENING. * *

VLADO hurries in as the couple who own the house quickly gather up a few items before fleeing.

The living room is like any ordinary living room in peacetime: family photos and ornaments on the mantelpiece, television and video, three piece suite. This is suburban Sarajevo.

As he goes into the living room - and faces the other twenty Volunteers (including DURANOVIC and OROZ) - he realizes he's the only one with boot polish on his face. As they stare at him, ZIJAH appears from another room with a machine gun.

DURANOVIC

Everyone's in.

ZIJAH

(Noticing Vlado) Hell of a way to hide
your zita. *

The others all laugh, hiding their nerves as ZIJAH pulls out a crumpled piece of paper and lays it out on the coffee table *

Double white revisions - November 3 1997

41

you take the next house up from them,
Dino and Shijan ...

86. EXT. 53 RADIC STREET. DOBRINJA. NIGHT.

VLADO and the other Volunteers run out of the rear door of the house, out of the backyard and into the street. They scatter as they run across the intersection to the front-line houses of Nevinova Street, dodging in and out of the parked cars. They are met with a volley of deafening and incessant gunfire.

VLADO has no idea where the fire is coming from - all he knows is that the Serbs must have been waiting for them.

VLADO dashes to the backyard wall of one of the forward houses and tumbles over it.

87. EXT. BACKYARD. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO, now the other side of the wall, picks himself up and runs to the back door, kicking it open with his foot as gunfire is all around him.

88. INT. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO finds himself in another nice living room. The TV is still on, showing some comedy programme with loud canned laughter. A small forgotten family dog comes to him, wagging its tail. Hell is outside in the street - but in here, it is someone's sweet little paradise.

BLUE REVISIONS - OCTOBER 22, 1997

89. INT. BEDROOM. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

From the bedroom we see VLADO appear up the stairs. He comes into the bedroom and takes up a position by the window. The dog follows him and jumps up onto the bed. We hear the sound of a mortar falling close by the house. The windows shatter in on VLADO. He takes a peep through the shattered window.

90. EXT. VLADO'S POV. HOUSE OPPOSITE IN NEVINOVA STREET. NIGHT.

We see movement in the house opposite. Maybe the glint of a rifle moving by the window.

91. INT. BEDROOM. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO leans against the pretty curtains: inside this room is a cosy, intimate bedroom. VLADO now looks out on to the street again.

92. EXT. VLADO'S POV. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO sees MALIK crouching behind a car, too terrified to move. We hear ZIJAH's voice shouting in the blackness. *

ZIJAH (OOV) *

Come on, forward, for fuck's sake!

93. INT. BEDROOM. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO sees that MALIK doesn't know where the voice is coming from.

94. EXT. VLADO'S POV. NEVINOVA STREET. DOBRINJA. NIGHT.

MALIK is somewhere between going forward and being frozen with terror.

ZIJAH (OOV) *

**Malik, get forward you fucking idiot! You
have to get forward into the house!**

MALIK now runs out into the road - and is immediately shot.

95. INT. BEDROOM. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.

VLADO stares at him for a moment.

96. EXT. VLADO'S POV. NEVINOVA STREET. DOBRINJA. NIGHT.

MALIK writhes in pain.

BLUE REVISIONS - OCTOBER 22, 1997

97. INT. BEDROOM. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.
VLADO suddenly runs to the stairs.

98. EXT. NEVINOVA STREET. DOBRINJA. NIGHT.
VLADO runs out on to the street. He grabs MALIK and - with MALIK crying out in pain - starts to drag him into the house. Out of the darkness and the noise of the guns, voices call at him:

FIRST VOICE (OOV)

What the fuck are you doing!

SECOND VOICE (OOV)

Vlado!

THIRD VOICE (OOV)

Get back into the house!

A VOLUNTEER suddenly appears to help him carry MALIK into the house.

99. INT. HOUSE. NEVINOVA STREET. DOBRINJA. NIGHT.
As VLADO and the VOLUNTEER drag MALIK into the house, VLADO sees ZIJAH: he's behind a car in the street. He has a machine-gun and, Rambo-like, sprays the Serb houses with gunshot. VLADO gives him a look of total contempt. VLADO and the VOLUNTEER place MALIK on the carpet. The VOLUNTEER gives VLADO a hug of support. A beat as they look at each other (comrades in arms), then the VOLUNTEER disappears back into the night. VLADO leans against the wall, terrified and breathless. Beside his head hangs a pretty little painting. MALIK lies bloody on the carpet. The dog had followed him downstairs. VLADO looks at the dog - the dog stares back at him - and he wonders how on earth his life has come to this.

*

100. INT. VLADO'S APARTMENT. EVENING.
MAIDA watches the front line battle of Dobrinja live on CNN as a REPORTER recalls the story of the night before ...

REPORTER

**On the first three nights nine of the
twenty-five men who came here from
literally across the road to defend their
city lost their lives . . .**

44

BLUE REVISIONS - OCTOBER 22, 1997

VLADO appears at the door. MAIDA looks up

VLADO

**Home leave. B Block's relieved us on the
front line.**

We see the relief in her eyes. Suddenly, the electricity goes off.

*

101. INT. VLADO'S APARTMENT. NIGHT.

VLADO and MAIDA make love (on their make-shift bed on the kitchen floor) with desperate passion.

102. INT. VLADO'S APARTMENT. MORNING.

The vases of fresh flowers have gone and the fruit bowl is empty - but VLADO, MAIDA and NADJA eat a meagre cold meat breakfast.

The phone rings. For a moment they look at each other VLADO picks it up.

VLADO

Hello?

SLAVKO'S VOICE

Vlado! Hi! How are you!

PINK REVISIONS - OCTOBER 18, 1997

45

VLADO

Slavko! I tried calling you!

*

SLAVKO'S VOICE

How are Maida and Nadja?

VLADO

Yeah, they're here. They're fine.

SLAVKO'S VOICE

Good. I'm really glad to hear that.

VLADO

Where are you?

103. EXT. CANOPIED AREA. MILITARY SHOOTING RANGE. COUNTRY. DAY.
SLAVKO, in army fatigues with officer stripes, his feet up on the table, talks on the phone. He has an air of machismo confidence. In front of him we see CADETS practising long-range shooting.

SLAVKO

Well out of it!

VLADO'S VOICE

Where?

A FEMALE CADET puts a mug of coffee and a sandwich on the table. SLAVKO picks up the sandwich and eats

SLAVKO

I told you to take those tickets.

VLADO'S VOICE

Yeah, you're right.

*

Double white revisions - November 3 1997

46

SLAVKO

I can still get you out.

104. INT. VLADO'S APARTMENT. MORNING.

Continuing ...

SLAVKO'S VOICE

Maybe your last chance Vlado. You've got to take it this time.

VLADO

Go on ...

SLAVKO'S VOICE

Go and see Natasha. You know Natasha, from the travel ... (agency) ...

VLADO

Yeah, of course I know ... (her, I suggested her to you when) ...

105. EXT. CANOPIED AREA. MILITARY SHOOTING RANGE. DAY.

Continuing ... as a JUNIOR OFFICER approaches his table

SLAVKO

I've given her details of a route you can take - and a special pass to get you through the checkpoint. It's totally safe but you have to go today. Vasa Slava Street, C Block, three-four-o. Have you got that? *

JUNIOR OFFICER

Lieutenant Stanic, sir ...

SLAVKO

Fuck's sake, Vlado, you go this time! (To

Double white revisions - November 3 1997

the Officer, dismissing him) Okay.

The JUNIOR OFFICER walks away

You promise me now, you get the fuck
out of there!

SLAVKO puts down the phone.

108. INT. VLADO'S APARTMENT. DAY.

VLADO puts down the phone. We see that he has scribbled the address down on the
front of the Barcelona tickets folder that he has taken from the letter-rack on the
table. *

VLADO and MAIDA look at each other.

VLADO

You should take Nadja and go.

MAIDA

On our own?

VLADO

I can't leave now. I'm needed here.

MAIDA

Cross the mountains on our own?

A beat

What if it's a trap?

VLADO

He would never do that to us. He wants
you to be safe.

MAIDA

I'm not going anywhere without you.

NADJA

And I'm not going anywhere without

Double white revisions - November 3 1997

45

Lejla.

MAIDA

We stay together Vlado.

VLADO is moved by the strength of MAIDA's support and love for him. He replaces the Barcelona tickets folder in the letter-rack. *

109. EXT. MILITARY SHOOTING RANGE. DAY.

DRAGO, a heavily-mustachioed Serbian commander, and SLAVKO (carrying his rifle) walk down a line of head and torso targets. The CADETS stand in a line as SLAVKO and DRAGO inspect their targets. They have clearly been instructed to aim at the heart or the head. The last cadet is NOVAK, whose only shots to make the target have hit the groin.

DRAGO

What are you trying to do, castrate him?

The other CADETS try to stifle their amusement

SLAVKO

(Taking Novak aside) Come here, I'll show you.

SLAVKO gets into a classic sniper-position. NOVAK watches. SLAVKO breathes in and out as he aims his rifle.

One breath ...

He breathes in and out again

Two ...

He breathes in

And out ...

SLAVKO lets out three-quarters of his breath as he pulls the trigger back to its pressure point - then for five seconds he holds the last quarter of his breath. He closes his eyes as if, for a moment, in a trance. Then he shoots. Suddenly he is out of his trance. Without thinking about it, he releases the spent cartridge and then turns to NOVAK

See. That easy.

SLAVKO gets up

You keep a little breath inside you, to keep you still ...

49

BLUE REVISIONS - OCTOBER 22, 1997

A beat

Then you will become one with your rifle
 ... like it's an extension of your thought.
 Okay?

*

SLAVKO joins DRAGO. They walk back down the line

DRAGO

(Addressing the cadets) Tomorrow you
 will be going to the front line in Sarajevo
 - to the districts of Grbavica, to Dobrinja,
 Nedarici, Alipasino Polje ... Men,
 women, children, it makes no difference.
 You see a target - you fire! Your job is to
 terrorize. Okay? Is that clear?!

*

CADETS

Yes sir!

* *

110. EXT. MILITARY SHOOTING RANGE. DAY.

All the CADETS - except NOVAK - disperse as SLAVKO and DRAGO walk back to
 the canopied area. As they approach the area, we hear a Serbian nationalist song on
 the radio.

* *

SLAVKO

I'd rather my team didn't shoot in
 Alipasino Polje.

*

DRAGO

Why, you have friends there?

*

A beat

We all have friends there! But we are
 Serbs! We are fighting for our *families*.

*

As they approach the canopied area, DRAGO opens the conversation to loudly
 embrace THREE OFFICERS, all drinking slivovitz

(Enjoying the moment) We are shooting

*

BLUE REVISIONS - OCTOBER 22, 1997^{49a}

for everything and everyone we have
lost! For all our suffering! Meet Slavko
Stanic. The best fucking shooter in
Yugoslavia!

*

The THREE OFFICERS embrace SLAVKO

Tomorrow his boys will show us what
they can do in Sarajevo!

*

SLAVKO is given the bottle of slivovitz. He looks across the shooting range - and
sees NOVAK, on his own on the range, practising his art.

* *

Double white revisions - November 3 1997

50

{Scene 111 is now part of Scene 112}

112. EXT. MISHA'S APARTMENT. EVENING.

MISHA, AMELA and LEJLA walk down the steps at the back of the apartment, carrying wrapped-up presents.

MISHA

You do always come out this way don't you?

LEJLA

Yes.

AMELA

Anyone pick up the candles?

MISHA

Yeah. I've got them.

They hurry past ZIJAH and two of his men who are selling fresh food, UN food supplies, alcohol and cartons of cigarettes from the back of a van. The impression is of a man single-handedly keeping the community going - and very popular for it. Everything for sale seems to be a hundred deutschmarks.

ZIJAH

(Handing over some tins of food to a Woman) One hundred.

A widow, SAFIJA, in fury, shouts at him from across the road as she carries water home

SAFIJA

You promise to protect us but all you do is take money from us!

ZIJAH

(To his customers) I promise nothing.

PINK REVISIONS - OCTOBER 18, 1997

51

SAFIJA

Where were you when my husband was
shot dead - selling us food they brought
us for free!

*

DRAZEN

(To a customer) Cigarettes - two hundred
a carton.

*

SAFIJA

So what are you going to do about the
snipers? You'll have no one to sell to if
you don't get the snipers - then you'll be
worried! Bastard!

*

SAFIJA goes inside.

113. INT. VLADO'S APARTMENT. EVENING.

A candle is burning as the only light. The door knocks, NADJA opens it. LEJLA stands in front of AMELA and MISHA, excited.

LEJLA

(Triumphantly holding out a large bar of
chocolate) Chocolate!

AMELA

(Kissing Nadja) Happy birthday!

NADJA

Thank you.

MISHA

So how does it feel to be a teenager?

MAIDA

She hates being called that!

PINK REVISIONS - OCTOBER 18, 1997

52

VLADO and MAIDA welcome them all in, thrilled to see them.

114. INT. VLADO'S APARTMENT. EVENING.

They are all sat down to a candlelit feast. A birthday cake with thirteen candles is the centrepiece. On the table are also potatoes, salad and some of Nadja's favourite party food. LEJLA has the tape-recorder in her hand and is about to play the recorded message ...

NADJA

Don't play it yet! Play it when you get
back home.

... as MAIDA brings in four plates of cold meats for the adults

AMELA

This looks good!

MISHA

Fantastic!

AMELA

Where did you get all this stuff?

MAIDA

Don't ask!

MAIDA goes back into the kitchen

MISHA

How much did it cost, that's the
question.

VLADO

(Brushing aside the question) You have
to celebrate a birthday!

MAIDA

(From the kitchen) And now! Our *piece
de resistance* ...

PINK REVISIONS - OCTOBER 18, 1997

53

MAIDA comes in with two large pizzas for the kids

NADJA

(Thrilled) It's pizza!

LEJLA

Wow!

MAIDA

(Giving Nadja her pizza) *One Four
Seasons With Extra Tuna!*

MISHA

How about that!

MAIDA

(Giving Lejla hers) *And one Pepperoni
Special!*

AMELA

Oh, look at that Lejla!

MAIDA

Start eating everybody.

VLADO

(Offering the potatoes to Amela) Yeah,
come on, go for it!

AMELA

Thank you. (Helping herself) Have you
heard from Slavko?

VLADO

Yeah, he called. In fact he offered us an

PINK REVISIONS - OCTOBER 18, 1997

54

escape route.

MISHA

(Changing his mood) Escape route?
What sort of escape route?

VLADO

A route out of the city. Said he'd got
some friends on a checkpoint.

MISHA

Really? So when are you going?

VLADO

We didn't take it. It was just for that day.

MISHA

(Astonished) Are you crazy? Why the hell
not?

Pause - MISHA's angry astonishment seems to have deflated any argument against him

We have dying people dumped in the
corridors at the hospital every day and
we can't treat them. This is only the
beginning!

MAIDA

Vlado did tell us we should leave. It was
me who said no. I wanted us to be
together.

MISHA

Of course you did! And Vlado should
have said 'thank you - *but go!* For fuck's
sake, Vlado! We're talking about *survival*
here. If anything happens to any of us -

Double white revisions - November 3 1997

55

(Referring to the children) ... you know
what I'm talking about ...

AMELA

(Not in front of the children) Misha ...

MISHA

Nothing matters more than survival

VLADO

And what does survival depend on -
people fighting for it! The front line! I
have to stay! *

MISHA

Yeah but *Nadja* doesn't! *Maida* doesn't!
What reason on earth could there be for
keeping them here? You could've taken
my car. You could've taken Amela and
Lejla with you. I would give anything to
get them out! *Anything!*

MISHA's passion sears into VLADO.

{Scenes 115 and 117 are cut. Scene 118 is now part of 116} *

116. INT. HOUSE. NEVINOVA STREET. DOBRINJA. DAY.

Inside what remains of the house, VLADO and ZIJAH crouch behind an inner wall, in
a homemade bunker constructed from old flour bags piled on top of one another.
Through small holes in the wall, their rifles search for targets in the house across the
street.

VLADO has stuck up a photo of Maida on the wall. ZIJAH sees VLADO looking at it. *

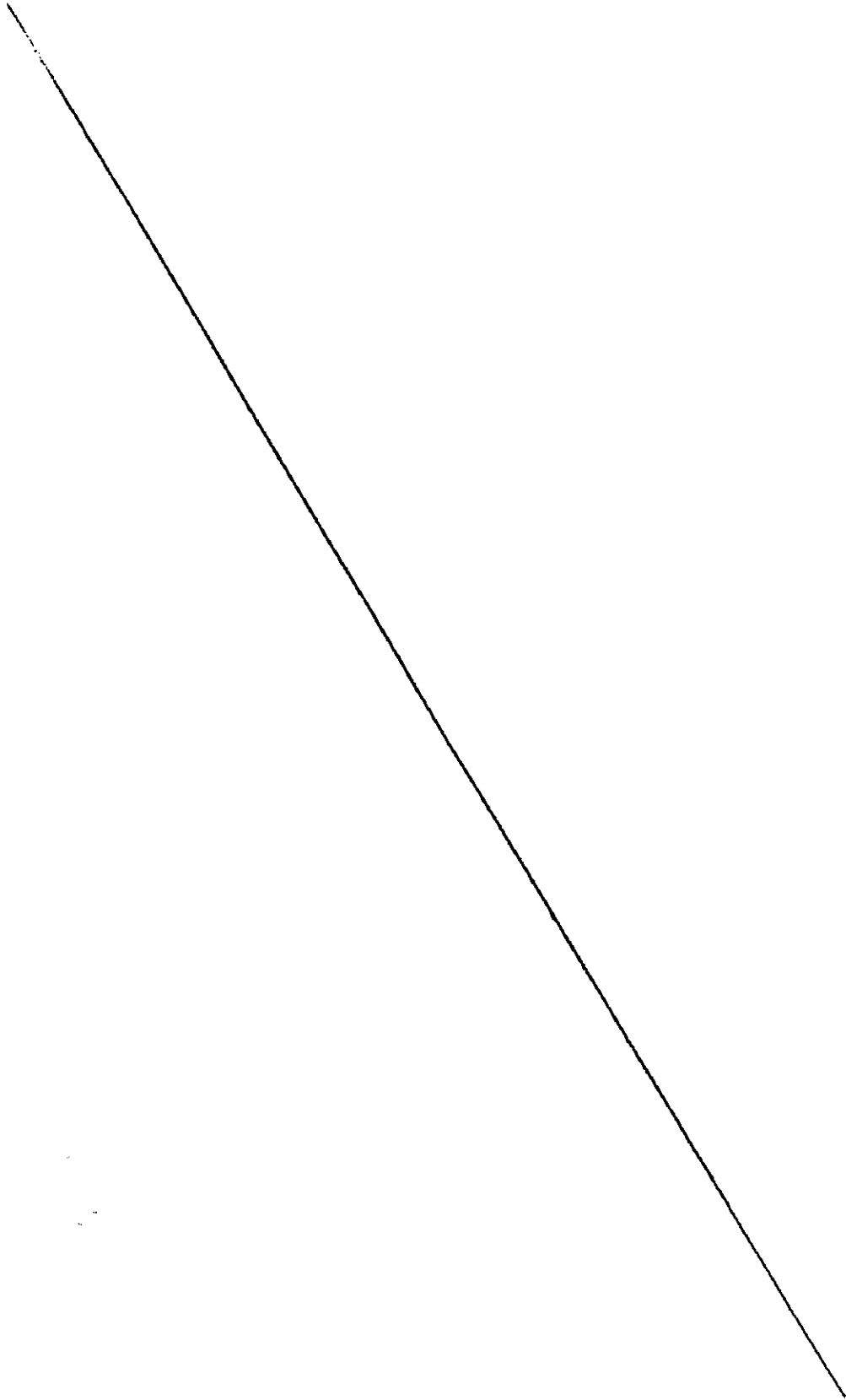
ZIJAH

(Shouting across to the Serbs) Hey, how
much does it cost an hour for a woman,
my friend's getting desperate over here!

A voice comes back

PINK REVSTIONS - OCTOBER 18, 1997

56



Double white revisions - November 3 1997

57

(Page 56 no longer exists)

SERB (OOV)

For Muslims, a hundred deutschmarks!

ZIJAH

Then tell your sister I owe her fifty!

A bullet ricochets off the bags above him

Hey, you motherfucker, what are you
trying to do - kill me!

120. INT. MISHA'S APARTMENT. DAY.

LEJLA stands with two containers for water beside her. She talks into her recorder.

LEJLA

Hello best friend ever, me again. I spend
half my life waiting for my mother and
here I am ...

AMELA

(Businesslike) Come on, let's go.

121. EXT. MISHA'S APARTMENT. DAY.

AMELA and LEJLA come out of the back of the apartment, both burdened with water
containers. Before they go down the steps on to the street, AMELA stops ...

LEJLA

Where are the wheels?

AMELA

Oh, shit, I've forgotten them ... would
you go and ... no, it doesn't matter, I'll
get them.

She puts the containers down and goes inside
LEJLA now puts her containers down and, staying in the safety of the entrance, she
takes out her recorder

LEJLA

Hello, best friend, ever. As I was saying,
I spend half my life waiting for my
mother and here I am waiting for her
again. I was going to use this tape up at
the water queue but ...

Suddenly she falls over, collapsing onto the steps - for apparently no reason.

122. INT/EXT. MISHA'S APARTMENT. DAY.

AMELA rummages around for the home-made cart ...

AMELA

Oh, come on, where is it ... (Calling to
Lejla) Have you seen the cart? Lejla! You
had it last. (Irritable) Lejla!

AMELA eventually finds it. We follow her to the door. When she sees LEJLA lying
on the steps, she bends down, not knowing what's happened ...

Now she sees the blood - but she still can't comprehend it ... She turns LEJLA over -
and gasps when she sees that she is dead, that the blood is coming from a ghastly
hole her head

Now it's dawning on her ...

Oh God, no ... No, please God, no ...

Now she screams her pain.

123. EXT. MISHA'S APARTMENT STREET. DAY.

A NEIGHBOUR from across the street hears her awful screaming and runs across to
her. Suddenly he too stumbles to the ground. He has been hit in the leg - but no one
is quite sure because no one can hear any gun or see any gun ... everything around
them seems quite normal.

Three more Neighbours now witness the scene. They are about to run across to the

apartment but now stop, start, stop again, not wanting to risk it
The NEIGHBOUR shot in the leg, crawls his way to safety. The long pauses
between the sudden bursts of action are unbearable

One of the three Neighbours (DUSKO), unable to bear AMELA's screams of despair
any longer, dashes across the open space - and makes it to the steps.

A fifth NEIGHBOUR now arrives and, braving the open space, goes to rescue the
injured man

DUSKO

Let me get her inside.

As DUSKO lifts LEJLA's body, the blood drips on to the steps and her limpness
seems to confirm AMELA's fear that what she is seeing is real. She gasps.

124. INT. MISHA'S APARTMENT. DAY

DUSKO carries LEJLA's body into the living room and lays her on the carpet.
AMELA kneels beside her, inconsolable with grief. Two more neighbours, LENKA
and ANA, come in

ANA

We must call Misha.

DUSKO

He'll be at the hospital.

ANA

I'll call him for you.

AMELA

No, I don't want him to know . . .

ANA

He'll have to know, Amela.

ANA goes to the phone

LENKA

**There's a sniper in the empty building at
the far end. That's what's happened.**

They must've taken the building.

124A INT. HOUSE. NEVINOVA STREET. DOBRINJA. DAY.
VLADO and ZIJAH as before in the bunker ... A VOLUNTEER comes in.

VOLUNTEER

(Indicating to Vlado to come) Vlado ...

{Scene 125 is cut}

126. EXT. SHOPPING PRECINCT. DOBRINJA. DAY.
CU VLADO, carrying his rifle, running like a madman away from the front line.

127. EXT. FRONT LINE ROAD. DOBRINJA. DAY.
CU VLADO, reckless of any sniping, runs straight across the road.

128. EXT. SCHOOL ALIPASINO. DAY.
CU VLADO running through the bombed-out school. He barely notices a TV crew (Cameraman, Soundman and Reporter) filming a report of the devastation. They take no notice of him.

129. EXT. MISHA'S APARTMENT BLOCK. DAY.
CU VLADO running for Amela's apartment as, in the background, half a dozen Neighbours, now targets of the sniper, risk their lives to overturn cars and make a barrier against him.

130. INT. MISHA'S APARTMENT. DAY.
LEJLA is still laid out on the carpet, her bedcover over her body, and her head dressed in a scarf to stem the blood. MISHA comforts AMELA. ANA and LENKA sit with them.
VLADO comes in, still carrying his rifle. MISHA turns round and looks up at him

VLADO

(Staring at Lejla, shocked) Maida's just called me ...

MISHA stares hard at him

MISHA

Will you please get out of here.

Double white revisions - November 3 1997

61

VLADO

Yes ... (He can't leave without saying something) I'm so sorry ... this is ...

MISHA

(Exploding with grief) Just get out of here! I don't want to ever see you again!

{Scene 131 is cut}

132. INT. VLADO'S APARTMENT. EVENING.
VLADO and MAIDA sit in the darkness. NADJA cries in her room.

MAIDA

They can't bury her.

VLADO

Why not?

MAIDA

Lay graveyard is full and no one will go to Bara because of the snipers. They've killed eighteen in the last three days - and that's just here, just on our estate.

133. INT. VLADO'S APARTMENT. EVENING.
VLADO looks down from the window, his anger at pressure point, and sees ...

PINK REVISIONS - OCTOBER 18, 1997

62

134. EXT. VLADO'S POV. OUTSIDE VLADO'S APARTMENT BLOCK. EVENING. MISHA and DUSKO run as they carry the roughly-made wooden box to a grave that has been dug on a scrap of land beside an area for parking. AMELA runs beside the coffin, her hand on it as if wanting to hold LEJLA's hand. Waiting around the grave are NADJA, being comforted by MAIDA, with ANA, LANKA and half a dozen other Neighbours.

135. INT. VLADO'S APARTMENT. EVENING.

VLADO, in anger and self-disgust, sits at the table when MAIDA and NADJA come in. NADJA refuses to look at VLADO and goes straight into her room. MAIDA goes straight to a cupboard and takes out a suitcase.

MAIDA

I am not going to stay here and see my
daughter murdered.

VLADO

Where are you going?

MAIDA

Across the city. An apartment in Kosevo.
It belongs to a couple who have left so
we can use it until the end of the war.

We hear the distorted voice of Lejla played at full volume on Nadja's recorder

VOICE OF LEJLA

As I was saying, I spend half my life
waiting for my mother and here I am
waiting for her again. I was going to use
this tape up at the water ...

MAIDA

Misha got it for Amela and Lejla but now
Amela wants to be near the grave. He
found it for them the morning she was
shot.

63

BLUE REVISIONS - OCTOBER 22, 1997

VLADO

(Turning on her) Now why do you have
to tell me that?

MAIDA

I'm just telling you how he's managed to
find . . .

VLADO

No you're not! (To Nadja) Will you stop
playing that fucking tape!

MAIDA

(Firmly) She can play it if she wants to!

NADJA slams her bedroom door

VLADO

You're only telling me that because it's
what I should have done . . .

MAIDA

No, I'm not. He'd already got . . . (the
apartment so he just said we could use it
instead) . . .

*

VLADO

And *he* is just doing this now to show me
up!

MAIDA

Do you think *showing you up* is on his
mind the day he's buried his daughter?
Every time you get it wrong!

PINK REVISIONS - OCTOBER 18, 1997

VLADO

What do I get wrong?

MAIDA

Misha understood the situation all along,
right from the beginning - and you
never did! You were blind!

VLADO

Yeah, and who told you to take that
route out when Slavko phoned!

MAIDA

It was too late by then!

VLADO

Misha didn't think so!

MAIDA

How could I leave you when you are on
the front line?

*

VLADO

You're leaving me now!

MAIDA

If you can't see why we're going now,
then ...

VLADO

No, I do. Go on! Do it! Go! Fuck off.

MAIDA

(Going into the bedroom to pack) Yes I will!

VLADO

What a *good* man he is! What *humility* on the day he's burying his own daughter to think of you and Nadja.

MAIDA

Yes, he is a good man!

VLADO

(Bitterness - and honesty - in full flow) I mean it. How the hell can he *still* be a good man?

A beat. VLADO suddenly gets up and opens Nadja's bedroom door.

135A. NADJA'S ROOM. VLADO'S APARTMENT. EVENING.

NADJA lies on her bed. LEJLA's voice fills the room. As VLADO comes in, NADJA turns to the wall.

VLADO

(Softly) Nadja . . .

NADJA

Go away!

VLADO goes towards her. She pulls the bedclothes over her head

(Almost screaming her anger) Go away!

VLADO turns away: we see the despair in his face.

136. EXT. VLADO'S APARTMENT BLOCK. NIGHT.

VLADO, a lone figure, stands at the end of Lejla's grave. The missiles light up the sky.

137 EXT. MISHA'S APARTMENT BLOCK. DAWN.

VLADO, like a renegade cowboy, walks purposefully with his rifle across wasteland

138 EXT. MISHA'S APARTMENT BLOCK. DAWN

VLADO stands where Lejla was shot - and looks at the building from which she was killed.

139 EXT. ROOFTOP. APARTMENT BLOCK. DAWN.

VLADO opens the door to the roof. Now we see where he is: he has an angle on the sniper's position in the building from where Lejla was shot. He settles into the 'prone position'. He goes through the same ritual preparation as in the opening sequence (shooting at the olive), preparing himself mentally and physically to shoot. He closes his eyes and relaxes. He opens his eyes and sees the cross hairs fixed on the building from where he believes the sniper is shooting. We see the sheer concentration on his face.

140 EXT. ALIPASINO ESTATE. DAWN.

Down below, A LARGE WOMAN is running across an exposed intersection, carrying water. Suddenly she drops to the ground. Her containers of water splash over the road.

141. EXT. VLADO'S RIFLE SCOPE POV. SNIPER BUILDING. DAWN.

Scope flashes to the window where the shot came from. Suddenly the SNIPER moves position.

142. EXT. ROOFTOP. APARTMENT BLOCK. DAWN.

VLADO fires!

143. EXT. VLADO'S SCOPE POV. SNIPER BUILDING. DAWN.

We see the SNIPER fall.

144. EXT. ROOFTOP. APARTMENT BLOCK. DAWN.

VLADO doesn't celebrate - or even move. He checks through his scope.

145. EXT. VLADO'S SCOPE POV. SNIPER BUILDING. DAWN.

The SNIPER isn't moving.

67

BLUE REVISIONS - OCTOBER 22, 1997

145A. INT. SNIPER BUILDING. DAWN.

We move from the SNIPER's hand up to his face. We recognize him as NOVAK. He is dead.

145B. EXT. ROOFTOP. APARTMENT BLOCK. DAWN.

VLADO waits for any sign of movement.

146. EXT. ADJACENT APARTMENT BLOCK. DAWN.

A RESIDENT leans out of his window and calls over to VLADO.

RESIDENT

You got him! You got him!

147. EXT. ROOFTOP. APARTMENT BLOCK. DAWN.

VLADO ignores the Resident and again carefully aims his rifle - and shoots NOVAK. He repeats the action four more times, each shot into NOVAK's body, as if he wants to pulp him.

Eventually he puts his rifle down.

148. EXT. APARTMENT BLOCK. DAWN.

VLADO walks away from the apartment block. Two people come up to him and pat him on the back. Another wants to shake his hand.

VLADO briefly acknowledges them - but he takes no pleasure in the moment. TWO CHILDREN run past him, carrying a machine-gun.

148A. EXT. OPEN JEEP. SMALL VILLAGE OUTSIDE SARAJEVO. NIGHT.

SLAVKO and DRAGO sit in the back of the jeep as their DRIVER goes through the village.

* *

SLAVKO watches:

Two of three Serbian soldiers throw burning torches into a house. Another house behind it is already on fire, lighting up the sky.

As they drive on, three more Serbian soldiers rifle-butt a Muslim family from a house and push them out on to the road: the Husband and Son are beaten with rifle-butts, the Mother and Daughter are led away, screaming out the names of their loved ones.

DRAGO

**(Shouting to Slavko, to be heard above
the noise) How are your boys doing in**

Double white revisions - November 3 1997

68

Sarajevo!

SLAVKO

Yeah, they're okay!

DRAGO

You've got to keep your eye on them!

SLAVKO

Don't worry, I'll keep 'em sharp!

DRAGO

This is easy! We can burn every
Muslim's house in Bosnia but there will
be no Serbia unless we take Sarajevo!

A beat

So! Which house do you want?! Pick any
house! We'll save one for you!

148B. EXT. SMALL VILLAGE OUTSIDE SARAJEVO. NIGHT.

SLAVKO and DRAGO walk towards a house that hasn't yet been torched as the
Father and Grandfather of the house are being kicked and rifle-butted out. DRAGO
points his shotgun at the Father - then points it up in the air and fires.
SLAVKO, unamused by DRAGO's antics, follows him into the house.

148C. INT. HOUSE. SMALL VILLAGE OUTSIDE SARAJEVO. NIGHT.

As SLAVKO and DRAGO walk into the living room, two Soldiers abuse a Mother and
her (adult) Daughter who are up against the wall. We can't make out what's
happening because our view is blocked by the watching soldiers but it's clear to us by
their enjoyment of the women's pain that it is a scene of total humiliation.
DRAGO turns and smiles at SLAVKO, who looks at the women's humiliation with
some distaste.

Double white revisions - November 3 1997

68a

DRAGO

What happened to my family is ten
times worse than this!

He fires his gun: the women scream - and the soldiers jump

Get them out of here!

The soldiers 'run' the women out
DRAGO and SLAVKO are now alone in the room

To all our families.

SLAVKO doesn't answer - he doesn't need to: Drago's right

SLAVKO

I'll take this house.

DRAGO

Of course!

DRAGO fires another shot at a photo of the Muslim family on the wall, and, after a
friendly slap on Slavko's cheek, walks out.

SLAVKO is now alone

Outside, maybe we see the smoke coming from the burnt-out houses of the village
lower down the hill

DRAGO (OOV)

(To the soldiers outside) Okay! We leave
this house! Let's go!

SLAVKO looks around the room: at the family-orientated decorations. On a writing
desk beside him are family photos, Islamic mementoes and little religious pictures the
children have brought back from school.

SLAVKO realizes he is, step by step, selling his soul to the Serbian dream. He
emulates Drago, by knocking a little Muslim memento off the writing desk. He's not
so sure about it all, but on the other hand ...

149. INT. VLADO'S APARTMENT BLOCK. DAY.

The apartment now looks sparse and untended. VLADO obsessively cleans his rifle, as if in fear of having to concentrate on anything else in his life. His front door is open.

After a few moments ZIJAH appears, wearing a black uniform and holding a bottle of brandy and some bread and cheese. He puts them on the table. VLADO is aware of him - but carries on cleaning his rifle.

ZIJAH

We have more snipers. They are targeting the apartments on Vasa Slava Street ... and on the thoroughfare between D and E Block ... and on the land between ... (the apartments ...)

VLADO

What are you telling me for?

ZIJAH

To do something about it.

VLADO

Why - are your sales going down?

ZIJAH

Everybody on the Estate has to use the streets sometime during the week.

ZIJAH throws a black uniform on the table in front of VLADO

And all the victims are people going to the water truck.

VLADO looks at the uniform. He thinks for a moment

VLADO

Is this all I get?

A149 INT. BUNKER IN FRONT OF APARTMENT BLOCK NEAR THOROUGHFARE. DAY.
VLADO, in his black uniform, talks to OROZ (also in a black uniform). In front of them is their spotter and sniper equipment.

VLADO

There's no one shooting at us from within the Estate so the snipers have got to be in those buildings across there. You're watching for anything... Any change in light or shadow... cigarette smoke... *anything*.

OROZ

Okay.

VLADO

They have to be there somewhere.

149A. EXT. INTERSECTION. CASUALTY POSITION A. ALIPASINO. DAY.
A MOTHER and SON run across an intersection with containers of water. The SON is shot in the head.

149B. EXT. ROAD. CASUALTY POSITION B. ALIPASINO. DAY.
An ELDERLY MAN with water containers tries to hurry across a road. He is shot in the head.

149C. EXT. BUNKER. DAY.
VLADO, looking tired and anxious, smokes a cigarette as he watches ZIJAH and the VOLUNTEERS dismantle an old 'car' barrier to replace the cars with a larger container truck. OROZ sits beside him, head down, exhausted. Two other anti-snipers (black uniform, one with a scope, the other with a rifle), are 'on duty' inside the bunker.

149D. EXT. THOROUGHFARE. CASUALTY POSITION D. DAY.
A YOUNG WOMAN, hurrying with a pram full of water containers, suddenly falls as she enters the thoroughfare.
An OLDER WOMAN, a little distance behind her, puts her hands to her head ...

OLDER WOMAN

(Screaming out her name) No! Safija!

The OLDER WOMAN goes to rescue the YOUNG WOMAN
ZIJAH and VLADO both run towards the thoroughfare

ZIJAH

No, stop ...!

VLADO

Don't ...!

But it's too late. The OLDER WOMAN is also shot. Both women lie motionless.
VLADO and ZIJAH pause for just a moment, staring at the women, unsure of what to
do. Then they see the YOUNG WOMAN stir

ZIJAH

She's moving!

They both run to the YOUNG WOMAN and carry her away to a place of safety.

(Calling to a Volunteer) Dino! Bring that
car over here!

They lay her down - but they now see that she's dead, shot through the head.

(To Vlado) You have to be seeing at least
one of them!

VLADO

We're not seeing anything.

ZIJAH

(To a Volunteer) Get them into the car!

TWO VOLUNTEERS run to the OLDER WOMAN, pick her up and run to safety.

You find these motherfuckers, Vlado!

ZIJAH goes back to organizing the construction of the barrier
The car pulls up and the VOLUNTEERS put the body of the OLDER WOMAN into
the back of the car.

VLADO sees the dead woman's blood on the street.

Watching impassively from a safe position is the SMALL BOY we saw in the
shooting club, in Slavko's opening scene. He is smoking a cigarette.

VLADO now looks around - trying to work it out. His eye stops on the *Cafe Bristol Building*, which he can see in the far distance, through the two windows of a burnt-out apartment ... he wonders for a moment ...

Then he watches the VOLUNTEERS open the boot of the car and put the YOUNG WOMAN's body inside it. The boot is shut.

Sc. 150, 151, 152, 152A-D, 153-163, 163A, 163B, 164 165 are out.

166. INT. CORRIDOR. HOSPITAL.

VLADO looks into casualty rooms as he hurries down the corridor. Then he sees MISHA coming out of a room with a NURSE who is showing him a patient's medical card.

VLADO hurries towards MISHA as MISHA walks down the corridor.

VLADO

Misha! Misha, I need your help.

MISHA carries on walking
VLADO runs towards him

The bodies of two women shot in the head in Alpasino Polje were brought in this afternoon, can you give me an autopsy ...

MISHA

(Sarcastic) Give you an autopsy? Who do you think you are?

VLADO

I have to know from where they were shot.

MISHA

Do you think we have time for autopsies?

VLADO

Misha, please! Any information! Anything!

MISHA carries on walking. VLADO physically pulls him back

73

DBL GREEN REVISIONS - NOVEMBER 26, 1997

**(Passionately, face to face) I'm doing
what I can!**

MISHA

**(Still cold) You must wait in reception
like everyone else.**

166A. INT. RECEPTION AREA. HOSPITAL. DAY.

Chaos as about fifty people are either waiting for news of casualties or stand beside their injured and their dead. VLADO stands amongst them, anxious, tense, frustrated.

He sees MALIK being wheeled across in a wheelchair ...

VLADO

Malik ...

MALIK turns

How are you?

MALIK

Vlado! Hi! I'm okay! Yeah! ...

Thank you! ...

Just before MALIK is wheeled into a room, VLADO notices that Malik's leg has been taken off.

VLADO is now distracted by a girl with terrible injuries hurriedly stretchered in by TWO MEDICS. They lay the stretcher on the floor.

MEDIC

Girl! Thirteen!

The MEDICS run out again

VLADO can't see the girl from across the crowded reception floor ... but he is suddenly gripped by the fear that she is Nadja. He pushes his way across the reception - and now finds himself staring down at the mangled face of a girl he doesn't recognise. He doesn't know how to react ...

The MEDICS push him away as they carry another victim in
Now a voice of a NURSE calls him above the general noise

NURSE

Mister Selimovic!

VLADO looks up, confusion and fear on his face.

DBL GREEN REVISIONS - NOVEMBER 26, 1997

167. INT. CORRIDOR. HOSPITAL. EVENING.

MISHA gives VLADO a very cursory autopsy review in the corridor, showing him the hole in the WOMAN's head.

MISHA

(Rushing through it) The bullet entered the rear of the cranium here. You've got a clean hole in the outer layer, and a shattering of the inner layer but it got no further than the brain. Diameter of the ...

VLADO

Wouldn't the bullet normally pass through the head?

MISHA

Don't you know that - you're the one who does the shooting? Aside from which part of the body you're hitting, I would've thought it depends on the distance the bullet travels. The bullet passed *through* Lejla's head, if that information is of any use to you.

VLADO is humbled

Therefore I would surmise that this bullet was at the end of its trajectory. Therefore shot from a long distance. Diameter of the entry wound I would say is ... (about six millimetres) ...

VLADO

Can you tell me anything about the angle of the bullet when it entered her head?

DBL GREEN REVISIONS - NOVEMBER 26, 1997⁷⁵

MISHA

Was she looking down when she was shot... did she have her head turned to talk to someone...?

VLADO

I don't know.

MISHA

So how can I give you the angle? You've had your two minutes. (Handing him a bullet) The bullet.

VLADO

(Confused) What?

MISHA

That killed her.

MISHA covers the body and walks off down the corridor.

VLADO now looks at the remains of the bullet in his hand: a black bullet.

Sc's: 168-172 are cut: 173, 174 were previously moved.

175. INT. SLAVKO'S APARTMENT. DUSK

A close up of the Budapest 600 metre target in the display cabinet. We pan off the cabinet to VLADO standing in the middle of the room: any hope that it's someone other than Slavko he now has to hunt down has gone. He takes a crumpled piece of paper from his pocket, goes to the phone and dials the number scribbled down on it. He anxiously waits for a reply. At the other end the receiver is picked up.

VLADO

(Desperation in his voice) Maida - I need to see you.

175A. EXT. COFFEE BAR, SARAJEVO. NIGHT.

Establishing shot of a main street coffee bar with a neon windmill above it. A car suddenly speeds past at eighty miles an hour along the deserted road.

DBL GREEN REVISIONS - NOVEMBER 26, 1997

176. INT. COFFEE BAR. SARAJEVO. NIGHT.

Two other couples sit huddled around candles, well away from VLADO and MAIDA - the atmosphere is of a deserted city at war, people frightened to go out. VLADO's despair is highlighted by the dim flickering light. He shows the black bullet to MAIDA who takes it.

VLADO

The black coating is a lubricant sports shooters sometimes use. It gives us greater accuracy. Slavko is the only person I know who uses it, and who can make a shot at that distance.

MAIDA gives back the bullet

Every day he kills someone going for water. What can I do? I love him.

MAIDA looks at him - she has no answer

I'm not looking for a way out. I suppose all I wanted to do was ...

He becomes overwhelmed with emotion and can't finish what he wants to say. MAIDA puts her hand on his tortured face and strokes him

All I wanted was someone to understand ...

MAIDA holds his hands tight

To help me do it.

176A. EXT. BUNKER IN FRONT OF APARTMENT BLOCK NEAR THOROUGHFARE. DAY.

VLADO crouches as he scans the windows of the *Cafe Bristol Building* with binoculars. ZIJAH and a VOLUNTEER crouch beside him.

177. EXT. VLADO'S SCOPE POV. CAFE BRISTOL BUILDING. DAY.

As we scan the windows of the *Cafe Bristol Building*, we see bunkers in each room of the house.

177B. INT. BUNKER ... NEAR THOROUGHFARE. DAY.

VLADO, ZIJAH and a VOLUNTEER ...

ZLJAH

That's five, six hundred metres away!
Everyone killed has been shot in the
head! It's not possible!

VLADO

I couldn't do it - but it *is* possible.

Pause

And it's the only building on the Serb
side of the line that has an angle on the
thoroughfare. All our casualties on this
side of the Estate could have been shot
by that one sniper.

ZLJAH

Yeah but you won't get at him from here.
He's totally protected.

VLADO

Do you see that truck on the Serbian
side...?

He indicates an upturned Mercedes truck across the front line road

ZLJAH

Yeah.

VLADO

If I get a position behind that, I can
reach him going into the building at the
back- and I'll have an angle to him on
the side window.

ZLJAH

The only way to get behind that truck is
crossing the road.

VLADO

We go *under* the road.

Double white revisions - November 3 1997

78

{Scenes 178-202 are cut}

203. INT. BASEMENT. FRONT LINE APARTMENT BLOCK. DAY.
VOLUNTEERS with shovels dig the tunnel.

204. INT. TUNNEL UNDER FRONT LINE ROAD. NIGHT.
VLADO crouches along the tunnel.

205. EXT. TUNNEL OPENING. FRONT LINE. SERBIAN SIDE. NIGHT.
VLADO appears from the tunnel. He's concealed from the view of every building on the Serb side except for the *Cafe Bristol Building*, where there is an angle on the single side window opening.
He settles into a camouflaged position behind a burnt-out Mercedes truck.

206. EXT. SLAVKO'S COUNTRY HOUSE. DAY.
SLAVKO comes out of the house and slings his rifle into the back of the jeep.

207. EXT. TUNNEL OPENING. FRONT LINE. SERBIAN SIDE. DAY.
VLADO waits ...

{Scenes 208-209 are cut}

210. EXT. ROAD. SERB FRONT LINE. DAY.
SLAVKO swings the jeep around the corner and drives towards the *Cafe Bristol Building*.

211. EXT. VLADO'S SCOPE POV. CAFE BRISTOL BUILDING. DAY.
We see SLAVKO's jeep come into view. VLADO tries to get him in his sights - but SLAVKO is driving too fast and the jeep is jumping all over the place as it negotiates the rubbish and the rubble. VLADO has to be sure with one bullet or his position is exposed - and he can't be sure here. Then the jeep disappears behind the building.
VLADO now doesn't know where Slavko is. He moves the sights to the side window. Suddenly SLAVKO appears within the room. Better than that, SLAVKO stops within Vlado's sights and starts preparing for the day's sniping.

211A. EXT. TUNNEL OPENING. FRONT LINE. SERBIAN SIDE. DAY.
VLADO prepares again to shoot. But we see the tension in his face betraying his concentration.

Double white revisions - November 3 1997

79

211B. EXT. VLADO'S SCOPE POV. CAFE BRISTOL BUILDING. DAY.
SLAVKO is a sitting duck. All VLADO has to do is pull the trigger ...

211C. EXT. TUNNEL OPENING. FRONT LINE. SERBIAN SIDE. DAY
But VLADO can't ... He tries to steel himself but he can't do it ...

211D. EXT. VLADO'S SCOPE POV. CAFE BRISTOL BUILDING. DAY.
A few more moments as SLAVKO is still in Vlado's sights - but now SLAVKO moves
to his shooting position - and out of Vlado's sights. The moment has gone.

211E. EXT. TUNNEL OPENING. FRONT LINE. SERBIAN SIDE. DAY.
VLADO puts down his rifle. The realization that he can't do it, terrifies him.

{Scenes 212-217 are cut}

218. INT. TRAVEL AGENCY. DAY.
VLADO looks totally despondent as he sits slumped in a chair. ZIJAH drinks from a
can of beer.

VLADO

I was wrong. I couldn't get an angle on
him.

A moment of defeat

ZIJAH

Then I'll find a rocket-launcher and blast
him out.

218A. INT. STREET. ALIPASINO. DAY.
VLADO, carrying his rifle, walks back to his apartment, protected by buildings. For a
moment he carries on walking - and then he sees ...

218B. EXT. CASUALTY POSITION B. ALIPASINO. DAY.
A MAN shot in the head, as he runs with a loaf of bread.

Double write revisions - November 3 1997

218C. EXT. STREET. ALIPASINO. DAY.

VLADO looks despairingly at the first consequence of his failure to kill Slavko.

218D. INT. VLADO'S APARTMENT. DAY.

VLADO sits at his table. He doesn't know what to do. He looks into the middle distance ... then his eyes focus on the Barcelona tickets folder which has been stuck back in the letter-rack. He stares at the scrawled address. He considers it for a moment.

He then goes to pick up the phone. He hesitates with his hand on the receiver for a moment - then picks it up: the phone is dead.

He gets up and picks up his coat.

(218E - 219D - DO NOT EXIST)

219E. EXT. THOROUGHFARE. ALIPASINO. DAY.

VLADO hurries towards the thoroughfare - then runs for his life through it.

219F. EXT. STAIRCASE. SASA'S APARTMENT. DAY.

He runs up to Sasa's apartment and knocks on the door. He waits. The door is partially opened by SASA, a small and nervous teenager, frightened by VLADO's uniform. He's got the door on a chain.

VLADO

Natasha here?

SASA

No.

VLADO

Where is she?

SASA

She doesn't live here.

VLADO

I know she lives here.

SASA

I don't know who you mean.

VLADO suddenly puts his full weight into shoulder-charging the door. The chain breaks and the door bursts open.

{Scenes 220-222 are cut}

223. INT. SASA'S APARTMENT. DAY.

VLADO grabs SASA to stop him running out and pulls him down to the ground. SASA is now terrified.

VLADO

Where is she?

SASA

I don't know her!

VLADO

Fucking liar!

SASA

No!

VLADO

You fucking liar! Where is she!

SASA

Please! I don't know!

VLADO now sees a photo of Natasha and Sasa on the sideboard
VLADO pulls SASA up, kicks the door shut and drags SASA over to the photograph

VLADO
If you tell me one more time you don't
know Natasha I will take you to Zijah
and I'll tell him you are an informer.

SASA

No please!

Double white revisions - November 3 1997

VLADO

Sit down.

VLADO takes the photo off the sideboard. They both need to get their breath back

But you tell me the truth now and you'll be okay.

He shows SASA the photo

So is she your girlfriend?

SASA

She's my sister.

VLADO pulls up a chair opposite SASA. He offers him a cigarette

VLADO

Go on. Take it.

SASA takes the cigarette. VLADO lights it for SASA, then lights one up for himself. He then gets an ashtray and puts it down on the floor between them

Do you know Slavko Stanic?

Pause. SASA tenses up again

Yeah?

SASA won't say ...

Did Slavko invite Natasha to go with him to the Barcelona Olympics?

VLADO smiles at SASA

He did, didn't he?

SASA still won't say - but he relaxes just enough to confirm it to VLADO

I hoped he would.

VLADO takes the ticket folder out of his pocket

We were all going together - my wife, my daughter, Slavko ... your sister.

Pause

SASA smiles back, sheepishly

Is she with him now?

Double white revisions - November 3 1997

83

Pause

Slavko is *as a brother* to me. He means
as much to me as Natasha does to you,
and I need to warn him to get away from
here. Zijah is going to kill him and I
want them to be safe.

And so does SASA ...

Do you understand what I'm saying?

SASA

What do you want me to do?

VLADO

I have to go and see them.

SASA

It's impossible.

VLADO

You just tell me where they are living.

SASA

They're up in the hills - across Lidza, but
it's impossible to go there now.

VLADO

(Getting out his map and spreading it on
the floor) Show me the house.

(Scenes 224-231 are cut)

Pages 84-93 no longer exist - a new sequence in which Vlado travels out to
Slavko's country house on foot will replace the checkpoint car journey.

BLUE REVISIONS - OCTOBER 22, 1997

206. EXT. SLAVKO'S COUNTRY HOUSE. DAY.

SLAVKO comes out of the house and slings his rifle into the back of the jeep.

207. EXT. FRONT LINE. SERBIAN SIDE. DAY.

VLADO waits ...

208. EXT. ROAD TO SARAJEVO. DAY.

SLAVKO speeding along an empty road.

209. EXT. FRONT LINE. SERBIAN SIDE. DAY.

VLADO waits ...

210. EXT. ROAD. SERB FRONT LINE. DAY.

SLAVKO swings the jeep around the corner and drives towards *Cafe Bristol Building*.

*

211. EXT. FRONT LINE. SERBIAN SIDE. DAY.

VLADO sees SLAVKO's jeep come into view. We follow him through VLADO's sights - but SLAVKO is driving too fast and the jeep is jumping all over the place as it negotiates the rubbish and the rubble. VLADO has to be sure with one bullet or his position is exposed - and he can't be sure here. Then the jeep disappears behind the building.

VLADO now doesn't know where Slavko is. He moves the sights to the side window in *Cafe Bristol Building* and waits for him to appear.

*

He waits ... and waits ...

212. INT. *CAFE BRISTOL BUILDING*. DAY.

We now see VLADO in SLAVKO's sights. SLAVKO has found a position to shoot him through a gap in the Mercedes truck. VLADO is a sitting duck to him.

SLAVKO keeps VLADO in his sights ... he's just got to pull the trigger ...

*

213. EXT. FRONT LINE. SERBIAN SIDE. DAY.

VLADO waits for Slavko to appear at the window ...

214. INT. *CAFE BRISTOL BUILDING*. DAY.

SLAVKO still has VLADO in his sights. We see his finger tense on the trigger. The second before he fires, he aims away from VLADO's head.

*

215. EXT. FRONT LINE. SERBIAN SIDE. DAY.

The bullet hits the ground just past VLADO's head. VLADO instinctively dives under the tunnel.

216 INT. TUNNEL. FRONT LINE. SERBIAN SIDE. DAY.

VLADO lies in the tunnel: he has failed again - but he also knows he has been given a life.

217. EXT. ALIPASINO ESTATE. DAY.

VLADO and EMIR running away from the front line house.

VLADO

Someone is **giving him information!**

218. INT. TRAVEL AGENCY. DAY.

VLADO addresses about a dozen VOLUNTEERS, all the members of his team, including EMIR.

VLADO

**Search every house of every Serb on the
Estate . . .**

FAST-CUT MONTAGE SEQUENCE:

219 INT. FIRST SERB APARTMENT. DAY.

A Serbian couple watch, terrified, as their apartment is torn apart by Volunteers.

220. EXT. CASUALTY POSITION B. ALIPASINO. DAY.

A YOUNG MAN carrying food runs across the intersection. Suddenly he falls, shot through the head.

221. INT. SECOND SERB APARTMENT. DAY.

A Serbian family watch as their apartment is torn apart by Volunteers. The mother runs to grab a favourite picture from being torn from the wall and thrown to the floor. The Volunteer kicks her in the groin to keep her away from it.

221A. EXT. CASUALTY POSITION A. ALIPASINO. DAY.

A YOUNG WOMAN and her MOTHER run across the intersection. The YOUNG WOMAN falls, shot in the head.

END OF MONTAGE SEQUENCE.

222. EXT. CASUALTY POSITION A. ALIPASINO. DAY.

VLADO watches as the YOUNG WOMAN's body is taken away, the MOTHER wailing beside her. A two-man TV crew and a stills photographers record the action. A VOLUNTEER calls VLADO over.

VOLUNTEER

Vlado, we've got someone.

223. INT. SASA'S APARTMENT. DAY.

As VLADO walks in, a FIRST VOLUNTEER holds up a *Motorola* to SASA, a small and frightened teenager. A SECOND VOLUNTEER looks on.

FIRST VOLUNTEER

Who are you talking to?

SASA

No one.

FIRST VOLUNTEER

Fucking liar!

The VOLUNTEER hits him hard, sending him backwards and onto the floor

Pick him up.

The SECOND VOLUNTEER gets SASA up off the floor
VLADO notices a photo of Natasha on the cabinet

(Hitting Sasa in the stomach) *Who are you talking to?*

SASA doubles up in pain as the SECOND VOLUNTEER stops him from collapsing onto the floor

VLADO

(Holding the photo) Hold on. I've got something here. (To Sasa) I know this girl. Is she your girlfriend?

BLUE REVISIONS - OCTOBER 22, 1997

87

SASA

She's my sister.

VLADO

So you are passing on information aren't you?

SASA

No.

FIRST VOLUNTEER

Liar!

VLADO

(To the Volunteers, indicating for them to leave) You can let him go. I'll sort this out.

The VOLUNTEERS leave the room
VLADO gets a chair for SASA

Come on, sit down.

SASA sits

Do you know Slavko Stanic?

*

Pause

Slavko has been my best friend since we were kids. (Pause, keeping his voice low) This is just a conversation between you and me, okay? There're things about Slavko I don't want to tell anyone either. Understand?

SASA

Yes.

VLADO

I don't want you getting hurt again. Now
- do you know Slavko?

SASA

Yes.

VLADO

(Holding the Motorola) And is this how
you communicate with him?

SASA seems too frightened to answer

Did he give this to you?

SASA

To Natasha.

VLADO

So *she's* been talking to him?

SASA doesn't reply

And where is she now? (A beat) Is she
with him now?

SASA

Yes.

VLADO

Where?

SASA doesn't answer: he looks terrified

Did Slavko invite her to the Barcelona
Olympics?

SASA

Yes.

PINK REVISIONS - OCTOBER 18, 1997

89

VLADO smiles

VLADO

I hoped he would.

SASA smiles back, sheepishly

So where are they living? *

SASA doesn't answer

Slavko is *as a brother* to me. He means as much to me as Natasha does to you, and we need to get them away from here. Do you understand what I'm saying? (Sasa nods) These guys will kill them and *I want them to be safe.*

And so does SASA ...

SASA

What do you want me to do?

VLADO

How do I find them? *

SASA

You take the first turn on the right out of Vojkovicci and the house is at the top of the hill.

VLADO

Thank you. Have you got a car? *

SASA

Yes.

VLADO

Okay, so I want your car and your ID. I'm driving out there tonight.

BLUE REVISIONS - OCTOBER 22, 1997

90

SASA

(Giving Vlado his ID card and car keys) Blue VW. It's in the car-park.

VLADO

If anything happens to me, if I'm not back in twenty-four hours, these men will have instructions to kill you.

*

SASA looks terrified

SASA

Everything I've told you is the truth, I promise you.

VLADO

Now's the time to tell me if it isn't.

VLADO opens the door for the VOLUNTEERS

Okay, you can lock him up.

224. EXT. SASA'S CAR. TRAVEL AGENCY. EVENING.

OROZ puts cognac and cigarettes in the back seat. VLADO puts in his rifle and ammunition.

EMIR comes running out ...

EMIR

(Distressed) I had no idea she was giving them information. No idea! I thought she was just excited to know what was going on, because of the shop and everyone in here and everything going on, you know. I had no idea when she was asking me what was happening that she telling ...

VLADO

I know you didn't. Emir, no one's blaming you.

EMIR

It's my fault that they have died, all these people have died ... all this time it has been my fault ...

VLADO drives off with EMIR in despair on the pavement.

225. INT. SASA'S CAR. SARAJEVO STREET. EVENING.

VLADO drives out of Sarajevo.

226 INT. LIVING ROOM. SLAVKO'S COUNTRY HOUSE. EVENING.

SLAVKO's gun is in bits on the coffee table as he cleans it, whilst watching the Olympics on TV. NATASHA comes in with a cold beer and a plate of savoury snacks. He kisses her to thank her, she picks up his boots and goes back into the kitchen.

227 INT. SASA'S CAR. COUNTRYSIDE. EVENING.

VLADO sees a checkpoint ahead of him. He slows down. The tank's gun menacingly swivels round and stops when it points at the windscreen of Vlado's car. TWO SERBIAN SOLDIERS walk across to him.

PINK REVISIONS - OCTOBER 18, 1997

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He gives the FIRST SOLDIER his (Sasa's) ID card

FIRST SOLDIER

Where are you going?

VLADO

Back home. Vojkovici. I've been getting
some cognac for my friend's engagement
party.

The FIRST SOLDIER looks in the back. He can see the bottles of cognac

FIRST SOLDIER

Car documentation.

VLADO hadn't thought of car documentation. He looks in the glove compartment -
and then searches where else it might be

*

VLADO

Got busted into a few weeks back.

FIRST SOLDIER

They take your documentation but not
your car?

VLADO

(Frantically looking) Doesn't make sense
does it?

FIRST SOLDIER

No. (Looking at Sasa's ID) What's your
date of birth?

VLADO pauses

BLUE REVISIONS - OCTOBER 22, 1997

93

VLADO

23. 10. 74.

The FIRST SOLDIER shines the torch into VLADO's face - he looks at least ten years older

FIRST SOLDIER

Eighteen?

VLADO

(Ignoring the question as he looks in the back seat) No documentation, but I do have a bottle of Napoleon's best cognac. (He offers the bottle to the Soldier. Intimately) The car's not mine. I sold it to get the drink - and then I took this one.

The FIRST SOLDIER is not impressed - but the SECOND (and more senior) might be ...

It's Muslim, can't you smell it?

SECOND SOLDIER

Who's your friend, the one getting married?

VLADO

Colonel Slavko Stanic.

*

SECOND SOLDIER

(To the First Soldier) We check him through every day. (Taking the cognac) He won't miss a bottle.

He indicates for VLADO to drive on.
VLADO pulls away and sighs with relief.

*

223A. EXT. DOBRINJA. NIGHT.

The streets are deserted. VLADO, in his black uniform - with knife, torch, bolt-cutters, bandolier, rifle - and with his face as black as can be, runs away from the city towards the hills.

223B. EXT. RUNWAY. NIGHT.

VLADO runs across the airstrip. The lights and movement of army vehicles in the distance mean only one thing to him: ignore what might be coming and get across the runway as fast as possible.

223C. EXT. A FIELD BESIDE THE RUNWAY. NIGHT.

VLADO runs at the perimeter wire, climbs and scrambles over. Now over, he still has to keep running, his hands bleeding from the wire. In the distance he hears rifle fire - but he doesn't stop to wonder if it is for him or someone else. He just keeps running.

223D. EXT. RIVER. NIGHT.

VLADO, his rifle, clothes and boots high above his head, wades across the river.

223E. EXT. VILLAGE. NIGHT.

Now dressed again, he comes to a silent village. But he distrusts the silence. He begins to walk through the village, keeping to the darkest areas. He stops when he sees a light in the distance. It's moving towards him. VLADO hides in the small front garden of the house. Now he sees that it is a YOUNG MAN riding a bicycle. The YOUNG MAN stops and gets off his bike, right beside VLADO. VLADO freezes. The YOUNG MAN then walks towards the front door of the house. He knocks on the door. VLADO watches. A YOUNG WOMAN opens the door, exposing VLADO to the light. The YOUNG MAN then produces a hen from under his overcoat and presents it to the YOUNG WOMAN. The YOUNG WOMAN thanks him and invites the YOUNG MAN in. The door closes - and VLADO is alone again - and in the darkness again. VLADO is now safe to walk on ...

223F. EXT. VILLAGE OUTSKIRTS. NIGHT.

The road starts to climb up out of the village. We see the summit of the hill steep above him. We realize that this is his destination. VLADO walks off the road and starts to walk up the hillside.

223G. EXT. WOODS. NIGHT.

The hillside scrubland has turned into woodland. He is close to the summit and the land is less steep. VLADO - fearful of the noise his boots are making with each step on the dried debris of the woodland - nervously walks on. He senses something is wrong and stops. He listens for a couple of beats.

DBL BLUE REVISIONS - NOVEMBER 21, 1997

Suddenly he is nearly knocked off his feet by the blast of a shell fired from a tank. He falls to the ground for cover. Now he sees that he is just yards from the tank, nestled into a clearing in the woods. VLADO looks around. He doesn't know what to do.

Once the noise from the tank stops reverberating in his head and he thinks he can make a move in the other direction, he hears soldiers singing a Serbian song ('Serbia, Serbia, Who says you are a small country ...' etc) in low voices. The voices are also very close to him - but he can't see anybody. (They are bunkered down somewhere.) He feels he's not going to make it ...

The singing stops.

Now more tank fire from other positions echoes around the hillside. Another bombardment of Sarajevo has begun.

VLADO gets up and turns away from the bunker - and the tank - and sets off in another direction up the hill.

Behind him, the tank in the woods fires again.

223H. EXT. SUMMIT OF THE HILL. DAWN.

VLADO reaches the summit. He looks across the valley and to the hills beyond that ... He still has another maybe two hours to travel. Perhaps, in the valley, he sees a Serb army vehicle parked up, with a small group of soldiers beside it - chatting, eating? - It means one thing to Vlado: that it's too risky to travel on by daylight.

223H-A: EXT. SUMMIT OF THE HILL. DAWN.

VLADO has found a position where he can rest up for the day.

223H-B: EXT. WOODS NEAR SLAVKO'S HOUSE. NIGHT.

VLADO, coming out of the woods, sees Slavko's house. It's the only building with a light on. Slavko's jeep is parked outside. He checks the house on his map. He looks around for a moment - to be sure that he is safe - then walks on.

{There is no scene 223 I}

223J. EXT. SLAVKO'S SCOPE POV. HILLSIDE. NIGHT.

VLADO approaching the house.

223K. INT. UPSTAIRS ROOM. SLAVKO'S HOUSE. NIGHT.

SLAVKO aiming his rifle.

{Scene 223L is cut}

223M. EXT. SLAVKO'S SCOPE POV. HILLSIDE. NIGHT.
SLAVKO, his rifle aimed at the head, follows VLADO's journey down the hill.

223N. INT. UPSTAIRS ROOM. SLAVKO'S HOUSE. NIGHT.
SLAVKO, now totally concentrated, breathes slowly in and out.

{Scene 223 O does not exist}

223P. EXT. APPROACH TO SLAVKO'S HOUSE. NIGHT.
VLADO stops for a moment when he sees NATASHA in the living room, busy tidying up.

Double pink revisions - November 4 1997

96

223Q. EXT. SLAVKO'S SCOPE POV. APPROACH TO SLAVKO'S HOUSE. NIGHT.
Now that VLADO is still, SLAVKO moves his sights off VLADO's head - and fires.

223R. EXT. APPROACH TO SLAVKO'S HOUSE. NIGHT.

VLADO instinctively falls to the ground for cover. He looks up and sees maybe the glint of Slavko's rifle in the upstairs window as Slavko moves. VLADO stays still for a few moments, wondering what to do.

Suddenly SLAVKO swings up his front door opens the door - and shouts across.

SLAVKO

Well, how about that! Come on in!

VLADO gets up.

223S. EXT. SLAVKO'S COUNTRY HOUSE. NIGHT.

As VLADO comes towards SLAVKO, he sees that SLAVKO is a man in love with life!

SLAVKO

I was hoping you'd make it!

SLAVKO embraces him - as warm an embrace as he has ever given VLADO

Hey, come in!

{Scenes 224-231 are cut}

232. INT. LIVING ROOM. SLAVKO'S COUNTRY HOUSE. NIGHT.

VLADO, looking bloody and exhausted, follows SLAVKO in. The TV is on in the background, showing the Olympic Games closing ceremony.

SLAVKO

Natacha! Get some water and a towel for our guest!

VLADO

How did you know to expect me - the lines are down?

Double pink revisions - November 4 1997

97

SLAVKO

(Indicating the CB radio to Vlado) Her
brother called us on the CB. (As a joke) If
I had known what time you were
coming, I would have told those boys up
on the hill to hold firing until you were
over!

NATASHA comes in with a bowl of water and a towel

Here she is!

NATASHA

Hi.

SLAVKO

Isn't she beautiful!

VLADO

(Taking the towel) Thank you.

VLADO washes the dirt and blood off his face and hands

NATASHA

Why have you come here?

SLAVKO

To Drink! To talk!

NATASHA

Is that true?

VLADO

Yes.

NATASHA pauses for a moment

Double pink revisions - November 4 1997

98

SLAVKO

Of course it's true! We've never been
apart for so long!

VLADO

(Handing the towel to Natasha) Thank
you.

NATASHA takes the bowl of water and towel away

SLAVKO

So what are you having to drink - cognac,
whisky, beer, *gin* - what do you want?
Anything you want!

VLADO

No, no, nothing to drink.

SLAVKO

Of course you're drinking!

VLADO

Not tonight.

SLAVKO

You're *my* guest now and tonight we're
drinking. (Calling) Natasha! A whisky
and ice for my *very best* friend. And the
olives!

NATASHA goes into the kitchen

VLADO

Why didn't you shoot me up on the hill?

SLAVKO

Why didn't *you* shoot *me*?

Double pink revisions - November 4 1997

VLADO

When?

SLAVKO

Just now. Isn't that why you're here - to
kill me? That's your job isn't it - since
your factory closed, your new job?

Before VLADO can find an answer, NATASHA comes in with the glasses, a bottle of
malt whisky and a bowl of olives

Hey, come on, we should be celebrating!
(Picking up an olive and holding it up as
a target.) Let's go to the woods!

He eats the olive

Game of chess! Sweetheart, let's have the
chessboard.

NATASHA moves the chessboard to the coffee table and SLAVKO sets up the
Muslim-sculptured pieces

Whose turn to start?

A beat

Okay, you're white.

NATASHA

I'm going upstairs. If you're staying, I'll
see you in the morning.

VLADO

Yeah. Good-night.

SLAVKO

(Kissing her) Good-night, sweetheart.
See you later.

NATASHA goes

I've never met a girl like her before -
someone who dreams the same as me. I

don't have to explain things to her - the way I feel, the way I think - she just understands me. She loves me. And I tell you, Vlado, I am crazy about her. This is not me playing games here. First time I've ever felt right with the world.

VLADO

That's good.

They are drawn towards the TV by the Commentator

COMMENTATOR (ON TV)

And now we say a last goodbye to the world's most spectacular show, to all those athletes who have competed so magnificently, and to whom we extend our thanks for the magic which was Barcelona 1992. See you all in Atlanta in four years.

SLAVKO

So, we finally made it to the Olympics.

SLAVKO switches it off
A moment of silence

VLADO

You're killing women and children on your own streets.

SLAVKO

This is war! A lot of hungry soldiers.
Vlado - didn't I tell you!

A beat - SLAVKO lightens up

You know, you were up on that hill like a little rabbit - a sitting target! I could've had you (clicking his fingers) just like

that! (Serious again) But you know I'd
never kill you.

A beat - VLADO doesn't know what to say ...

Remember that night in Odessa after we
won the pairs?

VLADO

Yeah. Down on the beach.

SLAVKO

It was a bottle of this.

VLADO watches him pour the whisky

VLADO

I want you to leave with Natasha
tonight.

SLAVKO

Never did find out who took our clothes.

VLADO

You're not listening.

SLAVKO

I heard you. So that's why you're here.

SLAVKO hands him the glass

VLADO

You've got to stop, Slavko.

SLAVKO

Fifty years ago my family were taken
from their home - a house like this! - by
Croat and Muslim fascists, then they
took them to the fields and ... (then they
butchered) ...

VLADO

I know what happened.

A beat

But haven't we learned anything
together? We were friends!

A beat

How will you ever find happiness when
you are shooting at your own people?

SLAVKO

I have got my happiness now.

Pause

VLADO

(Quietly) Lefla is dead. She was shot in
the head by a sniper.

SLAVKO looks shocked

SLAVKO

That wasn't me.

VLADO

Whoever he was, he was trained by you.

A beat

These are people you love - Misha,
Amela, Maïda, Nadja . . . For you to keep
on shooting would mean all those years
we have spent together counting for
nothing.

A long pause

SLAVKO

(Calling her) Nataasha!

Double pink revisions - November 4 1997

Another pause ...
NATASHA appears

(To Natasha) Pack everything we can
get in the jeep. We're leaving tonight.

NATASHA

Why ...

SLAVKO

Don't ask.

NATASHA

But where ...?

Close up on VLADO: can he believe Slavko's order to Natasha?

SLAVKO

Just do it. We're going away. Food first.

NATASHA goes

(Turning to Vlado, a smile) Okay?

VLADO goes to hug him: a long, loving embrace of a life-long friendship, an embrace
that neither want to end

VLADO

(Gently) I've been wondering how you've
been these last weeks ...

SLAVKO

Worried?

VLADO

Of course.

SLAVKO

You've spent a lifetime worrying about
me!

Double pink revisions - November 4 1997

105

235. EXT. SLAVKO'S POV. HILLSIDE. NIGHT.
VLADO disappears up the hill.

236. INT. SLAVKO'S BEDROOM. NIGHT.
SLAVKO turns away from the window, fetches his scope and settles down into a position for observation.

236A. EXT. HILLSIDE. NIGHT.
VLADO stops when he gets to the wooded area.

236B. INT. SLAVKO'S BEDROOM. NIGHT.
SLAVKO scans the woods outside.

236C. EXT. WOODS OUTSIDE SLAVKO'S HOUSE. NIGHT.
VLADO finds a good position on Slavko's house.

236D. INT. SLAVKO'S BEDROOM. NIGHT.
SLAVKO points his scope in Vlado's direction.

236E. EXT. SLAVKO'S POV. WOODS OUTSIDE SLAVKO'S HOUSE. NIGHT.
Through the scope, we can just about see the shadowy form of VLADO settling into his position to rest up for the night.

236F. INT. SLAVKO'S BEDROOM. NIGHT.
SLAVKO puts down the scope and turns to NATASHA in the bed. He tenderly puts his hand on her hair, her face, her naked breasts ... The warmth of his touch stirs her to welcome him to her - but he doesn't get undressed. Instead he lies on the bed and stares at the ceiling. We hold on SLAVKO's face as he considers his options.

237. EXT. SLAVKO'S HOUSE. DAY.
SLAVKO comes out of the house in his full sniper gear (fatigues, bandolier, rifle, water flask, first aid etc) and, very macho as if last night never happened, slings everything but his rifle into the back of the jeep as NATASHA comes to the door to say goodbye.

238. EXT. WOODS ACROSS FROM SLAVKO'S HOUSE. DAY.
VLADO lies in a sniper position. He has Slavko, a sitting duck, in his sights.

Double pink revisions - November 4 1997

239. EXT. VLADO'S POV. SLAVKO'S HOUSE. DAY.

SLAVKO returns to the porch to kiss goodbye to NATASHA. They kiss and cuddle.

239A. EXT. SLAVKO'S HOUSE. DAY.

SLAVKO and NATASHA on the porch ...

SLAVKO

(Gently) You go inside, yeah.

240. EXT. WOODS ACROSS FROM SLAVKO'S HOUSE. DAY.

We see the agony on VLADO's face: he can't possibly shoot him. He has him in his sights, then he lowers his gun then he gets him in his sights again ...

We see the sweat on his face ... the sweat on the finger on the trigger ...

241. EXT. VLADO'S POV. SLAVKO'S HOUSE. DAY.

SLAVKO gives NATASHA one last kiss. NATASHA goes inside. SLAVKO then turns. Instead of going to the jeep, he stops and turns to face Vlado's gun. He is staring straight at him, his rifle unthreateningly at his side.

242. EXT. WOODS ACROSS FROM SLAVKO'S HOUSE. DAY.

VLADO looks shocked. He understands that SLAVKO knows he's there and is offering him the chance to kill him.

243. EXT. VLADO'S POV. SLAVKO. DAY.

Suddenly SLAVKO looks enquiringly straight at VLADO: why aren't you shooting me?

244. EXT. WOODS ACROSS FROM SLAVKO'S HOUSE. DAY.

VLADO pulls the trigger.

245. EXT. SLAVKO'S HOUSE. DAY.

SLAVKO falls to the ground. Hearing the sound of the rifle, NATASHA comes out of the house and sees SLAVKO, in the last seconds of life. She puts her hands up to her face in horror - then runs to him. She sees he's now dead. She bends over him in grief, wailing - the most terrible wailing.

Double pink revisions - November 4 1997

107

246. INT. VLADO'S APARTMENT. DAY. ✱

VLADO sits at a table. There's nothing on it except his rifle.

ZIJAH appears at the open door. He wears a high-ranking military uniform, but his face still needs a shave: he looks like a thug in a uniform - but now he is untouchable. He carries with him a uniform which he puts down in front of VLADO.

ZIJAH

Boots. Fatigues. Flak jacket. It's all
Israeli - we get what we can find.

He brings out two bottles of brandy

Brandy. Two bottles. French. So you got
him, well done. (A beat) But we have
another sniper in the *Cafe Bristol*
Building.

246A. INT. BUNKER NEAR THOROUGHFARE. ALIPASINO. DAY. ✱
VLADO, in his new full Israeli military uniform, looks through his scope.

247. EXT. VLADO'S SCOPE POV. CAFE BRISTOL BUILDING. DAY.
We see the *Cafe Bristol Building* and then he wanders off towards the Estate.

248. INT. BUNKER NEAR THOROUGHFARE. ALIPASINO. DAY. ✱
We see VLADO's amazed - and concerned - reaction ...

249. EXT. VLADO'S POV. STREET OUTSIDE POST OFFICE. DAY
MAIDA, in her smartest two-piece suit, tights, high heels and full make-up, is walking proudly along the pavement, but right up against the shop fronts to be safe from the snipers. She stumbles slightly on the rubble in the street. She walks into the boarded-up Post Office. As she opens the door, she turns the sign on the door from *Closed* to *Open*.

250. INT. BUNKER NEAR THOROUGHFARE. ALIPASINO. DAY. ✱
VLADO puts down his scope - he can't believe it!

251. EXT. POST OFFICE. ALIPASINO. DAY.
VLADO (carrying his rifle) runs towards the Post Office and goes inside.

Double pink revisions - November 4 1997

108

252. INT. POST OFFICE. ALIPASINO. DAY.

VLADO is stopped by the most extraordinary image of twelve women all wearing their smartest clothes, all sitting at tables and desks - and all doing nothing.

WOMAN

Yes sir, how can we help you?

VLADO

What's going on?

MAIDA appears - they exchange looks: they need to be intimate but ...

MAIDA

We've decided to come to work.

VLADO

There hasn't been any post for two months, what are you talking about?

MAIDA

This is our job. If we want to come to work, then we will come to work. And no one is going to stop us.

VLADO stares at all these women again - all looking at him, all defiant in their best clothes. They become transformed in his mind as heroic people

VLADO

How did you get here?

MAIDA

Walked.

VLADO

From Kosevo?

MAIDA

Yes.

Double pink revisions - November 4 1997

109

VLADO

So what time do you finish?

MAIDA

Three o'clock. Are you trying to chat me up?

A beat

I'll come outside.

253. EXT. STREET OUTSIDE POST OFFICE. ALIPASINO. DAY.

MAIDA hugs VLADO tight, with all her emotion. They hold the embrace for as long as he needs it, so that it is VLADO who breaks away from it.

MAIDA

(Gently) Are you all right?

VLADO

Yeah.

Pause

You look lovely.

MAIDA looks at his uniform

You don't have to say the same.

They smile

MAIDA

Miso's okay with you now. When they get the chance, they're going to give Lejla a proper burial. He'll want you to be there.

VLADO is thankful.

255. EXT CEMETERY. SARAJEVO. DAY.

The cemetery is full of people digging graves and burying their dead. VLADO and MISHA carry the coffin. AMELA, MAIDA and NADJA follow.

Double pink revisions - November 4 1997

255. EXT. NEAR SLAVKO'S COUNTRY HOUSE. WINTER. DAY.

In the garden, in the snow, the lone figure of NATASHA puts a small bunch of flowers on Slavko's grave. *

256. EXT CEMETERY. SARAJEVO. DAY.

Lejla's coffin lies in the grave. MISHA, VLADO, AMELA, MAIDA and NADJA are gathered around. NADJA is nervously fidgeting with her hands. In the background we hear the distant sound of graves being dug and mourners gathering.

They each drop a flower on to the coffin. MISHA picks up a shovel and is about to drop the earth on to the coffin when NADJA suddenly starts to speak - as if directly to Lejla:

NADJA

Today I went in the morning to get water.

MISHA stops

There was shooting by the water truck but no one was hurt.

A beat

Zeljko was crying when I told him about you. So you see, he didn't hate you.

A beat

That's all I can think of today. I'll be better tomorrow.

MAIDA puts her arms around her. A silence before MISHA resumes his task of shovelling the soil on to the coffin.

VLADO looks at MISHA and AMELA - and MAIDA and NADJA - and then his thoughts turn to Slavko.

Now the camera moves off and slowly tracks past the wooden Muslim graves alongside Lejla's grave. Each grave has a wooden post with just a name and a year of death. Every year of death is 1992.

The camera tracks on and on. It seems as if these graves are never ending ... At the last moment, the camera rises up and we see the whole cemetery with Sarajevo in the background. Next to the Muslim section, there is a section of Christian (Serbian and Croatian) graves, the ethnic communities as close in death as once they were in life.

BLUE REVISIONS - OCTOBER 22, 1997

111

247. EXT. VLADO'S POV. CAFE BRISTOL BUILDING. DAY.

We see *Cafe Bristol Building* and then the binoculars wander off towards the Estate.

* *

248. INT. VLADO'S OBSERVATION APARTMENT. DAY.

We see VLADO's amazed - and concerned - reaction ...

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249. EXT. VLADO'S POV. STREET OUTSIDE POST OFFICE. DAY

MAIDA, in her smartest two-piece suit, tights, high heels and full make-up, is walking proudly along the pavement, but right up against the shop fronts to be safe from the snipers. She stumbles slightly on the rubble in the street. She walks into the boarded-up Post Office. As she opens the door, she turns the sign on the door from *Closed* to *Open*.

250. INT. VLADO'S OBSERVATION APARTMENT. DAY.

VLADO puts down his binoculars - he can't believe it! He jumps up and pushes past ZIJAH as he walks out of the apartment.

*

251. EXT. POST OFFICE. ALIPASINO. DAY.

VLADO (carrying his rifle) runs towards the Post Office and goes inside.

252. INT. POST OFFICE. ALIPASINO. DAY.

VLADO is stopped by the most extraordinary image of twelve women all wearing their smartest clothes, all sitting at tables and desks - and all doing nothing.

WOMAN

Yes sir, how can we help you?

VLADO

What's going on?

MAIDA appears - they exchange looks: they need to be intimate but ...

MAIDA

We've decided to come to work.

VLADO

There hasn't been any post for two months, what are you talking about?

PINK REVISIONS - OCTOBER 18, 1997

MAIDA

This is our job. If we want to come to work, then we will come to work. And no one is going to stop us.

VLADO stares at all these women again - all looking at him, all defiant in their best clothes. They become transformed in his mind as heroic people

VLADO

How did you get here?

*

MAIDA

Walked.

*

VLADO

From Kosevo?

*

MAIDA

Yes.

*

VLADO

So what time do you finish?

*

MAIDA

Three o'clock. Are you trying to chat me up?

*

A beat

I'll come outside.

253. EXT. STREET OUTSIDE POST OFFICE. ALIPASINO. DAY.

MAIDA hugs VLADO tight, with all her emotion. They hold the embrace for as long as he needs it, so that it is VLADO who breaks away from it.

MAIDA

(Gently) Are you okay?

113

GREEN REVISIONS - OCTOBER 24, 1997

VLADO

Yeah.

MAIDA

They're stopping the shooting for
twenty-four hours.

VLADO

Yeah, I heard.

MAIDA

Amela and Misha are taking the
opportunity to rebury Lejla in the
cemetery. They want us to be there. All
of us.

254. EXT CEMETERY. SARAJEVO. DAY.

The cemetery is full of people digging graves and burying their dead. VLADO and MISHA carry the coffin. AMELA, MAIDA and NADJA follow.

255. EXT. SLAVKO'S COUNTRY HOUSE. DAY.

In the garden, the lone figure of NATASHA digs Slavko's grave. The coffin lies on the ground beside her.

256. EXT CEMETERY. SARAJEVO. DAY.

Lejla's coffin lies in the grave. MISHA, VLADO, AMELA, MAIDA and NADJA gather around. In the background we hear the distant sound of graves being dug and mourners gathering.

NADJA speaks as she nervously fingers a necklace in her hands

NADJA

She was like a sister. We always
dreamed things together. Sometimes we
were married and we lived in beautiful
houses by the sea. And sometimes our
husbands were horrible to us and we
made up best ways of getting rid of

GREEN REVISIONS - OCTOBER 24, 1997

them. And sometimes we were doctors
like Misha and we would go to all the
poor places in the world. And sometimes
we were film stars and we would tell
each other what it was like to kiss ...

She stops. She struggles to go on ...

And sometimes ...

MAIDA holds her closer - or in some way tells her she needn't go on.

A pause - then MISHA quietly reads from Kahlil Gibran's *The Prophet* as we live the rest of this scene through VLADO. He looks at MISHA and AMELA, their grief at now being childless.

MISHA

You would know the secret of death.
But how shall you find it unless you seek
it in the heart of life?

VLADO now looks across the grave at his own wife and daughter. He looks at them with almost overwhelming love

If you would indeed behold the spirit of
death, open your heart wide unto the
body of life.
For life and death are one, even as the
river and the sea are one.

Now VLADO looks at an empty space between MISHA and AMELA and MAIDA and NADJA - and his thoughts turn to Slavko

In the depth of your hope and desires
lies your silent knowledge of the beyond;
And like seeds dreaming beneath the
snow your heart dreams of spring.

Now the camera moves off and slowly tracks past the wooden Muslim graves alongside Lejla's grave. Each grave has a wooden post with just a name and a year of birth and a year of death. Every year of death is 1992 - as MISHA's voice fades away ...

Trust the dreams, for in them is hidden
the gate to eternity.
Your fear of death is but the trembling of
the shepherd when he stands before the

GREEN REVISIONS - OCTOBER 24, 1997

king whose hand is to be laid upon him
in honour.

For what is it to die but to stand naked
in the wind and to melt into the sun?
And what is it to cease breathing but to
free the breath from its restless tides,
that it may rise and expand and seek
God unencumbered?

Only when you drink from the river in
silence shall you indeed sing.

And when you have reached the
mountain top, then you shall begin to
climb.

And when the earth shall claim your
limbs, then shall you truly dance.

The camera tracks on and on. It seems as if these graves are never ending ... At the last moment, the camera rises up and we see the whole cemetery with Sarajevo in the background. Next to the Muslim section, there is a section of Christian (Serbian and Croatian) graves, the ethnic communities as close in death as once they were in life.

SARAJEVO MARCH - AUGUST 1992

CAST LIST

Vlado	Mid-thirties
Maida	his wife, early-thirties
Nadja	their daughter, thirteen
Slavko	early-thirties
Misha	about forty
Amela	his wife, mid-thirties
Lejla	their daughter, thirteen
Drazen	twenties
Duranovic	mid-twenties
Oroz	late teens
Emir	travel agent, about fifty
Mirjana	his assistant, twenties
Sasa	her brother, twenty-three
Malik	late teens
Safija	a widow