

BREAK A LEG

S01 E02

"SPY"

written by

Philippe Blasband

18 october 2019

RECAP

Once again, the recap shows us scenes that weren't in the previous episode.

VO MARIE
Previously, on "Break a leg".

INT. ETO (STAGE) - NIGHT

Seen from the spectators POV:
The end of a stern, really very very gloomy Dutch play:

A nude set.

TWO YOUNG ACTRESSES, facing each other, furious, exhausted:

YOUNG ACTRESS 1
(subtitled Dutch)
No.

YOUNG ACTRESS 2
But--

YOUNG ACTRESS 1
No.

YOUNG ACTRESS 2
And if--?

YOUNG ACTRESS 1
No.

YOUNG ACTRESS 2
I see.

Beat.

YOUNG ACTRESS 2

I see.

Beat.

YOUNG ACTRESS 2

I see.

Sudden black!

Applauds!

We stay in BLACK.

COLD OPEN**INT. CONSTRUCTION SITE - NIGHT**

A strange scene: a construction site in its beginnings. Big construction projectors illuminate a part of it:
An inauguration:

TWENTY ELEGANT OFFICIALS, most of them middle-aged, are applauding.
A speech has just been given by a plump, small and smiling POLITICIAN on an improvised podium.

Once the applause stops, elegant SERVERS mingle among the Officials, with platters of glasses of champagne.

Among the Officials, VIOLETTE (the Belgian boss of ETO) and MARIE (the French number 2 of ETO).

Marie stays at the fringe of the gathering. (Her leg is not in cast anymore.) She's observing:

Violette is chatting with TWO POLITICIANS.
She drinks one glass of champagne...
A second one...
A third...

Marie stares at her. Judgmental.

INT. / EXT. VIOLETTE'S CAR / SMALL ROAD - NIGHT

Violette drives her little two-seat car. She yawns.

Seated next to her, Marie doesn't seem very reassured by her driving.

Lights and signs on the road: a Police control.

Violette stays very calm. She parks her car.

A young POLICEMAN and even younger POLICEWOMAN approach her car.

Violette lowers her window.

POLICEMAN
(subtitled French but with a
robust Flemish accent:)
*Hello, Mrs. Did you drink
alcohol?*

MARIE
(gently)
You did, didn't you?

Violette looks at Marie with a blank stare.
She turns to the Policeman:

VIOLETTE
 (switches to subtitled
 Flemish)
*Yes, I drank a few champagne
 glasses, and before that, I had a
 whiskey -- no, two whiskeys.
 But...*

She looks through the glove department. She finds a printed page, gives it to the Policeman.

The Policeman reads it.

POLICEMAN
What does it mean...
 (switches to subtitled
 French:)
*... "metabolism of the subject
 has a tendency to absorb alcohol
 almost immediately"?*

VIOLETTE
 (back to subtitled Flemish)
*It's... -- It's easier to just
 show you. You have to give me an
 alcohol test, don't you?*

POLICEMAN
Yes but...

Violette stops him by raising her hand and by going through her glove compartment. She retrieves from it a small bottle of vodka.

The Policemen look at her, surprised...

Marie also looks at her, surprised...

Violette opens the bottle. She hands it to the Policeman.

VIOLETTE
Smell it.

The Policeman is a bit taken aback. But he smells into the bottle.

VIOLETTE
It's vodka, isn't it?

POLICEMAN
It's alcohol, but--

Violette drinks a big sip of the bottle.

POLICEMAN
Don't do that, it will--

Violette closes the bottle, puts it back in the glove department. She counts to five with her fingers.

VIOLETTE

Now give me the test, please.

The Policeman hesitates. He hands her the balloon.

Violette blows it... It remains green.

She gives it back to the Policeman.

POLICEMAN

It's faulty? You tricked it?

VIOLETTE

*Not at all. When I drink alcohol,
my body burns much too fast. It's
a genetic condition. My brother
has it, my mother has it, all my
cousins on my mother's side have
it. It only works with alcohol.
Not with drugs, or chocolate.*

(Catastrophic:)

*If I eat chocolate, I just gain
weight.*

The Policeman and the Policewoman look at each other.

INT. VIOLETTE'S CAR - NIGHT

LATER:

Again, Violette is driving her car, in the night.

Marie throws an astonished glance at her.

ACT 1

INT. BANK - SAFE DEPOSIT VAULT - DAY

SUSPENSE MARTIAL MUSIC.

Everything happens very fast, in a hurry :

A stern and formal BANK EMPLOYEE enters in a safe deposit vault. He's followed by a young and athletic man. The young man is wearing a dark coat and dark glasses.

The Bank Employee looks at the safe, finds the one he's looking for.

Like all the other safes, it has two locks. The Bank Employee takes out a key from his pocket. The young man takes out a similar key from his own pocket.

Each one of them puts his key inside one of the locks. They turn.

Next to the locks, a small handle. With the handle, the young man pulls out a rectangle metal box.

Without a word, the Bank Employee leaves the room.

The young man puts the box on a table in the center of the room. He opens it:

Rolls of dollars and euros. Five passports, from five different countries. A gun.

The young man verifies that he's alone in the room. From a pocket from his long coat, he takes a small pistol. He puts it in the box.

Phone ring!

He switches it on and immobilizes it between his shoulder and his cheek while:

He pushes on a small button, on the side of his glasses: he's switching them off.

YOUNG MAN

(in German, a bit childish)

Hello mum...

He puts the glasses in the box.

He takes out his wallet. From the wallet, he takes out a European identity card. He puts it in the box.

YOUNG MAN

No, Mum, saturday, I won't be--

He flips through the passports: different names but always his photo.

REINHART

But Mum, I came las tuesday and I--

He chooses one of the passports, an old Austrian battered passport. On it, the name is REINHART (and that's what we'll call him in this script).

REINHART

I'm entering a tunnel and--

Reinhart switches the phone. He puts the passport in one of his coat's pocket, the phone in another. He sighs: mothers!...

INT. ETO - DAY

On the **STAGE** of ETO:

Seven Greek amateur Actors. They are wearing everyday casual clothes (jeans, t-shirt, etc.) or rehearsal clothes (sweatsuits, etc.); and ancient Greek tragic masks: A weird combination...

They are playing a scene of Aeschylus's "Agamemnon" in ancient Greek. (Well... We assume it's Ancient Greek: their masks muffle their voices.)

The set: seven white cubes, straight out of a 1970s eastern-Europe avant-garde theater show.

The light board has been brought up at the side of the set, on a table. Behind it, the two technicians of ETO: the Swedish from Russian origins Yegor and the thin and small Portuguese tomboy Claudia. While the actors are playing, they look at the lights, point at some of them. Yegor is operating the light board:

The lights go down and become more and more dramatic and purple...

Suddenly:

ERRIKOS
(subtitled Greek)
STOP! STOP! STOP!...

Errikos (the Greek amateur director) barges on the set and walks toward Claudia and Yegor.

ERRIKOS
THAT'S NOT WHAT I ASKED! NOT AT
ALL! I--

He's INTERRUPTED by a very angry Claudia. She gives a very long explanation in very fast Portuguese.

Errikos is astonished.

Claudia goes on and on, talking faster and faster in Portuguese, about physics of light (photons, lenses, etc.)

Suddenly, she stops.

Errikos then turns to Yegor.

ERRIKOS
What is she saying?

YEGOR
She say "No".

The Greek Director looks at Claudia, surprised. Suddenly:

ERRIKOS
WHAT DO YOU MEAN, "NO"?

YEGOR
What she, in fact, in fact, wants
to say, is--

ERRIKOS
I DON'T CARE!

Behind him, appears the Ghost Armand. He crosses the stage, without looking at the people on it. (Only one of the actors with a mask seems to have noticed him and follows him with an astonished gaze.)

GHOST ARMAND
*... Théâtre, théâtre, théâtre,
 théâtre...*

YEGOR
 You understand not what--

ERRIKOS
 I DON'T CARE!

We follow the Ghost Armand, to the backstage.

GHOST ARMAND
*... Théâtre, théâtre, théâtre,
 théâtre...*

We follow him through the door to the **CORRIDOR OF THE FIRST FLOOR**. He walks to the stairs. He gets more and more theatrical, more and more goofy as he carries on:

GHOST ARMAND
*... Théâtre, théâtre, théâtre,
 théâtre...*

We follow the Ghost Armand as he takes the **STAIRS DOWN**, to the lobby.

GHOST ARMAND
*... Théâtre, théâtre, théâtre,
 théâtre, thé--*

He stops suddenly:

Violette (ETO's boss) is climbing the stairs, with a big, heavy box in her arms.

Armand lets her pass beside him, and follows her:

GHOST ARMAND
 (showing the box:)
What's that?

VIOLETTE
 A computer.

GHOST ARMAND
 A *what?* Do you need help?

VIOLETTE
 You can't help me. You're a ghost.

GHOST ARMAND
 (a bit disappointed)
 Oh yes. Right.

And IN A CUT the ghost Armand has dissapeared.

Violette arrives at the **FIRST FLOOR**. She stops, to catch her breath...

Marie (ETO's number 2) and Nicole (the Italian transgender accountant) arrive, heading to the coffee corner.

NICOLE

... No, it depends on --
 (she notices Violette:)
 Hello, boss.

MARIE

(indicates the box)
 Your new computer? Do you need me
 to assemble it?

VIOLETTE

It doesn't need assembling...

NICOLE

Let me carry that for you.

VIOLETTE

No, I--

NICOLE

Don't be stupid.

She takes the box from Violette's hands.

The three women take the **STAIRS TO THE SECOND FLOOR**.

MARIE

It's your week with your kids?
 How are they?

VIOLETTE

Difficult and lovely, as usual -
 how was the Dutch play, last
 night?

MARIE

Very good.
 (She thinks.)
 Very dark but very good.
 (She thinks.)
 Really dark but very good. Great
 writing.

VIOLETTE

Who wrote it?

MARIE

A Dutch writer.

NICOLE

De... Dekeyzer, I think.

VIOLETTE
Dekeyzer? Like Jeroen?

MARIE
Jeroen? *Our* Jeroen? Jeroen has a
name ? I thought he had just a
pretty face and a pretty butt.

They have almost reached the second floor.

Violette find what Marie said amusing but feels she must
scold her:

VIOLETTE
Marie, you--

ERRIKOS
A TERRIBLE, TERRIBLE, TERRIBLE,
TERRIBLE SCANDAL!

The three women stop and look down:

Errikos (the Greek director) is climbing the stairs, followed
by Yegor and Claudia (ETO's technicians).
(Behind them, still on the first floor, the seven Greek
Actors with their masks on.)

MARIE
(calm)
Calm down, Sir.

ERRIKOS
WHY WOULD I CALM DOWN? WHY WOULD
I--

MARIE
(still calm)
Because if you don't calm down,
I'll punch you in the testicles.

ERRIKOS
(suddenly calm)
You would do that?

MARIE
(eludes)
What is your problem, Sir?

ERRIKOS
I asked something and those
malaka refuse to give it to me!

YEGOR
We not refuse, no, we say
"Impossible, it is". And we--

ERRIKOS
I asked for black light!

MARIE
What's "black light"?

ERRIKOS
Light with a black filter!

YEGOR
Yes but--

ERRIKOS
Simple: A yellow filter? Yellow
light! Red filter? Red light!
Purple--

YEGOR
(tries to stay patient)
Black is absence in fact in fact
of--

Violette steps him by putting her hand on his shoulder.

VIOLETTE
(big smile)
Give him *that*. A *black* filter.
Really, really black.

Yegor and Claudia look at her. They understand. They repress
a smile.

Claudia signs to Errikos: let's go.

Errikos is a bit surprised.

Claudia and Yegor walk down the stairs.

Errikos follows them...

Violette, Marie, and Nicole climb the stairs until they reach
the **FIRST FLOOR**.

The three women walk until **VIOLETTE'S OFFICE**. They enter.

Nicole puts the box on Violette's desk. Very fast exchange
(funny because very fast):

NICOLE
We have to.

MARIE
Yes. We do.

NICOLE
The thing.

MARIE
The thing.

VIOLETTE
What thing?

MARIE

A thing.

NICOLE

Don't worry about it.

VIOLETTE

I shouldn't?

NICOLE

You shouldn't.

VIOLETTE

OK.

NICOLE

Let's?

MARIE

Let's.

Marie and Nicole get out of the office.

Violette looks at the box. She opens it. She looks at it again. Suddenly she notices, in front of her, at one side of her office:

The three ghosts are standing there, Armand, André, and Annabelle. Armand points out, to the other side of the office:

Violette turns around:

Sitting on a chair, legs crossed: Reinhart, the young man we saw in the bank vault.

VIOLETTE

What... What are you doing here?
Who are you?

REINHART

This is just protocol.

VIOLETTE

(to the ghosts, in subtitled
French)
*Who is this guy? How did he
appear like that in my office?*

The ghosts make a face: we don't know...

Reinhart stands up.

REINHART

I should present myself...
(He shakes her hand.)
My name is confidential.
(A SUIVRE)

REINHART (SUITE)
 My function is confidential. You
 don't have the clearance.

Beat.

REINHART
 You know, don't you?

VIOLETTE
 I know what?

REINHART
 Not much, I hope. Seven amateur
 actors are working for the moment
 in this theater. Three of them...

He waits for her to answer.

She doesn't. She stays poker face.

REINHART
 (happy)
 Good attitude. Really sorry for
 the inconvenience: we always have
 to do a small, a tiny
 investigation, in these kinds of
 situations.
 (Indicates the box:)
 Do you need help with that?

VIOLETTE
 (turns around to look at the
 box:)
 No, really, I can--

But when she turns back, Reinhart has disappeared.

She looks in all the corners of her office. She goes to the
 door, looks in the corridor:
 Nothing.

She comes back to the office.

GHOST ANDRE
Impressive, isn't he?

VIOLETTE
 (without looking at the
 ghosts)
How did he do that?

GHOST ANNABELLE
*Even we didn't see him disappear.
 He's that good.*

INT. ETO (MARIE'S OFFICE) - DAY

Marie is seated at her desk, in front of her computer. She has a Skype conversation with a LUXEMBOURGISH ADMINISTRATIVE EMPLOYEE, an elegant man in his early sixties.

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

(clumsy French with a strong
accent)

...*Bonjour, bonjour Marie!*
Comment allez-vous - tu - comment
vas-tu?

MARIE

(sticks to English)
Very well, thank you.

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

(switches to English)

I've received all the hostel's
reservations -- thank you very
much -- there is one problem.

MARIE

Yes?

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

I'm really sorry to bother you
with that, but you put the four
actresses in one room... A youth-
hostel room...

MARIE

They are high school students!

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

Three of them, yes, they are
fifteen years old. But the
fourth, Mrs. Iris Bäumer, she's
well in her sixties...

MARIE

Oh... Not a high school student
anymore, I guess.

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

She's, in fact, a professional
actress. A *well known* theater
actress.

MARIE

I see...
(A SUIVRE)

MARIE (SUITE)
 (she thinks.)
 I'll talk to Violette -- our
 artistic director -- about it.

She turns off the Skype conversation.

She thinks. Wicked smile.

INT. ETO (STAGE) - DAY

On the stage: Errikos the seven Greek Actors, with their masks.

They are waiting, standing in a row.

On the side of the stage: Yegor and Claudia behind the light board.

Yegor moves the general light control down...

Until COMPLETE BLACK.

Beat.

YEGOR'S VOICE
 Black light that is. So? You
 like?

ERRIKOS'S VOICE
 But... We can't see anything!

YEGOR'S VOICE
 Yes. More black do you want it?

No answer.

INT. ETO (TAMSIN'S OFFICE) - DAY

Tamsin (the English secretary) has headphones on. She dances alone on a piece of music that we don't hear ("Someone like you", from Adele):

Elaborate improvised choreography, with slow, sad movements. A strange and funny mix of pseudo-Teresa de Keysmaeker and Swedish gymnastics movements.

A rusty but elegant 50-year-old man enters in her office: the PHOTOGRAPHER.

He has the appropriate outfit: old jeans, an old leather jacket, a big rectangle bag with his gear.

Tamsin doesn't see him. She's still dancing, turning her back to the door.

PHOTOGRAPHER
 Hello?...

Tamsin still doesn't hear him. She carries on dancing.

PHOTOGRAPHER
Hum... HELLO!?!...

She still doesn't hear him. She still carries on dancing.

Sheepishly, the Photographer touches her back...

Tamsin SCREAMS!

She turns back!
Hits him in the nose!

His face is bloody!

ACT 2

INT. ETO (STAGE) - DAY

In the shadow, on the walkway, Reinhart (the spy) is looking at the stage under him:

The Greek actors, with their masks on, are playing a scene of Aeschylus's Agamemnon.
Big theatrical gestures! Furious muffled dialogs!

Reinhart has a combat knife in his right hand. He scans all around him, then under him, calm, professional, ready to react.

INT. ETO (COFFEE CORNER) - DAY

Violette, Izabella (the Polish public-relation person of ETO), Tamsin (the English secretary) and Nicole (the Italian accountant) are at the coffee corner.

Izabella pours coffee for everybody.

The handsome Dutch Jeroen arrives at the coffee corner.

IZABELLA
Jeroen, did you notice? The play, yesterday? The author, he has the same name than you (sic)!

Beat.

JEROEN
Does he?

IZABELLA
The exact same name! "Jeroen Dekeyser". There is another Jeroen Dekeyser, somewhere in Holland! Who writes really depressive plays!

NICOLE
Depressive but good.
(A SUIVRE)

NICOLE (SUITE)
 But *really* depressive.
 (joking:)
 Edward Bond is light comedy,
 compared to *that* play!

IZABELLA
 (laughing)
 Ya, it's a kind of Stig Dagerman
 but without the humor.

Tamsin comes near Jeroen, and with smiling double entendre:

TAMSIN
 Did you like that play,
 Jeroen?... Did you love it?...
 Did you *cherish* it?... Did you
 want to sleep naked with it?...

Jeroen looks at her, surprised. Then he thinks.

JEROEN
 I found it indulgent.

He goes back to his office, with his cup of coffee.

Tamsin looks at him, trying to hide her sadness.

But Violette also looks at him, her eyebrows frown.

VIOLETTE
 Tamsin? We have the text, for
 that play, don't we?

INT. VIETNAMESE RESTAURANT - DAY

Marie is now eating with her British wife, Joanna, in a small
 Vietnamese restaurant.

While eating, Marie is in deep thoughts. Devious smile.

Joanna looks at her.

Marie realizes it.

MARIE
 Sorry. I was thinking of--

JOANNA
 Your boss. Violette. That you
 want to get fired, so you can
 take her place. I really *don't*
 want to know about your last
 scheme to take her out.

Marie nods.

They eat in silence, for a few seconds.

Suddenly:

JOANNA

Now, I'm curious. What is your latest devious terrible horrible scheme?

Marie smiles.

MARIE

ETO, and especially Violette, they treat amateur actors and professional actors very differently.

JOANNA

(shocked)

Why?

MARIE

Amateur actors and the professional actors are very different species... But what if she makes a mistake? What if she treats a professional actor as an amateur one?...

Again: devious smile.

INT. ETO (TAMSIN'S OFFICE) - DAY

The Photographer is seated, with bloody cotton out of his nose and a few bandages on the face.

Tamsin gives him a few documents.

TAMSIN

(very gentle)

...And here is your contract, for the next shooting.

PHOTOGRAPHER

Thank you.

He stands up.

TAMSIN

And I'm really sorry about the...

She indicates his nose.

PHOTOGRAPHER

I've worked in seven war zones. I had to come to your office to have my first injury.

He walks toward the door...

TAMSIN

Do you do portraits?

The Photographer stops.

PHOTOGRAPHER

Sometimes.

TAMSIN

Would you take a photograph of me?

The Photographer looks at her.

TAMSIN

I've married a man, a Dutchman,
so I can stay here -- Brexit and
all that shit. But he doesn't see
me. I want him to see me.

The Photographer doesn't know how to react to *that*.

Tamsin runs to the door of her office. She locks the door.
She turns to the Photographer. She quickly undresses.

The Photographer is flabbergasted.

Tamsin is now naked. (We film her from the shoulders up.)

She spreads her hands and closes her eyes:

TAMSIN

Take pictures of me!

The Photographer looks all over the office, to avoid the
sight of this naked young woman.

PHOTOGRAPHER

But... Hum... The light...

Tamsin goes to the other side of the office:

TAMSIN

Here it's better?

The Photographer still doesn't know how to answer.

Noise at the door! Somebody is trying to enter in Tamsin's
office.

IZABELLA'S VOICE

Tamsin? Why is your door closed?

TAMSIN

DON'T COME IN! I'M NAKED! WITH A
MAN!

Beat.

IZABELLA'S VOICE
ARE YOU IN TROUBLE?

TAMSIN
NO, I--

IZABELLA'S VOICE
I'M ARRIVING!

Izabella (the Polish PR person) breaks down the door (which is pretty light).

She takes a quick look at Tamsin naked, at the Photographer.

Quick boxing karate attacking posture! A shout : Izabella punches the Photographer on the face!

TAMSIN
NO!

INT. ETO (VIOLETTE'S OFFICE) - DAY

Violette was reading a printed text. Marie has entered her office.

Violette is surprised:

VIOLETTE
...A separate room for one
actress? In a *student* play?

MARIE
A *high school* play.

Beat.

VIOLETTE
(not very worried by it)
Tell them no.

MARIE
(big smile)
OK.

Marie goes out of Violette's office. Victorious.

Violette carries on reading:

A theater play, in Dutch.

INT. ETO (SECOND FLOOR CORRIDOR) - DAY

Violette walks in the corridor. Smiling and decided.

She holds the Dutch play under her arm.

From the stairs below, very discreet: Reinhart (the spy) looks at her.
He has now a nunchaku in his hands. You feel that he knows how to use it...

INT. ETO (NICOLE AND JEROEN'S OFFICE) - DAY

Violette is now facing Jeroen (the handsome Dutch). She's holding the text of the Dutch play.
Jeroen is seated in front of her. (Nicole, the Italian accountant, is not currently in the office.)

VIOLETTE
(subtitled Flemish)
*I wasn't at the Dutch play,
yesterday. It's my week with the
kids. But I read it today.*

Jeroen looks at her but doesn't utter a word.

VIOLETTE
You are that Jeroen Dekeyzer?

He doesn't answer.

VIOLETTE
(showing the text)
You wrote it, didn't you?

He doesn't answer.

VIOLETTE
(big smile)
You're fired.

JEROEN
(stands up, and in subtitled
Dutch:)
What? Why? What did I do?

VIOLETTE
*You're the most brilliant living
writer I have ever encountered.
You have no business working in
this place. You should be just
writing.*

She's smiling but she's almost in tears. She walks out of Jeroen's office.

Jeroen stays surprised.

INT. ETO (MARIE'S OFFICE) - DAY

Marie is in her own office: another Skype conversation with the Luxembourgish Administrative Employee.

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

...But did you had explained
(sic) that our actress is a
famous--

MARIE

(gentle smile)
I explained her everything. She
has refused.

On the computer screen, the Luxembourgish Administrative
Employee is disappointed. But he doesn't know what to say...

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

I'll call you back.

INT. ETO (FIRST FLOOR) - DAY

Izabella (the Polish PR) is running, worried, with a first
aid box.

Sitting on the cupboard, very discreet, but with an AK 47 on
his lap: Reinhart (the spy) is observing her.

INT. ETO (TAMSIN'S OFFICE) - DAY

Now the photographer has new bandages on his nose and a black
eye. Tamsin (the English secretary) has put her clothes back
on.

The Photographer walks to the office's.

IZABELLA

(apologetic)
Again, I'm sorry, and--

The Photographer goes out of the office door without a word
or a glance to the two women.

The two women look at the door, feeling guilty.

Izabella turns to Tamsin.

IZABELLA

You have a *big, big* problem.

TAMSIN

I know.

IZABELLA

You fell in love with your, your,
your -- with your *husband!*...

TAMSIN

Well, it's--

IZABELLA

The same thing happened to me, with two Brazilian guys, one a stripper, the other one a flamethrower - no, two Brazilian guys and one Islandic woman -- it was in Mykonos, and I -- no, in Patmos -- or Detroit -- or -- that kind of love is like a rogue missile. It flies, flies, but nobody knows when and where it will explode! But it will explode, Tamsin. And there will be casualties.

(Beat.)

Boum, Tamsin. Boum.

Before Tamsin can add a word, Izabella goes out of the office.

Tamsin sits on her chair. Sad.

INT. ETO (VIOLETTE'S OFFICE) - DAY

Violette (the boss of ETO) closes her door.

She switches off her phone.

She sits on her chair, leans back, closes her eyes: she's going to take a nap.

Nicole (the Italian transgender accountant) storms in Violette's office!

Violette opens her eyes, straightens up on her seat.

NICOLE

You *can't* fire him!

VIOLETTE

You're talking about Jeroen? His writing is--

NICOLE

He's our legal adviser! And he oversees the accounting! And he's specialized in European financial law! This place can't be run without him!

VIOLETTE

I thought that he was *only* hired because of his looks...

NICOLE

That's sexist!

VIOLETTE

A bit, yes... He's a great
writer. He shouldn't--

Nicole storms out, furious. She slams the door behind her.

Violette looks at the door.

EXT. ETO (CORRIDOR SECOND FLOOR) - DAY

Nicole walks away of Violette's office.

She stumbles on a very worried Tamsin (the English secretary). Tamsin is holding a small box of medicine in front of her, as if it was a deadly weapon.

TAMSIN

If they fire Jeroen, I'll kill
myself!

Nicole looks at the box.

NICOLE

It's food supplements. If you OD
on that, you could really have a
mild diarrhea...

(She puts a hand on Tamsin's
shoulder)

Don't worry for Jeroen. I am on
it.

INT. ETO (STAGE) - DAY

Rehearsals of the Greek play:

One of the actors gives a tragic and muffled monologue, with big theatrical gestures.

Errikos (the Greek director) is sitting on the front row. He looks at the actor with tears in his eyes and trembling lower lip. He mumbles the text at the same time as the actor.

Hidden in the shadow of a set piece, Reinhart (the spy) looks at Errikos (with a a grenade in his hands, ready to be unpinned).

The actor raises his left hand!

Errikos raises his left hand!

The actor curl up, as if tragically wounded by a deep inner turmoil !...

Errikos curls up !

INT. ETO (MARIE'S OFFICE) - DAY

Marie (ETO's number 2), in her own office: another Skype conversation with the Luxembourgish Administrative Employee:

LUXEMBOURGISH ADMINISTRATIVE
EMPLOYEE

... I really have to insist.

MARIE

(diplomatic smile)

I'll see what I can do. But I
can't do much.

INT. ETO (VIOLETTE'S OFFICE) - DAY

Violette (ETO's boss), behind her office, frowning, looks at Marie who's standing in front of her:

VIOLETTE

No.

INT. ETO (MARIE'S OFFICE) - DAY

Marie is back on Skype with the Luxembourgish Administrative Employee:

MARIE

She said no. She's my boss. She
makes the decisions.

The Luxembourgish Administrative Employee is annoyed.

INT. ETO (LOBBY) - DAY

Izabella (the Polish PR) comes into the building, carrying a box of freshly printed leaflets.

NICOLE

(worried)

Izabella?

Nicole (the Italian accountant) walks fast toward her.

NICOLE

Have you seen Jeroen? He just has
been fired by Violette.

IZABELLA

Why would she do that?

NICOLE

He's not in our office; he's not
in the building. You know how he
is sensitive and *tutti quanti*.
I'm afraid.

IZABELLA
 Afraid of what? That he could do
 something terrible? To himself?
 (gives the box to Nicole)
 I'll find him!

Nicole makes a face: how?

IZABELLA
 (takes out her phone)
 You remember, two months ago, the
 Hungarian dance group? When I
 couldn't find you, and Violette,
 and the technicians? I put a
 localizing app on all your
 phones.

NICOLE
 That's illegal!

IZABELLA
 (big smile)
 Very illegal. But very practical.

She types on her phone, while going out of the building:

IZABELLA
 I'll find Jeroen for you.

EXT. STREET - BRIDGE OVER TRAIN TRACKS - DAY

Izabella walks fast, in a remote street, her phone at her
 right hand. She follows its directions.

She turns in an adjacent street.

After two steps, she stops:

She sees Jeroen:

He's on a small bridge, over train tracks.

Izabella panics:
 She runs toward Jeroen !...

ACT 3

EXT. BRIDGE OVER TRAIN TRACKS - DAY

Izabella runs on the bridge.

She grabs Jeroen from the back, by the shoulders.

Jeroen turns to her, startled.

IZABELLA
 Don't do it!

JEROEN

Do what?

IZABELLA

There are other solutions!

JEROEN

For what?

She looks at him.

He seems totally calm. He has a half-eaten sandwich in the left hand, a polyester cup of coffee in his right hand.

She releases him.

IZABELLA

What are you doing here?

JEROEN

It's my lunch break.

IZABELLA

On a *bridge*?

JEROEN

Yes!... The trains!...

Izabella hesitates.

IZABELLA

Violette has fired you...

Jeroen nods but doesn't seem worried:

JEROEN

Every two weeks, I get a phone call or an email from some organization or company, trying to hire me. I can easily find work somewhere else.

Izabella hesitates again.

IZABELLA

(cautious)

So you're not--

JEROEN

Wait!

He raises his finger, smiling.

A sound of a train arriving.

JEROEN

(fast)

It's a [*model of a train,
followed by a long and thorough
technical description of it*].

Jeroen has to scream the end of his enthusiastic sentences:

The train passes under the bridge.

He looks at it with pleasure, while eating his sandwich and drinking coffee.

INT. ETO (STAGE) - NIGHT

Seen from the back of the seats:

It's the end of rehearsals for this day. On the stage, Claudia and Yegor, the two technicians of ETO, are saluting Errikos and the actor before leaving.

The last row of seats, in the darkness. We approach it... And we see that in fact Reinhart (the spy) is seated on one of the seats. He's observing the stage, an RPG calmly and naturally set on his shoulder.

Only when the technicians have walked out of the stage, the actors take off their masks. But they are turning their backs to us.

Reverse shot on the seats :

Empty. Reinhart and his RPG have disappeared.

INT. CAFE - NIGHT

A crowded cafe. The two ETO technicians, Yegor and Claudia, are drinking beers after work.

Yegor is thinking.

YEGOR

(in perfect English!)

One day, they'll discover the truth.

CLAUDIA

(also in perfect English!)

We've managed so far.

YEGOR

They are going to be furious when--

CLAUDIA

Until then, our work will be *much* easier, if they think you don't speak good English and that I don't speak it at all. Let's not change a winner team.

YEGOR

Ya...

They carry on drinking their beers.

EXT./INT. STREET / VIOLETTE'S CAR

Violette walks in the street, to her car.

She enters in it, puts the seat belt on... She startles:

Reinhart (the spy) is seated next to her!

REINHART

You haven't seen me. I'm not here. OK?

Beat.

REINHART

I have sent my report to my bosses. I told them: you're doing fine work, here.

VIOLETTE

I don't do anything!

REINHART

Exactly. Very impressive. When all this is finished, I'm thinking about asking you out.

VIOLETTE

Aren't you a bit young for me?

REINHART

If you were a man and me a woman, you wouldn't--

VIOLETTE

I have three kids.

REINHART

I know that.

VIOLETTE

I'm married -- I was married.

REINHART

I also know that.

VIOLETTE

I'm trying to win him back. My husband.

REINHART

That, I didn't know... Maybe, in the future, I'll try again.

(A SUIVRE)

REINHART (SUITE)

But, for security reasons, you may not recognize me: I may be in disguise. Older, younger. Black. Even a woman.

VIOLETTE

You're serious?

REINHART

No, I'm not.

She laughs and looks away. She turns back to him...

He has disappeared!

Violette smiles. She switches on the ignition.

EXT. BRUSSELS - MORNING

A view of Brussels, during sunrise.

INT. JEROEN'S APARTMENT - DAY

Jeroen's small Spartan apartment.

Long door ring.

Dragging his feet, Jeroen, in a worn-out t-shirt and sweatpants, walks to the intercom next to the entrance door. He picks up the handset.

JEROEN

(tired voice)

Yes...

VOICE NICOLE ON THE INTERCOM

You should be at work already!

JEROEN

I'm fired.

VOICE NICOLE ON THE INTERCOM

No, you're not!

INT. ETO (VIOLETTE'S OFFICE) - DAY

Marie and Violette are looking at a big board, with colored lines: the planning of ETO.

Silence. Both of the women are frowning. Suddenly, very fast:

MARIE

(shows one of the lines)

If we put that here--

VIOLETTE

No. The--

MARIE
Oh, yes.

VIOLETTE
But the--

MARIE
No. The--

VIOLETTE
Oh yes.

MARIE
But if--

VIOLETTE
No. The--

MARIE
Oh yes.

They resume their frowned silence thinking...

Tamsin (the English secretary) barges in:

TAMSIN
There is a woman -- an angry
woman -- who wants to --

She stops:

WOMAN SHOUTS, coming from the lobby!

Marie hides her smile.

INT. ETO (LOBBY) - DAY

Marie and Violette go fast down the stairs, followed by Tamsin.

They stop:

IRIS (a 62-year-old stern German actress) is screaming at Izabella (the Polish PR), who answers with just a frozen smile:

IRIS
...39 YEARS OF CAREER IN THE
THEATER, AND THE CINEMA, AND THE
TV! 39 YEARS! AND 12
INTERNATIONAL MID-SIZE AND LOW-
SIZE FESTIVAL PRIZES! SO I
DEMAND, YES, I DEMAND, TO SEE THE
PERSON IN CHARGE OF ALL THIS --
Violette darling? What are you
doing here?

She looks at Violette with a sudden smile! She's suddenly really happy to see her.

Violette smiles back.

VIOLETTE

I am the person in charge of this place! So! What am I hearing?

(false severity:)

You're refusing to sleep in the same youth hostel room than three Luxembourgish teenager girls full of hormones?

Iris looks at her, surprised. She laughs.

VIOLETTE

There is been a misunderstanding. My staff asked me: Iris Bäumer, is she young? I said: Yes! So young! So young!

Iris laughs again. She approaches Violette and hugs her.

Marie tries to hide her discontent.

VIOLETTE

So? Do you want a hotel room, or would you like to be my guest, at home?

IRIS

I don't want to be a bother... A small, cozy hotel room, it will be fine...

INT. ETO (STAIRS) - DAY

Violette and Marie are climbing the stairs to the first floor.

VIOLETTE

(muffled voice, subtitled French:)

You didn't know she was the Iris Bäumer?

MARIE

I don't know who is Iris Bäumer.

VIOLETTE

One of the biggest German stage actresses! I played with her on a British TV serie, a few years ago.

MARIE

Why does she play in an amateur production?

Beat. Sound of them climbing the stairs.

VIOLETTE
She needs the money.

Beat. Sound of them climbing the stairs.

VIOLETTE
The Luxembourgers pay very well.

Beat. Sound of them climbing the stairs.

VIOLETTE
They have the bank. They have the money.

Beat. Sound of them climbing the stairs.

INT. ETO (JEROEN AND NICOLE'S OFFICE) - DAY

Nicole brings back Jeroen to their office.

JEROEN
...But if Violette sees me?

NICOLE
You know her: she has already forgotten that she has fired you.

He sits behind his desk.

Nicole wants to go back out of the office. She changes her mind:

NICOLE
Tell me the truth. You're *not* that writer, aren't you? It's *another* Jeroen Dekeyzer?

Jeroen hesitates.

JEROEN
Jeroen Dekeyzer, it's a common name, and surname, in the Nederland.

Nicole has a big smile.

NICOLE
I thought so.

She walks out of the office.

Jeroen waits a bit.

He takes out a notebook from his desk. He begins to write.

In subtitled Dutch:

I THOUGHT SO

A one-act theater play

TAG

INT. ETO (VIOLETTE'S OFFICE) - DAY

Violette is on her phone:

VIOLETTE

Jeremy, how are you, honey?...
Yes -- I called you about the
kids -- they had the flu, all
three of them but I think it's
finished... Listen, I thought we
could meet to talk about their
homework -- Saturday, it would --
OK, I understand. OK. See you.

She hangs up.

VIOLETTE

(subtitled Flemish)
High-flying son of a bitch...

She's almost in tears.

She opens one of her drawers. She takes a full bottle of
whiskey out of it. She opens it. She drinks directly from the
bottle.

She drinks, drinks, drinks...

When she stops, she has drunk almost a quarter of the bottle.
She seems just a bit giddy. For a few seconds. Then she
straightens up.

Now, she just seems sad.

She carries on drinking whiskey, as if it was water and she
was very thirsty.

PREVIEW

VO IZABELLA
Next time, on "Break a leg".

We see excerpts of (false) sequences of the next episode:

INT. ETO (CORRIDOR SECOND FLOOR) - DAY

Jeroen and Violette cross in the corridor.

JEROEN
Hello.

VIOLETTE
Hello Jeroen.

She walks another few steps... Suddenly she stops.
She frowns... Something seems fishy for her...

She shakes her head and carries on walking.

CUT TO:

INT. ETO (STAGE) - DAY

Errikos, the Greek Director, furious:

ERRIKOS
...No, no, I want *white* light!
With *white* filter!

Yegor and Claudia (the two technicians of ETO) try very hard
to refrain to sigh.

CUT TO:

EXT. DARK ALLEY - NIGHT

Reinhart (the spy) is hiding in a dark alley, a gun in his
hand. He looks fiercely in front of him.

Behind him, a colleague of his, a YOUNG MAN, also with a gun,
looking in the same direction.

Silent tension...

Suddenly, Reinhart sneezes!

YOUNG MAN
Bless you.

REINHART
Thanks.

The two young men go on waiting, hiding, in the dark alley.

FADE TO BLACK.

END OF EPISODE