

THE THIRD FALCON

by

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1	CREDITS	1
	Music	
2	EXT. LAKE - DAY	2
	A quite summer's day in August.	
	A remote Estonian lake.	
	A woman in a head scarf BETTINA GITTENS, thirty two, sits in a small rowing boat.	
	A water-skied bi-plane -	
	Touches down on the water.	
	A long shot of the boat being rowed towards the plane.	
	Cu - The cockpit door opens. A man -	
	ROGER HARRIS, seventy, dressed in peasant clothes - gets into the boat.	
	He is carrying a small attache case.	
	Roger takes over the rowing from Bettina.	
	He rows towards the wooded shore.	
	From across the lake an OLD PEASANT watches with his PEASANT DAUGHTER.	
	The Old Peasant scribbles a number on a piece of paper -	
	Hands it to the Daughter who runs off.	
3	EXT. LAKESHORE - DAY	3
	Bettina leads Roger through the trees.	
	There is an urgency in their movements.	
4	EXT. COUNTRY ROAD - DAY	4
	Bettina and Roger emerge from the trees -	
	A long deserted road.	
	They clamber up the bank -	

Walk quietly in file along the road.

5 EXT. YELLOW HOUSE - DAY 5

A small house by the roadside.

Bettina closes the gate - pulls back her head-scarf, smiles.

Roger drops his case, hugs and kisses her.

She leads him into the house.

6 EXT. PUBLIC PHONE - DAY 6

The Daughter Peasant punches in a phone number.

Listens -

Starts to speak.

7 INT. MILITARY OFFICE - DAY 7

Dials another number.

8 INT. MAYOR'S OFFICE - DAY 8

SERGEI SERANSKI, forty two, portly, on the phone - hangs up - turns to

VALERY KOROBOV, tall, thirty six, sitting.

SERGEI

He's back, comrade.

Valery gets up, walks with a limp.

He picks up a revolver.

VALERY

His time is up.

9 INT. OLD HOUSE - DAY 9

PETER QUAYLE, thirty five is leaning over a desk behind which sits MURIEL MACKAY, thirty two.

PETER

You're saying that Roger Harris has taken a copy of the entire cyber defence plan to Russia?

MURIEL

It only appears that way.

PETER

We've a complete record of the email exchange between Harris and the Russian Secret Service. Everything! You need to tell me the truth!

MURIEL

You're an Embassy official, not MI6. I don't need to give you any classified information.

Peter bangs the desk.

PETER

Your life is in danger, Muriel. You should save your own skin.

10 EXT. TALLINN AIRPORT - SUNDAY 10

TILDA ROBBINS, British, thirty two, exits from the terminal building with a small trolley bag.

She walks towards the hire car park.

CUT TO:

Tilda pulls her hire car slowly out of the park.

Peter Quayle follows in another car close behind.

The cars merge into the traffic.

11 EXT. OLD TALLINN - SUNDAY 11

Tilda's car is parked.

She drags her little trolley bag through the narrow old streets.

She passes many embassies in a row.

Peter keeps a discrete distance behind.

Tilda crosses the main square -

Stops -

looks behind her.

A BRUNETTE is taking photographs.

She relaxes -

Continues on her way.

The Brunette snaps a picture of her.

12

EXT. OLD HOUSE - SUNDAY

12

Tilda stops at a door.

A SIGN reads BRITISH ESTONIAN HERITAGE SOCIETY.

She rings the bell -

Takes out a small black notebook and jots with a pencil the sign name into her notebook.

Muriel opens the door.

MURIEL

Tere!

Tilda flashes a card at Muriel.

TILDA

Tilda Robbins. Joint Support
Centre.

Muriel steps out and looks up and down the street.

MURIEL

You better come in.

13

INT. OLD HOUSE - SUNDAY

13

Tilda is sitting with a cup of tea - her coat off.

Muriel is surrounded by papers and documents.

MURIEL

I haven't seen Roger in two
weeks. He left for St.
Petersburg and hasn't returned.
Its very unusual.

TILDA

That's why I'm here. What was
he working on?

MURIEL

That's classified information.

Tilda slides over a letter.

TILDA

From the director himself

MURIEL

I see that.

TILDA

Look, I'll be straight with you. The Foreign Office received a memo from the Embassy staff here about Roger Harris being a missing British citizen.

MURIEL

That will be Peter Quayle's doing? Our cover has been blown by our own embassy.

TILDA

Giving advice on the restoration of historic buildings, right?

MURIEL

Yes.

Tilda makes a note in her little book.

MURIEL

What are you writing?

TILDA

A draft report for the European intelligence services.

MURIEL

About Roger?

TILDA

Look, I'm here to help. I might be an MI6 agent stationed in Brussels, but my main concern is British interests. I will only report what we think the Europeans need to know.

MURIEL

I see.

TILDA

Harris is the head of our Baltic unit so naturally we're worried too. What was he working on before he left?

MURIEL

The activities of the LICHR.

TILDA

What's that?

MURIEL
The Legal Information Centre
for Human Rights.

TILDA
Whose rights?

MURIEL
The three hundred and forty
five thousand Russians who have
remained in Estonia since
independence.

TILDA
That's what ... Twenty five
percent of the population?

MURIEL
Its a significant number, half
of whom don't have passports or
voting rights. The organisation
is Kremlin funded. Roger went
to St. Petersburg to get some
more information from his old
contacts.

Tilda is making notes in her little book.

Muriel is looking out the window. She is agitated.

TILDA
What's wrong?

MURIEL
Yesterday I was visited by
representative's from the
Mayor's office.

TILDA
The Mayor?

MURIEL
We think he's a Russian agent.
(beat)
Most of the Estonian Russians
live in Tallinn and along the
Baltic coast. He is campaigning
to give all of them voting
rights.

TILDA
That's democracy, right?

MURIEL

We're dealing with Russians here. Not English liberals. An endless undermining of the Estonian state.

TILDA

You're very passionate about it.

MURIEL

I love Estonia. They are wonderful people. They deserve the chance to enjoy the freedoms we take for granted.

TILDA

Who was the last person Roger contacted before going to St.Petersburg?

MURIEL

Bettina Gittens.

TILDA

Nationality?

MURIEL

British. German mother. We think she is a double agent. She is attached to the CDCE. The Cyber Defence Centre of Excellence.

Muriel looks out the window again.

TILDA

You're really spooked.

MURIEL

I haven't gone home for three days. I've been sleeping in the spare room here.

TILDA

You want me to stay?

MURIEL

Yes, please. I could do with company. You can use Roger's room.

14 INT. OLD HOUSE ROGERS ROOM - SUNDAY

14

Tilda lays her case on the spotless bed. The room is meticulously kept.

It is sparse and reveals nothing about Roger.

15 INT. OLD HOUSE ROGERS BATHROOM - SUNDAY 15

She enters his small bathroom.

She looks at the objects -

The toothbrush holder is empty -

There is a discarded razor cartridge -

A small bottle of aspirin.

There is nothing last minute in the way it has been left.

She makes an entry in her notebook.

16 INT. OLD HOUSE ROGERS ROOM - SUNDAY 16

She re-enters the bedroom.

She opens the drawer of the bedside cabinet.

There is 9mm pistol in it.

She closes the drawer -

Lies down on the bed -

Closes her eyes.

17 EXT. OPEN ROAD - MONDAY 17

Tilda's car on the open road out of Tallinn.

Peter's car follows a short way behind.

Tilda notices this in her rearview mirror -

drives on.

18 EXT. DEFENCE CENTRE - MONDAY 18

Tilda's car travels into a military base.

Peter's car stops at the gates.

19 INT. DEFENCE CENTRE - MONDAY 19

Tilda waits in a large room. She is wearing a security badge.

Bettina enters.

BETTINA

Miss Robbins. Welcome to the
Cyber Defence Centre.

TILDA

Call me Tilda. Thank you for
agreeing to brief me, Bettina.
(opens her notebook)
So this is the new frontier in
the conflict between West and
East? Cyber defence?

BETTINA

That is correct. We keep the
Joint Support Centre updated on
Locked Shields as you know.

TILDA

This is a very modest building
considering what you are doing.

BETTINA

There are three floors of
digital storage bunker below
our feet.

TILDA

No wonder they call us moles.

BETTINA

Russian power today is the
product of ideology inherited
during the Soviet era. There
are few tasks of psychological
analysis more difficult than
determining official Russian
conduct. Here we attempt to
understand it and effectively
counter it.

TILDA

What do you think we are
countering?

BETTINA

Imperial dictatorship charading
as democracy.

TILDA

How do you think the Russians
see us?

BETTINA

Imperial capitalism charading
as democracy.

TILDA

Not much between us then?

BETTINA

A few years ago Estonia's entire government and business network was disabled for three weeks by Russia. Estonia is an EU state. Imagine if that happened in the UK. It would be considered an act of war.

TILDA

Now we have Locked Shields?

BETTINA

Yes. An integrated defence network that monitors cyber attacks and limits them to skirmishes.

TILDA

Its unofficial war with Russia?

BETTINA

There are other countries, but primarily yes, we are at war with Russia. This is the front line. The trenches have been dug and we are bombarding each other's defences.

TILDA

Who's winning?

BETTINA

I don't think there are any winners. This is not a game.

Tilda writes in her notebook.

TILDA

You have been working closely with Roger Harris?

BETTINA

(surprised) Roger? Yes. Roger is compiling the handbook on cyber defence protocol.

TILDA

The cyber war codebook?

BETTINA

That is correct. The step by step cyber warning code

procedures up to nuclear
engagement.

Tilda takes a deep breath.

TILDA
When did you last see Roger?

Bettina hesitates for a brief moment.

BETTINA
Some weeks ago.

TILDA
Speak to him?

BETTINA
He called me from St Petersburg
to wish me a happy birthday.

Tilda studies Bettina.

TILDA
When was that?

Bettina looks at her watch.

BETTINA
About twelve days ago.

TILDA
Did he sound well?

BETTINA
Well enough.

TILDA
Aren't you worried that
something might have happened
to him since then?

BETTINA
Should I be worried?

TILDA
His personal secretary is.

BETTINA
Muriel is a very paranoid
individual. I think she may be
bi-polar.

TILDA
Don't you think its strange
that Roger hasn't been in touch
for almost two weeks?

BETTINA

No. He said he was going to
hide away somewhere to compile
the codebook notes.

TILDA

I imagine you know most of what
he is writing?

BETTINA

That's certainly not the case.

TILDA

How did you end up working in
Tallinn?

BETTINA

My father is British, my mother
is an Estonian.

TILDA

Not German?

She gives her a 'you've been reading my file' look.

BETTINA

No. I was born in Berlin.
Otherwise, I'm as British as
you, Tilda. I drink tea and I
like chocolate biscuits. Is the
briefing over?

TILDA

Yes, thank you.

She shakes Tilda's hand

Leaves the room.

Tilda takes out her notebook and stub pencil, jots.

TILDA

Estonian

20 EXT. DEFENCE CENTRE - MONDAY 20

Tilda drives her car out on to the road.

Peter's car follows.

21 EXT. ROAD - MONDAY 21

The traffic is sparse.

Tilda's car is overtaken by Peter's car.

Peter flags her down -
Cuts in and forces her to slow -
Stop.

22 INT. TILDA'S CAR - MONDAY 22

Tilda sits apprehensively at the wheel as -
Peter comes towards her.

23 EXT. ROADSIDE - MONDAY 23

Peter indicates her to roll down her window.
Tilda complies.
He steps away from the car.

PETER

Can I ask you to step out the
car, please, Miss Robbins.

Tilda does as requested.

PETER

Thank you. I'm Peter Quayle. I
informed the FO about Roger's
disappearance.

TILDA

Are you Foreign Office?

PETER

I'm an attache at the British
embassy here. Would you like to
take some tea and we can talk
about it?

TILDA

Yes, that would be lovely.

PETER

Follow me then.

He makes for his car.

Tilda gets into hers.

The two cars pull out into the traffic.

24 EXT. COFFEE SHOP - MONDAY 24

A small hidden cafe down a side street.

25 INT. COFFEE SHOP - MONDAY

25

Tilda and Peter are at the back, seated at a table.

PETER

Our Ambassador is concerned that the Russians are putting out propaganda that Estonia is a haven for Nazis.

TILDA

Is it true?

PETER

Yes and no. Mikhail Gorshkov is Estonian. He participated in the murder of three thousand Jews in the 1940s. The Estonian authorities refuse to prosecute him.

TILDA

Its a one off, right?

PETER

SS marches are not uncommon in Estonia.

TILDA

Are Estonians pro-facist then?

PETER

Good god no. Estonian troops are stationed with us in Helmand Province. Its a few extremists. We get the same idiots in the UK. Its just the Russians piling more pressure on the future of this country.

The Brunette enters and sits a little way off.

TILDA

What's our interest in all this?

PETER

We've a long history with Estonia. We had our fleet harboured in Tallinn during the War of Independence in 1918. We've been fighting communism with them ever since. Likewise, Fascism is something we don't

need to lecture the Estonians about. They suffered enough under the Nazis in World War Two.

TILDA

So you know Roger Harris personally?

PETER

Old Roger. God, yes. Heads up the Heritage Society. Throws good parties. Sly old bird. He's been working for the Joint Support Centre, hasn't he?

TILDA

Its not a secret organisation.

PETER

So you can tell me what he's been working on?

TILDA

The Falcon Theory. The effects of the collapse of the euro and the economic meltdown that would follow. The breakup of the EC. The military consequences. The outbreak of war.

PETER

With Russia

TILDA

Who else?

PETER

Roger was working on this?

TILDA

For the last five years.

PETER

(loudly) And I thought he was just an old washed up

26 INT. BAR - FLASHBACK 1

26

Roger and Peter are roaring drunk.

PETER V.O

.... Cold War spy seeing out the last of his days on his MI6 pension. We've painted the

town blue a few times. No matter how drunk he gets, you can't get a single secret out of him.

27 INT. COFFEE SHOP - MONDAY

27

Peter looks over his shoulder.

The Brunette hides behind a newspaper.

Peter leans in.

PETER

Look, kidding aside, Roger knows everyone from Berlin to Moscow. It concerns the Ambassador that he's gone missing. We are rely on him.

TILDA

So do the JSC. Its worrying.

PETER

The Russians might already have him in the bowels of the FSB in Moscow.

TILDA

Maybe he's afraid of that and gone into hiding.

PETER

That's possible. He's always two steps ahead of everyone else.

TILDA

Does he have any Estonian friends?

PETER

The only one I know is Sander Ramet. He used to work for the Estonian security service. There was some sort of who-ha and he had to retire early.

TILDA

Not reliable then?

PETER

Any Estonian over thirty five could be a Russian agent. We work with the younger generation. We treat the older

generation as potentially hostile.

TILDA
I'll keep that in mind.

PETER
I think we've been here long enough. Walls have ears ...

The Brunette peers at them from behind the newspaper.
They get up to leave.

28 EXT. SIDE STREET - MONDAY

28

They exit the coffee shop.

GERTRUD RAUSEPP, late twenties, a KaPo agent, sits on the bonnet of her car, drawing on a cigarette.

GERT
This your latest girlfriend, Peter?

PETER
You know I've only got eyes for Estonian girls, Gert.

GERT
You were seen with a Latvian tart in a strip bar the other night.

PETER
Your lookouts must have been wearing their shades. She was lovely.
(beat)
This is Tilda Robbins. She's been sent out from Brussels to spy on us.

GERT
We know who Tilda is. She's here to find out what Roger Harris spends the Heritage Society's grant money on.
(laughs)
I can tell you. Its wine and girls.

PETER
Good for the economy, Gert.

GERT

Of course it is ... if you are
a barkeeper or a massage girl.
(laughs)
Don't be offended ... Peter and
I like to joke about things.
Don't we, Peter?

PETER
Absolutely, Gert. She's often
been with Roger's Heritage
Society's soirees.

GERT
So you're here to give us
advice on conservation, Tilda?
What kind of buildings do we
need advice on?

TILDA
Old ones, of course.

GERT
Not old Soviet ones? Surely you
would recommend that we pull
these down.

TILDA
That all depends who's in them.
We wouldn't want entire
government departments thrown
out on to the street.

Gert laughs again.

GERT
I like you. But seriously,
what's wrong with our
buildings?

TILDA
That's what I'm here to find
out.

GERT
I'll tell you - it will save
you a lot of time. We have
airports, fortifications,
hotels, libraries, manor
houses, museums, places of
worship, railway stations,
ruins, schools, towers, and
zoos.

PETER
Zoos???

GERT

One zoo. Sorry, I exaggerated.
So you can see, we are like any
other country. So what kind of
buildings are you interested in
saving?

TILDA

I am particularly interested in
the wooden buildings. Those
with symbolic value. Those
associated with the Hanseatic
League.

GERT

So you do know something about
our architecture?

TILDA

I have a degree in Art History.

GERT

Our historic buildings mean
nothing to the non-ethnics.
We've had repeated instances of
arson. The church of St
Nicholas that was severely
damaged by fire just as its
restoration was complete.
(smiles weakly)
You should ask the Russians
about that.

TILDA

That's what I hear everywhere.

GERT

I was a pleasure meeting you,
Tilda. Can I take you anywhere?

TILDA

NO, thank you. I have a car.

PETER

I'll walk you to it Bye,
Gert.

GERT

We should have a beer, Peter.
I'll call you.

Tilda and Peter walk out of the narrow street.

29 EXT. STREET - MONDAY

29

They reach Tilda's car.

PETER

Gert Rausepp works for the Estonian Secret Police. KaPo. They're not much of a secret really, but she's on our side. We can't be quite sure about her older superiors.

TILDA

Thank you, Peter. You've been a great help.

PETER

If you need me, call the Embassy and leave a message for me.

TILDA

Don't you have a mobile?

PETER

You mean a tracking device. I recommend you remove the signal battery from your phone as soon as you can. Your movements are being monitored by Russian Intelligence. Welcome to Estonia.

Peter strides off - looking back to give a little wave.

Tilda gets in her car.

30 INT. OLD HOUSE ROGERS ROOM - MONDAY EVENING 30

Tilda is removing the internal battery on her phone.

She holds the small circular battery up to look closely at it.

SOUND - DOORBELL

Tilda's eyes dart sideways.

31 INT. OLD HOUSE - MONDAY EVENING 31

She emerges from the bedroom.

The house is poorly lit.

TILDA

Muriel?

There is only silence.

Sound - DOORBELL again.

She shuffles to the door -

Opens it -

Valery Korobov and Sergei Seranski push their way in.

TILDA

What the hell are you doing!

VALERY

Where is Harris????

TILDA

Who are you?

VALERY

We are looking for Roger
Harris.

TILDA

He's not here.

VALERY

Then we will wait.

Sergei throws himself into an armchair.

Valery sits himself at Roger's desk.

SERGEI

You got some beer? Beer????

Tilda is resigned but unafraid.

TILDA

Get it yourself.

Sergei gets up and goes out of the room.

TILDA

Are you going to explain
yourself before I call the
police.

Sergei emerges from the bedroom with Tilda's phone in
his hand.

VALERY

I don't think that's possible.

TILDA

You better have a good story.

VALERY

We're from the Mayor's office.

Muriel's words ring through her ears.

TILDA

What do you do there?

SERGEI

We work at the Human Rights
department.

VALERY

Roger understands the plight of
Russians in Estonia. We have
more information for him.

He produces a dog-eared A4 stapled report.

TILDA

You can leave it on the table
... then bugger off.

VALERY

Here that, Sergei? English
women, eh?

SERGEI

No respect for human rights,
Valery.

Sergei hands Valery a bottled beer.

VALERY

You like Estonian beer? Only
thing that makes this country
tolerable.

TILDA

You lead sheltered lives, boys.
What's this really all about?

VALERY

We don't want our kids
emigrating. We want them to
stay here.

TILDA

You got any kids, boys?

VALERY

(laughs) We're working on that.

SERGEI

How can we have kids if they
are to be treated as stateless

persons? Where's the democracy
in that?

VALERY

Have you tried to learn
Estonian? To become Estonian
citizens we have to take a
nationality test in Estonian.
We were born here.

SERGEI

Its discrimination, victim
isation, and an infringement of
our human rights under the
Geneva Convention.

VALERY

Russian should be an official
language.

TILDA

I sympathise with you ... but I
don't make the rules.

VALERY

When is Roger coming back?

TILDA

I don't know.
(beat)
Its getting late. Why not come
back another time?

Valery and Sergei exchange a long look.

The drain their beers - get up.

VALERY

Okay. You give this paper to
Roger ... Tell him we will be
in touch.

Sergei puts her phone down on the desk.

VALERY

Sorry to have troubled you.

SERGEI

Yes, our apologies.

Tilda closes the door behind them -

Lets out a sigh of relief.

The strides over to the desk and picks up the report.

It is blank pieces of paper.

FADE OUT:

33 INT. OLD HOUSE - TUESDAY MORNING 33

Muriel enters the house.

She looks worse for wear and is agitated.

Tilda emerges from the bedroom.

TILDA

What's happened. You've been
out all night????

MURIEL

I'm leaving

She stuffs her personal items into a hold-all.

MURIEL

I've had enough of the
intimidation. I went out for
cigarettes

34 INT. CAR BOOT - FLASHBACK - MONDAY NIGHT 34

Muriel is blindfold in the boot.

Her hands are wild in fear.

MURIEL V.O

.... and ended up being driven
blindfold to Narva.

35 EXT. RUSSIAN CROSSING - FLASHBACK - MONDAY NIGHT 35

Muriel is being bundled along by Valery and Sergei.

MURIEL V.O

They took me to the frontier
and shuffled me across.

36 INT. RUSSIAN BAR - FLASHBACK - MONDAY NIGHT 36

Muriel is handed a large vodka -

forced to drink.

MURIEL V.O

They got me drunk. Told me how
my future life would pan out if
I didn't cooperate.

37 INT. CAR BOOT FLASHBACK - MONDAY NIGHT 37

Muriel is bound in the boot, no blindfold.

Her eyes are swimming from the vodka.

MURIEL V.O

Then they drove me all the way
back

38 EXT. OLD HOUSE - FLASHBACK - TUESDAY MORNING 38

Muriel is thrown out of a car.

MURIEL V.O

... and threw me like a rag
doll out into the street.

39 INT. OLD HOUSE - TUESDAY MORNING 39

Muriel is still collecting her belongings.

Tilda grabs her by the wrist.

TILDA

What did you tell them?

MURIEL

What do you think I told them?
Everything of course! They were
serious about leaving me in
Russia as a doped up sex
worker!

TILDA

For god's sake. They were
bluffing.

MURIEL

Bluffing! You don't know what's
going on here!

TILDA

What do you mean?

MURIEL

Roger has leaked thousands of
pages of NATO secrets to the
SVR. They know he's MI6. They
know you're MI6. They know
everything. He was working for
them. He's a traitor!

Muriel heads for the door.

TILDA

Muriel! You're flipping out!

MURIEL
I'm getting on the first plane
I can!

Tilda follows.

40 EXT. OLD HOUSE - TUESDAY MORNING 40

Muriel gets into a cab.

Tilda stands uncertain what to do.

Muriel gives her a long last look.

The cab pulls away.

Tilda watches the cab leave -

Slowly looks about her.

The Brunette watches her from across the street.

Gert steps out of the shadows.

GERT
I think you should get dressed
and we should have a drink.

41 EXT. NARROW STREETS - TUESDAY MORNING 41

Tilda and Gert are traversing a narrow street.

Gert indicates a bar.

They enter.

42 INT. BAR - TUESDAY MORNING 42

Tilda and Gert are alone.

GERT
Only alcoholics here at this
time in the morning.

A GIRL brings them two coffees.

TILDA
How old are you, Gert?

GERT
Twenty eight.

TILDA
I've been told not to trust any
Estonian over thirty five.

GERT

I trust my mother.

Tilda laughs.

GERT

I've been checking up on you.

TILDA

And what did you discover?

GERT

You went to Cambridge. Joined MI6 as a trainee. Did your first foreign service in Hong Kong. Then you were posted to Cairo and Dubai. Afterwards you were sent to the Bahamas to report on banking fraud before being seconded to the JSC.

TILDA

That's my working life in a nutshell.

GERT

Do you like Brussels?

TILDA

Its a bit quiet. I stay out of mischief there.

GERT

Boyfriend?

TILDA

Didn't the database have that information?

GERT

Its classified.

TILDA

Everyone has the right to a private life.

GERT

You British are a funny lot. We're on the same side, right?

TILDA

Are we?

GERT

Yes, we are the good guys.

TILDA

Are we?

GERT

Come on, Tilda. We're all Europeans now. The Russians are our common enemy.

TILDA

We're not at war with them.

GERT

Of course we are. We've been fighting them since 1030. Yuroslav the Wise, Ivan the Fourth, Alexis the First, Peter The Great. A list as long as my arm. Lenin, Stalin, Putin. The war goes on. That's how we see it here.

TILDA

And now you want us to get involved in it?

GERT

Of course. We're part of NATO, in the euro, one of the EC states. Its too late.

TILDA

Look, I'm just interested to know more why the Russians jammed your cyber space for three weeks.

GERT

Don't you get it? Its what they do. Its what they have been doing to us for a thousand years. You're from Britain. That's a long way from here. You don't know the Russians like we do.

TILDA

I suppose not?

GERT

Anyway, you have your own problems in the United Kingdom.

TILDA

What do you mean?

GERT

What are you going to do about Scotland?

TILDA

We don't have a say on that.

GERT

Really. MI5 are going to sit back and let it happen.

TILDA

There's a lot of Scots in MI5. Maybe they want it.

GERT

Maybe they do.

TILDA

What do you want, Gert? I'm enjoying the chat, but can you get to the point.

GERT

We want to speak to Roger Harris. Do you know where is?

Tilda laughs out loud.

GERT

What's so funny?

TILDA

You are asking me where he is? You're the Estonian secret service. I should be asking you.

GERT

Its a serious matter. Our Cyber Centre is compromised if the Russians get hold of Roger's codebook.

TILDA

I get your concern.

Tilda is making notes in her black book.

GERT

Have you filed a report with the JSC yet?

TILDA

So you can get a copy? Look, so

far everything is speculation.
Until we know what has happened
to Roger Harris, there is
nothing to report.

GERT
You British always play it so
cool. I hope you are armed.

Gert shows Tilda her gun.

TILDA
MI6 does not kill people.

GERT
Is that the official line?

Tilda finishes her coffee.

43 EXT. BAR - TUESDAY MORNING 43

Tilda and Gert emerge back on to the street.

GERT
Thank you for the chat, Tilda.
Just watch yourself. The SVR
kill people. That's official.

Gert turns to go.

GERT
Oh, one last thing. Not
everyone watching you is a
Russian agent. We have our own
people. Tere!

44 INT. OLD HOUSE - TUESDAY 44

Tilda is typing on her laptop.

SOUND - DOORBELL

The door opens -

MARTA KASS, late fifties, well groomed, enters.

MARTA
You must be Tilda.
(beat)
I'm Marta Kass. I work for the
Heritage Society in Tartu.

TILDA
Who do you really work for
Marta? Kapo?

MARTA

I work for the Heritage
Society. I was informed that
you would like to visit Tartu.

Tilda stares at Marta disbelievingly.

MARTA

Is there something wrong?

Tilda suspects that something is not right.

TILDA

No, not at all. I'm just tired.
Who informed you?

MARTA

Your embassy called me.
(beat)
I have a car waiting to take us
to Tartu.

TILDA

I have my own car.

MARTA

Its a long way and the road is
very bad. If you pack an
overnight case I can bring you
back in the morning.

TILDA

Alright

Tilda leaves the room -

45 INT. OLD HOUSE ROGERS ROOM - TUESDAY 45

- walks to the bedside cabinet -

opens the drawer -

puts the pistol in her vanity case.

46 INT. OLD HOUSE - TUESDAY 46

Tilda returns carrying a small bag.

Marta is rummaging amongst Roger's papers.

TILDA

Looking for something?

Marta is startled.

MARTA

There's many buildings in Tartu
needing EU money for
renovation. I thought there
might be a list here. Never
mind. You're ready?

TILDA
Ready for anything.

MARTA
You will adore Tartu.

TILDA
Let's go then.

They exit the house -

47 EXT. STREET - TUESDAY 47

A car is waiting.

Marta opens the back door for Tilda.

MARTA
Please

Tilda gets in.

48 INT. MARTA'S CAR - TUESDAY 48

Marta slips into the passenger seat.

MARTA
This is Raigo.

RAIGO, thirties, rough and ready, nods.

MARTA
He is my boyfriend. He has
offered to drive as I don't. I
only get paid five hundred
euros a month. Raigo is my rich
sugar daddy and saviour.

She kisses him on the cheek.

TILDA
What do you do, Raigo?

Raigo waves his finger.

MARTA
He doesn't speak English.
Import, export, that sort of
thing.

Raivo gives Tilda a long look in the mirror.

The car moves off.

49 EXT. STREET - TUESDAY 49

Peter is sitting in his car.

Marta's car passes him.

He pulls his car out of from the curb - follows.

50 EXT. TARTU ROAD - TUESDAY 50

Marta's car speeds by.

Peter's car follows up a hundred metres behind.

51 EXT. ROADSIDE POOD - TUESDAY 51

Marta's car pulls in and parks outside an off-road convenience store.

Raigo, Marta and Tilda get out of the car.

Peter's car pulls in a little way off.

Raigo indicates 'cigarettes' - goes into the shop.

Marta lights up.

MARTA

That car is following us?

TILDA

What car?

Marta points to Peter's car.

Tilda gives nothing away.

MARTA

I'm going to speak with him.

TILDA

Is that wise

Marta ignores her - strides over to Peter who remains behind the wheel.

52 INT. MARTA'S CAR - TUESDAY 52

Tilda leans into the car for her vanity case.

She removes the pistol - stuffs it in her waistband.

She leans back out of the car ...

53 EXT. ROADSIDE FOOD - TUESDAY

53

... looks up.

Marta and Peter are having a short exchange.

Tilda fingers the gun in her waistband.

Marta returns.

MARTA

He says he's following you.

TILDA

Why would he be doing that?

MARTA

He wouldn't tell me. He says he would like to speak with you.

TILDA

Okay

Tilda starts the walk towards Peter's car.

Marta watches with an intense stare.

Raigo emerges from the shop - clocks the situation.

Tilda reaches Peter's car.

TILDA

What the hell are you doing?
You're compromising me.

PETER

I'm just doing my job.

TILDA

And I'm doing mine.

PETER

What in a month of Sundays are you doing in their car?

TILDA

The embassy put her on to me?

PETER

We certainly did not.

TILDA

(wising up) I see. Look, I'll go along with it and see where

it takes me.

PETER

This isn't Brussels, Tilda.
You're not going for moules and
chips. Get in the car now.

TILDA

No. I think they will lead me
to Roger.

PETER

Marta Kass works for Russian
intelligence.
The monkey there is a notorious
Tallinn hood connected to the
Mayor. Get in the car.

TILDA

I can look after myself.

Tilda pulls away from the window.

PETER

I have official warned you of
the danger!

TILDA

Warning accepted.

PETER

Where are you going?

TILDA

Tartu.

Peter starts his car -

PETER

I'll find you.

He pulls out on to the road - drives off.

Tilda returns to Marta and Raigo.

MARTA

What did he want?

TILDA

Asked me for sex.

Raigo laughs.

TILDA

His English is better than you
think. What's he saying?

MARTA

How much did he offer?

TILDA

Fifty euros.

Raigo waves his fingers and whistles as if its too much.

MARTA

I'd have taken it.

She stubs out her cigarette - gets in the car.

Raigo gives Tilda a dirty laugh.

Tilda gets back into the car.

The car pulls back out on to the road.

54

EXT. TARTU STREET - TUESDAY

54

Tilda and Marta are in the old town.

Raigo is out of earshot discretely following behind.

MARTA

I studied in Tartu. It is a very old university

TILDA

What subject?

MARTA

Politics and Architecture. I'm interested in the way buildings impose political thinking on the people who use them.

(pause)

Politicians like architects are constantly under scrutiny. They must uphold standards higher than the average person. For an architect, one leaking roof can become a blight as legendary as a politician having an affair.

(beat)

Then we have the debate - should we save this building or tear it down.

TILDA

You should only tear it down if you can't finance the repair.

MARTA

Thats a British perspective.
Everything is about money with
the British.

TILDA

We do have ideals as well.

MARTA

Just not the same as us.

She throws a look at Raigo.

He nods.

MARTA

I'd like your opinion of
whether we should keep or tear
down this next building.

They walk on followed by Raigo.

55 EXT. GREY HOUSE - TUESDAY

55

Marta and Tilda are looking up.

TILDA

Its certainly not pretty.

MARTA

Built after the destruction of
this part of town in the Second
World War.

TILDA

Soviet of course.

MARTA

KGB headquarters in Southern
Estonia.

TILDA

Historical then?

MARTA

I think so. Shall we go in.

56 INT. GREY HOUSE - TUESDAY

56

It is a dark building, converted into a museum.

Tilda and Marta are walking in a corridor of open
cells. She reads.

TILDA

Thirty three thousand

deportations to Siberia. Two and a half percent of the population?

MARTA

They were socially hostile elements.

Tilda turns to comment.

TILDA

You mean they believed in democracy

Marta has a pistol in her hand.

MARTA

Inside

Tilda is forced into one of the cells.

TILDA

This is a public space, Marta.

MARTA

We're the only visitors today.

TILDA

I bet you feel right at home here? You work for SVR? FSB?

MARTA

I have a deep love of Russia. Things are not right in this country. We should be Russian, not part of some selfish European state that doesn't give a fig for us.

TILDA

That's a rather extreme point of view.

MARTA

Shut up! Where's Harris?

She places her hands on her hips.

TILDA

I don't know. You tell me.

Tilda's hand reaches back into her waistband.

MARTA

You're lying.

TILDA

Would I be here if I knew where he was? Everyone wants to find Roger. He's been playing us all for fools.

MARTA

Keep talking

TILDA

We know he has been SVR deputy director of Analysis and Information for the last ten years.

MARTA

Who told you that ...?

TILDA

Roger is a triple agent. He never went over to SVR. He has always remained MI6.

Marta's mind is seen to race.

Tilda has her hand on her gun.

TILDA

Now he's gone missing and you don't understand why.

MARTA

You're wrong. Roger is one of us. I love Roger. I've known him almost thirty years from the old Berlin days.

TILDA

He's been cheating on you.

She hits Tilda across the face -

Pulls the gun from her waistband.

MARTA

I haven't got time to waste on you.

Marta raises her pistol.

MARTA

You're not wanted here. You should have stayed in Brussels.

Her eyes narrow.

A hand goes over her mouth -
her eyes dart wildly.
A knife goes into her belly.
Her eyes bulge - go dead.
Tilda watches coldly.
Peter pulls the knife out of her ribs -
takes the gun from her hand -
as Marta falls dead onto the floor.
Tilda picks up her own gun, puts it back in her
waistband.
Peter indicates to her to be silent.
They leave the cell - closing the door behind them.
Traverse the corridor -
Climb the stairs -
Walk past the MUSEUM PORTER -
Exit out into -

57

EXT. GREY HOUSE - TUESDAY

57

The sunshine of Tartu.
POV - Across the street Raigo is smoking a cigarette.
Valery and Sergei are talking to him.

TILDA
What are they doing here?

PETER
What are we doing here?

Raigo sees them, alerts Valery and Sergei.

TILDA
What now?

PETER
We run.

Peter leads Tilda in a fast run down a side street.
Raigo, Valery and Sergei (less so) - give chase.

58 EXT. TARTU STREETS - TUESDAY 58

Peter and Tilda run through the streets.
The Russians follow - Sergei brings up the rear.
Its a chase along student filled lanes -
Across the main square -
Across the town suspension bridge -
Its a long chase.
Peter and Tilda hide in a doorway -
The Russians are momentarily indecisive -
They pick the wrong direction.
Run off.
Peter and Tilda exchange looks.

PETER
You like music?

TILDA
When I'm in the mood, yes.

PETER
Follow me

Peter leads the way.

59 EXT. TARTU CLUB - TUESDAY 59

A sign reads - LOU'S PUBI

60 INT. TARTU CLUB - TUESDAY 60

There is piano MUSIC being played.
The club is sparsely peopled with STUDENTS.
LOU PASCAL sits at the piano playing.
He turns.

LOU
Peter!

He gets up. They hug.

LOU

Long time no see, ami.

PETER
This is Tilda, Lou.

LOU
Tilda. Its a pleasure.

PETER
Lou and I know each other from
Paris.

LOU
He was a kid when we met. You
in trouble again? No problem.
Paavo! Bring us a bottle of
champagne!

PAAVO the barman smiles.

PAAVO
Coming up, boss!

LOU
You remember this song, Peter?

Lou plays - starts to play.

LOU
You remember the girl?

PAAVO
I'm trying to forget her, Lou.

LOU
You sing, Tilda?

TILDA
A little

LOU
You know this?

TILDA
I think you should sing it for
us, Lou.

LOU
Come on. Do it for Peter.

Lou plays, Tilda sings.

SONG - Don't Walk On By.

TILDA
When I remember you

The girl and boy we knew
High on love and joy -
The simple things applied
Don't walk on by.
And now we meet anew
I know I still love you
I hope you're not annoyed -
And even if I try to cry
Don't walk on by.

Valery, Sergei and Raigo enter.

Tilda sees them -

draws Peter's attention to them.

Peter mouths 'keep singing' to her - shows her
Marta's gun hidden under his coat.

TILDA

(Bridge)
The sun and stars go round -
they do
Our hearts fill up with loss -
too late
A boy needs a girl - a girl
must have her fate -
The story goes this way.
Now love parades again
Desire and want and pain
A tale of sun and rain -
You are my clear blue sky
Don't walk on by .

Valery, Sergei and Raigo fan out to cover any exit.

Lou is keeping up with what's going on.

LOU

One more time, Tilda.

Tilda sings the Bridge again.

TILDA

TILDA

(Bridge)
The sun and stars go round -
they do
Our hearts fill up with loss -
too late
A boy needs a girl - a girl
must have her fate -
The story goes this way.
Now love parades again
Desire and want and pain

A tale of sun and rain -
You are my clear blue sky
Don't walk on by .

Valery quietly pulls a gun, primes it.

Sergei does the same -

And Raigo.

The song finishes.

CLAPPING

Peter turns around.

Raigo is behind him - his gun raised.

Peter shoots.

A SCREAM - Raigo falls onto a STUDENT GIRL.

The Students flee in panic.

Peter grabs Tilda by the wrist -

Makes for the exit protected by the crowd.

Valery and Sergei jostle to catch up with them.

Lou shakes his head.

61 EXT. TARTU STREET - TUESDAY 61

Peter and Tilda, running, reach Peter's car.

He looks over his shoulder.

Some Students are pointing at them.

62 INT. PETER'S CAR - TUESDAY 62

They get in the car.

He starts the car.

63 EXT. TARTU STREET - TUESDAY 63

Peter's car shoots off.

Valery and Sergei come running up.

SERGEI
Blin! (shit)

VALERY

She's still got her cell phone,
right?

SERGEI
(smiles) Da Ya tryebuyu
prodolzhyenika bankyeta.

64 INT. PETER'S CAR - TUESDAY

64

Peter is driving fast.

TILDA
Where are we going?

PETER
To see Sander Ramet.

There is the sound of a RINGING PHONE.

Tilda takes out her cellphone.

PETER
What are you doing?

TILDA
Answering

Peter knocks the phone out of her hand -
swerves into the verge -

65 EXT. RUINED HOUSE - TUESDAY

65

The car pulls to a halt at a ruin.

Peter gets out the car -

The phone is still RINGING on the car floor.

PETER
Get out the car!

He grabs her by the arm and propels her towards a
ruined building.

PETER
Where the hell did you train!

TILDA
I took the battery out like you
said.

PETER
Did you stop thinking the
moment you got out from behind
your cosy office desk???

TILDA

You have no right to speak to me this way. I'm your superior!

PETER

You're an idiot.

TILDA

You're more paranoid than Muriel!

BANG

They are thrown to the ground.

The car is a ball of flames.

Debris settles on them.

They slowly pick themselves up.

She gets up. He pulls her down again.

PETER

Sometimes pays to be paranoid. Are you okay?

TILDA

I think so.

(beat)

Sorry.

PETER

This is war, Tilda. There are no tanks crossing the border, so no-one gives a damn. The Yanks haven't a clue what's going on here. They're stuck in the sands of the Middle East. And us with them. They're bloody idiots!

(beat)

The Kremlin is punishing Estonia for being in NATO ... slowly forcing it back into its sphere of influence.

TILDA

They're aware of that in Brussels, Peter. The Cyber Defence Centre is not only about defense, its about monitoring communications across the Baltics. Its uncovering a lot of crime.

PETER
What's been done about it?

TILDA
I can't answer that.

PETER
Exactly. No-one's answering
that one. What use is
information if you don't use
it.

TILDA
You're tired, Peter. I'm going
to request a new posting for
you.

PETER
I'm dead if I stay here, thanks
to you.

66 EXT. SMALL TOWN - TUESDAY 66

Tilda and Peter are on foot.

They enter a small town.

67 EXT. RAILWAY PLATFORM - TUESDAY 67

Tilda is kicking her heels on the platform.

Peter returns holding two tickets.

The train pulls into the station.

The Brunette appears on the end of the platform.

TILDA
We always seem to be under
surveillance.

PETER
Its a small country. There's
nowhere to hide.

TILDA
Unless you are Roger Harris.

They get on the train.

68 INT. TRAIN - TUESDAY 68

Tilda and Peter are sitting in a carriage.

There are very few passengers.

The Brunette sits at the end of the carriage watching them.

The train trundles along.

69 EXT. TRAIN STATION VILJANDI - TUESDAY 69

Tilda and Peter descend from the train -
walk briskly towards the town.

The Brunette makes a phone call.

70 EXT. VILJANDI STREETS - TUESDAY EVENING 70

Narrow winding streets with wooden houses.

Peter and Tilda are still on foot.

They traverse a few slopes and bends -

Arrive in front of an old wooden house.

Peter knocks on the door

There is a delay.

The door opens -

Reveals SANDER RAMET, well dressed, in his sixties.

SANDER

(Estonian) We're coming. Liisu!

He turns away, then turns back in surprise.

SANDER

Peter?

(beat)

What are you doing in here?

PETER

Can we come in, please?

Peter and Tilda are ushered into the house.

71 INT. OLD WOODEN HOUSE - TUESDAY EVENING 71

Sander's wife LIISU, well dressed too, places four glasses on a table.

Sander fills them with vodka.

SANDER

I'm out of the game, Peter.

PETER

I don't believe you, Sander.

SANDER

Its like the old days. You can't trust anyone. Have you talked to Gert? I think she is the new Estonia. I don't think they can get to her.

(drinks)

I trained her up. She was my assistant at KaPo for five years. We all worked under Herman Simm. You remember him, Liisu?

Liisu nods disapprovingly.

PETER

(to Tilda) He's serving twelve years in jail for being a FSB sponsored double agent.

TILDA

That's the who-ha you mentioned?

SANDER

It was Roger who turned in Herman. We were being ordered by him to give information to the Russians. He kept me out of jail. I was retired early. I think he did it because he was in love with Liisu and her with him.

Liisu blushes.

TILDA

Who's side is Roger on?

SANDER

I've always wondered that. If the SVR are looking for him, then he hasn't gone over to them.

TILDA

He hasn't come back to us.

PETER

Where is he, Sander?

Sander takes another gulp of vodka, snatches a quick

look at Liisu.

TILDA

Well?

LIISU

Sander has been a loyal patriot all of his life. His grandfather was shot by the Nazis, his father was sent to the Gulags. His uncle was a Forest Brother. Ultimately he was betrayed by a KGB informer.
(beat)

There are some fools who remember the good old Soviet days ... they were not good ... they were dark, terrible and mind destroying. Our children suffered too, but our grand children have been born free.

SANDER

Its a blessing and a joy to see the freedoms of today that my family gave their lives for.

TILDA

That's a nice, Sander, but you betrayed your country.

SANDER

I am not proud of it. I regret it. It was the times we lived in. It was survival.

TILDA

Just tell us where Roger is.

SANDER

He is going to be at the theatre tonight.

Tilda looks at Peter as if Sander is crazy.

SANDER

He will be with his daughter. The show starts in twenty minutes.

He hands them two tickets.

SANDER

We can go another time.

Liisu nods.

There is a knock at the door.

Tilda and Peter are startled.

SANDER

The taxi.

They all rise.

SANDER

Tell no-one you have been here,
please.

He hugs Liisu.

SANDER

I want to live until I am a
very old man.

72

INT. THEATRE - TUESDAY EVENING

72

There is a theatre troop of ACTORS on stage.

They are acting out a period Estonian comedy.

Tilda and Peter are seated near the front.

The AUDIENCE are laughing.

Peter is bored. He looks at his watch.

Tilda glances at him - nudges him to pay attention.

Peter shuffles in his seat -

Her attention is suddenly drawn elsewhere -

She nudges Peter again.

Bettina is sitting some rows behind.

She is engrossed in the play - laughing.

Tilda whispers to Peter.

Peter is suddenly wide awake.

Bettina turns, sees Tilda looking at her.

Bettina unintentionally flashes a give-away look to
the man sitting next to her.

Tilda follows her gaze.

It is Roger.

She brings Peter's attention to this.

Tilda turns back around.

Bettina and Roger's seats are empty.

Tilda motions Peter to rise -

Bettina and Roger exit by the wings.

Tilda Peter shuffle their way out of the auditorium.

Behind them the audience clap as the Actors take their bow.

73 INT. BACKSTAGE - TUESDAY EVENING

73

The Actors are leaving the stage.

Tilda is agitated.

TILDA

Did you see an old man and girl?

An ACTOR shrugs his shoulders.

Tilda asks an ACTRESS.

TILDA

The old man. The one in the (gestures)

Peter is holding the side of his head.

PETER

I'm not feeling so good.

TILDA

Are you okay?

PETER

Its migraine. I've had it since childhood.

Tilda is concerned.

TILDA

Lets go back to Sander's.

PETER

Remember the training Tilda? Don't compromise your sources.

TILDA

Okay. Let's find a hotel for
the night.

74 INT. GRAND HOTEL - TUESDAY EVENING 74

Tilda and Peter walk into the hotel.

The lobby is deserted.

TILDA
Double room please.

75 INT. HOTEL ROOM - TUESDAY NIGHT 75

Peter is drinking a beer.

Tilda, draped in a robe, emerges from the bathroom
with her wet clothes that she has washed.

She drapes them on the radiator.

TILDA
You want me to wash your shirt.

PETER
I quite like it like this.
Dirty, smelly, full of
character.

TILDA
Glad you've got your sense of
humour back. For a moment I
thought you had gone serious on
me.

PETER
Where'd you train in the field?

TILDA
Hong Kong. You?

PETER
Northern Ireland. I was an
undercover taxi driver for two
years. That was my first
experience of car bombs.

TILDA
Lucky me, then. Thanks.

PETER
Don't mention it. Guess we get
to share the bed.

TILDA
We won't be sleeping in it at

the same time. One of us has to stay awake.

PETER

Oh yeah. I forgot. We're spies. No hanky panky for us.

TILDA

(coy) Some spies are nice girls.

PETER

Until they shoot you dead. You met one of those today, remember?

TILDA

You're right. I like being a naughty girl.

Tilda, drops her robe, gets in the bed.

Peter shakes his head, and smiles.

Tilda still has her little black notebook. She is writing in it.

PETER

Did you volunteer for the service?

TILDA

When I left university I answered an add in The Times for a government job overseas. I didn't know it was an MI6 recruitment ad.

PETER

You found out at the interview?

TILDA

They said they'd send me to Hong Kong. All I had to do was send back reports. Seemed a reasonable trade-off. You?

PETER

Spend a few years in the army, always steered myself out of trouble, didn't get involved in dodgy activity, had a good bank record, learned a few foreign languages. Got myself head hunted.

Tilda, exhausted, is asleep.

PETER

I've got that sort of voice

....

76 EXT. HOTEL - WEDNESDAY MORNING 76

It is morning.

77 INT. HOTEL CORRIDOR - WEDNESDAY MORNING 77

POV - man's feet.

They stop outside a room door.

A hand comes down holding a note.

The note is slipped under the door.

The feet retreat.

78 INT. HOTEL ROOM - WEDNESDAY MORNING 78

Peter is sleeping on top of the bed.

Tilda is brushing her teeth.

She notices -

The note by the door.

She picks up the note, unfolds it.

Reads - WATER TOWER 9AM. ALONE.

Tilda looks at Peter's watch.

Its is 8.40am.

Peter is fast asleep - exhausted.

79 EXT. WATER TOWER - WEDNESDAY MORNING 79

The tower looms above the square.

Tilda cautiously crosses the square towards the tower.

She stops, checks she is not being followed.

She continues towards the tower.

POV - Tilda is watched from high in the tower as she approaches.

A Town Hall clock STRIKES nine times.

Tilda pushes on the door at the bottom of the tower.

It creaks open.

She takes a deep breath, enters apprehensively.

80 INT. WATER TOWER - WEDNESDAY MORNING

80

Tilda climbs the stairs ...

The stairs wind up the tower.

She enters into the observation room.

She looks around - turns!

Raigo, one arm in sling, smiles at her.

Tilda backs away -

Raigo removes his arm from the sling - launches at her -

takes her by the throat -

begins to strangle her -

He pushes her towards an open window.

Tilda is gasping for breathe.

Her hands clutch hard to the sill.

A can of bug spray is perched on the ledge.

She reaches for it -

Takes it in her grasp -

sprays Raigo in the eyes.

He howls - whirls in a circle -

backs off in pain -

Falls through the window.

A delay -

then a THUD.

Tilda winces.

81 EXT. WATER TOWER - WEDNESDAY MORNING

81

A small CROWD has gathered around Raigo's body.

Tilda emerges from the tower.

A woman in a head scarf takes her by the arm.

It is Bettina.

BETTINA

This way.

A SMALL BOY watches them depart.

82 EXT. OLD CHURCH - WEDNESDAY MORNING 82

Bettina and Tilda enter the church.

83 INT. OLD CHURCH - WEDNESDAY MORNING 83

Bettina leads Tilda to the front pew.

They sit.

TILDA

Roger Harris is your father.

BETTINA

Yes. I was sent to boarding school in England when I was seven.

TILDA

He's a traitor. It makes you a traitor too.

BETTINA

It's more complicated than you think. He's stuck in the middle with nowhere to go.

TILDA

Why's he playing such a silly game. He should give himself up. People are dying.

BETTINA

Some people deserve to die.

TILDA

That's not very charitable. Roger is the one who should be dead.

Bettina turns and stares at her.

BETTINA

He's not a bad man.

TILDA

That's not my impression. Why couldn't he write the codebook at the Centre.

BETTINA

He's a master spy, Tilda. A code-book is not about codes. Its about the human condition. Who does what to who if things go wrong. There has to be some secrets left out and some lies left in.

TILDA

What do you mean?

BETTINA

Illusion. Perception. Leaving things to the imagination. If you leave enough blanks, people will fill them in with what ever they want to believe.

TILDA

What are you talking about?

BETTINA

The Embassy in Tallinn. MI6 doesn't tell them everything.

TILDA

You're losing me here, Bettina.

BETTINA

Don't trust Peter, Tilda.

Peter enters the church.

Peter sits down beside them.

PETER

The two gorillas are outside.

Bettina gets up.

TILDA

Where are you going?

BETTINA

Leave by the clergy door. At three o'clock, go to Sander's and he will take you to Roger.

Bettina walks briskly out into the sunlight.

PETER

Did I miss something? That sounds like a set-up.

TILDA

Its not. Let's go.

They get up and exit by the back way.

84

INT. HOTEL RESTAURANT - WEDNESDAY

84

Tilda is sitting scribbling in her notebook.

Peter is watching.

TILDA

What's the time?

PETER

Two o'clock.

TILDA

In training they told us there would be a lot of waiting around. Get a hobby they said. You found one?

PETER

Smoking cigarettes. You?

TILDA

Writing in my notebook.

PETER

What do you write in that book?

TILDA

Places. Times. Names.

PETER

My name in there?

TILDA

Yes, it is.

PETER

What else do you have one me?

TILDA

(innocent) What do you mean, Peter?

PETER

You know dirt.

Tilda gives him a long look.

TILDA

You want to confess something to me?

PETER

No. Just curious what the book says about me.

TILDA

Intelligent, good looking, well mannered ...

PETER

Don't be flippant with me. What does it really say?

TILDA

What's got into you? You're worrying me.

Peter backs down.

PETER

Sorry. I'm just not feeling myself.

TILDA

You're fatigued like Muriel.

PETER

We're not getting any younger, are we?

TILDA

Imagine what Roger's thinking.

PETER

I had a friend pass away in his sleep last year. Sleeping on my couch. Just didn't wake up. No next of kin. No other friends.

TILDA

What'd you do.

PETER

I had him cremated. He never liked the idea of being put in the ground. Just me and the undertakers there. I read a passage from Milton's Paradise Lost. I'd like someone to do

that for me someday.

TILDA
You ever visited Milton's
cottage?

PETER
Wouldn't even know where it
was.

TILDA
In the Chilterns. Low beams,
big fireplaces, beautiful
garden.

PETER
You're a romantic like me,
Tilda. What are we doing in
this business?

TILDA
I don't know, Peter.

They fall into thought.

Tilda begins to scribble in her notebook again.

Peter lights another cigarette.

85 EXT. HOTEL - WEDNESDAY 85

Peter (in disguise) exits from the hotel -

He takes a good look around - signals.

The Brunette is looking the other way.

Tilda emerges dressed in an outfit that disguises her
too.

They step out into the street arm in arm -

cross a small square -

walk on.

86 EXT. OLD WOODEN HOUSE - WEDNESDAY 86

NEIGHBOURS are gathered outside Sander's house.

Tilda and Peter reach the crowd -

push through to the door -

87 INT. OLD WOODEN HOUSE - WEDNESDAY 87

A person is standing over Sander's body.

Tilda is visibly shocked.

Liisu is lying dead in the next room.

The person turns - it is Gert.

Tilda backs off.

Peter bends down.

PETER

How'd it happen?

GERT

Berdishe 7.6mm. Standard
Russian military issue.

TILDA

What are you going here?

GERT

I can ask you the same thing.
I'm Estonian, remember. I'm
employed to protect my citizens
from the likes of you.

He closes the door to be alone with them.

GERT

I should arrest you both and
have you deported.

PETER

Don't get shitty with us, Gert.

GERT

You're all the same. Brits.
Yanks. Ruskies. You push little
countries around like bullies
in the playground. You know how
that makes us feel? Do you know
how it makes us think? We play
along with your antics like
little kids in the hope that
you pat us on the head and
don't steal our ice cream.

(beat)

Its time someone stood up to
you. We're just a tiny speck of
land in a global landscape ...
But its our land, it will
always be out land no matter
who marches through here for
the next thousand years.

PETER

Okay, Gert. Take it easy.

GERT

No I won't. Sander taught me everything I know, and I'm going to catch his killer. Now get out of my way. I've a mess to clean up here.

88

EXT. OLD WOODEN HOUSE - WEDNESDAY

88

Tilda and Peter push back through the Neighbours.

PETER

We're no longer of any use here. We should go back to Tallinn.

TILDA

You quitting on me, Peter? What about Harris?

The same little Boy from the water tower stares at her. She raises her arm and points at Tilda.

LITTLE BOY

(Estonian) That's her!

The crowd all stare at Tilda.

PETER

Run!

Tilda and Peter take off down the street.

The Neighbours pursue them.

89

EXT. VILJANDI STREETS - WEDNESDAY

89

Tilda and Peter are running through the narrow twisting back streets of the town -

Chased by the Neighbours.

Tilda and Peter turn a corner -

They slam up against a car.

Valery has them at gunpoint.

VALERY

Get in the car.

They do as they are told.

90 INT. SERGEI'S CAR - WEDNESDAY 90

Sergei is behind the wheel. He smiles as Tilda and Peter settle in the back.

The Neighbours have surrounded the car and are banging on the windows.

Valery pushes his gun out the window waves it at the Neighbours

They back away.

VALERY
Drive, Sergei!

91 EXT. VILJANDI STREETS - WEDNESDAY 91

The Neighbours scatter.

The Little Boy watches the car pull off.

92 EXT. DESERTED LAKESHORE - WEDNESDAY 92

Sergei's car pulls by the lake shore.

Valery opens the boot of the car -

drags a bound and gagged Bettina from it.

He handles her very roughly.

CUT TO:

Sergei finishes taping Tilda and Peter's hands behind their backs.

TILDA
You shouldn't mistreat British citizens like this.

VALERY
We're not going to be trading you for a ransom, are we Sergei?

SERGEI
Odna golova khorosho, a dvye luchshye.

Sergei grins. He hands him Peter's gun.

Valery pulls the gag off Bettina.

VALERY

Go on then? Tell us. Where is he?

BETTINA

Drop dead.

Valery hits her.

VALERY

There's a good girl. Now, tell us the truth.

BETTINA

Go to hell!

Valery raises Peter's pistol.

VALERY

This is the gun that killed Sander Ranet and his wife.

Tilda throws a look at Peter.

Valery takes aim at Peter - fires.

Peter falls to the ground - dead.

Sergei laughs.

VALERY

There we go. Number three. Peter Quayle.

Valery points his pistol at Tilda.

VALERY

She's number four if you don't tell us. You recognise where we are? Its Peipsi Lake. Right?

SERGEI

Russia is on the other side.

VALERY

We know you picked him up here a few days ago.

He cocks the gun at Tilda.

BETTINA

He's staying in a summer house not far from here.

VALERY

Sergei. Get them in the car. (points to Peter)

Him to too!

93 INT. SERGEI'S CAR - WEDNESDAY 93

Tilda and Bettina sit bound in the car -
Sergei is putting Peter in the trunk.

TILDA

Are you really taking them to
Roger?

BETTINA

Yes. Its the only chance we've
got of staying alive.

The boot slams shut.

94 EXT. YELLOW HOUSE - WEDNESDAY 94

Sergei's car drives past the house -
pulls up some way down the road.

CUT TO:

Valery and Sergei get out of the car.

They are wearing fishing gear.

They open the boot and take our some fishing rods.

They smile at one another -

Walk towards the house.

95 INT. SERGEI'S CAR - WEDNESDAY 95

Tilda and Bettina are struggling to free themselves.

96 EXT. YELLOW HOUSE - WEDNESDAY 96

Valery and Sergei stop outside the house.

They are cautious.

There is no sign of activity.

97 INT. YELLOW HOUSE 97

Valery bursts through the door.

The house is sparsely furnished.

There is no-one about.

98 EXT. YELLOW HOUSE 98

Sergei finishes smoking a cigarette on the porch.
The slaps the back of his neck.
He goes inside.

99 INT. YELLOW HOUSE - WEDNESDAY 99

Tilda and Bettina are tied to two beds.
The room contains little more than the beds.

VALERY
The old boy doesn't have many
comforts.

Sergei sits on the bed next to Tilda.

VALERY
Get up!

SERGEI
I'm tired.

VALERY
You can sleep later.

SERGEI
I want to sleep now. I was up
all night driving.

Valery points the gun at Sergei.

Sergei mutters to himself - gets up.

VALERY
Get back outside on watch.

SERGEI
The mosquitos are killers.

VALERY
Tough shit.

Sergei leaves.

TILDA
Why do you speak in English to
each other?

VALERY
We're practicing

TILDA

For what?

VALERY

We're being posted to England soon.

TILDA

You'd make good builder's labourers. You're a right pair of cowboys.

Bettina laughs weakly.

VALERY

I've got a degree in engineering.

TILDA

What about your stooge?

VALERY

He has a degree in philosophy.

BETTINA

Pull the other one.

VALERY

He has a master's degree on the works of Stalin.

TILDA

He believes Stalin was a philosopher? Which bit? The forced labour doctrine or the extermination theory?

BETTINA

Who was his second favourite philosopher? Hitler?

Valery smiles wryly.

SERGEI

(shouts) Sergei. These clowns want to talk philosophy with you?

100

EXT. YELLOW HOUSE - WEDNESDAY

100

Sergei is smoking another cigarette on the porch and slapping mosquitos.

SERGEI

I don't discuss philosophy with women.

101 INT. YELLOW HOUSE - WEDNESDAY

101

Valery laughs loudly.

He picks up a roll of tape -

gags Bettina.

He is about to gag Tilda.

TILDA

I need to go to the bathroom.

He hesitates.

VALERY

So? Go.

TILDA

You want me to stink the place out? You'd have every fly for a mile buzzing around me.

His face contorts at the thought.

VALERY

Sergei!

Sergei enters.

VALERY

Take her out to the woods.

SERGEI

You mean ... do her?

He waves his gun at her.

VALERY

She needs to

SERGEI

What?

VALERY

(embarrassed) You know

SERGEI

No, I don't know.

VALERY

Do the business.

He throws him a small roll of tissue.

SERGEI

Oj!

102 EXT. FOREST - EVENING

102

Tilda, hands tied to the front, is marching ahead of Sergei, carrying a shovel and the roll of tissue.

SERGEI

Here!

He points to a place a little off the track.

CUT TO:

Sergei is standing with his back to an aspen tree.

Tilda is squatting ten meters away - shovel stuck in the ground.

Roger appears close to Tilda.

Tilda gives a little start.

Roger puts his finger to his lips -

Shows her an axe.

Sergei turns back.

SERGEI

Are you finished yet?

Roger signals her to keep talking.

TILDA

Yeah.

She picks up the shovel.

TILDA

I normally like to take my time. I usually have a magazine to read.

Sergei draws a face of exasperation.

Tilda starts to shovel some dirt.

TILDA

Are you looking forward to going to England?

SERGEI

No talking.

TILDA

I'm curious. Have you been there before?

SERGEI

No.

TILDA

They don't like Stalin there.

SERGEI

They are stupid.

TILDA

Stalin was such a pig.

SERGEI

(angry) Joseph Stalin was a great patriot. He was the saviour of Russia.

Roger is slowly drawing closer.

TILDA

He was totalitarian communist atheist, right?

SERGEI

He was a reformist. Its all in his thirteen volume Collected Works. You are just an ignorant English peasant.

Roger swings the axe down on Sergei.

He falls to his knees -

Tries to evade being struck again by crawling away on his knees -

Attempts to pull out his gun.

Roger brings down the axe again.

Sergei rolls over on to his back -

He is still alive -

He is trying to level his gun at Roger.

Roger brings down the axe again.

Tilda's face registers the impact of the blow.

The gun drops out of Sergei's hand.

He GROANS -

Roger whacks him once again.

Sergei turns lifeless.

Roger picks up Sergei's gun - looks at it. We see that it is Peter's gun.

He unties Tilda.

ROGER
I agree with you about Stalin.

TILDA
(angry) You

Roger gags her mouth with his hand.

ROGER
Save your opinions for later.
Where's Bettina?

TILDA
In the house

ROGER
With Valery Korobov?

Tilda nods.

ROGER
You're going to have to
distract him for me.

103 INT. YELLOW HOUSE - EVENING

103

Valery, alone with Bettina, is undressing her - curiously exploring her, threatening her.

Bettina, bound, but not struggling, is resigned to his advances.

VALERY
I know you're Estonian under
all that British exterior. Come
on, girl, give this big boy
some of that Estonian loving.

He tears the gag from her mouth.

BETTINA
Is this how you treat all your
girlfriends?

VALERY
Tell me you love me and I'll

consider taking you to Moscow
for a nice weekend.

VALERY

I hate Moscow. Why don't we go
to London instead?

VALERY

Very funny. You're for the
chop, darling. First though,
we'll have our long weekend in
that bed there, then bye bye.

He indicates he's going to cut her throat.

Tilda enters the house with the shovel, her ropes
apparently rebound.

Valery, disappointed at being interrupted, turns,
looks for Sergei.

TILDA

What you looking for?

VALERY

Sergei!

TILDA

He's dead.

Valery is trying to take in what she is saying.

Through the window - Roger appears - gun levelled.

Valery turns as if in slow motion.

Roger fires - BANG.

Valery still in shock is unharmed.

Roger fires again -

Valery begins to crack a small smile.

Roger realises his gun is firing blanks.

Valery raises his gun - BANG

Roger recoils as he's hit in the shoulder.

Tilda hits Valery with the shovel -

He partially goes down -

she hits him again.

His gun flies across the room and lodges at Bettina's feet.

Valery is dazed, but he gets on his feet.

Tilda tries to hit him again but he grabs her by the throat and bangs her against the wall.

Bettina struggles to break free of her bonds.

Outside, Roger is getting to his feet.

Valery throws Tilda across the room.

She lies in a heap in the corner.

He crosses to finish her off but Bettina kicks him hard.

He is momentarily halted.

Valery turns his attention on her.

He takes Bettina by the throat -

but she manages to kick the gun with her feet -

It rattles across the floor -

stops within Tilda's reach.

She grabs the gun -

points and fires at Valery.

It splinters the wall.

She pulls the trigger again - misses again.

Valery races towards her - takes the gun from her -

pushes it under her chin -

smiles as he starts to pull the trigger -

Roger slices his neck with the shovel.

Sergei falls.

Roger picks up the gun.

BANG.

Its over.

Roger, Tilda and Bettina sit on the porch.

They are drinking mugs of tea and eating chocolate biscuits.

ROGER

The Third Falcon is Estonia, the locked shield protecting the flank of Europe from Russian attack. Romania and Poland are the two other falcons. They have agreed to deploy NATO warheads on their soil. NATO would like Estonia to be the Third Falcon.

TILDA

Why the name Falcon?

ROGER

Falcon is a misnomer. Fulcum is latin for a formation of locked shields on a battlefield. Tallinn is five hundred and forty miles from Moscow. A missile from Estonia could land on Moscow in fourteen minutes. Currently Russian missiles would take two hours to hit US targets. The threat is so real, Russia would rather reoccupy Estonia than allow NATO to deploy missiles.

Roger stops.

ROGER

What is that?

The sound of BANGING.

CUT TO:

Tilda opens the trunk of the car.

Peter is inside. He is alive.

CUT TO:

Peter is helped to sit on the porch.

PETER

I thought I was going to die in there.

BETTINA

I don't understand. We saw you being shot.

TILDA

Yes, we did.

Peter reaches for one of the guns lying on the porch.

He levels it.

ROGER

What are you doing, Peter?

He points the gun at Roger.

PETER

You're a traitor, Roger. I don't want to break up your party, but I've got to take you back to the embassy in Tallinn for debriefing.

ROGER

How are you going to do that, Peter?

Roger levels the other gun at Peter.

ROGER

You're not on the level, are you, Peter? One of these guns fires blanks. We know that now. But which one?

TILDA

You pretended to be shot by the Russians, didn't you? I don't understand.

ROGER

I do. He's been working with them all along. He's a double agent, but he's Moscow's boy, not London's.

Peter gives Tilda smile and a shrug of his shoulders.

ROGER

(to Tilda) I've got files on everybody.

PETER

I know you do, Roger. I want to know where they are.

ROGER

Up here (taps his head).

PETER

That's why I need you to come with me.

ROGER

I'm not going willingly. At my age I'm too old to betray my country.

(beat)

I found out Peter was passing JSC secrets to the SVR and that I was the only agent left in Tallinn who hadn't gone over to them.

PETER

I want the Defence Centre code book information too.

BETTINA

You're not asking for much, are you?

TILDA

I'm disappointed in you, Peter Quayle. You're a Judas.

PETER

Ganging up on me now.

ROGER

Which of us should fire first? Move away girls.

Roger gets up -

Faces off Peter.

ROGER

Who's your bet on, ladies. This selfish old man, or the Judas?

Roger and Peter are now locked in a Mexican stand off.

Roger is calm, resigned.

Peter is sweaty, determined.

PETER

I don't want to kill you, Roger.

Peter fires at Roger's leg.

Its a blank.

Peter realises that the game is up.

ROGER

I have to kill you, Peter.

PETER

Whatever happened to the Secret
Intelligence Service directive -
we do not kill people.

ROGER

Its a lie.

Roger aims at Peter's head fires.

Peter drops dead.

105 EXT. FOREST - THURSDAY MORNING 105

Roger is digging in the soft ground.

He pulls out a case from the soil.

106 INT. YELLOW HOUSE - THURSDAY MORNING 106

Roger is stuffing his case with papers.

TILDA

What now?

ROGER

I clearing off back to London.
I've a lot of information to
hand over.

TILDA

What about Bettina?

ROGER

I'm taking her with me.

TILDA

What about me?

ROGER

What about you, Tilda?

TILDA

Don't you care about me?

ROGER

I don't think you care about me

either.

TILDA

You're a cold hearted man.

ROGER

Its a cold war we're fighting.

TILDA

I really thought you were a traitor?

ROGER

Work for that lot? Are you kidding.

TILDA

I don't get all the twists and turns of this?

ROGER

Its espionage, Tilda. You've a lot to learn.

TILDA

From you?

ROGER

All I do is collect information and pass it on. I don't make the final decision on anything.

107 EXT. LAKESHORE - THURSDAY

107

Roger, Tilda and Bettina are on the shoreline by a small boat.

ROGER

When its all said and done, Europe is a fragile conglomerate of people with a lot of history to overcome.

TILDA

What about Estonia?

ROGER

I love this country, but I'm not Estonian.
(beat)
Its between a rock and a hard place. Its had twenty years of independence from Russia. In terms of history, that's not long. If it can make it a hundred years, five hundred, a

thousand, then that's a success. We won't be here to see it, so we can't be responsible for it. Its up to people like Gert now.

The biplane lands back on the lake.

Roger kisses Tilda on the cheek.

ROGER

See you in London for a drink sometime.

Tilda and Bettina hug.

BETTINA

He's really rather sweet under it all.

TILDA

Hmmmm

Roger and Bettina get into the small rowing boat.

CUT TO:

The plane takes off.

Tilda watches as it flies over her head.

108 EXT. YELLOW HOUSE - THURSDAY 108

Tilda leaves the house in Sergei's car and turns on to the road.

109 EXT. VILJANDI ROAD - THURSDAY 109

Sergei's car reaches a junction.

A sign reads - TALLINN 170KM.

Gert and the Brunette wave the car down.

BRUNETTE

Miss Robbins. This car is Sergei Seranski's. Can you get out of the car please and open the trunk.

Tilda gets out -

TILDA

So you're KaPo too?

Opens the boot.

It is empty.

GERT
Where is Peter Quayle?

TILDA
He's gone home.

GERT
Bettina Gittens?

TILDA
Gone home.

GERT
And Roger Harris?

TILDA
He's gone home too.

GERT
I suggest you do the same.

TILDA
I'm going to take your advice,
Gert.

GERT
Give my regards to Brussels.

TILDA
I certainly will.

She gets in the car -
drives off.

Gert and the Brunette watch it go.

110

EXT. YELLOW HOUSE - THURSDAY

110

Three small crosses mark the graves of the dead.

THE END

[[top](#)]

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