

Lions script - 2nd draft - outline

1. Afghanistan. Mousa is wounded. Jane saves him.
  2. Flashback to Versailles.
  3. Jane & Jean-Pierre argue; JP goes off.
  4. Jane has labour pains.
  5. Flashback to Paris traffic jam.
  6. The baby is coming.
  7. Flashback to Paris apartment: Jane learns the truth about Ellis.
  8. The baby is born.  
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  9. The convoy returns. JP takes care of the wounded. Mohammed proposes a different route. JP calls Anatoly.
  10. Peshawar airport. Ellis arrives & discusses his mission. Voice-over by Anatoly.
  11. JP and Anatoly in the stone hut. Jane surprises them.
  12. Ellis in a skirmish with Russian troops.
  13. Jane smashes JP's radio.
  14. JP is about to give Ellis a fatal injection when Mohammed comes in and says: "Abdur will be here tomorrow!"
  15. JP sends the Malang with a message.
  16. Anatoly comes to take JP away. JP explains why he didn't kill Ellis.
  17. Ellis & Jane reunion. They realise JP has gone.
  18. Ambush.
  19. Anatoly punches JP.
  20. Ellis & Jane on the ledge.
  21. They leave.  
=====
- Escape as is.

*Optional extras: hunger Making scene.  
Jane & JP the evening after she finds the radio.  
More Chantal.*

CONTINUED:

JEAN PIERRE  
I can promise nothing.

ANATOLY  
But you will do your best --

EXT. COUNTRYSIDE - DAY

Jane is riding the horse at a gallop across the wild terrain. She sees Jean Pierre's pony tethered near the river and rides towards it.

INT. STONE HUT - DAY

Anatoly is preparing to leave. Jean Pierre packs the radio into his bag.

EXT. HUT - DAY

Jane dismounts, sees the hut and runs toward it.

As she does, Jean Pierre comes out with Anatoly. They look up and see her. Anatoly looks thunderstruck.

ANATOLY  
Mat Tvayu!

(a Russian exclamation.)

Jean Pierre looks shocked.

JEAN PIERRE  
Jane!

The two men watch tensely while Jane takes several deep breaths. Then --

JANE  
I have a medical problem.

The tension breaks. Anatoly pulls up his hood and turns away. Jean Pierre takes Jane's arm and draws her farther inside.

JEAN PIERRE  
What's the matter?

CLOSE ON ANATOLY

as he takes a cigarette and lights it, his hands trembling with suppressed tension.

ANOTHER ANGLE

Jean Pierre fumbles the medical bag containing the radio so that it is behind him and hidden from Jane. He does this awkwardly but she does not notice.

JANE

They brought in a boy with gangrene. I gave him six hundred milligrams of penicillin.

JEAN PIERRE

Correct.

JANE

He went into convulsions. His pulse was rapid and weak.

JEAN PIERRE

Does he have trouble breathing?

JANE

Yes --

JEAN PIERRE

Allergic shock. A reaction to the penicillin.

JANE

What do I do?

JEAN PIERRE

Give him half a milliliter of adrenaline, inject it into a muscle, followed by an antihistamine.

Jane goes to her horse and Jean Pierre follows.

JANE

(a jerk of the head toward the bothy)

Who's he?

JEAN PIERRE

Oh, just a traveller. He needs ointment for his feet.

(CONTINUED)

CONTINUED:

Jane mounts her horse. Jane kicks the horse and canters away.

Jean Pierre watches her go. After a beat, Anatoly comes and stands beside him. They look at one another.

ANATOLY

You never told me she is so beautiful.

INT. THE SURGERY HOUSE - DAY

CLOSE ON THE FACE

of the wounded boy. He opens his eyes.

A WIDER SHOT

showing Jane and the boy's FATHER watching anxiously. Jane looks at the Father and nods. The Father smiles.

A WIDER SHOT

There are three guerrillas watching. The father smiles and nods at them. The tension eases and the men break into excited chatter, congratulating one another. Jane walks away, looking tired.

Suddenly, she stops and looks startled, remembering something.

ANATOLY'S VOICE

Mat Tvayu!

Jane looks puzzled.

EXT. PARIS STREET - DAY

The street is NOISY and busy with traffic and people.

Jean-Pierre is walking quickly along the street. He wears a fashionable jacket and tie. He is in a hurry, but not panicking.

INT. ELLIS APARTMENT - DAY

Jane is working on the door frame with a hammer and chisel, taking out the splintered wood and making a neat rectangular hole.

EXT. ANOTHER STREET - DAY

ANOTHER SHOT of Jean-Pierre walking. Behind him we can SEE a car driven by a BIG MAN. We realize that the car is following Jean-Pierre.

INT. ELLIS APARTMENT - DAY

Jane wipes sweat off her brow. She goes to the fridge and opens it.

HER POV

There is a bottle of champagne inside.

BACK TO SCENE

She registers surprise, then takes a can of beer. She goes to the window and looks out on the street below.

HER POV

A not-too- busy street.

BACK TO SCENE

Jane goes back to her job. She takes the small piece of wood and fits it into the hole she has made in the doorframe. Then, using the two small holes, she nails it in place.

EXT. STREET BELOW - DAY

Jean-Pierre walking along the street. He stops at the entrance to a building and looks up.

HIS POV

A high window.

BACK TO PIERRE

Now he looks back.

HIS POV

The car driven by the Big Man is still with him. The Big Man now looks up, following Jean-Pierre's glance. Then he looks at Jean-Pierre and nods once.

BACK TO SCENE

Jean-Pierre enters the building.

INT. ELLIS APARTMENT - DAY

Jane fixes the hinge to the new piece of wood with two screws. The closet door is now fixed.

She HEARS a knock. She registers puzzlement. She goes to the door of the room and opens up.

There stands Jean-Pierre, breathing hard.

Jane is surprised but steps back immediately, letting him in.

He moves to kiss her. She offers her cheek. He kisses her lips. She pushes him away firmly but gently.

JEAN-PIERRE

Is Ellis here?

JANE

Would you kiss me like that if he were?

He sits down, still breathing hard. There is something very serious on his mind.

(CONTINUED)

CONTINUED:

JANE  
(continuing)  
I've been fixing up his apartment.

She swings the closet door, showing how it moves freely.

JEAN-PIERRE  
When will he be back?

Jane steps to the window and looks out, saying --

JANE  
Any minute now.

HER POV

as Sc. 6, but now the Big Man is there, leaning against his car reading a newspaper. He glances up and meets our eye, but registers nothing and goes back to reading.

DELETED

DELETED

INT. ELLIS APARTMENT - DAY

JEAN PIERRE  
Jane, I have something to tell you -

JANE  
(turning back  
from the window)  
Jean Pierre, we've been through this a hundred times. I've very fond of you, but I love Ellis --

Jean Pierre speaks with measured gravity.

JEAN PIERRE  
Ellis is not what he pretends to be.

JANE  
(puzzled)  
What do you mean?

Another grave pause.

JEAN PIERRE  
Ellis works for the CIA.

(CONTINUED)

CONTINUED:

A beat, then Jane laughs.

JEAN PIERRE  
(continuing)  
He's a spy.

JANE  
(still amused)  
This isn't going to work, you know.

JEAN PIERRE  
Rahmi Coskun was arrested this  
morning.

Jane isn't smiling any more.

JANE  
What for?

JEAN PIERRE  
They'll find something --

JANE  
He handed in a petition to the  
Turkish Embassy. That was all --

She returns to the window, reacts --

HER POV

She SEES Ellis approaching in the street.

BACK TO SCENE

JANE  
(continuing)  
What are you doing here?

JEAN PIERRE  
I came to warn him.

JANE  
Warn him? What about?

JEAN PIERRE  
Rahmi's friends. They're going to  
kill him --

Jane looks down into the street.

PER POV

She sees Ellis approaching.

EXT. STREET - DAY

Ellis is walking along the pavement. As Jane watches from the window, he walks casually past the Big Man into the building.

INT. ELLIS APARTMENT - DAY

Ellis lets himself in with a key. When he sees Jane he grins and she throws her arms round him and they kiss.

ELLIS

Hi --

He has hardly registered Jean Pierre who, while they kiss, goes to the window and looks down.

EXT. STREET - DAY

The Big Man looks up at the window. Jean Pierre gives a slow, unmistakable nod.

The Big man tosses aside his paper and walks towards the entrance.

INT. ELLIS APARTMENT - DAY

Jean Pierre turns and looks gravely at Ellis as he breaks from the kiss:

JEAN PIERRE

They're coming for you, Ellis. They know you're CIA.

Ellis looks at him sharply, then at Jane, but says nothing.

ELLIS

How long have you known?

Jean Pierre looks nervous, doesn't reply, just glances at the door. Jane sees Ellis hesitate.

JANE

Ellis, what is he saying?

(CONTINUED)

CONTINUED:

She looks at him, pleading with her eyes. But Ellis says nothing.

JANE

Ellis --

The door is kicked open violently, making her leap with shock.

The Big Man stands there with a gun in his hand.

BIG MAN'S POV

He can see Jane and Jean Pierre but not Ellis, who is hidden behind the half-open door.

BACK TO SCENE

Jane recovers her presence of mind quickly and tries to slam the door. The Big Man puts a heavy boot in the way. Jane throws herself at him. He hurls her aside. She falls to the floor.

The Big Man takes another step forward and now sees Ellis. He brings his gun hand round to aim at Ellis. But Ellis moves faster: he steps inside the man's reach and hits him.

The fight is completely one-sided. Ellis disarms the Big Man then proceeds to beat him with scientific precision. In the b.g., we can SEE Jean Pierre, keeping well out of the way. Finally the Big Man falls to the floor, dead from a blow from the side of Ellis's hand.

Jean Pierre helps Jane to her feet.

ELLIS

(to Jane)

Are you all right?

Jane nods but does not speak. She is stunned. The man with the gun was a shock but she is more horrified at the revelation that Ellis is such a coldly efficient fighter. He was only defending himself, but he did it with a savagery that dismays her. She looks at the dead man's face.

JANE

My god! You've killed him!

(CONTINUED)