

ASYLUM

EXT - PRAGUE STREET - NIGHT

A luxury police vehicle travels along a downtown street in Prague with Western advertisements displayed. Car stops at traffic lights.

INT - POLICE CAR - PAVEL/MIRA/DRIVER - NIGHT

Mira and Pavel are in the rear seats with uniformed Driver up front. Mira turns to look out of window.

(Pavel Blazek: 45 yr-old Czech Police Chief, smartly attired)

(Mira: Czech man 50+ yrs, heavy set)

INT\EXT - POLICE CAR - MIRA - NIGHT

Mira notices an unattended Prague Echo newspaper stand which reads, "FIRE DESTROYS OLD SECRET POLICE H.Q._ It also displays the slogan, "The Echo - Prague_s English language paper._

INT - POLICE CAR - MIRA/PAVEL - NIGHT

MIRA

(Subtitles)

Why are there still such headlines?

PAVEL

(Subtitles)

This press we cannot control.
Americans, I think.

MIRA

(Subtitles)

You know everyone can be controlled Pavel.
Where are you storing the personnel files?

PAVEL

(Subtitles)

In a building belonging to the
University in the Old Town.

MIRA

(Subtitles)

You are quite sure it's secure?

PAVEL

(Subtitles)

The files are in a sealed room and the
University are under strict orders to
stay away.

MIRA

(Subtitles)

The storage facility will be ready within a week, I'll call you then.

Pavel nods and Mira taps the Driver on the shoulder. Mira takes an envelope out of his inside pocket and hands it to Pavel.

EXT - PRAGUE STREET - PAVEL/MIRA/DRIVER - NIGHT

Show the police car pull up. Across the road is the "ROKOKO_ nightclub with neon sign. Mira climbs out of the car. The police car drives off. Mira crosses the street away from Rokoko. Show the entrance to the Rokoko club. TWO armed foot-patrol Police OFFICERS casually walk past the club.

INT - NIGHTCLUB - DOUG/KATKA/CHRIS/JOSH/HOLLY - NIGHT

A poetry evening is in progress in the dimly lit lounge of Rokoko nightclub. At the front-centre of the lounge is an overhead red lamp and a bar stool, beside which is standing Lawrence.

(Lawrence: Hip-looking American in early-twenties)

LAWRENCE

..... and yes she wore your bathing suit, clad and clinging round her sex and yes I thought of you, when you were still a bubble of breath and hope and love,

Show trendy young Western people conversing in groups and drinking wine & beer. It is crowded with all couches occupied and many people lying/sitting on the floor. To one side is a PHOTOGRAPHER and ASSISTANT with equipment set up.

LAWRENCE (OS)

for those that died and never lied;
to your face or heaving breasts
I dream of nightly between damp sheets,
as I run from you and think of Joleen.

Show audience's enthusiastic applause. Katka weaves through the crowd carrying two beers and a cocktail. A young MAN blocks her path momentarily and they exchange smiles as she passes by.

(Katka: 19yr-old beautiful Czech girl)

ON LAWRENCE

LAWRENCE

Okay....The next one I'd like to share with you is called, "Revisited."

A camera flashes. Lawrence blinks a few times, shaking his head as he thumbs through loose papers, dropping one. Show the Photographer working with equipment.

LAWRENCE (OS)

Old Town Square a maze of cafes
Change shops offer souvenirs
Moving-walks span Charles Bridge
Charging a dollar a ride
Fairy tale castle on the hill
Licensed to Disneyland
And occupied by a dreamer
Directing from an ivory tower
Built from sweat, tears and fear

LAWRENCE (Cont_d)

As part of his inheritance
Not content with money and mortar
Pen, paper and wife
To carry on and tell the tale
He must aspire to greater things

Follow Katka back to a couch and table where DOUG and CHRIS are sitting.

(Doug: 30yr-old Englishman with rugged, good looks)

(Chris: 24yr-old American, overweight)

Their table is a mess of empty beer bottles, half-full ash tray & Czech cigarettes. Chris is playing with a baseball. Doug finishes off a beer and grabs one of the new beers brought by Katka.

FADE LAWRENCE TO BACKGROUND SOUND

DOUG

Lawrence is getting derogatory again.

KATKA

Shhhhh, I'm concentrating!

DOUG

(to Chris)

I think he's jealous of Havel.

CHRIS

He's the closest we've got to an intellectual.

DOUG

What's that? A Democrat with an attitude!

ANGLE a female audience member who is enthralled.

ON LAWRENCE

LAWRENCE (Cont'd)

And from the dungeon climb
To take a place still warm
Exchanging iron clasps for gold
Rags for riches
Stories yet to scribe for him

A camera flashes.

LAWRENCE (Cont'd)
King of scribes
Were it a monarchy, but no
He must preside
Over and over again
A nation of ungodly saints
Born again with time to die
The death of a thousand evils
And by their hand they'll claim
Others guided a destiny once more

Enthusiastic applause and yells, some people clapping. Lawrence moves off centre. M.C. gets up from a nearby couch and goes to the front and checks his clipboard.

(M.C: Slight-figured American in early-twenties with goatee)

M.C.
Great piece Lawrence. Okay next up is...
Holly.

ANGLE Holly and Josh sitting at a table on which are two glasses of wine & Western cigarettes. Holly rises from her seat and moves past Josh.

(Holly: 27yr-old American girl with understated looks)
(Josh: All-American guy in early thirties)

FOLLOW Holly down to the front as M.C. moves off. Holly sits on the bar stool back under the red light.

HOLLY
I'd like to read some prose, it doesn't
have a title yet.

Holly flicks through her notebook.

ANGLE DOUG/CHRIS/KATKA
DOUG
(to Chris)
Here comes her life story all twenty
something years of it.

CHRIS
Let's hope it don't take that long to
read.

HOLLY
As the dawn brings the sun and life to
her body made limp by sleep and the
pleasures of his passion she awakes, and
feels her nakedness against the world and
his body lying still, next to her. Stained
bed sheet and a pillow, heavy from sweat,
are all that remains to validate his
valour in night time combat. But she was

not his foe, that unseen enemy he forced
his might against last night; she was but a
cushion for his blows.

ANGLE DOUG\KATKA\CHRIS & FADE HOLLY SOUND TO BACKGROUND

HOLLY(OS)

No act of love but willing violence
demanded by one and begged by the other.
As life turned to fantasy and reality to
ecstasy a need, so deep no light could
reach, surfaced like a nocturnal creature
unearthed for momentary and glorious
display. Left alone in a rose-tinted
afterglow dimming fast she tasted the
moisture of her body and wondered why
light came to day and such desires to
her pale-skin body.

DOUG

(to Chris)

Well she sure isn't normal.

CHRIS

Fresh from the shrink I'd say!

DOUG

Yeah, group bloody therapy time.

KATKA

So why don't you get up and speak something,
then we will see who is crazy.

DOUG

Ooh, well excuse me.

ON HOLLY

HOLLY

And now as the window lace filters out
a darkened past she reaches for her body
once more. Her hand glides from breast
to thigh as thoughts of times flow by.
Her nipples awake and race after a conscious
thought of lustful moments in grassy fields
in time to see reality reap the earth and
leave it barren.

ANGLE DOUG/KATKA/CHRIS

Doug drinks, Chris smokes and Katka listens. PAN Audience.

HOLLY(OS)

She has no reason for discontent and
less for hope of what love could be
in a privileged world. Her eyes wander

once more and her hand follows, down his spine. The nails that hide no blood run down the valley of his buttocks, stroking electric hairs that lead to his well of life and reason. As the tendons in her fingers tighten her Adonis wakes and her eyes turn to the sky and a life through netted curtains.

Holly closes notebook and tentative applause begins as she moves back to Josh who is clapping politely

JOSH
When the hell did you write that?

HOLLY
Just yesterday.

JOSH
Shit Honey, you could've told me.
People might think it's about us!

HOLLY
Maybe it is!

ANGLE M.C. up front.
M.C.
Okay let's take a break there...

M.C. looks at the clipboard.

M.C. (Cont'd)
We've only got three readers for the second half so sign-up in the break if you're interested - Does anyone have any announcements to make?

A few acknowledgments are heard and a wildly-dressed American girl named ANN comes up front and the M.C. moves to one side.

ANN
I'm looking for an apartment, my name's Ann and I'd appreciate any leads, thanks!

Ann scurries off. ANGLE a GIRL getting up from a small group of bulky young ladies.

GIRL
Can I just say....We're looking for nude males for our live art drawing classes on Wednesday afternoon, if anyone's interested talk to us - there's no money but plenty of vegie food and wine.

Cat-calls and laughs from the audience as the Girl sits down.

M.C.

Anything else?

ANGLE JOSH

JOSH

Yeah!.....

I'd just like to repeat last weeks note about the upcoming deadline for entries in "Reflections", the American Centre's yearly expose of Western culture here.

If any of you think you're good enough and would like to see some of your stuff in print, just see me, Josh.

Show lack of audience interest.

M.C.

That it? Okay, let's take fifteen.

ANGLE audience members getting up and heading to the bar and mingling.

ON DOUG/KATKA/CHRIS.

DOUG

There you go Chris, do a bit of modelling on the side.

CHRIS

No way, you wouldn't catch me with a rose between my teeth and my pants in the next room.

DOUG

What is it with that Josh guy? Who does he think he is shoving that Reflections rag down our throats?

CHRIS

Son of the American ambassador and a banker - good enough?

DOUG

Wanker more like, what does he know about writing.

Doug finishes off his beer.

CHRIS

How to make a buck!

DOUG

Yeah right!....I don't know, something isn't right with this place, it's all too sterile and staged. Do you ever wonder why there's no Czechs here?

CHRIS

Because it's in English?

DOUG

Yeah, but it's not just that. To the Czech mind, any movement, whether political or literary should be underground. If it isn't, then it's not radical and not worthy of a look-in.

CHRIS

But we are underground?

DOUG

No you don't get it. Every cabby in town knows this joint. So where's the mystery, the danger?

KATKA

Why don't you read something after the break?

DOUG

What here? Weren't you listening to what I just said?

KATKA

You used to read.

DOUG

Well not any more, now I'm a serious writer and above this crap.

CHRIS

Yeah, very serious and very part-time.

DOUG

Inspirations a fickle thing, you don't realise you had it till it's gone.

CHRIS

And not even then sometimes.

KATKA

That's true Doug, writers are supposed to write.

CHRIS

And pay for their drinks occasionally.

DOUG

You guys having a go a me or what?

CHRIS

We're only joking.....It is your round though!

DOUG

Well, this place is too expensive so you've had it.

KATKA

Doug, that's not nice.
You had some money earlier?

Katka gets some money out of a purse.

KATKA

Well, get me and Chris a drink then.

DOUG

I'll get the drinks, but not here. Let's
split. I can't stand this any more,
it's murdering my respect for literature.

KATKA

But I don't want to go, I am enjoying it.

DOUG

How about you Brutus?

CHRIS

Sorry Katka, but I'm with Doug on this.

DOUG

You're outnumbered Kat two to one,
got to go with the majority, that's
democracy.

Doug, Katka and Chris gather their belongings and meander through the
crowded audience to the exit. ANGLE Josh arguing with Holly.

JOSH

All I'm saying Honey is run the thing
past me for Christ's sake before you
get up and broadcast the crap.

HOLLY

Oh that's it? Everything I do is crap!

EXT - PRAGUE STREETS - DOUG/KATKA/CHRIS - NIGHT

They stand at a crossroads away from the nightclub.

DOUG

So what's it going to be, Coogan's
or U Vayvudoo?

KATKA

I don't care. I'm not staying out
late Doug.

CHRIS

What about that squat bar you showed me,
is that open on a Sunday?

DOUG

Yeah, let's check out the low-life.

Chris starts to walk with Doug but Katka stands still. Doug turns.

KATKA

I think I'll go home.

Doug moves close to Katka

DOUG

Come on Kat we'll just have a couple of drinks. I can't just leave Chris on his own!

Doug embraces Katka.

KATKA

I'm not staying out late and I can't come back to your place.

DOUG

Whatever!

The three of them walk briskly through Prague's Old Town streets and alleys. They cross a tram line. Show tram stop and a corner clock, time is now 8.10 pm. Chris offers Doug a cigarette and they share Doug's zippo lighter. Doug breaks away to check a rubbish skip.

CHRIS

Anything in it?

DOUG

No, just crap. I want some picture frames.

CHRIS

Never heard of K-MART?

SHOW a building under refurbishment for Western client.

DOUG

I don't have the money for those Bourgeois traps. Hell, I'm making what a Czech earns.

CHRIS

Yeah and they manage to go to bourgeois joints!

An old LADY passes by walking a small DOG. A Tram passes with Western cigarette advertising.

DOUG

It all comes down to ideology and they've lost theirs. If I'd been here ten years ago, maybe they wouldn't be in the mess they are today.

CHRIS

What's that? Free!

DOUG

Just because they've got a choice of four McDonalds, doesn't mean they can afford a cheeseburger.

CHRIS

Give'em a break Doug, all it takes is a little work.

KATKA

Maybe you should try working more and show us Czechs how it's done.

Doug moves from Katka and puts his arm around Chris.

DOUG

A word of advice my celibate friend. These Czech girls look like dynamite and go like it, but don't be fooled; there's a price to be paid and it's going up fast. Right Kat?

KATKA

What?

DOUG

You're everything a guy could want.

Doug kisses Katka. They turn down a narrow street with some boarded up buildings and cut through an alleyway into another street. They approach an old decrepid apartment building, some windows dimly lit above. Faint rock music. They pass through the heavy main door into a dark passage and enter a bar.

INT - SQUAT BAR - DOUG/KATKA/CHRIS - NIGHT

Well-lit, moderately loud music and much smoke. Rough-looking bar is at one end of a room with some tables and benches set up. Occupants are social dregs. Doug, Katka and Chris move to the bar.

DOUG

I love it! Freedom of expression suppressed by mental paralysis.

Doug recognises someone and goes to talk with him.

CHRIS

(to Katka)

What are you having?

KATKA

A coke, if they have it?

CHRIS

Hey Doug, you want a beer?

ANGLE Doug shaking hands with LUBOSH nearby and turns to Chris.

(Lubosh: Czech scraggy-haired man in thirties)

DOUG

Yeah, what else?

ANGLE some occupants of bar. Chris hands a coke to Katka and gives Doug a beer.

CHRIS

Cheers Katka!

KATKA

Naz dravi!.....What do you like about this place, these people, Chris?

CHRIS

I don't know. It's kind of underground. Doug's right, there's too much crap in this town.

KATKA

I used to think he was right about a lot of things but now I don't know. I thought he was going somewhere but now I think I am wasting my time.

CHRIS

No, you guys are great together. He'll come through, I'm sure.

ANGLE Doug rejoining Katka and Chris.

CHRIS

Who's your friend?

DOUG

That's Lubosh, the greatest fiddle player in Prague. You must have seen him playing with Johnny on the bridge.Come on, let's grab a table.

FOLLOW Doug, Katka and Chris to a table with black tablecloth and suspended light above. ANGLE two guys smoking dope at the other end of the table. Doug glances at the dope smokers.

DOUG

Hmm..Smells good. Cheers!

DOUG

What did the beer cost?

CHRIS
Fifteen crowns.

DOUG
This place is getting expensive too,
used to be twelve.

CHRIS
Still, fifty cents ain't bad.

Doug looks at label on beer bottle. ANGLE a teenage BOY strumming on
a guitar in the corner while his GIRLFRIEND plays with a PUPPY.

DOUG
You know this place could be the answer
to what we've been looking for.

Chris spins his signed, commemorative baseball around.

CHRIS
Oh yeah, what's that?

DOUG
An alternative literary venue!

CHRIS
I ain't sure poetry will go down too
well here.

DOUG
No, it's the whole idea behind it.
How did they get this place?

CHRIS
Squatted it.

DOUG
Right and not just the bar, Lubosh and his
mates took the whole freakin' building.

CHRIS
So?

DOUG
Well, there's tons of empty buildings - why
don't we get one?

Chris checks Katka with a glance.

CHRIS
We? Doug they're Czech you're not.
You can't go taking people's property.

Doug takes a cigarette from Chris's pack and lights it up.

DOUG
What we need is a space for real performance
art. A cultural exchange for radical

expressionism.

CHRIS

You've got to stop using that word "we"
it's getting kind of scary. Right Katka?

KATKA

It's just talk, he's drunk.

DOUG

No I'm not, I came to Prague looking for
something - this could be it!

CHRIS

He's not drunk, he's crazy.

DOUG

Maybe, but someone's got to make a stand.

CHRIS

Like Custer huh?

DOUG

These guys think the West is just MTV
and Hollywood movies. We've got to show
them there's more to it.

Chris turns to Katka

CHRIS

There's "we" again. Do you think
he means us?

Katka shakes head and takes a drink.

DOUG

I've got to talk to Lubosh and get a
handle on this.

FOLLOW Doug walking over to Lubosh who is talking with JAHN.

(Jahn: Czech man early twenties)

ON KATKA/CHRIS with DOUG/LUBOSH/JAHN in SHOT.

CHRIS

So how's your work?

KATKA

It's okay, they're training me on the
cash register and after I hope to work
on one of the jewellery counters.

CHRIS

Sounds cool.....Do you think he's
serious about squatting a place?

KATKA

I don't know, I don't care. I see too much of him and he's changed. He used to be busy at the magazine. But now he's been doing nothing for months, like he doesn't care about anything, including me.

CHRIS

Well, he sure seems fired up all of a sudden.

KATKA

It won't last, believe me. And you, when will you go back to the States?

CHRIS

I don't know, maybe I'll enrol for postgrad' studies next Autumn.

ON KATKA/CHRIS

KATKA

Did you ever see Marketa again?

CHRIS

No, she's a great girl but I couldn't keep up with her. Thanks for trying but I think I'll stay single for now.

KATKA

Your a good guy Chris you deserve a nice girl.

CHRIS

Like you?

KATKA

No, better than me. You know, I have many friends, you should meet more of them.

Doug returns to the table with Jahn.

DOUG

Jahn, this is my girlfriend Katka and an American friend, Chris Freeman.

Doug and Jahn sit down.

DOUG

Good news comrades, it's better than we'd hoped. Lubosh filled me in on the legal side of squatting here and it's a piece of cake.

CHRIS

Care to elaborate?

DOUG

Well, providing we're treated like Czechs and we squat something that's not privately owned, we should be in the clear; at least DOUG (Cont_d) until they get an eviction order and bring in the bailiffs.

CHRIS
(to Katka)
Amazing, he didn't even say "if".

DOUG
No "if's" or "but's" it's a cinch.
Do you want to know what the icing is?

Doug takes a drink.

KATKA
No Doug, we don't and I have to be going.

Doug hits bottle on the table.
DOUG
Don't give me this Kat, I'm doing it for you and your country.

KATKA
What? You are crazy!

DOUG
Look, just hear me out, okay?

CHRIS
Okay, we're listening. But I'm with Katka on this one.

DOUG
Well, it's like I said, there's a ton of empty buildings around here and most of them were apparently given back to the city, so they're not private.... Now, Jahn here is an drama student at the University. He knows of a building that they were going to turn into a puppet theatre - they even began work on it, until they ran out of money.

CHRIS
Puppet theatre, don't you need something a little bigger?

DOUG
It's big, right Jahn?

JAHN
Yeah, for sure.

DOUG

And, since it's only two streets away,
I suggest we go take a look. Now!

KATKA

Doug I can't, I've got to be at work by
eight. You promised to take me home.

DOUG

Look Kat it'll only take ten minutes.
Without Jahn I might never find it...
We'll just have a quick look and then
you and I'll hit a tram.

The four of them get up and put on jackets and grab belongings.

KATKA

I don't want to get in trouble.

DOUG

Don't worry it's okay!

FOLLOW them to exit from squat bar.

EXT - PRAGUE STREET - DOUG/KATKA/CHRIS/JAHN - NIGHT

Doug and Jahn walk ahead down narrow cobbled street.

ON DOUG/JAHN

JAHN

The place will need lots of work, I
think you might need some help.

DOUG

You mean you'd like to help?

JAHN

No, I am an actor not a labourer, I
am just warning you, that's all.

DOUG

Don't worry, I've got lots of friends.

Jahn directs Doug to a passage way. Across the street is a building
undergoing reconstruction and there is a rubbish skip outside.

JAHN

You can get in through windows at the
back, through here. The main entrance
is round the corner on Betlemska street,
but it's locked.

Doug and Jahn come to a halt and Katka and Chris catch up.

DOUG

Okay, it's in here somewhere. Let's keep
it quiet.

CHRIS

(to Katka)

We could make a run for it?

KATKA

I'm not going in Doug. I'll wait for you here.

DOUG

Okay, whatever. Come on Chris!

EXT - COURTYARD - DOUG/CHRIS/JAHN - NIGHT

There are old apartment buildings on two/three sides and a large single level structure with intermittent broken glazing and a side entrance.

JAHN

That's it!

Jahn and Doug climb some steps up to the entrance door, Chris remains at the foot of the steps. Doug tries to open the door. To one side is a pane-less window frame - Doug looks in.

DOUG

Interesting. Do reckon I could fit through here?

JAHN

Sure, I've done it easily.

DOUG

Hey Chris, keep an eye on things.

Doug inches through window. Once in, he lights up his Zippo lighter.

DOUG (OS)

There's a lot of bloody rubble lying around.....Jesus, it's dark!

Doug puts his head out the window.

DOUG

Have you got your Mag-Lite, Chris?

ANGLE Chris getting torch out of his pocket and tossing it carefully up to Jahn who passes it onto Doug.

INT - DECREPID BUILDING - DOUG - NIGHT

Doug stands on an unprotected balcony level which is stepped, small-scale rubble everywhere and some rubbish. There is an abyss beyond the balcony and rough brick rear wall of auditorium. Doug moves to edge of balcony and looks down to the earth floor below. Doug comes

back up balcony and follows a side-passage down. He squeezes past some steelwork and over more rubble. A car passes slowly outside and Doug switches off torch momentarily. He then proceeds along a corridor with peeled paint, loose light fittings and exposed wiring. He tries a light switch, it doesn't work. Doug enters into foyer area and looks down towards the lower level with it's dirt floor. The steps leading down have been partly excavated to reveal a large sewer pipe. Doug climbs over pipe and walks into auditorium.

DOUG

Wow.....I don't believe it.

Doug explores the auditorium space more, there is building debris, pieces of wood, sheet steel and some metal conduit. Doug goes back up into foyer and follows another corridor which leads up to the balcony area, but comes out on the other side. He walks across balcony back to the window and checks the door lock nearby, before putting his head out through the window.

DOUG

You were right Jahn, it's a great space..... Hey, Chris. Do you want to come and look?

CHRIS

No thanks, I think we ought to get going though.

EXT - COURTYARD - DOUG/CHRIS/JAHN - NIGHT

Doug climbs out through window and rejoins Jahn and Chris.

DOUG

Chris, what if I were to cut you in as partner in this project - together we could make it swing, all it needs is a good clean out and the power on, then we're in business.

CHRIS

I don't know man, I'll drink beer and shoot crap with you anytime, but this is different.

DOUG

Damn right it is, it's a chance to do something meaningful for a change, to leave our mark on this town. Hell, you'll probably be gone in another six months and all you'll have done is taught some kids the lines to a Led Zep' song - c'mon, don't run out on me now!

CHRIS

Alright I give in. But let's not end

up in jail. Okay?

DOUG

You got my word on it.

EXT - PRAGUE STREET - DOUG/KATKA/CHRIS - NIGHT

Jahn then Doug and Chris rejoin Katka who is pacing around.

KATKA

Doug you said you wouldn't be long.
Come on, I've got to go. Now!

DOUG

Alright, I'm coming. It's the
perfect place Jahn, thanks.

DOUG

Chris are you teaching tomorrow?

CHRIS

No, I got nothing till Tuesday.

DOUG

Great. Let's say nine o'clock
here tomorrow. Catch you later
partner.

Doug runs to catch up with Katka. Chris and Jahn walking off together
in the opposite direction. Doug swings Katka around by the waist.

KATKA

It's not fair, you hardly talked
to me tonight.

DOUG

I'm sorry but it's been a crazy
evening. I'm going to make that place
into something big. God, I love you!

Doug kisses Katka and they embrace. Doug pushes Katka back up against
a wall in the shadows and it continues passionately.

KATKA

Oh Doug, stop it, I have to get home.

EXT - PRAGUE STREET - DOUG/KATKA - NIGHT

Shortly they come to the main road on the Old Town riverbank side not
far from Charles Bridge and they pause.

DOUG

Let's walk over the bridge, we haven't
done that for a while.

KATKA

We should go to the Metro it's quicker.

DOUG

Nonsense, we can pick up the tram on the other side, it won't take any longer. Come on!

Doug pulls Katka in the direction of the bridge.

EXT - CHARLES BRIDGE - DOUG/KATKA - NIGHT

Doug and Katka walk across Charles Bridge. Show the illuminated beauty of the area including castle. Some musical BUSKERS are knocking out a Simon & Garfunkel tune. LOVERS and TOURISTS pass in each direction. Doug stops Katka half-way along and he pulls her to one side.

DOUG

Kat, I'm in paradise. I don't ever want to leave.

KATKA

So, we won't be going to London?

DOUG

No, not just yet.

EXT - PRAGUE STREET - DOUG/KATKA - NIGHT

Doug and Katka run for a tram

INT - TRAM - DOUG/KATKA - NIGHT

There are a dozen or so other PASSENGERS. Doug takes a seat and Katka sits on his lap. Tram announces next stop. A MAN gets on with a muzzled DOG.

EXT - TRAM - DOUG/KATKA - NIGHT

Doug and Katka get off tram, there are only TWO PASSENGERS left on tram. Doug and Katka walk over to a modern low-rise apartment building.

DOUG

I hope you're going to invite me in?

KATKA

Everybody is at home, it's no good.

DOUG

Let's have a look anyway.

INT - APARTMENT BUILDING - DOUG/KATKA - NIGHT

Katka leads Doug up the stairs and she puts key in a doorlock. Doug is fondling her from behind as the door is opened and they enter.

INT - APARTMENT - DOUG/KATKA - NIGHT

Doug enters reception area as Katka closes the front door. ANGLE Katka's MUM in the kitchen pouring some wine, she looks round to greet them as Doug and Katka take off their shoes. A wiener DOG runs to Katka.

(Mum: Attractive 40yr-old divorcee)

MUM

Ciao Baby, Hello Douglas!

KATKA

Ahoj

DOUG

Hi Mrs M.

Katka's Mum comes out of the kitchen with two glasses, one wine, one whisky and heads to the lounge with the dog following her, the T.V. is on and she closes the glazed door behind her. There is a bathroom, a toilet and two bedrooms leading off the reception area. Katka goes over to one of the bedroom doors and knocks gently, before going in.

KATKA

Ciao

ANGLE Katka's sister HELENA reclined on one of two beds.

(Helena: Fifteen yr-old Czech girl)

HELENA

I'm not moving.

ON KATKA/DOUG

KATKA

See!

DOUG

Max looked like he needed a walk, why don't you take him?

ANGLE Helena.

HELENA

He doesn't, he's been!

DOUG

A hundred crowns says he'd like to go again.

ANGLE Helena
HELENA
I am not going!

Doug turns away to Katka who closes the door

KATKA
She's tired.

DOUG
It's bad news when you can't even
bribe kids.

Doug embraces Katka.

DOUG
I want you so bad. She'll be asleep
soon, maybe we could do it quietly
under the sheets.

KATKA
No way Doug, I can't.

DOUG
Yeah, you're right....
I've got an idea!

Doug leads Katka to the bathroom.

KATKA
Dougy?

INT - BATHROOM - DOUG/KATKA - NIGHT

Door is blocked shut with a clothes horse, on which there are some clothes and there is Doug and Katka's discarded clothes on the floor. Show open shower cubicle where Doug and Katka are vigorously making love under running shower. Erotic action with Katka supported by Doug and her legs wrapped around his back. Usual cries and murmurs as steam builds up.

DISSOLVE TO:

EXT - BETLEMSKA STREET - DOUG/CHRIS - DAY

Building site down the street from the squat space is active and rubbish is being burnt in a large oil drum out front. Site has wood and mesh fencing. Doug comes out of passage way to meet Chris who has been waiting.

ON DOUG
DOUG
Have you been waiting long?

ANGLE Chris coming over to Doug.

ON DOUG/CHRIS
CHRIS
Ten minutes.

DOUG
Sorry, I couldn't resist going exploring.

Doug ushers Chris through the passage into courtyard.

NOTE: The performance space will hereafter be known as the ASYLUM.

EXT - ASYLUM COURTYARD - DOUG/CHRIS - DAY

Show rear of Asylum and building degradation together with overlooking apartments, obviously occupied. Doug and Chris climb rear entrance stairs and climb in through the window, Doug first and Chris struggles.

INT - ASYLUM - DOUG/CHRIS - DAY

Reveal extent of loose debris and the size of the space. There is a large skylight in the auditorium, but it's very dirty. Minimal daylight.

ON CHRIS
CHRIS
Some puppet theatre. Jesus, look at all this crap.

Chris kicks a piece of debris off over the balcony. He moves towards the edge of the formed concrete balcony to look down. Sounds echo.
ANGLE DOUG
DOUG
Watch out.

ON CHRIS
CHRIS
I don't know man, this place is just a hole in the ground.

ON DOUG/CHRIS
DOUG
No, there's something special about this place. It's as though it's living, disintegrating - You could almost chart the history of the country by this wall alone.

Doug runs his hand along brickwork, the face of which crumbles.

CHRIS
Suppose the roof's like that too.

ANGLE skylight and weatherproof roof.

DOUG

No, that's what's been holding it together
all these years, just like mother Russia.

ON DOUG/CHRIS

CHRIS

Sure. What are we going to do with this
place Doug? It's due for demolition,
that's why they gave up on it.

DOUG

Believe me, Chris. I've got a good
feeling about this place, come on.

Doug leads Chris down one of the side corridors

INT - ASYLUM FOYER - DOUG/CHRIS - DAY

Doug and Chris enter into foyer area, Chris tries a light switch.

DOUG

That's our first job.

Doug and Chris go down into towards auditorium, over the exposed sewer
pipe which is glistening with liquid at one side.

CHRIS

That stinks!

DOUG

Yeah, that could be job number two.
I think it's a sewer.

Chris wipes his hands on his pants.

CHRIS

Cool, real cool!

INT - ASYLUM - DOUG/CHRIS - DAY

Chris joins Doug in the centre of the auditorium and they survey the
area. The balcony runs on three sides. Reveal building materials
lying on the earth and a few dangling light fittings.

ON CHRIS

CHRIS

Hey look, an old pay-phone. I wonder
if it's got any money in it?

Chris kicks it but it barely moves. ANGLE Doug coming over to Chris.

ON DOUG/CHRIS

DOUG

Never mind now - First, I'll find the switchboard and see if I can get the power on.

CHRIS

You know something about those things?

DOUG

No, but like my dad said, "There's only so many ways you can wire a plug".

CHRIS

He was an electrician?

DOUG

No, he was talking about girls, I think.

CHRIS

That makes you an expert I guess.

DOUG

Too right....Now the other thing we've got to do is start clearing up the rubble. Can you make a start on that?

Chris looks down at his clothes

CHRIS

I feel like a mole in this joint, so I guess I might as well come out lookin' like one!

DOUG

Don't worry, I'll give you a hand as soon as I can.

Doug turns to exit.

CHRIS

Just two things. What do I use to shift the stuff and where in hell am I gonna put it all?

DOUG

Scout around and see if there's something, check that other corridor. If there's nothing, nip out and buy a broom and shovel.

CHRIS

And put it on expenses?

DOUG

Sure....As for the crap, I've got an idea.

Doug leads Chris back over to the pipe and surrounding large excavation.

DOUG

Somehow, I'm going to have to band-aid that thing since we can't really replace

it and then put a walkway over it.

CHRIS
So?

DOUG
Well, we might as well start filling it in now. As long as you leave enough room around that end of the pipe - so I can get to it, we're set. Use them wooden boards to stop it all spilling into the space - We'll neaten it up later.

CHRIS
You sure got a handle on that word "we".

Chris drags over the boards close to the pipe and lines them up. Follow Doug to one of the corridors as he traces some exposed wiring back up to the balcony area (It leads to a switchboard which is hanging off the wall). There is a large cable leading out of the box and through the side wall near the windows.

EXT - ASYLUM - DOUG - DAY

Doug pops his head out of the window and sees the cable running off to a meter box. He climbs out.

EXT - ASYLUM METER BOX - DOUG - DAY

DOUG
Well, here goes nothing.

Doug flicks on all the breakers that are off.

EXT - ASYLUM - DOUG - DAY

Doug walks back to windows and looks in.

DOUG
Well, what do you know!

Doug climbs back in.

INT - ASYLUM - DOUG - DAY

A balcony light is on and Doug goes down the corridor and tries a light switch which increases the illumination of the passage, although some globes do work.

INT - ASYLUM FOYER - DOUG/CHRIS - DAY

Chris is holding an old shovel and has cleared a section as Doug

enters from a the corridor.

DOUG

Not bad hey, I think I'll add Sparkie
to my resume.....Good shovel!

CHRIS

Yeah, you're in luck there's two of them,
the other's in there.

DOUG

Later Mate, right now I've got to do
the locks on these doors so we don't have
to climb through that bloody window every
time.

CHRIS

I thought that was part of the charm!

DOUG

I'll drill the locks and replace
the barrels, that way it won't cost
so much.

CHRIS

A locksmith too? Why d'you ever bother
with writing?

DOUG

I'm making history Chris, nothings going
to stop me. There could be a knighthood
for us in this, once President Havel hears.

CHRIS

I'll settle for a pardon. You gotta drill?

DOUG

No.....But I think Honza at the office
has. You keep shifting this crap and
I'll take care of the locks, shouldn't
take long. Take a break for lunch and
I'll catch you up later.

CHRIS

And if the police stop by - what do I
tell them?

DOUG

Tell them we're working for the University.

CHRIS

Thought of everything haven't you.

DOUG

Yep, except a name for this place.

CHRIS

You're nuts man, Katka's right!

EXT - PRAGUE STREET - DOUG - DAY

Doug walks along a cobbled street, over the road and into a fairly impressive old-style apartment building.

INT - OLD APARTMENT BUILDING - DOUG - DAY

Doug's office is on an upper floor in a converted apartment. On the entry door is a notice, BUGLER - STUDENT VOICE OF DEMOCRACY. Doug enters.

INT - BUGLER OFFICE - DOUG - DAY

Decor is mostly original plus posters of Berlin Wall and American Republican Party Convention hung up. State of the art office and desktop publishing equipment. Doug walks up to the receptionist RENATA.

(Renata: Czech girl early twenties)

DOUG

Hi Rene, any messages?

ANGLE the room. There are two other men. Renata checks for messages.

(Honza: Czech man late twenties, tough-looking)

ON HONZA

HONZA

Hey Doug, where you been?

ON DOUG/RENATA

DOUG

Working....Under cover.

ON HONZA

HONZA

Yeah, what's her name?

ON DOUG/RENATA

RENATA

There's nothing for you Doug.
Are you going to be around today?

DOUG

No, I'm too busy. Is the boss in?

RENATA

Yes and I think he would like to see you.

DOUG
Later.

Doug joins a clean-cut young man JIRI sitting at a P.C. terminal.

(Jiri: Czech man early-twenties)

DOUG
Alright Jiri, getting the hang of it?

Jiri shrugs and continues. Doug grabs a chair and sits down next to Honza.

ON DOUG\HONZA
DOUG
I need to borrow something from
you Honza.

HONZA
Forget it, I'm broke.

DOUG
No, just a drill.

HONZA
A drill, what are you up to?

DOUG
Nothing. I've got to put up some
kitchen shelves that's all. You've
got one haven't you?

HONZA
Yeah.

DOUG
And a fifty foot extension lead?

HONZA
You don't have fifty foot of apartment!

DOUG
Come on, don't me give a hard time.
I'm just trying to make the place
look nice for Katka.

HONZA
Sure!

DOUG
Give me a break, will you. How often
do I ask you for something?

HONZA
Okay, Okay, but I want it right back.
It belongs to my father.

DOUG
No problem, is it at your place?

HONZA
Yeah.

DOUG
Great, let's break for lunch and
I'll buy you a beer on the way.

HONZA
But I have to finish this....

DOUG
Come on, that shit can wait.

Doug helps Honza out of his seat and turns to head to the door but is
confronted by the boss, HENRY.

(Henry: 40 yr-old American, stressed out)

ANGLE HENRY
HENRY
Well, Well, Douglas it's good to see you.
Have you stopped by to pick up your things?

ON DOUG/HONZA
DOUG
No, I came to have a word with you. I've
got something I think you'll like.

ANGLE HENRY
HENRY
Really, what's that? A terminal illness!

Doug moves to join Henry.

DOUG
No, it's a story on the cutting edge
of Prague's sub-culture. If you've
got a moment, I'll fill you in.

Doug and Henry move to his office. Doug turns to Honza.

DOUG
Hang five Honza, I'll be right with you.

INT - HENRY'S OFFICE - DOUG/HENRY - DAY

The office is a cluttered and there is an American flag in the corner
and a picture of George Bush on the wall along with a large map of
Eastern Europe with dots marking capital cities. Doug and Henry take
their seats.

ON HENRY

HENRY

So? What've you got for me?

ON DOUG/HENRY

DOUG

The inside scoop on the squat scene!

HENRY

What squat scene?

Doug picks up a pack of Henry_s cigarettes from the desk.

DOUG

You mean you don't know, Henry!
We got a bunch of anarchists, controlling
a six-level block of luxury apartments
down on Janovska street here in the Old
Town, and you don't know about it?

HENRY

Ah, so what?

DOUG

That's only the half of it. I've heard
a rumour they're taking over a theatre
to use for alternative arts; you know
what that means?

Henry shakes his head slowly.

DOUG

Henry, these guys already push most of the
drugs in this town and now they want to move
into pornography, right? Believe me, it
won't stop there either, next it'll be a
church and pretty soon they'll have their
own department store or something.....
Henry, we've got to stop them. The
foundation's got to put an end to it!

HENRY

How?

DOUG

I'm in close with these guys, it isn't
easy, but slowly they're opening up to me.
Give me a month and I'll blow their
movement wide open.

HENRY

A month, Jesus! And how do I know you're
not crapping me?

DOUG

You can hold back this months pay-check
until I come through with the story.

HENRY

What pay-check? You ain't done nothing!

DOUG

Henry, I've been working my tail off on this. Look, all I need is a little cash to loosen up some tongues and you've got the scoop. It'll send those scum-bags down for life; be a big feather in the cap for the Bugler and your board of directors back home!

HENRY

I got a bad feeling about this....
How much do you need?

DOUG

Two hundred dollars, make it six thousand crowns?

Henry chokes slightly and gets some cash out of his pocket and counts out some notes on the desk.

HENRY

There's three thousand and if you don't come through, I'm going throw you clean out of that window. Deal?

DOUG

Deal!

Doug gets up to go.

HENRY

And take Jiri with you?

DOUG

What for?

HENRY

Insurance!

Doug exits into main office.

INT - BUGLER OFFICE - DOUG/RENATA/HONZA/JIRI - DAY

DOUG goes to the reception and scribbles out a note before walking over to Jiri.

DOUG

Hey Jiri, it's your lucky day you're working with me. Here's what I want you to do - Go to this address, you'll find a cafe; a squat. I want you to keep an eye on it and put everything down in a daily

report to Rene. This is big, so don't let me down, okay? Just dress up smart and take lots of notes..

DOUG

Come on Honza let's split, drinks on me.

ANGLE Honza getting up and walking to Doug. Doug winks at Renata.

HONZA

So, he didn't fire you?

DOUG

No way, he even gave me back pay.

Doug and Honza exit office.

EXT - BETLEMSKA STREET - DOUG - DAY

Workmen are finishing up on building site, rubbish is smouldering in the drum. An OLD LADY passes by with a wiener DOG. Doug's walking down the street with knapsack on. He passes Asylum front entrance and stops to look at front side and peers through door crack before moving on. Doug checks out a passing YOUNG LADY and goes around the corner and enters into the passage, going through to rear court yard.

INT - ASYLUM - DOUG/CHRIS - DAY

Doug is inside and walks down a corridor, there is still lots of rubble around and shovelling noises are heard. Doug stumbles over some rubble, he's slightly drunk.

DOUG

Chris!

INT - ASYLUM FOYER - DOUG/CHRIS - DAY

Doug walks across foyer, shovelling has stopped and the area has been cleared of rubble.

DOUG

Chris?

ANGLE Chris covered in dust/dirt emerging from the other dimly-lit side corridor.

DOUG

Wow!....What have you been doing, rolling around in it?

CHRIS

No, just making my contribution to cultural enlightenment, that's all.

DOUG

Well, don't get carried away.

CHRIS

I'll try not to, I'll leave that to you. Anyway, there's still plenty more of it.

DOUG

Good, I love swinging a shovel.

Doug takes off knapsack, kneels down and opens it up.

DOUG

Wasn't easy, but I've got what we need.

Show drill and lead, plus drill bits, a small wood saw, screwdriver, pliers, some lock barrels and a hammer. Chris bends down, picks up drill and stands up.

CHRIS

Where did you find it all, in a pub?

DOUG

No, why?

CHRIS

'cause you stink of booze.

DOUG

Yeah, that was Honza's idea, I had to buy him a few beers in return for the gear.

CHRIS

Tough break.

Doug surveys the foyer, pipe area and checks the other corridor.

DOUG

Looking good, another day and we should have this place cleared up.

Chris shakes his head. Doug moves to Chris and slaps him on his back and a dust cloud comes off.

DOUG

You belong in museum....
Guess what?

Chris dusts himself off a little.

CHRIS

I'm an idiot?

DOUG

Nope, not even close. I've thought of a name for this place and you were the inspiration though.

CHRIS
Really, "The Freeman Centre"?

DOUG
No....The Asylum!

CHRIS
Oh yeah, what's my connection to that?

DOUG
None, it's mine - you said it earlier, I'm nuts.

CHRIS
I've been saying that since we met.

DOUG
Yes, but it suddenly clicked, this is going to be a crazy place and, since the Commies are used to seeking asylum, we can use that in the marketing.

ANGLE Chris going into the corridor.

CHRIS (OS)
Asylum....Marketing....Jesus!

Chris emerges with two shovels and hands one to Doug.

CHRIS
Here, try it for size.

Doug takes shovel and takes a practice swing.

DOUG
Perfect, but I can't use it right now, I've got to get these locks done; it's a matter of priorities.

CHRIS
Yeah, I'm beginning to see that.

DOUG
Just save me a little patch and I'll do it later.

Doug picks up the drill and necessary tools.

CHRIS
Oh don't worry.

Chris goes off into corridor and Doug moves to the lock on the large two-panel front entrance and surveys it. Doug bends down for closer

look before exiting with extension lead to find a socket.

INT - ASYLUM - DOUG - DAY

Doug fits a drill bit, triggers drill then lines it up with lock and starts to drill.

INT - ASYLUM - CHRIS - DAY

Chris shovels rubble/rubbish onto a large piece of sheet metal with a rope attached. Drill is heard. Nearby is a decrepid workbench which Chris clears. Chris picks up some tins and potentially useful objects and puts them on the table, drilling stops. Chris then finishes shovelling a load onto the sled and then drags it away towards the foyer.

INT ASYLUM FOYER CHRIS - DAY

Chris enters the foyer pulling the load, the main entrance doors are now partly open. Chris drags the load over to the top of the steps leading down to the pipe area and stops. Looking around he sees no sign of Doug and so he exits onto Betlemska Street.

EXT - BETLEMSKA STREET - DOUG/CHRIS - DAY

Show apartment above and to the side of the Asylum, to the left is another section of the Asylum building. Doug studies it. A window has been bricked up and, further along, the probable entrance is barred.

ANGLE CHRIS

CHRIS

The door didn't take long!

Doug looks into the apartment block entrance to the left of the Asylum.

ANGLE CHRIS

CHRIS

Lost something?

Doug comes over to Chris but takes a walking measure of the additional Asylum frontage.

ON DOUG/CHRIS

DOUG

That's strange, it's as if there's another section in here and it's not connected to the apartments.

CHRIS

You mean we've been short-changed?

DOUG

I don't know but that used to be a window and I think that was a door.

CHRIS

Can you do the lock on it?

DOUG

No, it's welded up!....Let's take a look from the inside.

Doug and Chris go back into the Asylum.

INT - ASYLUM - DOUG/CHRIS - DAY

Doug and Chris go into a corridor. Doug paces around.

DOUG

It must be on the other side of this.

CHRIS

But how did the wall get here?

DOUG

I don't know. This wall isn't like the rest though, it's not all that old either.

Doug looks up at ceiling arches. ANGLE a rough wall joint.

DOUG

This wall looks like it's been put up to block it off. It's not part of the building support.

ANGLE a water tap dripping on an adjoining wall.

DOUG

I'd love to get in there.

CHRIS

Don't we have enough already?

DOUG

It must be fair old size, suppose it's empty?

CHRIS

And suppose a little old lady lives there?

DOUG

No way, it's sealed - if she's in there she's dead.

CHRIS

Sounds like a good reason to leave it

alone.

DOUG

Just think though, it would make a hell of a cafe, that way we keep the auditorium clear.

Doug exits and Chris follows.

EXT - BETLEMSKA STREET - DOUG/CHRIS - DAY

Doug looks over the facade again, it's late afternoon.

DOUG

Well, it's definitely there - We've just got to get to it.

CHRIS

Why, how in the hell are we going to set up a cafe?

DOUG

I'll rig up something don't worry - Do you think I could bash through with that little hammer?

CHRIS

I don't know Doug, we haven't even got the place together and already you want to extend it.

DOUG

Don't worry if the old lady's there I'll brick it back up.

Chris checks his watch, Doug heads back to the entrance.

CHRIS

Look I gotta get going, shouldn't you have met Katka?

DOUG

Is it gone four-thirty?

Chris

Try five-thirty!

DOUG

Uh-Oh.

Doug darts in to the Asylum and comes out with knapsack, leather jacket and takes off, but turns back suddenly.

ON DOUG

DOUG

Here's one of the keys, lock up!

Doug throws the key and runs off, Chris stands out front of the Asylum.

EXT - PRAGUE DOWNTOWN - DOUG/KATKA - DAY

Doug is running along a crowded shopping street, pushing his way past slow-moving Czechs, plenty of window shoppers and kids. He bumps into a LADY with shopping and tries to apologise. A Prague Echo Newstand has headline "Corrupt Minister found hanged". Doug runs across the street, just missing a car, and along to a bar.

INT - CAFE/BAR - DOUG/KATKA - DAY

Doug enters, Katka sees Doug and checks her watch and gives him an icy stare before looking away towards the bar. Doug passes bar and BARMAN, a Czech man in his forties, there is only one other customer in the small bar which is a glitzy place with many mirrors. Doug approaches Katka hesitantly. Katka is sitting on the edge of a bench, in a small booth. Doug sits down opposite Katka, there is an empty tall cocktail glass by Katka - uncomfortable silence, Katka is still looking away.

DOUG
I'm sorry!.....I lost track of time, I've been working on that building all day.

The Barman comes over to take drinks order.

DOUG
Beer please! Do you want another drink?

KATKA
Fernet and tonic.

Momentary silence.

DOUG
So, how was your day?

Silence, Katka looks Doug in the face.

KATKA
I think I'm stupid.....All you do is use me and expect me to wait for you.

DOUG
No.

KATKA
I thought you loved me Doug but all you want from me is sex.

Barman approaches and lays down the drinks

DOUG

That's not true, we have a great time together. I've said I'm sorry. Let's forget about it and go stop by my place, so I can get changed.

KATKA

Oh sure and you will want sex, always sex.

ANGLE the Barman leaning on the end of the bar talking to a CUSTOMER.

KATKA

I could have my choice of many boyfriends and go to movies and discos but I waste my time waiting for you and then going to stupid pubs.

DOUG

I'm not a bloody teenager okay, I told you I can't do that shit.

KATKA

That's it, I am just stupid teenager, yes?

DOUG

Right now, yeah - you're talking crap.

Katka starts to cry.

KATKA

I wanted someone who loves me, all my friends talk of getting married and what will happen to me? You just use me!

ANGLE Barman looking over at Doug. Doug notices Barman taking an interest. Doug reaches out to touch Katka's arm but she moves it.

DOUG

No, I love you, really.

KATKA

Then tell me, what will happen? Tell me!

DOUG

Look, I love you Katka but I'm twelve years older, I could never marry you, it'd be stupid, you know that!

KATKA

See! You think I'm stupid, You just use me and you will never love me.... I hate you!

Katka throws her drink in Doug's face and storms off, knocking Doug's beer into his lap accidentally with her handbag. ANGLE Barman heading over. Doug puts back his glass on the table and gets up to shake off the drink and gets out a handkerchief to wipe his face. The Barman looks in disgust at Doug and wipes down table. Doug looks at the Barman apologetically. When the table is straight Doug sits back down and finishing the drop of beer left in his glass, looks up at the Barman who is standing over Doug.

DOUG
Bill please.

Barman scribbles on a chit and drops it on the table.

DISSOLVE TO:
INT - ASYLUM FOYER - CHRIS - DAY

Show Chris entering into foyer and turning to look into the corridor where some new rubble has spilled out of.

INT - ASYLUM CORRIDOR - DOUG - DAY

Show a walkway sized hole in the wall with Doug sitting on a cardboard file box in the centre of the room, there are other boxes around him. Doug looks grubby and is reading a file, a couple of photos drop out. A small hammer lies on the floor.

INT - ASYLUM ANTEROOM - CHRIS/DOUG - DAY

ANGLE Chris in the "entrance" to this new area.

CHRIS
Couldn't wait huh? Well, you sure done it now.

ON DOUG
DOUG
Welcome to the "Hole in the wall Cafe."

Chris walks into the room.

ON DOUG/CHRIS
CHRIS
What's in the those?

DOUG
Just crap I think, we can whiz it.

Doug empties a box of thirty 3.5" floppy disks onto the floor.

DOUG
Need any disks?

CHRIS

Yeah, I'll take some.

Doug hands Chris a bunch of eight disks.

CHRIS

I'm on my way to class, I'll stop
by later.

Chris turns to leave.

DOUG

Do you know the art teacher at your
school?

CHRIS

Yeah, her name's Kavlova, why?

DOUG

See if she can donate some paintings
or something to hang on these walls,
give it a bit of atmosphere.

CHRIS

You'd be better off with tables and chairs.

Doug stands up.

DOUG

Well, you could try her, but I was
thinking of stopping by a second-hand
place for those.

Chris exits.

INT - LA BOHEME CAFE - DOUG/HOLLY/LAWRENCE - DAY

Show a trendy cafe where people are having light lunches. Lawrence is
sitting with Holly, they are in conversation, near them is a notice-
board. Doug enters cafe approaches Lawrence.

DOUG

Hey, Lawrence how are you doing mate?

LAWRENCE

Doug, haven't seen you for a while.

DOUG

I've been around.

LAWRENCE

Have you met Holly? Josh's friend.

DOUG

No! Look Lawrence, I've taken over the
lease on a theatre downtown and I'm throwing
a party tomorrow night to show it off.
It's going to be for alternative arts,

but I need some help to finish it off,
can you put the word out?

LAWRENCE
Sure. Excellent.

DOUG
Here's the details.

Doug hands Lawrence a piece of paper

DOUG
I'll put one on the notice-board too.

HOLLY
Am I invited?

DOUG
Sure as long as you don't bring
that prick Josh. Thanks Lawrence.

Doug moves off.

ON HOLLY/LAWRENCE

HOLLY
Nice guy, what's he got against Josh?

LAWRENCE
He just despises success and society
generally, it's not personal.

ANGLE Doug moving to the notice-board and pins up a piece of paper.
He turns, checks out the cafe occupants and exits.

HOLLY
Is he an actor?

LAWRENCE
No, I don't think so.

HOLLY
What's he doing with a theatre then?

LAWRENCE
Probably won it in a poker game!

INT - ASYLUM - DOUG/CHRIS - DAY

Doug is working on the pipe, wrapping bandage soaked in plaster around
the cracked section. Half a sandwich lies nearby. Chris enters foyer
area and looks for Doug.

CHRIS
Moved on to plumbing huh?

DOUG

We got a party tomorrow night.
Can't have the place smelling
like shit.

Chris walks towards the foyer steps. Following Chris are a half dozen
year ten students carrying paintings.

CHRIS

Guess what? We got last semester's art
collection.

Doug looks up.

DOUG

Great....Ask them to put them in
the cafe, we'll hang them later.

Chris and kids move towards cafe as Doug finishes off the pipe.

INT - ASYLUM ANTEROOM - DOUG/CHRIS/KIDS - DAY

Doug enters, kids are laying out paintings and putting framed ones in
the corner. There are now some tables and chairs and a sideboard set
up as a bar.

CHRIS

It's really coming together!

Doug checks out some pieces and Chris ushers kids out.

DOUG

Thanks kids they're great, stop by
for a beer anytime!

Kids and Chris exit, Doug holds a piece up to a wall.

INT - ASYLUM FOYER - DOUG/CHRIS - DAY

Doug and Chris are in the foyer. The file boxes are stacked in a
corner.

CHRIS

I thought you were gonna throw these?

DOUG

I had a better idea, we'll burn them.
There's a drum across the road; I was
just waiting for the workers to go home.

CHRIS

Destroy the evidence huh.

DOUG

Have you ever stolen anything?

CHRIS
Nope.

DOUG
Could you handle it if it was
in a good cause?

CHRIS
Like helping a sick kid?

DOUG
No, for the Asylum.

CHRIS
Close!

DOUG
Just aiding and abetting if it
makes you feel better.

CHRIS
What's that, five instead of ten
years jail.

DOUG
They'll never get us.

EXT - BETLEMSKA STREET - DOUG/CHRIS - DAY

It's early evening and Chris carries out a file box out of the Asylum
over to Doug who is poking the fire in the drum.

CHRIS
Last one!

They empty contents carefully into the fiery drum and tear up the
file-box and put that in too. Doug then tips in the remaing floppy
disks.

DOUG
Okay, lets get some gear now.

Doug leads Chris behind a fenced off area of building site and points
to wooden boards and some two by two and four by four beams.

DOUG
Perfect!

CHRIS
It looks new, they might miss one
or two.

DOUG
We're going to need it all.

CHRIS

Jesus Doug, they'll execute us!

DOUG

Stealing's stealing, we might as well get what we need. This'll do for the floor and the walkway too.

Doug starts lifting the end of a large board.

CHRIS

Oh shit.

Chris helps lift the board and they carry it over to the Asylum, Chris is looking around all the time.

INT - ASYLUM FOYER - DOUG/CHRIS - NIGHT

Show Doug and Chris putting the first board down in the foyer and exiting for more.

EXT - BETLEMSKA STREET - DOUG/CHRIS - NIGHT

Doug and Chris make one more trip with some beams. An old LADY is walking small DOG along the street, Doug and Chris duck back into the building site until she passes. A car drives by.

INT - ASYLUM FOYER - DOUG/CHRIS - NIGHT

Doug and Chris bring in the final beams and the stack is complete.

CHRIS

Let's split.

DOUG

Not yet, we need a few lengths of scaffold.

CHRIS

Why don't we just take the whole damn building, brick by brick Doug.

DOUG

Look at it this way, it's their contribution. If we'd explained it to them, they'd probably have given it to us anyway.

CHRIS

So why didn't we?

DOUG

We don't speak Czech!

DOUG and Chris exits.

DISSOLVE TO:

INT - TRAM - DOUG - DAY

Doug is on a tram going along the river, it is fairly CROWDED and Doug is sitting by one of the doors. At the next stop an old LADY gets on board and stands by Doug and stares at him until he gives up his seat for her. Czech people give Doug a suspicious look and he is harassed by a small DOG that keeps sniffing him.

EXT - PRAGUE STREETS - DOUG - DAY

Doug gets off a tram by the river and heads down side-streets towards the Asylum. Doug has his knapsack on and stops to light a cigarette. He passes a coal delivery and an OLD LADY struggling to open the door to her apartment, she has a shopping bag. A couple of old cars are parked up and a fancy Western car goes by. Doug passes the street where the squat bar is and double-backs to go there. Doug looks around for Jiri then goes through the main entrance of the Squat building.

EXT - SQUAT HOUSE - DOUG - DAY

Doug enters and crosses the internal courtyard with smashed furniture and two broken bicycles and a DOG which comes running to him. Doug pats the dog and proceeds to the stairs of this run-down old apartment block.

INT - SQUAT HOUSE - DOUG - DAY

Doug approaches a battered apartment door, he knocks and walks in. PAN to show very squalid conditions, the floor is littered with PEOPLE in sleeping bags and there is another DOG resting with it's owner. Fabric is hung across the windows.

INT - POV - SQUAT ROOM - DOUG/LUBOSH - DAY

Show a double hot-plate on the floor with dirty pans by it and a carton of milk and a wine bottle nearby. Show some ragged clothes and a sleeping bag with Lubosh's scraggy head poking out along with a scruffy-looking young GIRL. They are both asleep.

INT - SQUAT ROOM - DOUG/LUBOSH/GIRL - DAY

Doug shakes Lubosh gently.

DOUG

Lubosh, Lubosh.

Lubosh wakes, but he is groggy.

LUBOSH
What?

DOUG
Lubosh, it's me Doug.

The GIRL wakes and looks Doug over and turns away to sleep.

DOUG
My squat is looking great and it
should be up and running by the weekend.

LUBOSH
Good for you!

DOUG
Yeah, well do you think you and the guy's
could stop by on Saturday and play some
tunes. All the beer you can drink!

Lubosh looks at the girl and then rests back.

LUBOSH
Okay, but remind me Saturday, yeah.

DOUG
Ugh, okay...Thanks.

Lubosh smiles and turns to sleep. Doug gets up but comes back to
Lubosh.

DOUG
Oh Lubosh...If you see a young man spying
on this joint, his name's Jiri and he's
cool.

Lubosh turns once more to sleep, Doug exits.

EXT - BETLEMSKA STREET - DOUG - DAY

Doug walks by the building site where workers are putting up a new
heavy-duty mesh fence and the foreman is barking orders.

INT - ASYLUM FOYER - DOUG/CHRIS - DAY

Doug carries some scaffold from the foyer in the direction of the
balcony. Chris enters Asylum.

DOUG
Afternoon!

CHRIS
Am I late?

DOUG
No, not if you've got better things
to do.

CHRIS
Who put a bee up your butt?

Doug swings a length of scaffold close to Chris and exits to balcony
area.

CHRIS
Like a hand?

DOUG (OS)
When your ready Son!

Chris picks up a length of scaffold and goes after Doug.

INT - ASYLUM BALCONY - DOUG/CHRIS - DAY

Show a stack of scaffold on the balcony area. Doug is measuring the
distance between the square vertical pillars that support the balcony
edge and run up to the ceiling. On the floor is Doug's knapsack, a
metal saw, two-dozen masonry bolts and an adjustable wrench.

CHRIS
You want those fittings as well?

Doug turns.
DOUG
Yeah and can you bring the drill up too.

Chris exits while Doug marks up a length of scaffold, props it up then
gets the saw and starts cutting it. Chris returns with scaffold
stands and joint pieces and drops them down before going off again. A
piece of cut off scaffold falls and rolls down and off balcony. Doug
gets another length and saws it like the other. Chris brings up the
drill, dragging a connected extension lead behind him. Chris watches
Doug in action.

CHRIS
You should qualify for some kind of
award.....I've got it, the Nobel prize
for Unauthorized Reconstruction.

Doug takes no notice, finishes off the scaffold.

DOUG
Okay Bonzo, we've got to join these
pieces together then stick those stands
on the ends and fix'em to the pillars.

CHRIS

A safety rail, Ingenious!

Doug cocks a grin.

DOUG

You measure up the other sides and cut the rest of the scaffold.

Chris salutes and Doug picks up a joint piece and the wrench. Chris waits a moment.

CHRIS

Tape?

Doug looks up, realizes it's clipped to his belt and un-clips it and throws it to Chris. Chris goes over to measure distances between other pillars while Doug slots the joint piece between two lengths and tightens the expansion bolt. Chris gets to work on the other lengths of scaffold. Doug holds up a scaffold stand to a pillar.

DOUG

Hey....That look high enough to you?

Chris turns from his work.

CHRIS

Yes Boss!

Doug takes out a pen and marks the pillar through the two holes in the base-plate and puts it down. Doug grabs the drill changes the bit then drills the two holes and proceeds to fix the plate to the pillar with masonry bolts. Doug then drills the opposite pillar but does not fit plate. Chris takes a break and gets a pack of cigarettes out.

CHRIS

Want one?

Doug blows a drill hole clear and turns from the pillar.

DOUG

No. Here give me a hand with this scaffold.

Chris puts cigarette back and helps Doug pick up the extended length of scaffold. Doug slots it onto the fixed base-plate.

DOUG

Just hold it up there.

Doug picks up a base-plate and walks over to Chris's end, moves scaffold clear of pillar, slots on the plate and slides it into position and screw up the masonry bolts. When first rail is done Doug stands back in admiration and Chris gets out a cigarette.

DOUG

Here, give me one of those smokes.

Chris shakes his head and gets packet out again and offers it to Doug who gets out Zippo lighter and lights them both up.

CHRIS

Do you think anyone will really come here?

DOUG

Well, I think I've got a handle on the Czech psyche and I reckon this kind of joint will make _em reminisce about the sixties. Plus we should get a few stray expat_s looking for Kafka.

Doug starts working with tools.

CHRIS

Fancy some lunch after we_re through with this Meccano shit?

DOUG

Sure, I think it_s your turn to buy too.

EXT - PRAGUE STREET - DOUG/CHRIS - DAY

Doug and Chris walk along a street and enter the pub U VIOLA.

INT - U VIOLA PUB - DOUG/CHRIS - DAY

Show typical Czech pub crowded with lunchtime drinkers and an accordion player. Doug and Chris sit at a table. Doug reaches for two coasters and lays them in front of Chris and himself. PAN to show pub and occupants. ANGLE Doug and Chris getting beers, toasting and then drinking hard. SHOW pub action.

DISSOLVE TO:

EXT - PRAGUE STREET - DOUG/CHRIS - DAY

Doug and Chris stumble out of the U Viola pub and walk off.

DOUG

We'd better get some booze in for tonight.

CHRIS

You should have said it was Bring-A-Bottle.

DOUG

No, I figure once they see the place and we get'em a little drunk, they'll all want to help. We should have that floor done in a day or so.

Doug gets out some money and they stop walking.

DOUG
Here, let's both put in two hundred crowns.
That should get nine or ten bottles of wine.

CHRIS
No beer?

DOUG
Not on the opening night, wouldn't look
right.

Doug hands some money to Chris.

DOUG
You get the wine and I'll go see if I
can rustle up some plastic cups.

CHRIS
Why don't we go together?

DOUG
No, it could take me hours. You know
what it's like trying to find things
in this town, not to mention disposable
stuff - I wouldn't think they've ever
heard of them.

Doug turns to take off.

CHRIS
Red or white?

DOUG
Both, see you later.

ON CHRIS

Chris walks off slowly down street.

DISSOLVE TO:

EXT - BETLEMSKA STREET - PEOPLE - NIGHT

Groups of two and three, plus a few singles are entering the Asylum
via side door at front. Main doors have been freshly painted black
with "wet paint" sign stuck on.

INT - ASYLUM FOYER - PEOPLE - NIGHT

People walk past foyer and go through hole into crowded ante-room. A
tall guy has to bend his head to clear entrance. Music and merriment
abounds.

INT - ASYLUM ANTEROOM - DOUG/CHRIS/HOLLY/LAWRENCE/CROWD - NIGHT

Doug is serving wine into plastic cups. Chris is out collecting cups around the tables and comes back to bar table and rinses them in a nearby bucket. There is a couple of empty beer bottles on the bar.

ON DOUG/LAWRENCE/CHRIS

LAWRENCE

Interesting space you got here.

CHRIS

No expense spared.

DOUG

I'd like to talk with you about doing some performance poetry here....A weekly thing.

LAWRENCE

Hmm, I see possibilities but you got a lot to do.

DOUG

We should be done by the weekend.

LAWRENCE

Really?

DOUG

I could pencil you in if you like?

LAWRENCE

I'll take a rain-check for now.

Doug moves past Lawrence and Chris out from bar. He is holding an empty beer bottle and opener. Doug takes the chair Holly is sitting on and stands up on it. He bangs bottle and opener together and calls attention.

DOUG

Can I have your attention, please.

Crowd quiets down.

DOUG

Thank you, thank you.....Okay,
I'd like to welcome you to the Asylum's
pre-opening party. I hope you're all
DOUG (Cont_d)
having a good time.....The Asylum_s a
free-space for performing art and we
hope to share the more radical elements
of our culture with the Czech_s and vice-versa.
Anyway, we want this place to be your
place and together I believe we can
really make a difference...You may however
have noticed that there is still little
work to do, like the flooring downstairs.

Someone in the crowd yells
HECKLER
What about a john?

Crowd laughs.
DOUG

Yeah, that too eventually. For those of you that don't know, the nearest toilet is in the pub around the corner. Anyhow, part of the reason for inviting you this evening was to ask you to help out over the next few days to get the floor done and maybe some painting too. You don't have to be an expert, we've proved that.....So, if I could have a show of hands?

No hands go up, Holly is wavering.

DOUG
I said, hands up all those willing to help out a little here.

Still no hands. Doug turns to Chris in disbelief.

DOUG
Let me see if I understand this. You lot, think you represent Western culture here and when you're given an opportunity of a life-time to prove it, you turn it down. Don't you want to get your hands dirty or something, is that it?

Some people begin to leave.

DOUG
I see, you've got your hands too far up your collective arse to pull it out long enough except to drink my bloody wine.

CHRIS
Forget it Doug, it's no good.

Doug smashes his bottle against the far wall, showering a few people in glass. This starts a stampede for the exit.

DOUG
Go on, get out, everybody out, out.
Out!.....Out!

Holly has moved with the crowd, Lawrence is still by the bar, Doug picks up a wooden chair and smashes it on a table, tossing a piece after the last people exiting.

ANGLE CHRIS/LAWRENCE

CHRIS

All in all, I think it went pretty well.

LAWRENCE

Beats my performance shit.

Doug collapses on a chair slumped over a table. Chris grabs a bottle of wine and takes it over to Doug.

CHRIS

Carpentry can't be that tough,
we'll do it.

Doug takes a swig of wine.

DOUG

Have you cleared all the rubble up?

CHRIS

No, not yet.

DOUG

You're all bloody useless.

DISSOLVE TO:

EXT - DRAMA ACADEMY - DOUG - DAY

Doug walks down the street and into the academy.

INT - DRAMA ACADEMY - DOUG - DAY

Doug stops at reception and motions to the OLD LADY there, then hurries up nearby stairs.

INT - DRAMA ACADEMY DANCEROOM - DOUG/JAHN - DAY

Doug enters and sees Jahn practising some moves with another guy. Show a few dance moves and then Jahn notices Doug and comes over.

JAHN

Hi, want to take up dancing?

DOUG

Later. Jahn, I've been let down by the guys who were going to do the flooring. They brought the materials but took my money and ran. You guys have a school theatre don't you?

JAHN

Yes, The Obelisk but it's closed for repairs.

DOUG

So I hear, do you know some of the stage hands?

JAHN

Sure, they are students.

DOUG

Well, I want them to put down a floor
and a walkway.

Jahn considers.

JAHN

What about money?

Doug gets money out of his pocket.

DOUG

There's three thousand crowns, it's all
I got.

JAHN

It's not so much.

DOUG

Look, if you can get them to finish
it by Friday, you and your friends
can do the opening performance that
night.

JAHN

Can we charge admission?

DOUG

Donations only! And make the thing
non-lingual, so everyone gets a
handle on it.

JAHN

I'll do my best. Is the place open.

DOUG

Yep, it's all yours.

JAHN

Okay.

Doug shakes Jahn's hand and exits.

EXT - BETLEMSKA STREET - DOUG\HOLLY - DAY

Doug is standing on a crate sign-writing ASYLUM (50's American style)
with white paint on the main doors. Holly walks up. Doug tries to
stop a paint run.

HOLLY

Good morning.

Doug looks at her and turns back.

HOLLY

I thought I'd help out.

DOUG

We don't need you.

HOLLY

That's not what you said last night.
And, I didn't bring that "prick" Josh.

Doug gets off stand and looks her over.

DOUG

Alright, go help Chris shovel up the last
of the crap.

HOLLY

Thanks.

Holly studies Doug's painting.

HOLLY

Nice job.

Holly ducks in the front side-door. Doug continues painting the "1"
of the sign. Cars and interested pedestrians pass by.

INT - ASYLUM - DOUG/CHRIS/HOLLY - DAY

Asylum is looking quite neat except for excavation around pipe, which
is full now with debris, and the earth floor. The ghettoblaster in
the ante-room is playing motivational music. Chris and Holly throw
the last load of debris into pipe area and Holly picks up a broom and
starts sweeping up as Doug enters into foyer. Chris and Holly are
very dusty, Doug tosses paint tin down by the pipe.

CHRIS

Time for lunch I think. I'll get the
sandwiches. What would you like Holly?

HOLLY

I'm not hungry, really.

DOUG

Get me a couple of beers and a salami.

CHRIS

We could make a start on the floor
afterwards.

DOUG

No, We aren't going to do it.

CHRIS

What?

HOLLY

Seems a shame!

DOUG

The way I look at it, I've carried the camel to water and stuffed it's head under - if it doesn't drink now, we might as well shoot the thing and call it a day.

CHRIS

Now, you're making sense.

Chris exits towards front side-door.

INT - ASYLUM AUDITORIUM - DOUG/HOLLY/CHRIS - DAY

Doug goes down into the auditorium and Holly sits down on the foyer steps. Doug goes to the centre and spins around slowly.

DOUG

Friends, Czechs, Socialists, lend me your ears! I come in peace and bring pyramid-selling. You have been freed from under that cloak of evil and corruption Hear me out I beg of you. They build another McDonalds not one mile from here and plan yet more. Trust me blindly.

Holly smiles and shakes her head.

DOUG

I beseech you, look not West for guidance but to me, I am your hope, your future. Follow me and you will need no other. Where there is darkness, I shall put streetlights, where there is misery, I shall visit and where there is desperation, I will telephone.

Holly begins to laugh.

DOUG

We shall all live as one with me in the castle and you but a metro ride away. Give me a sign!

Chris comes back with some sandwiches and beers and stands behind Holly with two fingers up to Doug.

HOLLY

Boooooooo! Boooooooo!

Doug smiles and comes back to join them and they sit.

ANGLE door and entry of JAHN, leading a group of SIX Czech STUDENTS carrying tools and some minor building materials.

CHRIS

I don't believe it!

Doug gets up to greet them and speaks with Jahn.

DOUG

(nodding to stack of wood)

Well, that's what we've got to work with,
we need a walkway over all this shit.

(pointing to pipe area)

And some kind of floor down below.....

Think they can do it?

Jahn speaks in Czech to group leader who nods profusely and raises an eyebrow occasionally, when checking thickness of the wooden boards.

JAHN

They'll do it.

DOUG

Great. And your all set for the
performance?

JAHN

Yeah, it's a simple piece. If they get
the floor done in time, me and the
others will rehearse tomorrow afternoon,
but it's not critical.

DOUG

Don't go making it too simple,
we're on the cutting edge here.

Jahn laughs.

JAHN

For us it's simple, for you it's
incredible.

Doug smiles and slaps Jahn on the back. The students get straight to work, they are professional stage/set guys. Doug grabs a beer and offers it to Jahn.

JAHN

No thanks, I must go, but maybe you
could get some beers for the guys.

DOUG

Don't worry. Thanks.

Jahn exits. Chris and Holly join Doug.

DOUG

We're going to need more beer, got any money Chris?

Chris gets a couple of crumpled notes out and hands them to Doug.

CHRIS
That's all I got on me!

Holly gets a small wad of money out and gives some to Doug.

DOUG
Thanks. Come on Chris, give me a hand.

CHRIS
I can't, I've got to split. I have to take a class at two o'clock.

HOLLY
I'll help.

Doug checks Holly with a look.

DOUG
Okay, let's go.

Doug leads Holly then Chris out of Asylum. ANGLE some guys working, marking out the floor and walkway design.

EXT - BETLEMSKA STREET - DOUG/HOLLY - DAY

FOLLOW Doug and Holly around the corner and up the street a little to a small grocery shop, they enter.

INT - POTRAVINY (Czech grocers) - DOUG/HOLLY - DAY

Doug and Holly fall in at the back of a THREE-WOMAN queue. There is one Czech LADY serving behind counter. Show some shelves and basic contents. There is a cold meat & cheese display unit. Service is slow, but Doug and Holly are accustomed. A MAN comes in the shop and stands behind Doug and Holly.

SHOP ASSISTANT
Prosim!

DOUG
(pointing to some beer bottles)
Pivo.....Twenty, ugh Dvacet.

Assistant isn't goes out back and starts bringing the bottles out and putting them on the counter.

DOUG
Sac, prosim?

Assistant hands him a bag.

DOUG
Derva!

Assistant reluctantly gets him another bag and finishes bringing the beer out. Doug and Holly load up the bags and stick a few bottles in their pockets.

SHOP ASSISTANT
Scheck-No?

DOUG
(nodding)
Ano.

Assistant adds it all up on a piece of paper.

SHOP ASSISTANT
Sto, dervat-set ossum pas-de-saht.

Doug gives Holly a quizzical look. Doug then shows the Assistant what money he has. Assistant takes a two-hundred crown note and gives him some coins back. Assistant moves quickly to next customer who gently pushes Doug out the way. Doug and Holly exit.

EXT - BETLEMSKA STREET - DOUG/HOLLY - DAY

Doug and Holly walk away from the shop, weighed down by beer. SHOW old building facades and a LADY walking a small DOG. Doug and Holly head back to Betlemska.

HOLLY
Why are you doing all this, what for?

DOUG
Well, I've failed at everything else
I've done and I can't hack it as a
journalist, even for the Bugler.

HOLLY
What's the Bugler?

DOUG
It's a student magazine networked
through Eastern Europe and funded
by Republican do-gooders back in the
States.

HOLLY
I figured you more as a Socialist?

DOUG
I moving more to Communism now it's
dying out.

HOLLY

A champion of lost causes huh?

DOUG

No, I'm just running scared, same as everyone else.

HOLLY

We_re not all running away

DOUG

I know, some are trapped, usually by money.

Holly

Well I have some money and I chose to be here.

DOUG

It_s the same, too much or too little, neither_s comfortable reality-wise.

They turn into Betlemska street and walk towards Asylum with it's sign-written entrance doors.

DISSOLVE TO:

INT - ASYLUM - DOUG/STUDENTS - DAY

Show a dozen empty beer bottles lying around, mainly on foyer steps, sounds of work abound. All lights are on and the work has progressed well. Show some joists in place over pipe area and floor supports laid out on the auditorium_s earth, the first sheet of floor boarding is being nailed into place. It is a hive of activity with sawing/hammering and orders being shouted in Czech. Doug brings the ghetto blaster down to auditorium and switches it on, tuning it in to a Czech radio station and turns to a nearby STUDENT(1).

DOUG

(to the student)

Okay?

STUDENT(1)

Yo, dobree!

Doug heads to the anteroom.

INT - ASYLUM ANTEROOM - DOUG/HOLLY - DAY

Show Asylum cafe and aftermath of the previous night's party tidied into piles of bottles and rubbish. Holly is collecting plastic cups.

HOLLY

Shall I wash these out?

DOUG

Yeah, we'd better keep them for now, I'll try and get some glasses for

tomorrow night.

Holly brings out a bucket of dirty water from behind the bar, Doug moves to help her.

DOUG
Here, let me get some fresh water.

Doug takes the bucket and exits. Holly looks at the artwork and sweeps up a little. Doug returns with water and puts it down for Holly who proceeds to wash out cups. Doug sits down and has a cigarette and watches Holly working.

INT - ASYLUM FOYER - STUDENT(2) - DAY

FOLLOW STUDENT group leader up from auditorium. Show further progress on floor and walkway. All beer bottles empty and some snack wrappers dropped around. He goes into the anteroom.

INT - ASYLUM ANTEROOM - DOUG/HOLLY/STUDENT(2) - DAY

Doug is dismantling the old Czech pay-phone at a table and there is a small pile of one crown coins by the phone. The place is now neat. Holly is nailing up a piece of black board on the wall behind the bar, there is four bent nails in it and she's hammering in more. ANGLE Student's entry.

DOUG
How goes it?

Student looks at Doug's activity.

STUDENT(2)
It is okay.....We will paint the wood black, yes?

DOUG
Yeah, great....Dobchay! It will dry, yes?

STUDENT(2)
Yes, of course...maybe one hour.

DOUG
Good, great....Dobchay!

Student nods and exits, noticing Holly's efforts. Doug cuts off the telephone_s receiver and pulls out some of the inner workings. Doug looks up at Holly, who is now wiping the board, he has a handful of the coins.

DOUG
Well, we aren't rich but I'll buy you a beer later.

Holly turns.

HOLLY
Deal!

INT - ASYLUM FOYER - DOUG/HOLLY/STUDENTS - NIGHT

Show exit of students with tools and Doug conversing with STUDENT group leader and shaking some students hands as they pass. Radio is on but now the music is mellow.

STUDENT(2)
Tomorrow, we will bring some lights
and also hang some fabric. I think
it will be finished in the morning.

DOUG
It's perfect, you've done a great
job.

Doug slaps Student on his back.

DOUG
Great.....Dobchay!

Holly enters foyer from the anteroom area and Doug shakes hands with the student. The Student nods to Doug and Holly and exits. Holly stands by Doug looking down to auditorium, the floor and walkway are done and painted black. Doug watches last student leave and walks over to close the front side-entrance, then comes back past Holly and down towards the space. Doug reaches down to touch the walkway.

HOLLY
Is it dry?

DOUG
Yeah seems okay.

Holly goes to join Doug and they go down into the auditorium, where they stand close together in the centre.

HOLLY
You did it Doug, it's really come
together.

Doug puts a hand around Holly's shoulder, the music is now romantic.

DOUG
Yeah, I've made my own nut-house
Care to dance with the Doc'?

Holly sweeps into Doug's arms and they dance. When it finishes Holly collapses on Doug and they kiss, Doug holds Holly close to him.

EXT - POLICE STATION - MIRA - NIGHT

Show a city facility in old a Soviet built facility with ageing police

cars out front but some new western-model cars. TWO POLICE MEN exit and Mira enters.

INT - POLICE STATION - MIRA - NIGHT

Mira walks past reception with brief acknowledgement by an OFFICER who comes to attention. FOLLOW him through an open office area with a few officers on phone, typing, making notes, talking together. They eye Mira with caution. Mira proceeds to an office with name CHIEF BLAZEK (in Czech) on door window. Mira enters without knocking.

INT - POLICE OFFICE - MIRA/PAVEL - NIGHT

Pavel is on the phone with feet up on the desk. He puts feet down and finishes telephone conversation. Pavel rises and offers handshake, Mira takes a chair.

PAVEL
(Subtitles)
I apologise, but it is urgent.

Mira stares at Pavel.

PAVEL
(Subtitles)
The files located on down on Betlemska are in danger.

Mira explodes and gets up to move closer to Pavel, slamming a fist on the table. Pavel backs off a little.

MIRA
(Subtitles)
You are responsible...What has happened?

PAVEL
(Subtitles)
We're not sure...

Mira sweeps a pile of papers off the desk.

MIRA
(Subtitles)
What are you an idiot!

PAVEL
(Subtitles)
The building has been occupied and the locks have been changed.

MIRA
(Subtitles)
The University cannot do this.
Is the room safe?

PAVEL

(Subtitles)

Yes, I think so, it is still barred, but it is not the University who are in the building.

Mira picks up a small bronze bust from the table and brandishes it.

MIRA

(Subtitles)

So, who is in the building?

PAVEL

(Subtitles)

Some Americans?

Mira slams bust on the table.

MIRA

(Subtitles)

Have you lost all control of this city?

PAVEL

(Subtitles)

I don't understand it, there were a lot of people there last night, many Americans, I believe we should move carefully.

MIRA

(Subtitles)

I don't think you realise what will happen if those files are made public. The lives of thousands of officers depend on the secrecy of those records, including your own now.

PAVEL

(Subtitles)

It was crazy not to have destroyed them

MIRA

(Subtitles)

That was not my decision, I can only guess that one day we will again be active and our honour restored. In the meantime no one else must know those files exist. Secure the building and I will arrange alternative safe storage immediately.

PAVEL

(Subtitles)

And what of these foreigners?

MIRA

(Subtitles)

I don't care about Americans. Arrest them all if you have to, but keep those records secret.

Pavel acknowledges.

MIRA
(Subtitles)
If those files have been touched,
I cannot help you!

Mira exits leaving door open. Pavel moves to door and yells for two officers to come in.

INT - LA BOHEME CAFE - DOUG/HOLLY/JOSH/CROWD - NIGHT

Josh is at a table and in conversation with TWO other westerners, they are drinking beer and there is a seat free at Josh's table. Music is playing. ANGLE entrance of Doug and Holly looking very dirty. PAN Holly leading Doug over to Josh.

JOSH
Hell honey, what've you been doin'?

Josh checks Doug with a glance.

HOLLY
I decided to help out at the Asylum.

JOSH
See you brought one of the patients
with you too.

Josh's two friends laugh. Doug dismisses remark and looks around cafe.

HOLLY
Josh!

JOSH
Well come on, sit down.

Josh pulls out chair, Holly checks Doug.

HOLLY
We'll take another table, I'd like to talk
to Doug a little more about the Asylum.
You ought to see it, it's looking great.

Doug is impatient and glares at Josh.

JOSH
Yeah, so I hear. Don't you think you
should go get changed?

HOLLY

Later.

JOSH
Okay honey, but don't be long.
I got plans.

Josh stares Doug out. Doug leads Holly to a table. A waitress comes to their table.

DOUG
What would you like, beer?

HOLLY
No, just a coffee.

DOUG
(to waitress)
One beer, one coffee, thanks.

Waitress takes off, Doug takes out crumpled Czech cigarettes and Zippo. Doug offers Holly a cigarette, she responds by getting out western cigarettes and they both smoke those instead. Drinks arrive. PAN cafe and show "Arty" mainly Western occupants. Doug and Holly get into close conversation.

INT - LA BOHEME CAFE - DOUG/HOLLY/JOSH/NEW CROWD - NIGHT

SHOW area where Doug/Holly/Josh & friends are, the crowd around has changed. ANGLE Doug and Holly. Show empty beer bottle and Doug drinking another, Holly is now drinking red wine. ANGLE Josh coming over to their table. Josh puts hand on Holly's head to get her attention.

JOSH
I think we should be going honey.

HOLLY
What for?

JOSH
Well, for a start, you've got to get cleaned up.

HOLLY
Why?

JOSH
Come on Honey, let's get out of here.

Josh starts to lift Holly out of chair.

HOLLY
I don't want to go.

JOSH
It's time to go home, Holly.

Holly sinks back into chair.

DOUG
Why don't you just let her stay?

Josh tries again to lift Holly, Doug grabs one of Josh's arms.

DOUG
Leave off, she's not going.

JOSH
Stay out of this asshole!

Doug grabs Josh's throat, Josh's friends take an interest.

DOUG
I'm telling you to let her go!

Josh releases Holly. Doug lets go of Josh.

JOSH
You want to step outside?

Josh's friends get up and file in behind.

HOLLY
Josh, drop it. I'll come along okay.
I'm really sorry Doug, I'll see you
at the opening tomorrow.

Holly gets up and is between Josh and Doug, facing Josh and pushing on him. Doug and Josh are staring out each other.

JOSH
Opening! He couldn't open a freaking
envelope.

Doug flies at Josh over Holly's shoulder and grabbing Josh by the head, butts him in the nose. Josh recoils and stumbles back into a nearby table. Doug pushes Holly to one side and lays in to Josh but is quickly attacked by Josh's friends who hold Doug back and then allow Josh to beat him up. Doug is dropped to the floor and Holly goes to him. Cafe staff bundle Josh and friends towards the door.

JOSH
Come on Holly!

HOLLY
Leave me, just leave me alone Josh.

ANGLE Josh and friends being forced out of the cafe and walking off past a window. Doug is in a mess and there is debris everywhere. Holly is using paper napkins on Doug's face.

HOLLY
I'd better get you to a hospital.

DOUG
I'll be okay, just get me home.

INT - METRO STATION - DOUG/HOLLY - NIGHT

Doug and Holly come off an escalator and go down the station concourse. Unattended small newspaper stand has Prague Echo News flyer reading "Businessman found Murdered_". Holly is aiding Doug and props him up against a pillar to wait for a train. People look on disapprovingly. The train arrives and Doug stumbles on with Holly help.

EXT/INT - METRO TRAIN - DOUG/HOLLY - NIGHT

Doug and Holly find a seat and train moves off.

EXT - SUBURBAN METRO STATION - DOUG/HOLLY - NIGHT

Doug and Holly emerge from Metro station and climb up the stairs. ANGLE some surrounding high-rise housing blocks.

HOLLY
Which way Doug?

Doug looks up and focuses in the direction of one particular block.

DOUG
It's that one over there.

Doug and Holly set off across the street in the direction of the his apartment block. There is a lighted foyer in the block.

INT - HOUSING BLOCK - DOUG/HOLLY - NIGHT

Doug and Holly cross a bare foyer with a wall of postboxes and some radiators. There is an enclosed notice-board with some political information on display. They go up some stairs to where the three elevators are, there is a Czech "NOT WORKING" sign on one. Doug is propped up against the wall. An elevator arrives and out of it comes a GIRL and her BOYFRIEND, who looks Doug over as he passes. Doug and Holly get in the lift which then moves off.

INT - FLOOR LOBBY - DOUG/HOLLY - NIGHT

Show many apartment entrances on both sides of well-lit landing area with linoleum flooring. Doug struggles to get the door key out of his pocket, Holly helps him open the door. PAN past Doug and Holly into dark apartment with a large window straight ahead. There is an outline of an adjacent block and many lit up apartments. Doug reaches for the light switch and they enter.

INT - STUDIO APARTMENT - DOUG/HOLLY - NIGHT

Doug's apartment has a kitchenette at one end with dirty washing-up, a small desk covered with papers and chair, an armchair, a built-in wardrobe with display unit containing books and some bottles of alcohol. There is a stereo unit in the display unit. There is a double bed and some condoms, a mug and a mickey-mouse clock on the bed-side cabinet. It's all very messy.

Show Doug and Holly's entry, Doug switches on some spot-lamps and switches off main overhead light and before collapsing on the bed. Holly comes to him. There are curtains but they're not drawn.

HOLLY

(Wiping back Doug's hair)
It's all my fault, I'm so sorry Doug.

DOUG

I had it coming from someone.

HOLLY

Are you sure I shouldn't get a doctor.

Doug shakes head slowly.

HOLLY

Do you have any antiseptic?.....
I'll get some water.

Holly gets up and goes out over to kitchenette there is bottle of drinking water on the sideboard and an empty one. Show Doug's bloodied upper body and bruised face. Pots and plates clang.

HOLLY(OS)

Who you saving the dishes for?

DOUG

Guests.

Bathroom door open. Holly comes back from the hall-way to bedside where she sits with a small pan, a hand towel and some toilet roll. She tends to Doug.

HOLLY

Don't you have a girlfriend?

DOUG

Sometimes.

Doug holds back one of Holly's hand.

DOUG

Could you switch the stereo on?

Holly gets up and turns on the stereo, slow, easy music. She returns to Doug. Doug is struggling to get jacket off.

HOLLY

Here, let me help.

Holly helps Doug with jacket.

HOLLY

I'd better get going, do you need a hand to get into bed?

DOUG

Sure!

Doug bends forward and puts a hand around Holly and draws her onto the bed and with her head resting back, he kisses her. Holly responds passionately and Doug starts to unbutton her, slowly. Doug and Holly make love. Show condom wrapper and mickey mouse clock by the bed. PAN out of the window to show lit-up apartments in neighbouring blocks.

DISSOLVE TO:

EXT - PRAGUE STREET - HOLLY - DAY

Holly gets off a tram in the old Town and walks to a well-presented apartment building with a Jeep Cherokee vehicle parked outside. Holly pauses momentarily before entering.

INT - JOSH'S APARTMENT - HOLLY/JOSH - DAY

Josh is going through some papers on the coffee table. Apartment is classy. ANGLE Holly's entrance and show her pausing in the doorway.

JOSH

Wrong apartment honey, lose your way?

Holly closes the door and moves towards the bedroom hall-way. Josh gets up and moves towards her, show Josh_s slightly bruised face.

JOSH

I laid your things out on the floor....
There's carrier bags in the kitchen.

Josh goes through to master bedroom. Holly is on her knees bundling clothes into a holdall. Her clothes and belongings have been dumped on the floor along with loose-leaf papers with her writings on.

JOSH

That's my bag.

HOLLY

Go to hell!

JOSH

It's more than what you're worth.

HOLLY

You bastard!

JOSH

Yeah and you're a slut, so what?

Holly stuffs as much in as possible in the bag and stands.

JOSH

Shall I look after the rest?

HOLLY

Don't you dare, I'll be back!

Holly pushes past Josh and exits, Josh kicks her remaining belongings into a small pile and exits room.

INT - ASYLUM - DOUG/CHRIS/STUDENTS - DAY

Chris is on the balcony area holding tools for TWO STUDENTS who are fitting a spotlight onto the scaffold safety rail. One spotlight has already been fitted opposite it. Show auditorium where THREE other STUDENTS are using a ladder to hang some curtains left and right of the floor area towards the rear wall, creating off-stage areas. ANGLE Doug walking down into the auditorium and looking around.

CHRIS

(to Doug)

Afternoon!

Doug looks up and sees Chris, some students in the auditorium look at Doug's battered face. Doug turns and makes his way up to the balcony. Work on spotlight continues. ANGLE Doug coming over to Chris on the balcony area, Chris looks and realises Doug's condition.

CHRIS

My God! What happened?

DOUG

I fell in love.

CHRIS

And a tram hit you?

DOUG

No, the boyfriend.

CHRIS

What happened to Katka?

DOUG

Didn't I tell you, she dumped me Monday night.

CHRIS

You Romeo's sure pay a high price sometimes - anyone I know?

DOUG
Holly!

CHRIS
Couldn't keep your hands off the hired
help, huh?

DOUG
It just happened.

CHRIS
She's as American as apple pie too.
Have you figured out exactly what it is
you despise about them?

DOUG
She's cool.

CHRIS
A fine specimen for conversion.

DOUG
What are you on about?

CHRIS
Well, I take it you're going to drag her
down to your minimal existence and adjust
her mindset.

Doug moves to check out one of the spotlights.

CHRIS
Don't tell me you really are in love?

DOUG
Yeah and I got the bruises to prove it.
So what?

CHRIS
Nothing, it's just that's when things
usually start to go wrong.

Doug flicks on the spotlight and rotates the filter selector. ANGLE
to spot on auditorium floor and PAN with it, to some STUDENTS working
on the side curtains.

INT - ASYLUM FOYER - DOUG/CHRIS/HOLLY - DAY

Doug enters foyer area carrying armful of rope, he looks into the
anteroom and notices Chris and Holly sat down talking. Doug goes in.

INT - ASYLUM ANTEROOM - DOUG/CHRIS/HOLLY - DAY

ANGLE Doug's entry and PAN as he comes to Holly's side. Doug kisses

Holly's head and she puts an arm around his waist.

CHRIS

So this is what true-love looks like?

Doug tosses rope onto Chris.

DOUG

We've got to rope off the performance area. Go string it tight between the pillars.

Chris rises, takes rope and goes to exit but turns back to look. Holly gets up to embrace Doug.

CHRIS

What a picture!

Doug and Holly continue passionate embrace, Chris exits.

DOUG

Did you take your things over to my place?

HOLLY

Uh-huh!

DOUG

Run into Josh?

HOLLY

Yeah, but it was okay.

DOUG

How did he look?

Holly strokes Doug's face.

HOLLY

Better than you.

DOUG

Hmm, I still owe him.

HOLLY

Why don't we both forget about him?

DOUG

Alright!

They kiss passionately, Holly backs up onto a table and puts her legs around Doug.

INT - ASYLUM FOYER - DOUG/HOLLY/CHRIS/JAHN/STUDENTS - DAY

Doug carries the heavy pay-phone into the foyer and puts it on the

workbench that has been tidied up and moved to the front of the foyer. The pay-phone is now painted red and has been drilled in the top to make a slot. Doug goes down towards the auditorium where everyone else is.

INT - ASYLUM AUDITORIUM - DOUG/CHRIS/HOLLY/JAHN/STUDENTS - DAY

Chris and Holly tie off the rope which cordons off a performance area in the centre. The curtains to the left and right at the rear are up and Jahn is fiddling with a small stereo unit set-up by one of the curtains. The working students have gone and now there are SIX performing arts Students with Jahn. The Students converse in Czech and duck in and out of the curtains where they've put their things. Doug checks rope and goes over to Jahn.

DOUG
Everything okay.

JAHN
Yes, it's looks good.....We will use this for the soundtrack and we will have two guys up there with the spotlights. The others will just be house lights.

DOUG
Great....How long will it go for?

JAHN
About forty minutes.

DOUG
Cool....So, if we say eight o'clock.

Jahn nods.
DOUG
Let me know if you need anything.

Doug slaps Jahn on the back and goes over to Chris and Holly. Chris is tossing his baseball.

DOUG
Chris, can you do me a favour?

CHRIS
What?

DOUG
Take the drill back to Honza at the office, I promised to get it back for the weekend and I don't want to show my face there.

CHRIS
You might make Henry happy.....Sure, I'll do it.

DOUG

Good, and then type up a notice on your computer for tonight's thing, photocopy it and put it up in all the faculty buildings and a couple of the pubs. It'll start at eight o'clock and the bar will be open from seven. Holly and I'll go and get some beer and wine.

(Turning to Holly)

Can you bankroll the bar for tonight?

HOLLY

Yeah, no problem.

CHRIS

We ain't going to give it away this time, are we?

DOUG

Shit no, it'll be twice cost.

CHRIS

You capitalist pig!

DOUG

The performance is free what more do you want....I've set that old phone up as a donation box and I'll get Jahn to write out a sign....Okay, let's get going.

Doug kisses Holly on the cheek and they move off.

CHRIS

Does Jahn's thing have a name?

DOUG

Hey Jahn.....You got a name for this thing?

JAHN

Stvorhene!

Doug looks at Chris, Holly at Chris and then Doug.

DOUG

Head the flyers up with Asylum and then put Debut of....Psychosis, Theatre experimental. That'll cover us if it flops. On the bottom put seek Asylum where the stars shine on Betlemska.

HOLLY

Cool!

CHRIS

Right on Bro' !

Holly kisses Doug and Chris takes off, Jahn starts playing some new-age music and begins rehearsal with the other Students.

INT - ASYLUM ANTEROOM - DOUG/HOLLY - DAY

Doug slides in the last crate of beers behind bar area and Holly opens the plastic caps of some wine bottles with a pen-knife.

HOLLY
Weren't you going to get some glasses?

DOUG
Oh shit, yeah. Can you lend some more money?

Holly digs in her pockets and gets out last notes.

DOUG
I hope people turn up tonight.

Holly gives Doug money.
DOUG
Thanks, I'll be right back, fancy some pizza?

HOLLY
Yeah, I'm starved.

Doug exits, Show bar set-up, rough but functional. Holly rips off another bottle-top. Show an eerie-looking painting near Holly.

DISSOLVE TO:

EXT - BETLEMSKA STREET - PEOPLE - NIGHT

Show Asylum front entrance with it's sign-writing and the adjacent side-door open and many people filing in. The street is pretty calm otherwise. Show a man looking out of a nearby apartment with interest.

INT - ASYLUM FOYER - PEOPLE - NIGHT

Show entrance into corridor and through to anteroom via hole in the wall. Foyer area is roped off and a STUDENT(3) stands by it l. People are streaming into the anteroom (cafe) which is jamming.

INT - ASYLUM ANTEROOM - DOUG/CHRIS/HOLLY/LAWRENCE - NIGHT

Doug is in conversation with a Czech GUY. Chris and Holly are working the bar. There is a blackboard up on the wall - PIVO/BEER 14Kc VINO 16Kc. The occupants of the room are 70/30 Czech/Western, some of the

Westerners were there at the pre-opening party. Classic sixties rock music is coming out of the ghettoblaster. Lawrence walks over to Doug.

LAWRENCE

Dude, you really got something happening here.....You want to talk about a slot now?

DOUG

I'm re-thinking the Western side, I'll give you a call.

LAWRENCE

Turned Czech huh?

DOUG

Yeah, maybe.

Doug goes back to a conversation with a guy, Lawrence wanders off to talk with Chris. Show some guys smoking a joint and drinking beer. Lawrence is talking to Chris who isn't interested whilst serving drinks with Holly. STUDENT(3) from the foyer, comes over to Doug and points at his watch. Doug goes to ghettoblaster and switches it off.

DOUG

Okay everyone it's time for the performance. Tonight, we have a very special presentation of an experimental piece titled Psychosis. There's no cover charge but you can make a donation in the box as you go in and the bar will reopen afterwards. The balcony is open but, like the auditorium, DOUG (Cont_d) you must stand; please don't go taking these chairs.....Take your places now, it starts in five minutes.

People start to file out, Doug and Holly come together for a kiss and Chris comes out from behind the bar. Doug and Holly are the last people out through into the foyer.

INT - ASYLUM FOYER - DOUG/HOLLY/STUDENT(3) - NIGHT

People are making there way to the balcony and down into the space and around the roped off area. Doug and Holly stand by the student who is guarding the pay-phone box which now has a Czech/English donation sign by it. Doug walks down towards the walkway with his arm around Holly.

INT - ASYLUM - CHRIS/PEOPLE/PERFORMING STUDENTS - NIGHT

Show some of the performance which is essentially the group represents an "Organism_ up against the rear wall that breaks up into individuals representing the seven sins which, one by one, fire up and express themselves before coming back to the "Organism_ and dying. ANGLE

Chris looking on squeezed between some girls against the rope. Music is new age and the spotlights track the action and change colour.

INT - ASYLUM - DOUG/HOLLY/PEOPLE - NIGHT

Doug and Holly sit on the lowest of the foyer steps along with some others, they are watching intently. Foyer is in the background. STUDENT(3) from the door has gone.

EXT - BETLEMSKA STREET - STUDENT(3)/PAVEL/POLICE - NIGHT

The Student is urinating between some parked cars and commando-style police are moving cautiously along the street to the entrance of the Asylum. The student is grabbed from behind and dragged away. Police group around the side-door and one speaks into his radio. PAN to show police vans and cars moving silently down the street. A one hundred yard strip either side of the Asylum is cordoned off and Pavel emerges from a car. Police everywhere.

INT - ASYLUM AUDITORIUM - OCCUPANTS/POLICE - NIGHT

The "Organism_ is firing up in rage with the music tracking. Show Doug and Holly and the foyer area behind them, down which masked POLICE COMMANDOS suddenly run.....Mayhem, Doug, Holly and others are held at gun-point while Police secure the auditorium, disrupting the performance and shoving people up against the rear wall. Curtains are torn down music stops when stereo is kicked. Police yell in Czech and English.

POLICEMAN

You are all under arrest....
Stay where you are!

INT - ASYLUM ANTEROOM - PAVEL/POLICE - NIGHT

Pavel inspects the hole in the wall before entering the cafe area, he looks around in amazement and throws chairs aside as his anger swells.

INT - ASYLUM - DOUG/HOLLY/POLICE/PEOPLE - NIGHT

Doug gets pushed back against a wall.

DOUG

What the hell's going on?
.....You can't do this!

People stream down from the balcony area escorted by police who direct them down to the auditorium. Doug and Holly are shoved in the direction of the auditorium and people comply with orders and form lines against the rear wall. Chris is a distance from where Doug and Holly line up. A Policeman talks into his radio. ANGLE Pavel's entry into foyer and down towards auditorium, accompanied by two senior

officers, he storms down to the auditorium.

INT - ASYLUM - OCCUPANTS/PAVEL/POLICE - NIGHT

Pavel barks some orders in Czech and the rest of the people from the balcony are shoved to the rear wall. Guns are drawn.

PAVEL
Silence.....Silence!

People quieten down and listen.

PAVEL
I want those responsible to step
forward....NOW!

ANGLE Chris who looks to Doug. Doug and Holly look at each other.

PAVEL
If those that are responsible do not
come forward, you will all be arrested.

People look at each other. Suddenly Chris steps forward and is soon followed by some Czechs. Doug notices this and pushes his way forward with Holly trying to hold him back. Doug gets close to Pavel but is blocked quickly by police. Chris and some others try to grab him back.

DOUG
It's me you want, I'm responsible
for all this.

CHRIS
He's lying! I am.

Jahn and some of the Czechs try and move further forward but are held back as is Holly.

DOUG
Shut up Chris, stay out of it.
Jahn, tell them to stay back, do it!

Holly tries to get to Doug. Pavel orders his men to bring Doug to him.

PAVEL
This is your doing?

DOUG
Yes, they had nothing to do with
it.

PAVEL
And you broke into that room?

DOUG
That's right.

PAVEL
You will wish you hadn't.

DOUG
Fuck you!

Pavel strikes Doug across the face.

HOLLY
Doug!

PAVEL
(to the restraining Officer)
(Subtitles)
Take him to the station!

Doug is hand-cuffed and dragged off. Pavel turns to one of his senior officers.

PAVEL
(Subtitles)
Take the details of all these people before releasing them. Search the building, secure it and then report to me.

Officer stands to attention and nods, Pavel turns and exits. Show the downcast people and Chris moving over to Holly who is crying.

EXT/INT - BETLEMSKA STREET - DOUG/POLICE - NIGHT

Doug is in the back seat of a police car and looks out at the Asylum, the car drives off and is let through the cordon. Show PAVEL's exit from the Asylum, he walks to his smart Western model police car. His DRIVER opens a rear door and Pavel gets in and give order to the driver before being driven off. ANGLE COMMANDOS winding down and regular OFFICERS entering the Asylum.

INT - POLICE INTERROGATION ROOM - DOUG/PAVEL - NIGHT

Doug is sitting on a chair in a bare room with his hands hand-cuffed behind him and a strong light overhead. Doug's mouth is bleeding and his head is slumped. There is an OFFICER standing behind Doug. Pavel is smoking a cigarette and pacing around, he acknowledges something Doug has just said and addresses the Officer.

PAVEL
(Subtitles)
Have someone go to Betlemska and locate that drum.

Officer hesitates.
PAVEL

(Subtitles)
Now!

Pavel looks at Doug.

PAVEL
Are you quite sure you destroyed all
the files and the disks?

Doug nods slowly.

PAVEL
Why did you break into that particular
building?

DOUG
It was the biggest I could find.

PAVEL
What was the real purpose behind this
venture?

DOUG
A kind of freedom.

PAVEL
Either you're a liar or you are a fool.

Pavel goes to Doug to offer a cigarette.

PAVEL
Go on have one, it will be a long night.

Doug opens his swollen lips and takes the cigarette which Pavel
lights. Doug soon slumps and the cigarette falls to the floor.

DISSOLVE TO:
INT - JAIL INTERVIEW ROOM - DOUG/DIPLOMAT - DAY

A British Consular official sits at a table with vacant chair on the
other side. Bars on window and daylight outside. ANGLE door opening
and Doug being led in by a POLICE OFFICER, Doug is hand-cuffed and
walks to chair and sits down. The Officer stops a moment then exits.

DOUG
Good morning.

DIPLOMAT
I'm just here to record some details,
standard stuff.

DOUG
You mean your NOT going to spring me?

Diplomat shakes head.

DIPLOMAT
I don't know what it is with you bloody
hooligans. Not content with causing

trouble back home, YOU idiots have to go off and wreak havoc throughout the whole of Europe. And when finally, the police do catch up with you, you expect us to wave a magic wand and get you out, well not this time, I'm sorry.

DOUG
So am I.

DIPLOMAT
Now - Your name is Douglas Greenwell, yes?

DOUG
Yes.

DIPLOMAT
Date of birth, November the fourth nineteen-sixty-two.

DOUG
Yes.

DIPLOMAT
Your home address is 18 Thornton Avenue, Coventry.

DOUG
That's my mum's.

DIPLOMAT
I see, would you like us to inform her of your situation?

DOUG
No!

DIPLOMAT
Now, have you been read your rights and are you aware of the charges?

DOUG
No!

DIPLOMAT
Well, I'll try and get that clarified. As I understand it though, the charges include break and enter, theft, trespass, operating an unlicensed facility, vandalism and destruction of government documents - Whatever possessed you to start destroying people's medical records?

DOUG
They didn't look like medical files to me.

DIPLOMAT

Well a plea of ignorance won't go far here. Frankly, I think you deserve everything that's coming.

DOUG

Regards to Her Majesty.

Doug gets up, walks to door and knocks on it. Diplomat is still filling in some details when an Officer comes in.

DIPLOMAT

Before you go, did you get those bruises here?

DOUG

Sure, they wanted to know if I ever voted Conservative.

Doug and officer exit. Show Diplomat shaking head and sliding papers to the bottom of an already full briefcase.

INT - COURTROOM - DOUG - DAY

Doug is led into the room hand-cuffed and he is shown to a table where there are TWO MEN sitting. Doug looks tired. Courtroom is small, modern and functional with barred window and Communist icons still in place together with a Czech Republic flag and coat of arms displayed. There is a JUDGE drinking coffee flanked by TWO ADVISORS and nearby are CLERKS and a STENOGRAPHER. Adjacent to Doug's table is another table with a civilian, who is the PROSECUTOR, and TWO POLICE OFFICERS. The man next to Doug introduces himself.

(Jaroslav: weaselly Czech man in his thirties)

JAROSLAV

(to Doug)

My name is Jaroslav Novak, I will be your translator.

Jaroslav gestures to a man at the table who is going through some papers.

JAROSLAV

This is Petr Vitovetch, he will represent you.

(Petr: Unpleasant-looking Czech professional in his fifties)

DOUG

About time I saw a lawyer.

(to Petr)

We've got some serious talking to do.

Petr doesn't respond and Doug looks back at Jaroslav. The JUDGE calls Petr to the bar and they talk casually. The stenographer takes notes. Occasionally they look at Doug and are joined at the bar by the prosecutor. They continue discussion and refer to the advisors who

check through some books.

DOUG

(to Jaroslav)

Any chance of getting me out on bail?

JAROSLAV

What is bail?

Doug shakes his head.

DOUG

Will they free me?

JAROSLAV

I don't know - maybe they are talking about it now. Mr Vitovetch is a good friend of the Judge.

DOUG

Will this thing take long?

JAROSLAV

No, it should be over soon.

DOUG

You mean it's started?

JAROSLAV

Of course, you can see that lady over there, she is recording everything.

DOUG

How do I know what's being said?

JAROSLAV

I will tell you - within a week I will have the transcript and we can go through it.

Doug shakes his head in disbelief. Petr comes back to the table and talks with Jaroslav.

PETR

(Subtitles)

He is in big trouble, the Judge will hang him out to dry, but tell him he has nothing to worry about. The trial will be in two weeks and he must stay in police custody till then. Here are the charges.

Petr hands Jaroslav some papers, show Judge exiting. Petr joins up with the prosecutor and they leave together. Jaroslav is still talking to Doug who is now staring away, his guards wait nearby.

INT - JOSH'S OFFICES - JOSH/HOLLY - DAY

Corporate offices - FIRST AMERICAN INVESTMENT BANKERS. Holly waits in the reception area with an empty coffee cup by her side. Josh comes down the hall and past RECEPTIONIST, Holly stands.

JOSH
Honey what a pleasant surprise, sorry to keep you waiting.

HOLLY
Josh, I have to speak you, it's urgent.

JOSH
Of course Darling, you'd like to apologise?

HOLLY
Can we talk in your office?

Josh nods and Holly heads off in the direction of his office.

JOSH
(to receptionist)
Hold all my calls and book me a table for lunch at Luigi's.

Receptionist acknowledges and Josh goes off down the hall.

INT - JOSH'S OFFICE - JOSH/HOLLY - DAY

Classy office with lots of leather and wood. Holly sits down on one end of the couch clasping her hands, knees together. Josh enters the office and closes door, he goes to his desk, a distance from Holly.

JOSH
So, what have you got to say for yourself? Was he good in bed?

HOLLY
Josh, I need your help. Doug's been arrested, he's in big trouble. I thought maybe your father and the Embassy might be able to do something.

JOSH
You really are a piece of work, you know that? You walk out on me and my family for some worthless bum and you expect us to help him when he screws up.

Josh laughs and shakes his head, Holly gets up to leave.

JOSH
Suppose I do help him?

Holly turns back to Josh.

JOSH

Will you come home and forget all about him?

HOLLY

Yes, if you can get him free.

JOSH

Alright, I'll see to it and things'll be just as they were, okay?

Josh comes over to Holly and moves a hand down from her head to a breast.

JOSH

Deal?

Holly nods with tears in her eyes and Josh pulls open her blouse and then moves back her head to kiss her.

INT - POLICE CELLBLOCK - DOUG/CHRIS - DAY

Doug is sharing a cell with an elderly MAN. Cell-mate is playing chequers on his bed, Doug is using a spoon to make carvings on the wall. There are metal plates on a small table. Daylight comes in through a small barred window. Chris enters the cellblock with a GUARD opening/closing barred door behind him and comes down the corridor. SHOW some assorted other detainees. Chris walks straight up to Doug's cell but slows a little as he approaches. Chris is carrying a copy of the "Prague Echo".

CHRIS

I thought I'd find you here.

Doug turns slowly.

DOUG

Chris! Tell me some good news.

DOUG

Tell me some bad news?

CHRIS

I don't want to ruin your day.

DOUG

That bad?

CHRIS

Your too good for this town, Buddy.

DOUG

So I hear.

CHRIS

Huh?

DOUG

I had a visit from the British Embassy.
They think I'm a stray soccer hooligan.

CHRIS

They ain't the only ones.

Chris passes newspaper through bars.

CHRIS

I stopped by your office. Henry was
steaming, he says he's going to throw
you out of the window and that you
never worked at the Bugler.

DOUG

He got that one right.

CHRIS

Honza says they'll print an open letter
to President Havel in next weeks edition
even if they have to threaten a walk-out.

Doug goes back to his bed.

DOUG

They're good guys.....
Have you seen Holly?

CHRIS

No, but I ran into Jahn, seems him and
his friends are in big trouble with the
University, they might even be expelled.

DOUG

Damn!

CHRIS

Did you see a lawyer and go before a judge?

DOUG

Yeah. I tell you, they're one big happy
family over there.

CHRIS

What happened?

DOUG

I don't know, I'm waiting for the transcript.

CHRIS

You're kidding.

DOUG

Well, the trial's in two weeks, but I
think they've already sentenced me. They
just need to check if Siberia can slot me in.

CHRIS

WE gotta think of something.

DOUG

Now you're using that word.

CHRIS

I could try and get a Western lawyer.

Momentary silence.

DOUG

You know, there is one thing I can't figure out. All along they've been bugging me about those files and when I told them I'd burned all that stuff, they went nuts - they told the Consul guy they were medical records?

CHRIS

So?

DOUG

Well, it seems they've dropped any charge relating to the files.

CHRIS

Lucky break!

DOUG

Maybe, but I've started to wonder what those files were all about. Suppose it was old KGB stuff and had the dirt on big people or maybe the personnel records of the secret police, that might explain all the hassle and the cover-up.

CHRIS

Did you see anything in the files?

DOUG

It was all in Czech wasn't it.

DOUG

What happened to those disks I gave you, have you still got them?

CHRIS

Yeah, somewhere?

DOUG

Suppose those contained all the file info too? You could have a third or so of it there.

CHRIS

Do you want me to see what's on them?

DOUG

No point, it'll be in Czech and God knows what format. But if I'm right, they could be my ticket out of here.

CHRIS

And if you're wrong.

DOUG

Siberia.

CHRIS

What do you want me to do?

DOUG

Get me one of the disks. Ask a Czech girl to smuggle it in to me this evening. Put the others in a locker and write the details in a note to Reuters and be ready to send it, if this doesn't work. You'd better keep clear of your apartment too. Do you know someone with a phone?

CHRIS

Yeah, Dave Walters.

DOUG

Good, what's his number?

Chris gets out little address book and flicks through it.

CHRIS

It's...42 56 76 .

DOUG

42 56 76.....

Okay, you wait at Dave's for my call tomorrow, if you don't hear from me by three o'clock, send that note and get out of the country fast.

CHRIS

Doug, I can't just leave you!

DOUG

You're in the clear, keep it that way, I'll be okay.

Chris looks at cell and Doug's cell-mate.

DOUG

If I cut a deal, I'm not staying in this country and I want Holly to come with me. So, if she doesn't come here today, you're going to have to get her to me tomorrow; after I call, promise?

CHRIS

Sure....Anything else I can do for you?

DOUG

You could give me your baseball, so I can drive this bastard nuts.....He's been playing chequers for eight hours and still hasn't won a game.

ANGLE Cell-mate struggling with next chequers move. Chris reaches into his jacket pocket and gets out the baseball and hands it through bars.

DOUG

Thanks, now get lost. Go on!

Chris turns and goes off along corridor, the baseball is heard bouncing off the cell wall over and over again.

DISSOLVE TO:

INT - POLICE CELLBLOCK - KATKA - NIGHT

Katka is in the receiving area of the cellblock and a police OFFICER(1) is searching her while another OFFICER(2) sits nearby going through her handbag. Officer(1) lifts her skirt to show his partner her bottom.

OFFICER(1)

(Subtitles)

Not much in that!

The Officers laugh and Katka smooths down her skirt and takes back her handbag. Officer(1) then opens the door into the cellblock for her and she passes through hurriedly.

INT - POLICE CELLBLOCK - DOUG/KATKA - NIGHT

Katka walks along the cellblock corridor checking the cells before arriving at Doug's. He is looking better physically and is reading a newspaper, his cell-mate is resting and the baseball is on the table along with the chequers board and pieces.

DOUG

Kat, what are you doing here?

Doug gets off bed and comes over to the bars.

KATKA

Chris came to see me, I did not know this had happened to you. He asked me to give you something.

Katka looks around to see if anyone is watching, then reaches under her skirt and pulls out a floppy disk.

KATKA

I thought for sure they would catch me.

DOUG

Thanks.

Doug puts disk in his trouser pocket.

KATKA

Will it help to get you out?

DOUG

I hope so!

Momentary silence.

KATKA

If you get out can we be together again.

DOUG

I'm no good for you Katka, besides I won't be able to stay in Prague.

KATKA

But we could go to London and live in England.

DOUG

No Kat, I lied to you, I hate England and I don't ever want to live there again.

KATKA

I don't understand, it's your home?

DOUG

There's nothing there for me.

KATKA

I'm sorry about what I said, really I am. Just take me with you, I don't care where.

Doug walks away from bars.

DOUG

Forget about me Kat.

KATKA

But I love you!

Doug comes back to the bars.

DOUG

It was a mistake, I never wanted to hurt you, but it had to end sooner or later and now, well now I love someone else.

KATKA

No, it's not true, you're lying.

DOUG

Not this time, Kat.

Katka's hands are on the bars and Doug comes back and holds them, they kiss through the bars. The cellblock door opens and there is a clink of keys as the OFFICER comes through.

OFFICER

(Subtitles)

Time up, come on, get out.

Doug breaks and Katka looks at the Officer.

DOUG

Bye!

Katka gives Doug a last tearful look before running off down the corridor and exiting.

DISSOLVE TO:

INT - POLICE OFFICE - DOUG/PAVEL - DAY

Pavel is on the phone when there is a knock on his door and Doug is led in by a Officer and sits down opposite Pavel at his desk. Pavel signals Officer to leave and finishes his phone conversation. Doug is looking okay physically, a few facial marks only now.

PAVEL

Enjoying our hospitality?

DOUG

No!

PAVEL

We'll have to see what more we can do for you, while you are still our guest.

DOUG

Thanks, but I don't intend to stay.

PAVEL

Really!

DOUG

I lied to you, I didn't destroy the floppy disks.

Pavel smiles.

DOUG

They're going to be on their way to Reuters this afternoon if I'm not released by two o'clock.

Pavel laughs softly.

PAVEL

Good try Mr. Greenwell but a little late.
We have analyzed the contents of that
drum, the remains of the disks are there,
just as you said.

DOUG

Not all of them!

Doug gets a disk out of his pants and tosses it on the table, Pavel
picks up the disk and inspects it.

DOUG

It's original and I've got seven others.
Now, do we talk or do we let Reuters figure
it out?

Pavel lays disk on the table and gets up from his chair and looks out
of window, before turning back to Doug. Wall clock says ten o'clock.

PAVEL

You are playing a very dangerous game,
I suggest you make it easy on yourself
and tell me where they are.

DOUG

I didn't get to see what's on the disks
but I can guess. Do you want to hear my
terms or not.

Pavel pulls his pistol and sits down, resting the gun on the table.

DOUG

Look, I don't know where the disks are,
but if I don't walk free within four hours,
Reuters will get them.

Momentary silence.

PAVEL

What is it you want?

DOUG

First, I want to walk free with a
letter, in English, from the Prosecutor
General dropping all charges. Second,
I want two first class tickets to London
leaving tonight and three thousand crowns
in a stamped envelope. Lastly, all actions
against the students are to be stopped!

Pavel toys with the gun and, looking at Doug, slowly shaking his head.

PAVEL

I'm not sure it's possible.

DOUG

The choice is yours, it's not negotiable.

Doug motions with head towards the clock.

DOUG

The clock's running.

Pavel hits one of a row of buttons on his desk and an Officer comes in. Doug and Pavel exchange icy looks and Doug is led away.

EXT/INT - POLICE OFFICE - PAVEL/MIRA - DAY

Pavel and Mira are in heated discussion, Mira is moving around the room.

INT - POLICE OFFICE - PAVEL/MIRA - DAY

Mira is now seated and Pavel is up against the window.

PAVEL

(Subtitles)

And there has been enquiries from the American Embassy maybe they are involved?

MIRA

(Subtitles)

All the more reason to eliminate him.

PAVEL

(Subtitles)

What if his accomplices have made copies?

MIRA

(Subtitles)

It was all on a Russian format, I don't think that would be so easy; we must take that chance.

Pavel takes his chair and contemplates.

MIRA

(Subtitles)

I'll have the letter drawn up. You see to the money and the tickets, then

MIRA (Cont_d)

speak to Dr. Novotny at the University, mention my name if you must.

Pavel nods.

MIRA

(Subtitles)

Delay Mr Greenwell's departure until the disks have been located and you have notified me. Then, have one of your officers drive him home - I'll see to

the rest.

PAVEL
(Subtitles)
Very well.

MIRA
Subtitles)
You have made many mistakes Pavel, let
there be no more, for your sake.

Mira exits, Pavel looks down at his pistol.

INT - CELLBLOCK - DOUG/PAVEL - DAY

Pavel enters cellblock with a POLICE OFFICER and comes down the
corridor to Doug's cell. The Officer unlocks the door and swings it
open. Doug is lying on the bed toying with the baseball and swings
around to sit on the edge of the bed. The cell-mate is picking at his
toenails.

PAVEL
You are a very lucky man Mr Greenwell.

Doug acknowledges.

PAVEL
We agree to your terms, here is the
letter.

Pavel holds out folded letter, Doug gets up and walks over to take it
and then reads it.

DOUG
I'm free to go?

Pavel gets out an envelope and two airline tickets.

PAVEL
As agreed!

Doug takes tickets and checks money in the envelope before sealing it.

DOUG
And the students?

PAVEL
I have the Director's word, there will
be no action against them. You may go
once we have the disks.

DOUG
How do I know this isn't a trap?

PAVEL
You have the letter and my word, if you
wish you may wait upstairs....Now, where

are the disks?

DOUG

I'll need to make a phone call.

PAVEL

You may use my office.

Doug walks out of cell and follows Pavel up the corridor.

INT - CELLBLOCK RECEIVING AREA - DOUG/PAVEL - DAY

Doug and Pavel enter into the area from the cellblock followed by the OFFICER (1). There is another OFFICER(2) lounging in the area and he gets up as they enter. Door is locked behind them.

PAVEL

Would you like your things now?

DOUG

Yeah!

PAVEL

(Subtitles)

Release Mr Greenwell's possessions.

OFFICER(2) flips up the counter desk and goes behind a screened area with shelves on which are large clear plastic bags with belongings. He gets a bag and brings it to the counter. Wall clock shows time is 1.30 OFFICER(2) empties bag onto counter and puts forward a docket to be signed. Contents include leather jacket, belt, shoe laces, Czech cigarettes, knapsack and some change. Doug puts on jacket and stuffs other things in the pockets except belt which he puts on.

DOUG

Hey, where's my Zippo, my lighter?

Pavel looks at Officer(2).

PAVEL

(Subtitles)

Give him his lighter!

Officer(2) gets Doug's Zippo out of his pocket and puts it on the counter. Officer(2) motions to the docket.

PAVEL

(indicating to Doug)

Please sign for your things.

Doug signs docket and Pavel leads off into the offices with Doug following, leaving the two Officers arguing with each other.

INT - PAVEL'S OFFICE - DOUG/PAVEL - DAY

Pavel leads Doug through the open office area, with POLICE OFFICERS in various states of activity, into his office. Pavel goes to his desk and slides the phone across the desk. Doug moves forward and picks up the receiver. Doug hesitates, Pavel is looking on.

DOUG

Do you mind turning away for a moment.

Pavel turns to the window, Doug dials a six-digit number and Pavel turns back.

DOUG

(Into telephone)

Yeah, everything's okay.....When they've got the disks.....Give it to me.....

Doug picks up a pen and scribbles something on a document nearby.

DOUG

Right. Have you seen Holly?.....Try her at her old apartment maybe she went to collect the rest of her things.Just tell her we've got to get out, I'll be at my apartment within an hour.I hear Poland's pretty laid back.Look me up in Krakow.....No, WE did a hell of a job....Thanks, take care.

Doug puts the phone down and slides the document with scribble over towards Pavel.

DOUG

Central station, locker number 139
- combination JFK.

PAVEL

Good, wait here, it will not take long and then you may go.

Pavel exits office, closing the door. Doug gets out the envelope with the money in and writes on it "BUGLER", name and address, attention Henry Whittaker. Doug then puts the envelope back in his jacket pocket and moves to the window.

INT - JOSH'S APARTMENT - CHRIS/HOLLY - DAY

Holly is slumped on the couch with a comforter and the telephone has been dragged over and is on the coffee table, but off the hook. Door bell chimes. Holly thinks twice about getting up, it chimes again, she goes to front door and opens it. Chris barges straight in.

CHRIS

What's the idea of hanging up on me?

Holly retreats to far end of room.

HOLLY

I can't go with him.

CHRIS

Look, I don't care whether you go with
Doug or not, but you've got to see
him before he leaves.

Chris makes a move towards Holly, who is breaking down.

HOLLY

You don't understand, I can't!

CHRIS

Listen, Doug took the rap for us all
so grab your coat 'cause you're going.

Holly pushes past Chris and collapses on the couch.

HOLLY

I made a deal with Josh.

CHRIS

What?

HOLLY

It was a condition of getting Doug out.

CHRIS

What are you talking about?

HOLLY

In return for Doug's freedom, I was never
to see him again, I had to - it was his
only chance.

CHRIS

Josh didn't get Doug out of jail, he did
a deal in return for some computer disks
we'd held onto.

Holly springs up off couch.

HOLLY

You mean, Josh's father had nothing
to do with it?

CHRIS

No!

HOLLY

You're sure?

CHRIS

Sure I'm sure!

Holly grabs Chris.

HOLLY

Where is he?

Chris checks his watch.

CHRIS

Well, he should be on his way back to his apartment by now.

HOLLY

Do you know the way?

CHRIS

Sure, it's on the red metro line you....

HOLLY

No, by road?

CHRIS

Yeah, pretty well.

HOLLY

Good we'll take Josh's Jeep, come on!

Holly drags Chris and they fly out the door slamming it behind them.

EXT - PRAGUE STREET - CHRIS/HOLLY - DAY

With Holly driving the Jeep Cherokee they pull out of the parking spot and screech off down the street. The jeep weaves past traffic and takes a major arterial road.

INT - PAVEL'S OFFICE - DOUG/PAVEL - DAY

Show wall-clock, time is 2.50 Doug is sitting in Pavel's desk chair. Pavel enters the office with an Officer. Doug swings around to face them. Pavel has seven floppy disks in his hand. Doug stands up.

DOUG

It's been nice knowing you.

The Officer is in the doorway and blocks Doug's way.

DOUG

We had a deal!

PAVEL

Yes, you are free to go, Karel here will drive you home.

Doug checks the Officer.

DOUG

That's okay I like the metro, it's only a couple of stops from here.

PAVEL

I insist, it is the least we can do.

Doug acquiesces.

PAVEL

I strongly advise you to be on that plane this evening.

Pavel nods to the Officer.

PAVEL

Goodbye Mr Greenwell.

Doug shoves past the Officer and exits with the Officer. Pavel looks at the disks in his hand.

EXT - POLICE STATION - DOUG/OFFICER(Karel) - DAY

Doug and the police Officer exit from the police station, there is a postbox on the wall nearby. Officer leads Doug over to an old police car. Doug notices mailbox and gets out the envelope from his jacket.

DOUG

(Motioning to postbox)

Okay?

Doug doesn't wait for answer and posts letter, Officer follows a little and watches cautiously. Doug comes back and they get in the car and drive off.

EXT/INT - OLD POLICE CAR - DOUG/OFFICER(Karel) - DAY

They drive through suburbia. Doug is checking out the Officer, car interior and passing scenery. Doug gets out cigarettes and lighter and motions to the Officer.

DOUG

Mind if I smoke?

OFFICER

(Subtitles)

No thank you.

Doug realises the Officer doesn't understand English.

DOUG

Well, you're all morons

Officer nods taking it as a compliment.

DOUG

In fact, I would say that you are the

dumbest brick-head I've ever met and that your boss is a real bastard.

Officer is wary now. Doug reaches into his knapsack and gets out a Czech/English dictionary and lifts it up to the Officer and motions as though it's a gift.

DOUG
I insist cretin, take it. Go on and look that up while you're at it.

Officer takes book and places it in the door pocket.

OFFICER
(Subtitles)
Thank you.

INT/EXT - JEEP - CHRIS/HOLLY - DAY

Holly is driving vigorously. Chris struggles to get the seat-belt on.

CHRIS
Take this exit.

HOLLY
That one?

CHRIS
Yeah!

Holly brakes sharply and crosses two lanes of traffic.

EXT - PRAGUE STREETS - CHRIS/HOLLY - DAY

They continue in the Jeep away from the river and into suburbia with architecture turning from historic to modern Soviet functionalist design. Jeep passes through a red light at some crossroads.

INT/EXT - JEEP - CHRIS/HOLLY - DAY

Chris is holding onto the dashboard.

CHRIS
Take it easy, or Doug'll be visiting us in jail - or worse, hospital.

Jeep swerves around a car which is blasting it's horn.

CHRIS
Jesus Holly, we got enough time.

HOLLY
Okay, but I don't want to miss him.

CHRIS

Follow that Budjovice sign.

The Jeep takes a turn at speed.

EXT - PRAGUE STREET - CHRIS/HOLLY - DAY

They travel towards a district of high-rise "Panelak" apartments, the Jeep overtakes a tram and brakes sharply for an old LADY at a crossing.

EXT - HOUSING ESTATE - DOUG - DAY

The police car with Doug in it passes a metro station and pulls into the car park of a large housing estate with a couple of dozen cars in it. The police car stops and, after a few moments, Doug gets out and slams the door - the car drives off. Doug turns and starts wearily towards his apartment building entrance. ANGLE TWO MEN in the entrance doorway. Doug gets close to the entrance and the two men come out and focus in on him. Doug stops, looks at the men and glances around. Doug turns around and the two men reach for guns under their jackets. They aim to shoot at Doug as he takes a running leap between two parked cars nearby. The men take a few steps and shoot at Doug one after the other. Doug gets up and makes it to another row of parked cars and looks back to see the men in pursuit. Doug makes his way between some cars. As he puts his head up to locate his attackers he is shot at and ducks down again and keeps moving.

EXT - HOUSING ESTATE - HOLLY/CHRIS - DAY

The Jeep approaches the entrance to the car park.

INT/EXT - JEEP - CHRIS/HOLLY - DAY

Still driving at speed, along the estate's street.

HOLLY

It's that one isn't it.

CHRIS

Yeah....Shit, those guys have guns.

Shots ring out.

CHRIS

There shooting at something.

HOLLY

Doug?

CHRIS

Turn around quick!

Chris winds down his window.

EXT - HOUSING ESTATE - CHRIS/HOLLY - DAY

Holly swings the Jeep around and heads straight for the TWO MEN.

EXT - HOUSING ESTATE - DOUG - DAY

Doug is at the end of a row of cars with no more cover nearby. The TWO MEN are on the other side coming down the row, checking it car by car. Doug looks around and gets ready to make a run across the open space. Hearing the screech of the Jeep he looks up. The men see Doug and take another shot at him before one of them moves to get a clear shot at him. One of the men turns as he hears the Jeep coming right at him.

INT/EXT - JEEP - CHRIS/HOLLY - DAY

CHRIS

It's got to be Doug. Take that guy out!

The Jeep just misses one of the TWO MEN and a man dives clear.

CHRIS

(Pointing)

There he is!

CHRIS

Doug!

EXT - HOUSING ESTATE - DOUG/CHRIS/HOLLY - DAY

The Jeep skids around the end of the row of cars and Chris throws open the rear door. Doug looks over to the Jeep. The second of the TWO MEN moves clear of the car and takes another shot at Doug.

CHRIS

Come on!

Doug makes a run and another shot rings out. He dives into the rear seat and the Jeep screeches away. The TWO MEN shoot at the Jeep. One of the Jeep's side quarter-windows is blown out and a side quarter-panel takes a hit. The TWO MEN run after the Jeep and take final shots. SHOW a Czech COUPLE looking on. Aerial view showing bleakness of the surroundings and the Jeep speeding off.

INT/EXT - JEEP - DOUG/CHRIS/HOLLY - DAY

Chris checks Doug over who is lying down trying to catch his breath.

DOUG
God, I think I need a holiday.

CHRIS
Some deal you did there!

DOUG
I should have read the fine print.
(leaning over to Holly)
I love you Holly, thanks.

Doug reaches over and kisses Holly. The Jeep screeches to a halt and Holly turns around to embrace Doug.

CHRIS
What about me?

DOUG
Here!

Doug gets the baseball out of his pocket and puts it in Chris's face.

CHRIS
Come on guy's lets move it, please.

Holly accelerates the Jeep away.

DOUG
Where did you steal the car?

HOLLY
It's Josh's.

DOUG
Cool....Either of you know the way to
Krakow?

CHRIS
No, want me to ask a cop?

Doug puts his arms over Holly's shoulder.

DOUG
Just hit it!

Holly turns on the stereo.

EXT - PRAGUE STREET - DOUG/CHRIS/HOLLY - DAY

ROLLING SHOT with Jeep accelerating away along main suburban road into the setting sun. AERIAL SHOT showing Jeep driving along arterial road with Prague's Old Town in the background.

FADE OUT:

Asylum/ Jason Godwin