



# ANTHROPOID

Written by

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Based on a true story

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[NOTE: The Czech language is a completely different language from German. Within this film the Czech language is presented as English (possibly with a Czech accent). German will remain German and will not be subtitled. Most Czechs did not speak German so the Germans either used basic Czech words and phrases or enlisted an interpreter.]

BLACK SCREEN. The sound of silk ripping, tree branches snapping and then a thud.

OPEN ON:

1 EXT. PINE FOREST, HILLS - NIGHT 1

A man with his back to the camera. A harness hangs from his back. A frantic reeling action with his arms as he gathers in a silk parachute. The action JUMP CUTS as he buries the chute into the snow.

This is JAN KUBIS, 29. Strong slender frame.

JAN stands up into frame, his back still to the CAMERA.

SOUND OFF: A muffled scream. JAN turns his head to where the sound came from and listens. He tries to control his fast breaths, the moonlit backlights the vapour against the dark forest.

He looks sensitive but determined. A thinking man.

The forest silent except for his own breathing. The sound again. JAN takes off in its direction.

Various fast paced TRACKING shots until JAN stops in a clearing and sees:

JOSEF GABCIK, 30. Volatile and demonstrative in equal measures.

Part of JOSEF's parachute has snagged on a pine tree. He is attempting to pull it down and is unsteady on his feet. He is grimacing in pain. JAN arrives and they pull the parachute free and start to bury it.

JOSEF  
Where is the equipment?

JOSEF turns and indicates behind them:

JAN turns and sees a parachute caught impossibly high up in a pine tree. A metal container gently dangles below the entanglement.

JAN  
(under his breath)  
Kurva!

JAN looks back and sees that JOSEF is limping on one foot.

JAN  
What happened?

JOSEF  
Caught one of the branches on the  
way down.

JAN  
Can you move?

2 EXT. FOREST TRACK - NIGHT 2

JAN's arms are around JOSEF as he helps him along a snowy track over-shadowed by trees. CAMERA follows them from behind.

CLOSE UP: Two pairs of feet hurrying through the snow. One pair badly limping and leaving a deep red blood trail through white snow.

CUT TO BLACK:

3 TITLE - WHITE ON BLACK: 3

## ANTHROPOID

4 INT. FOREST CAVE - NIGHT 4

A small fire. JAN eats some rations.

JOSEF removes his boot. His sock is sticky with dark blood. He pulls down the sock to reveal a deep cut on his ankle.

JAN inspects the wound.

JAN  
You'll need stitches.

JAN rips a rag from his pack and helps JOSEF dress the wound.

JAN then sees a small piece of wood on the cave floor. He picks it up and inspects it. He takes his knife from his belt, sits with his back to the cave wall and starts to whittle the wood with his knife.

5 INT. FOREST CAVE - EARLY MORNING 5

The fire has smouldered into grey ash. The two men are asleep.

There's a noise. JAN opens his eyes and sees at the mouth of the cave a figure. This is ANTONIN, a middle-aged stocky farmer, brutish in manner, holding a shotgun with a dog at his feet. JAN wakens JOSEF. There's a momentary silence as the three eye each other.

ANTONIN  
You didn't hide your parachutes  
very well and you left a blood  
trail for half a kilometer.

Silence. Nobody moves.

ANTONIN  
Follow me. I live not far from  
here.

JOSEF and JAN get to their feet groggily.

6 EXT. OPEN LAND - EARLY MORNING

6

A snow-covered landscape. In the middle distance is ANTONIN who turns and urges them to keep up.

JOSEF and JAN exchange apprehensive glances.

A clearing in the woods. JAN scans and sees:

A small farmhouse with a barn. Pens for livestock, a truck sits parked next to a stone well. Self sufficient.

ANTONIN  
Ignac!  
(beat)  
IGNAC!

A few moments later IGNAC appears in the doorway of the farmhouse. A tousle-haired youth in his late teens with an acned face. IGNAC has on a leather apron stained with blood. He has a carving belt with a number of knives held in place.

ANTONIN  
Prepare some food.

IGNAC turns and runs back inside.

ANTONIN  
Hot soup. Come.

7 INT. FARMHOUSE - KITCHEN - DAY.

7

Some nasty soup is poured into bowls. IGNAC places the bowls in front of JAN and JOSEF.

JAN shares a concerned look with JOSEF. The farmhouse looks run down and in need of repair.

ANTONIN  
Please, eat.

JAN and JOSEF slowly lift the spoons to their mouths. The scene awkward.

ANTONIN  
I take it you are heading for  
Prague?

JOSEF  
Yes. How far away is it?

ANTONIN  
30 Kilometers. I have a special  
delivery permit for my truck.  
(beat)  
I could take you.

JAN looks at JOSEF and then at ANTONIN.

JAN  
(appreciative)  
Thank you.

ANTONIN  
Well that's settled. You rest here  
tonight and I will take you in the  
morning.

ANTONIN exchanges a look with IGNAC and then stands up from  
the table.

ANTONIN  
Enjoy your soup.

ANTONIN leaves the room, closing the door behind him. JAN and  
JOSEF are left with IGNAC who looks like he never went to  
school.

JOSEF looks at JAN. Something is wrong. The silence in the  
room oppressive. A clock gently ticks somewhere.

JOSEF suddenly stands up and strides towards the kitchen door  
and bursts through into the hall to find ANTONIN standing in  
the hallway on the telephone.

JOSEF steps forward, takes a pistol from his pocket and aims  
it at ANTONIN's head.

ANTONIN like a rabbit caught in the headlights, slowly puts  
the phone down and raises his hands in the air.

JOSEF  
How much do you get for turning in  
parachutists to the Germans?

ANTONIN just stares at him. Guilt written on his face.

JOSEF grabs ANTONIN and pulls him back to the kitchen where  
he finds JAN seated with his hands in the air and IGNAC  
holding a knife to his throat.

IGNAC  
Drop the gun!

JOSEF keeps the gun aimed at ANTONIN's head. IGNAC reaches inside JAN's jacket and takes his gun.

IGNAC  
I said drop the...

SUDDENLY ANTONIN grabs the gun and he and JOSEF wrestle for control.

JAN grabs IGNAC's arm and kicks back and the two fly backwards and are stopped by the sink.

IGNAC drops the knife and the gun - JAN drops for the gun but IGNAC kicks it and skittles across the dank floor. IGNAC steps back and pulls another knife from his belt.

ANTONIN is stronger and manages to pull the gun away from JOSEF. But in doing so, pulls the trigger, shooting himself in the face.

Blood sprays across JOSEF's stunned face.

Everyone is momentarily frozen in shock.

IGNAC looks at ANTONIN who is face down. He suddenly realises he is now outnumbered. He turns and bolts out of a side door in the kitchen.

JOSEF scuttles next to ANTONIN and retrieves his pistol from ANTONIN's dead hand. JOSEF spins and throws the pistol through the air towards JAN.

JAN catches it and chases after IGNAC.

At the edge of the forest JAN stops running and aims the pistol. An expression of concentration. His stance trained like that of a soldier.

JAN's POV: a clear shot of IGNAC as he runs deeper into the forest.

JAN's concentration turns to hesitation. The hand that holds the gun starts to shake. More than hesitation - a mental block. JAN is hyperventilating. Pain across his face. Sweat pours, JAN wipes his face and re-aims.

JAN's POV: IGNAC disappears into the thick cover of the forest.

JAN drops to his knees fighting for breath. Full-on panic attack. Fists clenched, muscles cramping.

JAN fights it. Tries to calm himself. Slowly gets up, turns and makes his way back to the farmhouse.

JOSEF pulls the phone line from the wall. Takes a cloth and regards the dead weight of ANTONIN's body on the kitchen floor. A pool of black blood slowly creeping across the floor. Josef wipes the blood from his face and exits.

JAN approaching. More in control.

JOSEF  
You get him?

JAN shakes his head no. JOSEF looks at JAN for a beat - JOSEF's thoughts unreadable. He breaks off to survey the area.

JOSEF  
*(nodding towards it)*  
We'll take their truck.

JAN drives. JOSEF looks out the window at the passing landscape.

JAN steals a look at JOSEF. JOSEF notices.

JOSEF  
What?  
*(beat)*  
They had made their choice.  
*(beat)*  
Sometimes you have to pick a side.  
*(beat)*  
You would prefer it was us?

JAN looks back to the road. The question hangs in the air.

JOSEF tears some cloth from a spare shirt and puts his foot on the dash. He changes the blood soaked rag for the new cloth and ties it tight.

JAN  
*(indicating Josef's foot)*  
We have to get that looked at as soon as possible.

JOSEF  
We have to make contact with the address in Prague first.  
*(beat)*  
We'll deal with this after.

JAN gives him a worried look and then looks back at the road.

A squealing sound is heard over the engine. JOSEF turns, lifts the canvas and peers into the back of the truck.

Six or seven pigs are in the back of the truck.

JAN  
What is it?

JOSEF  
A truck full of pigs!

JOSEF sits back and for the first time the men share a smile at the situation they find themselves in.

10 EXT. COUNTRY LANE - DAY 10  
The truck speeds past a sign post that indicates Prague is 28 Kilometers away.

11 OMITTED 11

12 OMITTED 12

13 OMITTED 13

14 EXT. PRAGUE STREETS - DAY 14  
Various shots as the truck makes its way through the streets of Prague.

15 INT. TRUCK - DAY 15  
JOSEF checks his map and then the road ahead.

JOSEF  
Should be the next left.

Through the windows we see the heavy presence of the German army. Military trucks and soldiers very much in evidence at every street corner.

JAN turns the wheel and makes a left turn.

JOSEF  
Pull over here.

The truck comes to a stop as JOSEF looks up at an apartment block.

JOSEF  
This is it.

JAN and JOSEF exit the truck.

16 EXT. PRAGUE STREET - DAY 16  
They both check the street with nervous glances.

JAN and JOSEF climbs the steps until they see a blue door with the number 44 on it.

They have a quick look around and then nod to one another.

JAN knocks on the door and they wait. Footsteps are heard and then the door opens.

A plain looking WOMAN in her late thirties appears and looks at JAN and JOSEF.

WOMAN

Yes?

JAN

We are looking for Oldrich Novák.

The woman looks at them. Uncertainty in her eyes.

WOMAN

The Novákovi no longer live here.

A silent beat.

JAN

You have their new address?

The WOMAN looks down and sees that JOSEF's foot is bleeding and leaving a small pool of blood around his heel.

WOMAN

I heard they were taken by the Gestapo a month before we moved into the apartment.

From inside the apartment a MAN's voice calls out.

MAN (O.S.)

Who is it?

WOMAN

*(turning inside briefly)*  
Don't worry, father. Just someone looking for directions.

*(back to Jan and Josef)*  
I'm sorry, that is all I know.

JAN

*(stopping the door from closing)*  
Please, can you help us?

WOMAN

My father is not well, you must leave.

JAN steps back from the door and JOSEF stares at the WOMAN.

The WOMAN locks eyes with JOSEF. A brief second passes.

WOMAN  
There is a veterinarian in the next  
row of shops up the street.  
(beat)  
I hear he is a good man.  
(beat)  
One that may help.

JOSEF nods his thanks and they leave.

18 INT. VETERINARIAN'S SURGERY - DAY

18

A small French bulldog is being held by an ELDERLY WOMAN while DR EDUARD, mid-50s bookish but kind, is trying to examine the dog.

The dog is barking and trying to bite DR EDUARD.

ELDERLY WOMAN  
He normally only barks at Germans!

DR EDUARD  
Germans and anyone giving him a  
rectal examination.

DR EDUARD removes his gloved hand from the dog's rear and takes off the glove.

DR EDUARD  
He should be fine now but don't let  
him eat the rubbish around the bins  
again.

From next door we hear the bell above the front door sound. DR EDUARD looks up with slight concern - he is not expecting any other clients today. He reassures the ELDERLY LADY with a warm smile.

19 INT. VETERINARIAN'S RECEPTION - DAY

19

Frosted glass panels sit on top on wood panels and separate the reception from the surgery with a door in the centre.

ELDERLY WOMAN  
(leading the dog out of  
the surgery)  
Thank you, Dr Eduard. Come along  
Benés!

In the shop the ELDERLY WOMAN stops to see JAN and JOSEF in the waiting area - neither have any pets.

The ELDERLY WOMAN looks back at DR EDUARD with a slightly worried expression.

DR EDUARD  
Look after him, Mrs Spinka.

MRS SPINKA leaves and DR EDUARD turns to JAN and JOSEF. A brief pause before we cut to:

20 INT. VETERINARIAN'S SURGERY - DAY

20

A close up of JOSEF's foot. A spot lamp lights a large cut that is being stitched together by DR EDUARD. Dark sticky blood surrounds the deep cut and five stitches hold most of the wound together.

DR EDUARD looks over his glasses at JAN who is peeking out through the curtains.

JAN's POV: Three German soldiers are roughly herding a Jewish family along the streets. Prodding them, shouting at them.

JAN walks back from the window and looks to JOSEF and then to DR EDUARD.

DR EDUARD  
Normally, for a dog bite, you would go to a hospital not a vet.

JAN  
Did you know Oldrich Novák?

DR EDUARD looks up to JAN and notices JAN's right hand is stuffed into coat pocket and is obviously holding a pistol.

DR EDUARD looks back and continues to stitch JOSEF's wound.

DR EDUARD  
Yes. He and his family were taken by the Gestapo.

JAN  
You know why?

DR EDUARD  
They were suspected of anti-Nazi activities.

JAN  
And what if we were to say Oldrich Novák was our contact here in Prague?

A beat.

DR EDUARD  
Then I would have to wonder if you were ill informed Czech patriots or Gestapo spies trying to infiltrate what remains of the resistance?

Silence. DR EDUARD looks at JAN's bag on the floor. Inside we can partly make out what looks like a decoder paper.

DR EDUARD

You sound Czech, I detect no German accent. Neither of you seem to have been beaten into coercion. You seem more concerned by the threat *outside* this room. The decoding paper in your bag doesn't have a German font and given that this wound has more tree bark in it than dog bite, I would have to guess you have been parachuted back into Czechoslovakia with intelligence that is somewhat out of date.

JOSEF winces as the last stitch is finished.

JAN

You're a clever man.  
*(beat)*  
We were also told you were a good man...

DR EDUARD stands and wipes his hands.

DR EDUARD

*(holds out his hand)*  
You have papers?

JAN takes a wallet and removes his papers. JAN hands them over to DR EDUARD.

An official looking document with JAN's photograph attached.

DR EDUARD

*(inspecting the papers)*  
Where were these made?

JAN

London, why what's wrong?

DR EDUARD

*(impressed face)*  
Nothing. They're good.

He hands them back as a volley of shots is heard outside.

JAN starts to go to the window.

DR EDUARD stops him.

DR EDUARD

Don't. You could draw attention.  
*(beat)*

There is nothing we can do. You will get used to it.

*(beat)*

I'm not sure how long you have been away or what London has told you about what is going on here.

JOSEF

I think our current situation  
answers that, no?

DR EDUARD

Quite.

JAN

We left for the defence of France  
and were evacuated to England when  
France fell to the Germans.

*(beat)*

It's been a while.

DR EDUARD

Since Reinhard Heydrich was  
appointed Reich Protektor of the  
Czech lands, fear and suspicion  
rule. Rewards are given to people  
who inform on anti-Nazi activity.  
Handsome rewards.

*(beat)*

Heydrich has all but nearly crushed  
the resistance and has executed  
thousands of Czech nationals.

*(beat)*

Everyone is scared.

DR EDUARD puts the final bandages on JOSEF's foot.

JOSEF

And you?

DR EDUARD

I'm just a vet. You didn't give me  
much choice.

*(beat)*

I can put you in contact with the  
Miller. Maybe he can help you.

*(beat)*

If you can convince him.

*(beat)*

You can stay here tonight and I'll  
contact the Miller in the morning.

JOSEF

My friend here said you were a  
clever man. I agree.

*(indicates his hand in his  
pocket)*

Don't do anything that would change  
our opinion.

DR EDUARD nods to the men and then indicates JOSEF's leg.

DR EDUARD

Go easy on the foot and you should  
be dancing the tango within the  
week.

21 EXT. PRAGUE, PANORAMIC SHOT - DAWN 21  
Over the rooftops. All is now quiet. The city starts to stir.

22 INT. VETERINARIAN'S SURGERY - MORNING 22  
JAN and JOSEF are ready and waiting. They look like they haven't slept. JOSEF is checking the street from the window and JAN is whittling his piece of wood when the sound of keys are heard unlocking the front door.

JAN opens the surgery door a crack and sees DR EDUARD enter with another man. He is BRETISLAV BAUMAN, a tall slim man in his early fifties, educated but with a brusque manner. He is a local miller but carries himself with the confidence of something more. His hand deep in his coat pocket proves it.

DR EDUARD stops when he sees JAN and JOSEF in defensive positions by the surgery door.

DR EDUARD  
This is Bretislav the miller.

BRETISLAV looks at JAN and JOSEF. A pause as they size each other up.

BRETISLAV  
Eduard told me you were looking for Oldrich Novák?

JOSEF looks at BRETISLAV and nods.

BRETISLAV  
Would you like to take a drive with me?

Awkward pause. Nervous looks.

23 INT. TRUCK - MORNING 23  
BRETISLAV drives with JAN and JOSEF on the bench seat next to him.

A three-storey concrete building put up in the 1920s looms through the windshield. Cold and functional. The truck approaches and stops outside the entrance.

JOSEF  
Where are all the students?

BRETISLAV  
Closed.  
(beat)  
Germans don't like colleges. They encourage people to think.  
(beat)  
Most of the academics and intellectuals have been shot.

BRETISLAV gets out the truck and starts walking across the courtyard and towards the school building.

JAN  
What do you think?

JOSEF  
I think, stay on your toes.

24 EXT. SCHOOL BUILDING - DAY 24

JAN and JOSEF get out the truck and cross a courtyard and join BRETISLAV as they all enter through the main large doors.

25 INT. SCHOOL BUILDING, CORRIDOR - DAY 25

JAN, JOSEF and BRETISLAV walk down a long corridor, their footsteps echo.

JOSEF looks around: empty class rooms. Some with chairs over turned. Paint peeling from the walls. Rust marks. Decay. It doesn't look good.

JOSEF limps along and snatches a look at JAN. Both have a hand in their pocket.

The corridor is long. Their footsteps echo out. Tensions at breaking point.

BRETISLAV looks back over his shoulder at JOSEF. JOSEF meets his gaze. BRETISLAV turns back and reaches a doorway, goes through it. JAN and JOSEF follow.

26 INT. SCHOOL BUILDING, CLASSROOM - DAY 26

Sitting behind a desk is a man. Standing next to him is another man.

JAN and JOSEF enter but don't see the two men either side of the door they came through.

"CLICK". Pistols are trained on the back of JAN's and JOSEF's head.

BRETISLAV spins, pistol trained on JAN and JOSEF.

BRETISLAV  
Don't move!

JAN and JOSEF look around to assess the situation. Two armed men behind. BRETISLAV in front. Two men at the desk in front.

BRETISLAV takes the pistols from JAN and JOSEF's pockets.

JOSEF looks very angry at himself for walking right into a trap.

BRETISLAV places the pistols on the desk in front of the seated man. He is JAN ZELENKA, a teacher, code-named 'UNCLE HAJSKY', an intellectual looking man in his early fifties.

Standing next to him is a tall slim man in his mid-forties with a determined manner. He is LADISLAV VANEK.

The men from behind place two chairs in front of the desk and recede to cover at the back of the room.

LADISLAV  
(hand outstretched)  
Please sit.

The room is silent.

LADISLAV  
You were looking for Oldrich Novák?

JOSEF nods.

LADISLAV  
Why?

JOSEF looks at them for what seems a long time. Weighing the situation, the words he must use.

JOSEF  
He was our contact here in Prague.

It hangs in the air.

LADISLAV  
Who gave you this contact?

JOSEF  
London.

BRETISLAV and LADISLAV exchange looks.

LADISLAV  
And you tell us this because?

JAN  
You are not leaving us much choice  
and this doesn't look like Gestapo  
headquarters.

LADISLAV turns to look at JAN.

LADISLAV  
You, where are you from?  
(beat)  
Your accent, Bohemia?

JAN  
No, from Dolni Vilemovice, Moravia.

LADISLAV  
Then you must know the railway  
station at Vladislav?

JAN

Yes.

LADISLAV

What's so special about it?

JAN thinks for a moment.

JAN

I presume you are talking about the large bed of coloured roses that when seen from above is in the shape of our national flag?

The men regard each other for a pregnant beat.

JAN

Is it still there?

LADISLAV

Seems the Germans have still not looked at it from above...

LADISLAV smiles. He pulls up a chair. Sits.

LADISLAV

I am Vanek. Ladislav Vanek.

*(beat)*

I'm the head of the Jindra organization.

*(beat)*

Czech resistance.

*(beat)*

This is Jan Zelenka, code name Uncle Hajskey.

JAN

I am Jan Kubis.

JOSEF

I am Josef Gabcik. From Slovakia.

UNCLE HAJSKY

You mustn't be surprised by our lack of trust. The Gestapo have been very successful in infiltrating our network.

*(beat)*

The contact that London gave you, Oldrich Novák. He was taken away some months ago.

JOSEF

Well, that could have got us killed, why wasn't London informed?

LADISLAV

We lost contact with the Czech government-in-exile in London some months ago. We need replacement crystals for the transmitter.

(MORE)

LADISLAV (CONT'D)  
We've been waiting for them to send  
someone to reestablish contact.  
(beat)  
Is that you?

JOSEF  
There were other men on our plane.  
They were dropped elsewhere, it's  
possible they have orders to  
reestablish contact with London but  
I'm afraid that is not our mission.

UNCLE HAJSKY  
What is your mission?

A long beat as JOSEF regards JAN.

JOSEF  
We are here as Operation  
Anthropoid.

UNCLE HAJSKY  
Derived from the Greek, Anthropos,  
It means, resembling a human being  
in form.

JOSEF  
We don't know what it means other  
than the instructions given within  
the code name.

There is a long silence in the room.

LADISLAV  
I take it you want our help for  
this mission?  
(beat)  
Whatever it is?

JAN  
Yes. We will need your help.

Another silence.

LADISLAV  
We can help of course. But we need  
to know what you need help with.  
(beat)  
What is Anthropoid?

JAN and JOSEF seem to be struggling with the information they  
possess.

LADISLAV tilts his head curiously at their struggle.

UNCLE HAJSKY looks at LADISLAV and then back at JAN and  
JOSEF. It's dawning on them just how big this mission could  
be.

JOSEF  
We are here to assassinate SS  
Obergruppenführer Reinhard  
Heydrich.

UNCLE HAJSKY and LADISLAV are frozen for a second. Blank  
faces just staring back.

JOSEF  
The Reichsprotektor of Bohemia and -

UNCLE HAJSKY  
*(interrupting)*  
Yes, we know who he is...

LADISLAV  
*(overlapping)*  
Are you completely mad?

JOSEF  
We have our orders, comrades.

LADISLAV  
But this is madness!  
Heydrich! For Christ sakes,  
man!

UNCLE HAJSKY  
*(trying to interrupt)*  
Ladislav...

LADISLAV  
Why stop with Heydrich? Why not  
have a go at Hitler as well? He's  
only 300 kilometers down the road  
in a small village called Berlin.

JOSEF  
So we report to London that you are  
refusing to cooperate with our  
mission?

LADISLAV loses it and kicks back his chair as he leaps to a  
confrontational stance in front of JOSEF. JOSEF springs up  
and stands his ground.

LADISLAV  
How dare you question us!  
*(beat)*  
You know what we have sacrificed  
for the cause here?

The men behind re-train their weapons at JOSEF.

Silence as the men regard each other in the stand off.

UNCLE HAJSKY  
*(calmly)*  
Ladislav, please. Sit down...

LADISLAV breaks the stare and returns to his seat as does  
JOSEF.

LADISLAV  
You kill Heydrich and Hitler will  
tear Prague apart.  
(MORE)

LADISLAV (CONT'D)

I'm talking about the sort of reprisals we don't want to imagine, can't imagine.

(beat)

They will find a weak link, exploit it. Until someone gives them a name. Anyone that so much as sold a newspaper to that name will be shot.

(beat)

I take it you have family in Czechoslovakia? Mother? Father?

(beat)

You kill Heydrich then you can consider them and everyone that ever knew you dead...

JOSEF

All Czech patriots should be ready to die for their country. That includes my family.

LADISLAV

(overlap)

Well, I'm not! I want to carry on fighting. We don't have that many left that are willing to do that. We are what's left of the Czech resistance. We die, it dies.

(beat)

I suggest a lesser rank should be assassinated. Perhaps a few of them.

(beat)

We could look at Karl Frank or any of the puppets in the government here that collaborate with the Nazis.

JAN

Heydrich is the head of the secret police. Only Hitler and Himmler are above him in the Nazi hierarchy.

LADISLAV

Exactly my point, you really think you'll ever get close enough to assassinate Heydrich?

Silence. Doubt.

JOSEF

Our orders have come direct from the Czech Government in London.

LADISLAV

So this is about the Czech government in London trying to impress the allies?

(beat)

What about when we had an army? Were willing to fight?

(MORE)

LADISLAV (CONT'D)

Able to fight?

*(beat)*

It was the allies that gave us to the Germans in the first place...

*(beat)*

Am I the only one that remembers the Munich agreement?

UNCLE HAJSKY

Munich was a betrayal, but it's also now history. The question the Czech Government in exile seems to be asking is this, are we still able to fight? Is Czechoslovakia still ready and able to resist Nazi Germany?

JOSEF

The assassination of Reinhard Heydrich couldn't send a clearer message to the world.

LADISLAV

Yes, but at what cost?

There is a heavy silence in the room.

UNCLE HAJSKY

You have your orders.

*(beat)*

I'm sure Ladislav's feelings will not colour his support.

*(beat)*

What do you need from us in the meantime?

JOSEF

Everything you know on Heydrich.

UNCLE HAJSKY

I presume you want this down to the fine details of movements, planned engagements, and so on?

JOSEF and JAN nod.

UNCLE HAJSKY

It will take us a couple of weeks to figure out who we have on the inside that can get close to that kind of information.

JOSEF

There is one other thing.

*(beat)*

We lost our equipment in the drop.

LADISLAV

What do you need?

JOSEF

Two anti-tank grenades, model 73,  
32 pounds of plastic explosives,  
two magazines of fuses, three  
timing pencils and one Sten Mark II  
machine gun with 100 rounds.

LADISLAV

And where am I supposed to find all  
that?

JOSEF

Hanging thirty meters up from a  
pine tree, we can show you  
approximately where on a map.

UNCLE HAJSKY

In the meantime I will take you to  
one of the safe houses we have in  
Prague.

JAN and JOSEF understand with a grateful nod.

27 OMITTED 27

28 INT. MORAVEC EXTERIOR STAIRWELL - DAY 28

UNCLE HAJSKY leads JOSEF and JAN up the steps of nondescript  
five-storey 1920s building. On the top floor UNCLE HAJSKY  
knocks on a door. MRS MORAVEC answers it. She is a strong  
looking woman in her late forties, dark hair with dark  
intense eyes that hint at her dependable resolve and her  
resistance to the German invasion of her motherland.

Seeing UNCLE HAJSKY she ushers them inside with some urgency.

29 INT. MORAVEC FLAT, HALLWAY - DAY 29

A flat simply furnished in the Czech style. A violin is heard  
practicing scales somewhere in the flat.

MRS MORAVEC

Good to see you, Uncle. You look in  
good health.

UNCLE HAJSKY

And so do you, Mrs Moravec.

MRS MORAVEC

And who are these two exactly?

UNCLE HAJSKY

Josef here, and this is Jan.

JOSEF and JAN each shake MRS MORAVEC's hand.

MRS MORAVEC  
You are both most welcome here and  
please call me Auntie Moravec.  
(beat)  
Come on through, please.

30 INT. MORAVEC FLAT, MAIN ROOM - MORNING

30

A simple and modestly furnished room with large windows. A dining table and chairs, several armchairs, a sofa, a cabinet with books. The kitchen leads off.

MRS MORAVEC leads the three into the room.

UNCLE HAJSKY  
(to Josef and Jan)  
This will be your base for the time  
being. Mrs Moravec will look after  
you royally, I am sure.

MRS MORAVEC  
My husband works on the railways  
and knows nothing of what we are  
doing. I'll tell him that you are  
lodgers from the country seeking  
work.  
(calls over her shoulder)  
Ata! Ata!  
(beat)  
Ata is my son. He is studying to be  
a violinist.

UNCLE HAJSKY  
(to Josef and Jan)  
If you ever need to contact me, use  
Ata.

ATA appears. A lean, friendly twenty-one-year-old.

MRS MORAVEC  
Ata. This is Josef, and this is  
Jan.

ATA  
I am pleased to meet you both.

The three shake hands.

UNCLE HAJSKY  
(to Josef and Jan)  
A couple of things...  
(beat)  
Try not to go outside.  
(beat)  
If you must, never walk together.  
(beat)  
If you are stopped, you'll need an  
excuse for not being at work.  
(beat)  
(MORE)

UNCLE HAJSKY (CONT'D)  
I will speak to our vet, the good  
Dr Eduard and see if he can get you  
medical certificates stating you  
are exempt from work.

*(beat)*

We use the code of three knocks  
followed by one knock.

*(beat)*

An open window with the curtain  
drawn is the danger signal. Stay  
away at all costs.

*(beat)*

Lay low until I can send word  
through Ata.

The men nod.

UNCLE HAJSKY bows to MRS MORAVEC and leaves.

The men make a courtesy smile to MRS MORAVEC and then go  
about their business. They are checking every part of the  
flat: the windows, the locks, and so on.

MRS MORAVEC looks on slightly anguished as she watches them  
systematically check everything.

JOSEF

*(pointing at the front  
door)*

That's the only way in and out?

MRS MORAVEC nods, hands held across her front.

JOSEF

And the room we sleep in?

MRS MORAVEC shows JAN and JOSEF to a little box room off the  
corridor. A simple room. Two mattress beds on the floor. A  
table and chair. A dresser and in an alcove, a sink with a  
mirror above.

JAN

JOSEF!

JOSEF looks at JAN who has seen a skylight in the ceiling.

JOSEF

*(to Mrs Moravec)*

There's a way off the roof?

MRS MORAVEC

*(thinks)*

There is a fire escape to the left.  
To the right it continues to the  
building next door.

JAN

That's good enough.

JOSEF takes a chair and brings it to the door and wedges it  
under the handle.

JAN takes a tray of china from the table and lifts the table placing it under the skylight. He jumps on the table and easily opens the skylight and looks out. He then pokes his head back in and gives a nod.

JOSEF

OK. The chair stays by the door and the side table must always be clear of any china.

MRS MORAVEC nods.

MRS MORAVEC

*(slightly nervous)*

I am sure you both would like a glass of Becherovka.

JAN

Becherovka? Thank you.

The front door is heard opening and JAN and JOSEF instantly pull out their pistols.

A female voice from the hallway.

FEMALE VOICE

Mrs Moravec?

MRS MORAVEC

It's OK. It's Marie.

MRS MORAVEC takes the chair from under the door handle.

JAN and JOSEF hide their pistols.

MRS MORAVEC opens the door and they exit to meet MARIE Kovárniková in the hallway. MARIE is an attractive girl in her late teens bearing two heavy shopping bags. She freezes in slight shock at the two strangers behind MRS MORAVEC.

MRS MORAVEC

It's OK, Marie. This is Jan and Josef, my cousins from the country. They will be staying with us while they are looking for work.

JOSEF

*(formal)*

Pleased to meet you, Marie.

JOSEF extends his hand.

Somewhat shyly MARIE puts down the shopping bag and leans over to shake JOSEF's hand.

JAN smiles as he shakes her hand.

JAN

Hello.

There is a play between their eyes and its obvious that there is an attraction on JAN's part.

JOSEF notices.

MRS MORAVEC  
Marie, Josef and Jan are not registered with the police as being residents here, so remember, please keep it strictly to yourself.

MARIE  
*(nods)*  
I'll put the shopping in the kitchen then.

MRS MORAVEC smiles warmly at MARIE as she takes the shopping bags into the kitchen to unpack.

JOSEF looks at MARIE leaving and then at MRS MORAVEC. He looks concerned.

MRS MORAVEC  
Don't worry, she is a trustworthy girl. Mrs Kovárniková's daughter. I pay her for helping out.  
*(beat)*  
I have to, I get no help from Ata, always on the violin. And as for Mr Moravec, he thinks he's helping out if he closes a door.  
*(beat)*  
Dinner will be at 6pm.

31 INT. MORAVEC FLAT, MAIN ROOM - NIGHT

31

JAN and JOSEF help lay plates onto the dinner table.

MARIE helps MRS MORAVEC in the kitchen.

MRS MORAVEC's husband MR (Alois) MORAVEC is a large overweight man in his late forties with bushy eyebrows and a bluff manner. He sits in a chair off to the side reading his newspaper.

ATA can be heard in the background playing the violin.

Christmas decorations lightly decorate the apartment.

The hot dishes are brought into the dining room.

A modest feast is ready.

MRS MORAVEC  
*(calling out into the hall)*  
Ata! Dinner is ready!

MR MORAVEC gets out the chair and makes his way to the head of the table.

MARIE

Well, I'll be off now Mrs Moravec

MRS MORAVEC

Don't be silly, Marie. Please stay  
and eat with us. We have enough.

JAN steals a glance at MARIE who looks away.

MRS MORAVEC

Marie, I insist!

MARIE

OK, then. Thank you.

MARIE takes a seat opposite JAN. ATA enters the dining room  
and sits down.

MR MORAVEC

*(sighing)*

And finally the fiddler is silent!

MRS MORAVEC

*(to Mr Moravec)*

He's a violinist, Alois. A  
*violinist!*

MR MORAVEC

Well, whatever it is, and it  
wouldn't be so bad if he played  
something everyone knew.

MRS MORAVEC

*(proudly to Jan and Josef)*

Ata is at the Conservatory for  
gifted musicians.

MR MORAVEC

Wasn't interested in the railways,  
was he? Could be earning good money  
now as a clerk. I saw a future for  
him as a station master.

*(beat)*

Still, I suppose, the lad has to  
follow his own path.

ATA has his face over his plate and is too busy eating to  
hear this old rant again.

MR MORAVEC

*(to Jan and Josef)*

You two boys looking for work then?

JAN

*(swallowing his food)*

Mmmm. Yes.

MR MORAVEC

We're always looking for boys in  
the railway shed, to clean the  
cinders out of the locomotives!

MRS MORAVEC  
That is the dirtiest job in Prague!

JAN steals a look at MARIE and MARIE looks away shyly.

JOSEF  
Thank you for the offer, Mr  
Moravec. We'll keep that in mind.

32 INT. MORAVEC FLAT, KITCHEN - NIGHT

32

MARIE is at the sink cleaning the dishes.

JAN brings in the last of the dishes from the table.

JAN leans against the fridge and takes a cigarette packet from his pocket and offers one to MARIE.

She shakes her head no.

JAN lights up and takes a drag.

JAN  
So, what do you do when you aren't  
helping out here?

MARIE shrugs.

There is a pause between them. Electricity fills the silence.

JAN  
You don't have a boyfriend?

Marie shrugs her shoulders shyly and is noncommittal. No one special.

There is tension and MARIE then breaks into a nervous giggle.

JAN laughs a little too and the tension is relaxed.

JOSEF enters with his plate. He looks at the two of them briefly before studying MARIE intensely.

JOSEF  
You like life in occupied Prague,  
Marie?

MARIE  
I take it not being registered with  
the police as residents has  
something to do with this question?

JOSEF  
It might.

A beat.

MARIE  
I hate the Germans.

A beat.

JOSEF  
You have a friend as good looking  
as you?

MARIE, looks to JAN and then back to JOSEF.

MARIE  
Why?

JOSEF  
Seems Prague has changed since we  
were last here.  
(beat)  
Would be less conspicuous if we  
walked around with girls on our  
arms.  
(beat)  
Young love flourishes under German  
occupation, that sort of thing.

MARIE  
But you're not that young.

JOSEF  
(turns to Jan)  
Feisty and humourous, I like her.  
(back to Marie)  
Of course you can say no.  
(serious)  
Mrs Moravec saying you are  
trustworthy is one thing. But doing  
this could get you shot.  
(beat)  
You should think about that before -

MARIE  
(cutting in)  
My friend, Lenka.  
(beat)  
She sometimes couriers messages for  
Uncle Hajsky.

JOSEF  
Good, so she knows how to keep her  
mouth shut as well?

MARIE nods.

MARIE  
We are going to a New Years Eve  
dance on Wednesday night.  
(beat)  
You would like to go?

JOSEF looks at JAN.

JAN shrugs.

JOSEF turns back to MARIE and nods.

A smoky dance hall, softly illuminated in soft brown hues. Tables and chairs around the edge of the floor. Some six or so couples are dancing to a swing band.

JAN and JOSEF stand at the bar.

The atmosphere in the dance hall has an edge. It's not relaxed and feels slightly surreal. Almost lost in time. Nervous looks. A banner hung across the hall proclaims

"HAPPY NEW YEAR - 1942!"

A few off-duty SS officers to one corner. Top buttons undone, red cheeks. But people avoiding them. A few whores flirt with them.

Upper class tuxedos mixing with working class brown jackets. Business men mixing with artists and Black marketeer's mixing with Czech police.

A group of friends drinking. One is quite drunk and starts to push a mate around. A few others step in and calm the situation down. Drinks and cigarettes are handed out. Nervous looks in the direction of the SS officers.

This is occupied Prague. The Dance hall has an a 1920's prohibition feeling to it and tonight being New Years eve, a temporary neutral ground for all attending, but only just

JOSEF

*(to the crowd)*

Look at them...

*(beat)*

Going through the motions like some old ritual that no longer has any joy for them.

JAN

Maybe there is hope in the pretence...

JOSEF lights a cigarette, he is a few beers in. Turns to JAN.

JAN signals OFF SCREEN.

MARIE and LENKA emerge through the crowd arm in arm. Both beautiful. Both receiving looks from various wannabe suitors.

LENKA FAFEKOVA, like MARIE is elegant with striking red hair, she is slightly older but beautiful.

JAN

Looks like you fell on your feet with Lenka.

JOSEF

Stupid...

JAN looks confused.

The girls approach them.

MARIE  
Hello. Lenka, this is Jan and  
Josef.

JOSEF turns his back on them. MARIE visibly disappointed.

JAN smiles nervously at MARIE. Awkward pause.

MARIE  
You know it's not very polite to  
turn your back on a lady.

JOSEF turns and talks but doesn't look at them. He looks past them.

JOSEF  
I'll pay you the compliment of  
being the two most beautiful girls  
in the room but this is not a night  
off for us.

JAN  
Josef, maybe you are over-reacting  
a little.

JOSEF gives JAN a look which silences him.

JOSEF  
*(looking past Lenka and  
Marie)*  
Me and Jan appreciate the effort  
but the point was not to attract  
attention.

JAN looks over the room.

A few people avert his gaze. Maybe JOSEF has a point.

JOSEF  
In future we need you to be as  
plain as possible.  
*(beat)*  
Think you can do that?

MARIE nods, feeling small and rebuffed.

LENKA  
You know, for most girls, a little  
lipstick is the only way to forget  
what is happening here.  
*(beat)*  
Even if it's only for a few hours.

JOSEF looks at the table with SS officers. One of them  
looking over. Observing while inhaling a cigarette.

JOSEF now looks at Lenka for the first time.

JOSEF  
Your lipstick gets you noticed and  
that gets us noticed and us being  
noticed could get us all shot.  
(beat)  
And now this little scene needs an  
ending.

LENKA frowns, not understanding.

JOSEF leans forward and whispers in her ear.

JOSEF  
Slap my face so we can leave  
without suspicion.

LENKA pauses for a second and understands the scene that  
needs to be played. She then hauls a slap across JOSEF's  
right cheek. Her face plays the perfect part of a woman  
scorned.

LENKA  
I'm not a whore!

JOSEF rubs his cheek and sees: the SS officer turns and  
laughs with the others. The acted story, now clear, has  
averted any suspicion.

JOSEF  
(whispered to Lenka)  
Save your lipstick and pencilled  
stockings for when the war is over.

JOSEF pushes past and leaves.

JAN grabs his coat.

JAN  
(to the girls)  
I think that went well.

Awkward beat and JAN follows JOSEF to the exit.

34 INT. MORAVEC FLAT, BOX ROOM - NIGHT

34

A machine gun is placed on the table.

LADISLAV (O.S.)  
A British Sten Mark II machine gun.

JAN and JOSEF inspect the weapon and clips as LADISLAV places  
two anti-tank grenades on the table.

LADISLAV  
One hundred rounds.  
(beat)  
Model 73 anti-tank grenades with  
pencil fuses.  
(beat)  
(MORE)

LADISLAV (CONT'D)  
That's everything we could retrieve  
from the drop canister.

JOSEF takes the Mark II Sten and sniffs the barrel.

JOSEF  
That smell reminds me of the  
training fields in Scotland!

He throws the gun to JAN who catches it and takes a whiff.

JAN  
Gun oil and turpentine - sometimes  
I think we drank it by the pint.

LADISLAV  
Uncle says he has made some  
progress with the information you  
asked for.  
(beat)  
There is a meeting at Café Slavia  
on Vodikova Street at 2pm, Tuesday.

LADISLAV  
You are still determined to go  
through with this?

JOSEF looks down at the gun and then at LADISLAV. The silence  
confirming their stance.

LADISLAV turns to leave.

JOSEF  
(to Ladislav and  
indicating the weapon)  
Ladislav, thanks.

LADISLAV nods and leaves.

35 EXT. PRAGUE STREETS - DAY

35

A late afternoon mist hangs in the air. The blackened spires  
of the churches and other buildings peek out from the mists  
like a dark fairy tale.

People go about their business. People sit outside a café. A  
few nervously look around. No one can be trusted. Suspicion  
rules the city.

JOSEF is walking besides LENKA. Now she looks like a plain  
blonde in her late twenties.

There is an awkward silence between the two. JOSEF looks back  
over the street behind and sees:

MARIE and JAN walking together on the side walk.

LENKA  
I just wanted to apologise about  
Saturday night.  
(MORE)

LENKA (CONT'D)

You were completely right to do what you did.

*(beat)*

Marie didn't fully inform me of the situation.

*(beat)*

She is young and still has romantic ideas about the war.

JOSEF

And you?

LENKA

War is not romantic.

JOSEF regards her for a second. She seems wise beyond her years - another by-product of war. JOSEF then looks across the street.

A man on the other side of the street in an overcoat and hat stands looking at them.

JOSEF looks over his shoulder.

Another man seems to be following them.

JOSEF looks back at the first man who is now greeted by a woman and they start to walk off. Is he being unduly suspicious?

LENKA

We cross here.

We are now walking with JAN and MARIE and we see JOSEF and LENKA cross the street a little up ahead.

JAN

After our last date I thought you might both show wearing potato sacks...

MARIE gives a shy smile.

MARIE

Lenka was very angry that I didn't tell her who you both were.

*(beat)*

I don't know what I'm doing.

JAN

You are doing fine.

*(beat)*

Its not your fault.

*(beat)*

It's hard to see all the sides.

*(beat)*

Josef just has a knack for it.

MARIE

He must think me silly.

JAN

I don't.

MARIE smiles. Her eyes lock with JAN's. A sweet moment.

Ahead, JOSEF and LENKA have now crossed the street and are on the same side. They both enter a café.

A man leans on the corner outside the café. Tooth pick in mouth, foot raised on the wall, relaxed but looking around.

JAN notices him. He must be a lookout for the Jindra Organization.

JAN and MARIE pass him and into the café.

36 INT. CAFÉ SLAVIA - AFTERNOON

36

A small neighbourhood café. Just a few locals. They look up at JAN and JOSEF for a second before going back to their business.

The PROPRIETOR behind the counter glances up at JOSEF and JAN and indicates to them to go through a door at the back.

JOSEF and JAN turn to LENKA and MARIE.

JOSEF

Take a seat here and order a drink.  
We won't be long.

MARIE and LENKA nod and sit down at a table.

JOSEF and JAN walk through a doorway and into the back room.

37 INT. SAFE ROOM, CAFÉ SLAVIA - AFTERNOON

37

A grey modestly furnished flat at the back of the café. Both JAN and JOSEF look round the room and see two other doors other than the one they entered.

We recognize UNCLE HAJSKY and LADISLAV, head of the Jindra group from the first meeting.

JAN and JOSEF turn and see three other men: Adolf OPALKA, Josef VALCIK and Karel CURDA.

The men know each other and are happily reunited. Smiles, handshakes and slaps on backs.

LADISLAV

I see you are no strangers to one another?

JAN

We all trained special operations together.

(beat)

(MORE)

JAN (CONT'D)  
Valcik here was even on the same  
drop.

VALCIK is a heavy set, handsome man with blonde hair.

VALCIK  
Dropped ten minutes later and  
thirty miles off course!

JOSEF  
Glad to see you made it in one  
piece.

UNCLE HAJSKY  
Gentlemen, please sit.

JAN and JOSEF sit at the table and place their pistols in  
front of them.

UNCLE HAJSKY and LADISLAV are also at the table, VALCIK and  
OPALKA sit to one side. CURDA in the background.

LADISLAV  
Thanks to Valcik and his group  
Silver A, we have finally  
reestablished communications with  
London.

VALCIK  
I have orders to send and receive  
any communications between you and  
London.  
(beat)  
You have your own decoder paper,  
right?

JOSEF and JAN nod to VALCIK.

LADISLAV  
Captain Opalka and Warrant Officer  
Curda have completed Operation Out  
Distance so both are now available  
to assist you.  
(beat)  
Captain Opalka is the senior  
officer here.

OPALKA, early thirties, looks every inch the man you would  
want as the captain of your team. Sharply chiselled face, a  
determined manner. A natural leader.

OPALKA  
This is true but your mission  
objective supersedes my rank.  
(beat)  
We had word from London.  
Anthropoid. Utmost priority. Assist  
with everything possible.  
(beat)  
This is your show, comrades.

CURDA, a nervous man in his late twenties, looks over the meeting as UNCLE HAJSKY unfolds a map of Prague.

UNCLE HAJSKY

You wanted to know everything we could find out about Heydrich.

*(indicating on map)*

We know he lives with his wife and children at a country chateau in Panenské Brezany and he has his office in Prague at Hradcany Castle.

*(beat)*

Both the chateau and the castle are heavily guarded and so are out of the question.

JOSEF

What about trips to Berlin?

LADISLAV

Probably once a month. He usually travels by train, we would know as the railway starts preparing the special carriages several days in advance.

UNCLE HAJSKY

But the station and train will be heavily guarded.

CURDA

What about derailing the train outside of Prague?

OPALKA looks at JAN and JOSEF. It's not a bad idea.

JAN

*(looking at Josef)*

Blowing up a train?

JOSEF

It's a possibility.

*(to Valcik)*

Explosives?

VALCIK

That's Curda's department. Curda?

CURDA

I can get the explosives.

JAN

What do we know about blowing up trains?

CURDA

I can show you. But basically You would need to blow the tracks and derail--

JOSEF

*(interrupting)*

We can derail the train, but that is no guarantee Heydrich is killed.

*(beat)*

I say we check his route between his home and the castle.

LADISLAV

Uncle has made contact with an old student of his who works as a repairman at the castle. He is willing to help but can only provide us with the information of what time Heydrich arrives and what time he leaves the day after.

JAN

What good is that?

UNCLE HAJSKY

You can start to build a pattern of his routine.

*(beat)*

Some days he travels with an armed escort but some days he doesn't. Maybe there is a pattern to this.

CURDA

This is going to take weeks!

JAN

Then it will take weeks. We will only get one shot at Heydrich. After that security will be so tight that you won't get an olive between him and us without making oil.

UNCLE HAJSKY

I will rent a flat near the castle so the repairman can drop off the timetable from the day before on his way to work.

*(beat)*

Lenka or Marie can be there to collect them for us.

JOSEF

Good. We'll check out the route he takes between the chateau and the castle.

LADISLAV

*(sliding them across)*

Your medical certificates. Work exempted, in case you are stopped.

OPALKA

*(to Jan and Josef)*

What will you need?

JOSEF

A camera with film, chemicals to process it and make prints. Binoculars, couple of bicycles, a torch and some red paint.

UNCLE HAJSKY

*(frowning at the request)*

That's quite a shopping list, I'll see what I can do.

A pause.

UNCLE HAJSKY

Part of Operation Out Distance was to re-supply the resistance with much needed cyanide capsules.

*(beat)*

We have lost so many of our people to the Gestapo and without the cyanide capsules many have talked - giving up valuable information into our operating procedures.

OPALKA distributes the packets of glass vials of cyanide.

UNCLE HAJSKY

In closing I just want to say to you all that this operation is involving almost everyone we have.

*(beat)*

In the event you are captured by the Gestapo you will have to face some harsh facts. There will be no escape. You will be tortured until you tell them everything you know.

*(beat)*

And then you will be executed.

*(beat)*

You must protect your fellow comrades and shut any links to them down, so carry the cyanide at all times.

A heavy beat.

38 INT. CAFÉ SLAVIA - DAY - SAME.

38

MARIE and LENKA sit at the table drinking their coffee.

A GERMAN MOTORBIKE with SIDECAR pulls up outside the Cafe.

The lookout from earlier throws down his toothpick and enters the cafe. He strides up to the bar and presses the waiters bell three times.

39 INT. SAFE ROOM, CAFÉ SLAVIA - SAME.

39

UNCLE and LADISLAV react to the bell and the others follow suit.

JAN and JOSEF grab their pistols and JOSEF cracks the door and the curtain to look into the Cafe.

JOSEF's POV: Two GERMAN soldiers stand at the bar behind the lookout.

Behind JOSEF, UNCLE opens the window to a side alley and starts to signal to CURDA to make an escape.

40 INT. CAFÉ SLAVIA - DAY - SAME.

40

The waiter places a coffee in front of the lookout and gives his attention to the lead German.

GERMAN SOLDIER #1  
Cigarettes.

The GERMAN SOLDIER #2 is looking at the photos of old Prague on the wall - this interest is leading him closer to the back room.

JOSEF sees him moving closer and turns to see CURDA going through the window but CURDA catches a flower pot with his foot and the pot falls from the window sill and smashes in the alley outside.

GERMAN SOLDIER #2 hears it and he walks towards the back room.

JOSEF steals himself and takes one step away from the door and aims his pistol.

The German now on the other side of the door - reaches out for the curtain.

LENKA pushes her coffee cup from the table and it smashes on the floor.

Both the soldiers turn and look at her as she drops to one knee and starts to pick up the pieces.

GERMAN SOLDIER #2 looks back at the door.

On the other side of the door - JOSEF, JAN and the other men like statues - guns at the ready.

GERMAN SOLDIER #1 opens the pack as he looks down at LENKA's stockings as she suggestively finishes picking up the broken cup and places it on the bar. He lights the cigarette.

GERMAN SOLDIER #1  
(to German soldier #2 )  
Kumpel, lass uns gehen!

GERMAN SOLDIER #2 turns and walks back to his mate.

GERMAN SOLDIER #1 drops some crowns on the bar and they leave.

41 INT. SAFE ROOM, CAFÉ SLAVIA - SAME. 41

The men stand down and breathe a sigh of relief.

42 INT. MORAVEC FLAT, MAIN ROOM - MORNING 42

CLOSE UP of the wood that JAN has been whittling. JAN is now using a filing tool. The wood is taking shape into the form of the human figure.

JOSEF and JAN sit on the sofa staring ahead. ATA is playing the violin in another room. MR MORAVEC is lighting up his pipe and chattering away (one gets the impression he would chatter away even if he didn't have an audience).

MR MORAVEC

*(draws on pipe, billowing  
smoke)*

Out of Blue Boar tobacco!? Couldn't believe it. I told him I'd been smoking it for twenty-odd years. Didn't have any. Says it's because of the war. Didn't believe that for a moment.

*(to Jan)*

Have you found work yet?

JAN

Nothing concrete yet. But I think we have a plan.

MR MORAVEC

We have work down at the yard.

*(beat)*

You think perhaps you are too good to do such work?

JAN

No, Mr Moravec. It's a kind offer.

*(beat)*

Maybe if what we have planned doesn't work out?

MR MORAVEC gives him a slightly suspicious look as he draws on his pipe.

JAN and JOSEF help MRS MORAVEC to the kitchen with the breakfast plates.

43 INT. MORAVEC FLAT, KITCHEN - MORNING 43

The dishes are being piled in the sink.

MRS MORAVEC

*(quietly to Josef and Jan)*

There are two bicycles downstairs for you. Both black, both ladies. Sorry, it was all I could get, I placed them there earlier.

(MORE)

MRS MORAVEC (CONT'D)  
(hands Josef two leather  
cases)

A camera, loaded with film and  
binoculars. The other bits you  
asked for will be here tomorrow.

44 EXT. PANENSKÉ BREZANY - DAY

44

POV through binoculars: The entrance to Heydrich's chateau at  
Panenské Brezany. Many armed German soldiers are in evidence.

JOSEF (O.S.)

As Uncle said, there are too many  
armed guards here.

JAN has turned his bicycle upside down and is pretending to  
fix a puncture. Josef lays hidden from sight in a ditch with  
his faced glued to the binoculars.

JAN

(sneaking a sly look)  
Looks like there is a whole  
garrison there.

HEYDRICH's 3.5 litre Mercedes convertible sharks slowly out  
of the entrance. It's being driven by his personal chauffeur  
Oberscharführer KLEIN. The top is off and HEYDRICH sits in  
the front.

JOSEF

Looks like our man.  
(beat)  
What's the time?

JAN

(checks watch)  
Five minutes after nine.

The Mercedes approaches them and roars past at sixty miles  
per hour.

JAN busy with his tire and JOSEF digging deep to keep out  
sight.

JOSEF

Anything else coming?

JAN

No. Riding solo today.  
(beat)  
Oh, wait.

An armed escort now roars past doing its best to keep up with  
HEYDRICH but with no way of catching up.

JAN

Armed escort.  
(beat)  
Two minutes behind.

The armed escort races past. JOSEF gets up and dusts himself down.

JOSEF  
*(retrieving his bicycle)*  
If we can stop the Mercedes using a rope or steel cable across the road then two minutes would be all we need.

JAN  
*(placing his bicycle the right way up)*  
Even if the rope stops the car we need more than two minute to escape from here. We would have to deal with the armed guard here in the open.  
*(beat)*  
It would not be my first choice.

JOSEF  
And if it's our only choice?

Jan is silent.

JOSEF  
The point of the mission is to succeed.

JAN  
I'm more worried that we haven't planned what to do if we are successful.

JOSEF  
What happens after is not important.

JAN stares at JOSEF.

JAN  
Just because London has given no information that extends beyond the mission objective doesn't mean there shouldn't be one.

There is a long silence between them until finally:

JOSEF  
Let's follow the route to Hradcany Castle.

45 OMITTED 45

46 EXT. PRAGUE STREET - DAY 46

JOSEF and JAN cycle down a street. Ahead there seems to be a commotion. People in the street.

JAN and JOSEF come to a stop and dismount their bicycles.

They push them through the people who stand and look up. Some of the people are emotional, others as still as statues. All are mostly silent.

German soldiers are very much in evidence. A German motorbike and side car.

Soldiers with German shepherds that bark.

JAN and JOSEF make their way through and then see what everyone is looking at.

Continuing all the way to the end of the street are people hung from the street lamp posts by their necks. Signs hang from their necks; "Traitor" - "Communist" - "Jew".

It's a haunting site. Hell, seeping its way into the city.

JAN looks at JOSEF. They continue on in silence.

PAN AND CROSS  
FADE:

47 INT. CAFE - AFTERNOON

47

JOSEF smokes a cigarette. Lost in thought.

Looks around the cafe.

Uncomfortable shuffles, averted looks.

A knock on the glass window. JOSEF turns:

It's LENKA.

JOSEF nods to her and she enters and sits opposite.

They silently look at each other. LENKA has made an effort to look plain but her natural beauty is easy to see.

LENKA  
Do I look plain enough?

JOSEF stubs out his cigarette in the ashtray and nods.

LENKA  
Are you sure?  
(teasing)  
I can go rub some mud on my face if  
you would like?

JOSEF  
We have a tram to catch. Let's go.

48 INT. TRAM - AFTERNOON

48

LENKA and JOSEF sit side by side.

The other passengers avert eyes. The tram silent. Then comes to a stop. JOSEF signals it's their stop and they get off.

49 EXT. PRAGUE STREET NEAR CASTLE - AFTERNOON

49

Busy street with workers starting to make their way home.

JOSEF and LENKA walk and suddenly in front of them are four German soldiers waiting around.

JOSEF calculates it's too late to cross the street without looking suspicious so they walk past them.

The soldiers stare at LENKA and a couple of them wolf whistle and a few lewd comments are heard in German.

Once past, JOSEF guides LENKA across the street to the corner of Kirchmayerstrasse into Klein Holeschowitzerstrasse.

JOSEF  
I need to take some pictures. Will  
you be my model?

LENKA smiles.

JOSEF takes out the CAMERA from its case. It's an old Rolleicord twin-lens reflex camera:

LENKA stands in front of JOSEF.

JOSEF frames the camera but it seems to be pointing at the street behind LENKA.

She looks over her shoulder at the street and then back to JOSEF.

JOSEF takes a picture and then winds the film.

JOSEF  
OK, one from over there.

LENKA re-positions herself.

JOSEF re-frames. Again the position of the frame seems to be off to one side at the street corner behind her.

CLICK. JOSEF winds the film. Re-positions the camera to the other side of LENKA where there is a waiting tram and CLICK.

LENKA realises that JOSEF is shooting a reconnaissance of the area and has no interest in taking her photo.

Another CLICK and WIND.

JOSEF now points the camera at LENKA. Her guard down. An honest moment. The real LENKA exposed for a fraction of a second. She is looking at JOSEF but almost off into the distance. JOSEF intuitively senses something in that moment and takes a picture.

In EXTREME CLOSE UP we see the metal shutter and iris open allowing the light onto the film. The mechanical shutter grunts and then snaps shut.

50 EXT. PRAGUE CITYSCAPE - DAWN 50

The black spires rise out of the dawn mist, eerie.

51 EXT. HRADCANY CASTLE - MORNING 51

HEYDRICH's Mercedes pulls through the gates of the castle. An armed escort right behind.

From a window above, the REPAIRMAN watches down as the car enters the gates of the castle.

52A EXT. PRAGUE CITYSCAPE -DAWN 52A

A new dawn over the city as it slowly starts to wake.

52 EXT. PRAGUE STREET NEAR CASTLE - MORNING 52

We follow a man from behind as he walks down the street.

CLOSE UP of the man's hand as he reaches into his jacket pocket and takes out a small envelope.

He stops by a window of an apartment that looks out onto the pavement and he knocks on the glass.

The window opens and he hands the envelope to LENKA.

He looks at her for a second. He is the REPAIRMAN.

The REPAIRMAN's POV through the window: he sees JOSEF and JAN partly hidden by the blowing net curtains.

The REPAIRMAN continues onto the castle.

53 INT. UNCLE HAJSKY'S RENTED FLAT - MORNING 53

LENKA gives the envelope to JOSEF. He opens it.

CLOSE UP on the contents:

9.15 - 5.15 With.

JAN

Well?

JOSEF

Arrived 9.15. Left at 5.15. With an armed escort.

MARIE looks at LENKA.

LENKA  
Armed escort?

JOSEF looks at LENKA and then at JAN. Not sure how much to reveal.

LENKA  
There is only one person in Prague  
that travels with an armed escort.

MARIE looks slightly panicked.

LENKA  
You're going to assassinate  
Heydrich?

MARIE  
What? Heydrich is the target?

JAN  
For your own safety, it's best you  
don't ask too many questions.

LENKA  
It's a bit late for that, no?

JOSEF  
You agreed to help the resistance.  
Who the target is does not concern  
you.

LENKA  
We are about to help you murder  
Reinhard Heydrich. Of course it  
concerns us!

JAN  
OK, everyone just calm down.

JAN leads MARIE to a seat at the table. Makes her sit.

JAN  
Maybe it was a mistake not to  
inform you of the danger ...

MARIE  
*(still reeling)*  
Murder Heydrich?

JOSEF  
Assassinate.  
*(beat)*  
Murder somehow implies he has a  
life worth living.

On the table in front of LENKA is JOSEF's pistol.

LENKA  
You think I'm some little girl that  
is just here to follow the  
important parachutists around?

She takes JOSEF's pistol and strips the clip, the top barrel, removes the chambered bullet and inspects the line, then resembles it. It all takes no more than six seconds.

She stands and walks towards JOSEF where she hands him the gun.

LENKA

We have been resisting in our own way from the beginning.

*(beat)*

I personally don't have any reservations killing a Nazi pig.

*(beat)*

But don't treat us as though what you are about to do doesn't affect us.

*(beat)*

It does and it will.

*(hands Josef his pistol)*

And you should keep your weapon clean. It's filthy.

JOSEF shares a look with JAN. They've been told.

54 OMITTED

54

54B INT. MORAVEC FLAT, BOX ROOM - NIGHT

54B

JOSEF places the camera on the table.

Pours some chemicals into a measuring jug and then into a soup pot. Indicates to JAN to hit the light. The room goes dark and JOSEF takes the film from the camera and places it in the pot.

JOSEF

OK.

JAN switches the light back on and JOSEF shakes the pot while looking at his watch.

JOSEF places a light bulb into a pot of red paint.

The negatives are processed and JOSEF inspects them under the room light.

Books are placed on top of one another forming two small towers.

A 12x12 cm matte is cut from white card to be used as a printing easel.

JOSEF removes the back of the camera and balances the camera between the books with the lens facing down and the open back facing up.

The now red light bulb is screwed into the socket. JAN switches the main light off and JOSEF switches on the red bulb. The room bathed in red light safe for printing.

The negatives are laid onto the open camera back and JAN holds a torch above to shine light through the negative. The negative is projected through the lens and appears onto the board below.

JOSEF turns the focus knob and a negative image comes into sharp focus on the printing easel - A home made enlarger.

The torch is switched off and paper placed into the easel. The torch is switched back on and then off for an exposure.

The printing paper is then placed into a frying pan filled with developing chemical and gently rocked.

An image of a Prague street slowly starts to appear on the printing paper.

55 INT. MORAVEC FLAT, KITCHEN - EVENING 55

MRS MORAVEC is doing the dishes with MARIE doing the drying. In the background we hear ATA practicing the violin.

56 INT. MORAVEC FLAT, BOX ROOM - EVENING 56

JAN and JOSEF sit looking through the photos that JOSEF took with the Rolleicord.

Street of the route Heydrich takes to work everyday. On the edge of each photo is an out of focus LENKA.

JOSEF takes a magnifying glass and studies the photos in minute detail.

CLOSE UP of photo - The sharp turning from Kirchmayerstrasse into Klein Holeschowitzerstrasse.

JOSEF

So, in the morning he approaches from that direction and then turns here to his right.

*(beat)*

It's a pretty sharp turn. He would have to slow down quite a bit.

JAN

It's the slowest part of the whole route.

JOSEF

*(nods)*

We're not going to find anywhere better.

JAN  
(shrugs)  
Perhaps not perfect, but you're  
right, nowhere better.

They regard each other and are in agreement. JOSEF looks down at the photos and sees the final photo he took of LENKA. It stops him and he regards it for a second. JOSEF separates the photo from the rest and places it in his wallet.

JAN notices. JOSEF stands.

57 INT. MORAVEC FLAT, MAIN ROOM - EVENING 57

ATA stands in front of a music sheet stand practicing as JOSEF enters the room. JOSEF watches ATA perform.

ATA finishes the piece and looks at JOSEF.

JOSEF  
I need to see Uncle. Can you let  
him know?

ATA nods.

MR MORAVEC enters the front door. He sees JOSEF talking closely to ATA and he sees ATA nodding in affirmation.

ATA and JOSEF look over at MR MORAVEC. A moments pause and then JOSEF heads back to his room and ATA starts playing the violin.

MR MORAVEC looks concerned.

58 INT. UNCLE HAJSKY'S RENTED FLAT - MORNING 58

JAN sits whittling the wood and looking up inspects MARIE who sits opposite trying to reassemble JAN's pistol.

JAN  
Breach over the lock.  
(beat)  
Slide and release.

She completes the action.

JAN  
There you go.

MARIE smiles at learning the action.

MARIE  
Tell me what London was like.

JAN  
(reminiscing)  
Me and Josef only went once. There  
was a blackout in place and then a  
Blitz raid.

(MORE)

JAN (CONT'D)

The London Underground was used as air raid shelters and we spent the night there listening to the English sing their songs.

There are three knocks followed by one knock on the window.

JAN stops and MARIE goes to the window and opens it.

The REPAIRMAN passes the envelope through. He looks past MARIE and locks eyes with JAN.

JAN's POV of the REPAIRMAN is interrupted by the net curtain blowing in the wind.

The REPAIRMAN then leaves and continues to work.

MARIE hands it to JAN.

JAN switches his attention to the envelope. Opens it:

JAN

9.17 - 4.42 Without.

JAN writes it down on the sheet. We see that there is at least eight such entry times on the sheet.

JAN runs his hands through his hair and exhales a frustrated breath.

MARIE looks at JAN.

JAN

I don't see any pattern. The start times are consistent but the armed escort seems to be pot luck.

*(beat)*

Some days yes, some days they're on their own.

MARIE

Are you really going to go through with this?

JAN

We have our orders.

MARIE

So you kill Heydrich. What then? You think there aren't more like him? They come and the killing continues, even worse than it did before.

*(beat)*

When does it stop?

JAN

I wish I had an answer for you. You think any of this makes sense to me?

*(beat)*

Things used to be simple.

(MORE)

JAN (CONT'D)

I worked at a paper factory. Clock in at eight, clock out at five. Wages on a Friday and a drink with the boys. A date on Saturday, go to the pictures on Sunday.

*(beat)*

Now I've been given orders to assassinate a high ranking SS officer that very few of us will have any chance of walking away from.

MARIE holds a clenched fist to her chest as if in pain.

MARIE

Then let's walk away now. Let's just leave.

JAN

And go where, Marie? You think we can escape from what is happening? Pretend this madness is not real?

MARIE

Some days, I'm not even sure it is real. Heydrich chokes the people of this city with a blanket of fear. People shot for what? Their race? Their religion? Their cigarettes?

*(beat)*

And my father says we are lucky as the Germans need the Czech people and their factories to make armaments.

*(starts to cry)*

You hear the stories about Poland.

JAN takes her hand.

JAN

Shhh, Marie, it's okay.

They are suddenly very close, looking at one another.

MARIE

*(searches Jan's eyes)*

We were taught 'Thou shall not kill' and yet here we are planning to kill someone. Just tell me we are doing the right thing. That two wrongs will somehow make a right?

JAN searches her eyes for the longest time.

59 EXT. CITY PARK - DAY

59

JOSEF and LENKA walk through the mist covered park. The trees seem like black statues.

LENKA looks over JOSEF. New lines of stress have appeared on his face.

JOSEF

I think it's my turn to apologize to you about the other morning.

*(beat)*

You were right to be angry. We should have told you what was at risk.

*(beat)*

To give you the choice to walk away.

LENKA

*(ironic huff)*

Walk away?

*(beat)*

Opinions are divided as to what constitutes resistance.

*(beat)*

Many have got used to German rule.

*(beat)*

Many are just scared.

JOSEF

But not you.

LENKA's turn to give JOSEF a silent glance.

JOSEF

You know your way around a pistol.

LENKA

My father was a captain in the army.

*(beat)*

Wanted sons but got three daughters.

*(beat)*

He and many others were arrested in '39 when Germany took control of Czechoslovakia.

*(beat)*

When Heydrich first took power here last September, his first order was to execute all the prisoners.

JOSEF

I'm sorry.

LENKA

My father was among five thousand of the best military and academic minds shot in the first week by Heydrich.

*(beat)*

Afterwards, people started to call Heydrich the butcher of Prague.

*(beat)*

So, for me, there is no walking away, Heydrich is worth the risk.

JOSEF give her a look. She, like many people, has lost a lot since the invasion of Czechoslovakia.

LENKA nods.

There is a man sitting on a bench reading a newspaper.

JOSEF and LENKA sit on the bench next to him and we see it's UNCLE HAJSKY.

LENKA sits in the middle and JOSEF acts as if he is talking to LENKA but he's actually talking to UNCLE HAJSKY.

JOSEF  
We have checked the route.  
(beat)  
We think we know how to do it.

UNCLE HAJSKY  
What will you need?

JOSEF  
We are going to need Opalka, Valcik  
and Curda.

UNCLE HAJSKY  
OK. I will arrange a meeting at the  
café the day after tomorrow, 3pm.

JOSEF  
Our original contact address here  
in Prague was Oldrich Novák. Did  
you ever find out who had informed  
the Gestapo about him?

UNCLE HAJSKY shakes his head no.

JOSEF  
Who was his direct handler?

UNCLE HAJSKY  
Vanek Ladislav.

JOSEF  
And Ladislav? How long has he been  
part of the Jindra resistance?

UNCLE HAJSKY  
He was one of the first.

JOSEF  
You trust him?

UNCLE HAJSKY  
(thinks)  
Yes. Why?

JOSEF  
He is one most opposed to what we  
have to do.

UNCLE HAJSKY  
He fears reprisals.

JOSEF  
From the Gestapo if he doesn't  
inform them or from Jindra if he  
does?

JOSEF stands and LENKA follows.

JOSEF  
*(lighting a cigarette)*  
When a man doesn't want to rock the  
boat, you have to ask what is he  
afraid of?

A long pause as UNCLE HAJSKY thinks about it.

UNCLE HAJSKY  
I'll look into it.

JOSEF and LENKA continue their stroll through the park.

60 INT. UNCLE HAJSKY'S RENTED FLAT - DAY 60

JOSEF and LENKA enter the flat.

JAN and MARIE are nowhere to be seen.

A soft clicking noise and we see a gramophone, the record  
finish, the needle catching.

LENKA picks up the needle and looks at the record that was  
playing. She smiles and puts the needle back to the beginning  
of the record.

JOSEF opens the door to the bedroom.

JAN stands by the bed pulling his trouser braces over his  
shoulders, his shirt undone. MARIE is in the bed. She pulls  
the sheets over her naked breasts.

The music starts in the background.

JOSEF  
Sorry.

He closes the door and looks at LENKA.

A brief moment passes before them before they both try and  
make themselves busy.

61 INT. CAFÉ SLAVIA - AFTERNOON 61

Steam pours from a large antiquated coffee machine.

JAN and JOSEF enter with LENKA and MARIE. The girls take a  
seat at the table near the window.

JOSEF and JAN nod to the PROPRIETOR behind the counter as they go to the back room.

62 INT. CAFÉ SLAVIA, SAFE ROOM - AFTERNOON

62

OPALKA, VALCIK are drinking *cikorka*. UNCLE HAJSKY and LADISLAV at the table. JOSEF and JAN join them. CURDA guards the curtain at the café doorway.

JOSEF takes out a map of Prague and spreads it on the table.

JOSEF  
We have checked every inch of his  
route from his home to the castle.  
(*points at the map*)  
Here...

OPALKA checks the map.

JOSEF  
Corner of Kirchmayerstrasse into  
Klein Holeschowitzerstrasse.

OPALKA nods.

OPALKA  
His car would have to slow down to  
take that corner.

JOSEF  
Really slow down.  
(*beat*)  
He takes it at about 10 miles per  
hour.

JAN  
We've looked everywhere else and we  
think this is the only place it can  
be done.

OPALKA  
(*checks the area on the  
map*)  
You have good exit routes. The busy  
street will add to the confusion  
and cover your escape.

JAN  
We averaged out all his morning  
arrival times and can expect him at  
approximately 9.30am.

OPALKA  
Weapons?

JOSEF  
At that range? The Sten gun should  
hit everything within the car.

JAN

We also have two Model 73 anti-tank grenades.

*(beat)*

We may need more than the guns to stop the vehicle. The grenades can be rigged to explode on impact.

UNCLE HAJSKY

And the armed escort?

There is a slight pause. JOSEF looks at JAN.

JAN

We have found no pattern for the armed escort. Some days he has it, some days he doesn't.

JOSEF

Valcik, we are going to need a look out fifty yards up the road here.

*(taps the map)*

We will need an early signal to know if the armed escort is with him or not.

VALCIK nods.

OPALKA

And if it is?

JOSEF

Then we stand down and await the next day.

LADISLAV

Comrades, you know I have been against this action from the start. I can't give the go-ahead without asking London to reconsider.

Glances are exchanged between UNCLE HAJSKY and JOSEF.

CURDA

I'm with Ladislav. We should get London to rethink our position here in Prague.

JOSEF

We have our orders.

CURDA

It's easy for London to give orders - it's our lives on the line...

LADISLAV

*(overlapping)*

Then at least wait for re-confirmation.

JOSEF

It's taken four months just to get this far.

*(beat)*

London needs action...

LADISLAV

Then a few more days won't make a difference.

*(looking to Valcik)*

Valcik? How long before you can get to the transmitter.

VALCIK

We can get to the transmitter the day after tomorrow. Then a couple of days for London to transmit back the answer.

UNCLE HAJSKY

Then that is settled. Remain at the Moravecs' place. I'll contact you through Ata.

Grave looks are exchanged from the divided men.

63 INT. MORAVEC FLAT, MAIN ROOM - NIGHT

63

Close up of a birthday cake with 19 candles.

Everyone congratulates ATA on his birthday.

The cake is placed in front of ATA. He blows out the candles - a moments darkness.

Clapping and cheers - A brief mood of merriment within so much repression.

MARIE turns on the lights of the living room.

JAN, JOSEF, MARIE, LENKA, MR and MRS MORAVEC all present as the cake is cut and distributed.

Wine glasses show that all are relaxed and in good cheer.

ATA

Thank you!

JOSEF raises a glass to ATA.

JAN has his arm around MARIE and he looks slightly drunk as he knocks back his glass of wine.

He whispers something in her ear and then 'tings' his wine glass with a tea spoon.

JAN

Ata, I know tonight is your party but I just wanted to make a little announcement.

JAN clears his throat and smiles at MARIE.

JAN  
I have asked Marie to marry me and  
she has said yes.

More clapping and words of congratulations are spoken.

JOSEF smiles but it fades to a dark look that he tries to cover.

LENKA notices it, and JOSEF sees that she has seen it - looks away.

64 INT. MORAVEC FLAT, BOX ROOM - LATER.

64

JOSEF stands in front of a mirror shaving. Mind deep in thought.

In the background JAN enters the room. He is drunk. Swaying.

JOSEF watches him in the mirror, the elephant in the room is putting him off his shave. JAN regards him.

JOSEF wipes his face with a towel and faces JAN.

JOSEF  
You know why we are here right?  
(beat)  
What we are about to do?

JAN nods, eyes trying to focus on JOSEF as he processes the thought and regrettably nods.

JOSEF  
Then what the fuck are you doing?

JAN lost in thought, then a hopeful look at JOSEF.

JAN  
Who is to say it won't happen?  
(beat)  
London calls it off.

JOSEF  
They won't.  
(beat)  
We're too close and London knows  
it.

Jan starts to emotionally break a little.

JOSEF steps forward and grabs the lapel of his jacket.

JOSEF  
You got to lock that away.  
(beat)  
I don't want your emotions  
affecting your judgement and  
jeopardizing the operation.

JAN nods. Coming back to focus and putting on a brave face.

JAN  
I have to think that there is a way  
through this.  
(beat)  
That when this is all over, there  
will be a normal life waiting for  
us. The way things used to be.  
(beat)  
Marie makes me feel that there is  
hope.  
(beat)  
I love her.

JOSEF doesn't have an answer. He has nothing similar that gives him strength other than the mission itself. Maybe he is even a little envious that JAN has this.

He releases his grip on JAN's lapel.

65 INT. UNCLE HAJSKY'S RENTED FLAT - DAY.

65

JOSEF sits at the table. The Sten gun in 4 pieces laid out before him. He is slotting the weapon back together BLINDFOLDED. He does it quickly placing the finished gun on the table.

JAN looks at his watch.

JAN  
15 seconds but you didn't add the  
gunstock.

JOSEF removes the blind fold.

JOSEF  
Lighter and smaller without it  
(beat)  
OK. I will try doing under my coat.

LENKA and MARIE watch on as JOSEF takes the gun apart again.

LATER and we see a series of close up shots of the Model 73 anti-tank grenade being taken apart and replaced with new pencil fuses.

JAN  
The Model 73 is just too big.

Sweat pours from JAN's face as he concentrates on the explosive.

JAN takes the explosive from the Model 73 and fits it into cout down water canteen and tapes it up with tape. He finishes the delicate work and slowly slides them across the table.

JAN  
Had the idea to transfer the Model  
73 into water canteen for better  
portability.

JOSEF seems impressed.

JAN  
*(placing the finished item  
in front)*  
Rigged for impact detonation.

JOSEF  
Don't drop them...

JAN moves his hand and knocks one of the Model 73 grenades  
over, it rolls and falls off the edge of the table.

JOSEF dives for it and catches it before it hits the ground.

JAN looks down at JOSEF on his back with amusement.

JAN  
That's the empty one.

They both start to laugh nerviously.

66 INT. MORAVEC FLAT, MAIN ROOM - EVENING

66

JAN, JOSEF, MRS MORAVEC and MR MORAVEC are sitting around the  
crowded table. The meal is coming to an end.

ATA enters and takes a seat. He sees his father lighting his  
pipe and slides an envelope across the table towards JOSEF.

ATA  
*(whisper)*  
From Uncle.

JOSEF takes the envelope and nods.

67 INT. MORAVEC FLAT, BOX ROOM - EVENING

67

JOSEF opens the envelope and takes a piece of paper from it.

The page full of letters like a letter puzzle.

He holds it up to the light and JAN takes the DECODER PAPER  
we saw earlier from under the bed and small book.

JOSEF starts to decode the message. Looking at sentences in a  
book and counting the letters he starts to decode the  
message.

JOSEF  
A-N-T-H-R-O-P-O-I-D.  
*(beat)*  
P-R-O-C-E-E-D. S-T-O-P.  
(MORE)

JOSEF (CONT'D)  
(beat)  
U-P-M-O-S-T. I-M-P-O-R-T-A-N-C-E.

JAN  
Is that it?  
(beat)  
Nothing about getting us out  
afterwards?

JOSEF  
We complete the mission and await  
further instructions from London.

JAN  
London knows this is a probable  
suicide mission...

A long pause between the men as they consider this. It's interrupted by three sudden knocks at the front door. KNOCK! KNOCK! KNOCK!

JAN and JOSEF grab their guns. Then:

KNOCK!

JAN  
It's Uncle.

68 INT. MORAVEC FLAT, HALLWAY - EVENING 68

JOSEF opens the front door. UNCLE HAJSKY and LADISLAV stand there.

They let them in. They look slightly panicked.

69 INT. MORAVEC FLAT, DINING ROOM - EVENING 69

The men stand around the dining table.

UNCLE HAJSKY  
We have a problem.  
(beat)  
One of our spies within the  
Heydrich house has read a piece of  
correspondence that has ordered  
Heydrich back to Berlin.  
(beat)  
Within the household there have  
been conversations about a new  
posting to Paris.  
(beat)  
It means that after he leaves for  
Berlin he may not be back.

JAN  
When does he leave?

UNCLE HAJSKY  
28th May.

Panicked looks.

JAN  
That's the day after tomorrow!

UNCLE HAJSKY  
Tomorrow morning will be your only  
chance.  
(beat)  
After that he is gone for good.

Looks are exchanged.

JOSEF  
Then we have no choice. We do it  
tomorrow.

LADISLAV takes a long look at UNCLE.

JAN  
What is it?

UNCLE HAJSKY  
Vanek here received a transmission  
from London.

Silence.

JAN  
And?

LADISLAV  
They agreed with my request to  
stand down the mission.

He takes a piece of paper from his pocket and reads:

LADISLAV  
We believe we see the situation  
clearly, therefore, given the  
situation, any actions against  
officials of the German Reich do  
not come into consideration. Let  
Jindra group know.

JAN looks hopefully at JOSEF.

JOSEF  
Uncle gave us a coded message from  
London. Our mission has not  
changed. We are to go ahead as  
planned.

LADISLAV  
But this clearly states you must  
stand down.

JOSEF  
That message was not for us and we  
do not recognize it as a direct  
order to stand down.

LADISLAV

Then at least wait for us to clarify it. It may have superceded your order.

JOSEF

We do not have the luxury of time. After tomorrow Heydrich is gone.

UNCLE HAJSKY

I have to agree with Josef. That transmission does not read like a direct order and I believe it was sent to settle nerves within the Jindra group.

A long silence, then LADISLAV gathers his things.

LADISLAV

I know you all doubt me. Suspect me of collaboration.

UNCLE HAJSKY

Vanek...

LADISLAV

Please stop Uncle...

LADISLAV

I know you've had me followed.

*(beat)*

I understand you don't trust me but you have been planning this mission for the last five months. If I was an informer for the Gestapo, you think you would still be here? Do you?

JOSEF

Then why are you so against it?

*(beat)*

What are you afraid of?

LADISLAV gives a huff with a shake of the head.

LADISLAV

And Jesus asked him, "What is your name?" He replied, "My name is Legion, for we are many.

*(beat)*

What kind of retribution is fitting for the man that may be the devil himself.

*(beat)*

I fear Czechoslovakia will be wiped from the map.

*(beat)*

You ask me if I'm afraid?

*(beat)*

Yes, I'm afraid.

A pregnant pause hangs in the air.

LADISLAV turns on his heels and leaves, passing Mr. Moravec as he enters the dinning room.

The raised voices have clearly woken Mr. Moravec from his sleep.

MR MORAVEC  
What is going on here?

JAN  
I'm sorry Mr. Moravec. Please go back to bed.

A long tense moment.

MR MORAVEC  
I know what you are planning to do.  
(beat)  
We are all resisting in our own way. But I must think of my family first.  
(beat)  
I would like you both gone from here after tomorrow.

The men nod and Mr. Moravec finally leaves.

JOSEF  
(back to Uncle)  
We do it tomorrow morning. As planned.

UNCLE HAJSKY  
And if he has an armed escort?  
(beat)  
We can't stand down and wait another day...

A few tense looks.

JOSEF  
Get word to Opalka, Curda and Valcik. If there is an escort then they can keep them busy but the first bullet has to be for Heydrich.  
(beat)  
Tell them to be on the corner at 8am.

UNCLE HAJSKY gives a sad but reassuring smile.

UNCLE HAJSKY  
May God be with you.

UNCLE HAJSKY and LADISLAV turn and leave.

70 INT. MORAVEC FLAT, BOX ROOM - NIGHT

70

JOSEF places the weapons on a small table.

JOSEF examines the Sten gun. He removes the stock to make it shorter.

JOSEF clears the chamber of the Sten, clocks it and releases the trigger. The hammer makes a hollow click. He dismantles it into 3 pieces and places it in a black bag, and then places some STRAW over the top to hide it.

JAN  
It's tomorrow!?

JAN is pacing again like a caged animal. He is trying to deep breathe but the walls seem to be crashing inwards. Frustration of the uncertainty of what lays ahead. Panic attack fast approaching. Hyperventilating and muscle cramps.

JAN  
It's tomorrow!?

JOSEF goes to him but JAN pushes him away.

JAN  
*(breaking down)*  
I don't want to die tomorrow.

JOSEF grabs him and tries to restrain him. JAN resists. A vase is knocked from the side table and smashes on the floor.

JOSEF gets behind JAN and controls a slide down the wall until they are both sat on the floor. JOSEF behind JAN.

MRS. MORAVEC comes in. JOSEF holds one hand up to her.

JOSEF  
It's okay, it's okay...

MRS. MORAVEC looks worried but nods and leaves the room.

JOSEF  
Hey! Hey! Breathe! With me.  
*(beat)*  
Big breathe in.  
*(beat)*  
Big breathe out.

Grabs a clip and a box of ammo from the table.

JOSEF  
Here! Look, as we were trained.

JOSEF loads a bullet into the clip.

JOSEF  
Nice and easy. You do it.

JAN starts to load a bullet in to the clip.

JOSEF  
That's it. Easy does it. And again.

JAN loads another. The panic attack subsiding.

JOSEF  
There you go.  
(beat)  
It's OK. Breathe, concentrate on  
the detail.

It's an incredibly tender and heart-breaking scene. We have never seen JAN this vulnerable before and we have never seen JOSEF this caring.

JAN  
I've shot at men in the field.  
(beat)  
Never killed one up close.

JOSEF  
We have a job to do. People are  
counting on us.

JAN  
If he does have an armed escort  
tomorrow...

JOSEF  
We must send a clear message that  
we are not afraid. That  
Czechoslovakia is not afraid.  
(beat)  
Whatever the outcome for us,  
Heydrich must die.

A pause. JOSEF nods his head.

JAN looks into space for a second and then nods his head in agreement.

71 INT. MORAVEC FLAT, BOX ROOM - NIGHT 71

Two beds on the floor. Soft moonlight bathes the room. A clock gently ticks.

JAN and JOSEF's eyes are wide open and staring up at the ceiling. Each lost in thoughts of the mission.

72 EXT. PRAGUE PANORAMA - DAWN. 72

A high-angled panoramic shot of the city of Prague.

73 INT. MORAVEC FLAT, DINING ROOM - MORNING. 73

JAN and JOSEF enter the dining room with their coats and briefcases.

MRS MORAVEC stands and begins to gather the dishes.

ATA eats breakfast and MR. MORAVEC gives JAN and JOSEF a dark look.

Awkward silence.

MRS MORAVEC takes the plates out to the kitchen.

JAN follows her out.

74 INT. MORAVEC FLAT, KITCHEN - EVENING

74

MRS MORAVEC starts to wash the dishes. She is suddenly aware that JAN is looking at her. They exchange a glance.

JAN hands MRS MORAVEC the small figure he has carved in wood.

MRS MORAVEC looks at the figure in her palm.

CLOSE UP of the figure. It's a wooden figure of a German SS officer.

She suddenly understands, swallows hard.

MRS MORAVEC then looks across to ATA who is wiping his plate with a crust of bread unaware of what has just taken place, but he must know.

MRS MORAVEC places the figurine into the front pocket of her pinafore and brushes some imagined crumbs from her dress. She nods in confirmation.

MRS MORAVEC leans on the counter for support. She looks at JAN, both silent.

75 EXT. MORAVEC BUILDING - EARLY MORNING

75

JAN and JOSEF walk across the street and to an alley where two bicycles are parked. They pull the bicycles into the street and find LENKA waiting there. She looks deeply pre-occupied and doesn't take her eyes off JOSEF.

JAN notices.

JAN

I'll wait for you up the street.

JAN walks off and leaves LENKA and JOSEF facing each other.

LENKA

Uncle said we weren't needed for a while.

(beat)

It's today, isn't it?

JOSEF nods.

A long pause hangs in the air between the two of them.

LENKA

Promise me -

She stops halfway through her sentence. She knows that nobody can promise anything in times like this.

Their eyes locked. Time almost frozen.

JOSEF steps forward and kisses her. His action quick. His body almost swallowing her up. And then he is gone. LENKA finds gravity again with a sound of expelled breath.

JOSEF now striding off in to the distance. Doesn't look back.

76 EXT. KIRCHMAYERSTRASSE - MORNING

76

JOSEF and JAN cycle down the street. Ahead they see VALCIK and OPALKA standing by a tram stop.

JOSEF and JAN park their bicycles against a fence.

The four men meet and light cigarettes as if they are just normal men ready to start their day's journey to work.

JAN  
(*checking watch*)  
We have plenty of time. 8.25.  
(*beat*)  
Where is Curda?

OPALKA and VALCIK shrug. CURDA is missing.

JOSEF  
(*lighting cigarette*)  
Valcik, you take to the hill up there.  
(*checking the sky*)  
We have some sun so take this mirror.  
(*beat*)  
If he approaches without an armed escort then use it to signal this.

VALCIK  
And if he does?

JOSEF  
Then light a cigarette.  
(*beat*)  
When the car slows to take the corner I will step out and open fire with the Sten. My action will signal the attack.  
(*beat*)  
Jan, stand behind the attack point so you can throw the grenades at the armed escort if there is one.  
(*beat*)  
Opalka, when you see the car approach, try a slow walk across the street, see if you can slow him down even further before he takes the corner.

(MORE)

JOSEF (CONT'D)  
(*Opalka nods*)  
Good luck.

The men disperse to their agreed stations.

JOSEF and JAN take a seat on a nearby bench. JOSEF takes the parts of the Sten gun from the black bag and re-assembles them under his raincoat which is draped across his legs.

VALCIK has taken up his position further along from where he will get the first sight of HEYDRICH. He looks at his watch: 9.05.

OPALKA looks up towards VALCIK then across to where JOSEF and JAN are sitting.

JOSEF pulls the firing pin back on the Sten. The hollow sound indicates that the weapon is cocked and ready.

JAN  
All good?

JOSEF  
Good.

They both stand up.

There is a moment between them. Everything has led to this. They give a nod.

JOSEF nods and JAN turns towards his position further up Klein Holeschowitzerstrasse.

JAN looks across to OPALKA and nods as several trams arrive and disgorge passengers.

A WOMAN passes pushing a pram.

A MAN hobbles by on crutches.

Two YOUNG LOVERS walk by hand in hand.

A car honks its horn.

A horse pulls a cart loaded with scrap metal.

This is Prague, a living city. On the verge of a major event.

JOSEF and JAN look up to VALCIK waiting for a signal.

JAN looks at his wristwatch: 10.10.

JAN looks over to JOSEF who gives a shrug.

JAN looks down. His hand starts to shake uncontrollably. He grabs his wrist and tries to stop it. His breathing is heavy.

JAN  
(*to himself*)  
Breathe, as we were trained...

He looks up.

VALCIK at the top of the street suddenly turns and gives the signal, a mirror flashing the reflection of the morning sun across the faces of JAN and JOSEF. HEYDRICH is approaching and without an armed escort!

JOSEF steps out to the corner of the street with the Sten gun concealed under his draped coat.

JAN opens the brief case and grabs a grenade ready to throw.

Two trams come to a halt on the opposite side of the road.

HEYDRICH's Mercedes speeds over the hill and down Kirchmayerstrasse.

JAN looks at the Mercedes as it starts to slow down.

JAN's POV: As OPALKA crosses the street in front of the Mercedes. The Mercedes breaks and sounds its horn at OPALKA.

JOSEF sees the Mercedes approaching him and the turning.

JAN's POV of the Mercedes approaching JOSEF and the turning.

JOSEF steps into the road. The Mercedes is now only several yards away as it approaches him.

JOSEF throws off the coat covering the Sten gun, raises it and aims at HEYDRICH who is sitting in the open front passenger seat.

HEYDRICH's POV. JOSEF looming ahead, Sten gun in hand.

JOSEF has the target in point blank range. A sure thing.

Time slows down.

JOSEF pulls the trigger.

"CLICK".

It is a single hollow sound that comes from the Sten gun.

IT HAS JAMMED!

JOSEF pulls the trigger again...

"CLICK".

IN SLOW MOTION and IN CLOSE UP JOSEF re-cocks the firing pin - A piece of STRAW is seen caught within the breach.

"CLICK".

KLEIN  
(Heydrich's driver)  
Scheisse!

HEYDRICH sees this and immediately grabs his pistol.

HEYDRICH  
*Halten das auto!*

HEYDRICH stands up with his pistol and aims at JOSEF.

JAN's POV of HEYDRICH standing aiming his pistol at the frozen JOSEF.

JOSEF pulls at the trigger again - "CLICK".

JAN  
*(screams)*  
RUN!

JAN steps forward and throws a grenade at the Mercedes.

JOSEF throws down the Sten and stares down the barrel of HEYDRICH's gun.

BOOOOM!

JAN's grenade explodes at the rear of the vehicle.

The blast throws up a shower of fragments from the car some of which hit JAN in the face.

From inside a nearby tram, the blast from the bomb shatters all the windows showering the passengers with glass. There are shouts and screams from the dazed and frightened passengers.

An angle from within the tram. We see the driver KLEIN firing his pistol at JAN.

JAN's escape is blocked by a now crowded road. Blood pours from a cut above his eye. He fires shots into the air to clear a path through. He mounts his bicycle and pedals off furiously.

Behind him VALCIK has pulled a pistol and fires two shots at KLEIN.

KLEIN ducks and returns four shots.

One hits VALCIK in the thigh and he goes down.

KLEIN then turns and sees:

JAN getting away on the bicycle.

KLEIN steps forward and fires two shots.

But JAN is covered by the crowd and two of them get caught in the cross fire.

A clear path opens up for KLEIN and a good shot at JAN is lost as JAN disappears round the corner of a building.

HEYDRICH is now out of the car and is holding his pistol, but he is in great pain. He has been hit somewhere.

HEYDRICH staggers towards JOSEF and fires several shots at him. The shots are returned by JOSEF from behind a telegraph pole.

HEYDRICH then collapses as KLEIN appears beside him.

JOSEF fires two quick rounds but they miss KLEIN and HEYDRICH.

KLEIN runs at JOSEF firing his pistol.

JOSEF runs up the hill with KLEIN in pursuit. KLEIN goes to fire at JOSEF but his gun is empty.

JOSEF fires a couple of shots back at KLEIN but fails to hit him.

VALCIK is back up and attempting to run from the scene with a bad limp.

HEYDRICH is slumped against the side of the car. Pale. Laboured breathing. The CAMERA TRACKS OFF him and TRACKS into the passenger seat. A hole has been blown through the seat and its horse hair stuffing is exposed. Blood slowly drips from the horse hair. Drip, drip, drip...

Reaching the bottom of the hill JOSEF sees a butcher's shop and hopes he can find refuge there. He runs towards it.

77 INT. BUTCHER'S SHOP - MORNING

77

A small shop with the BUTCHER cutting meat on a block. JOSEF rushes in and the BUTCHER is immediately alarmed by his presence and attempts to throw him out.

JOSEF points his Colt semi-automatic at him and the BUTCHER runs out into the street.

JOSEF goes through to the back of the shop and finds that there is no rear entrance. He returns to the front of the shop and looks out.

POV through the shop window - JOSEF sees the BUTCHER talking to KLEIN and gesticulating towards his shop.

Time is running out for JOSEF. He must act soon. He runs from the shop gun aimed.

He has caught KLEIN unawares.

KLEIN raises his gun and fires but JOSEF is quicker and shoots at him twice, hitting him in the leg and hip as KLEIN drops to the ground.

JOSEF runs out down the street and into an alley.

78 EXT. PRAGUE STREET - MORNING 78  
JOSEF emerges from the alley and runs for a moving tram. He catches up and jumps on board.

79 INT. TRAM - MORNING 79  
JOSEF is out of breath. He moves up the tram and takes a seat. He throws a few nervous glances around the tram but nobody seems to be paying him any attention.  
The tram gains distance from the chaotic scene behind.

80 EXT. PRAGUE STREET, TOWN SQUARE - MORNING 80  
The tram comes to a stop and JOSEF steps off.  
He looks around trying to get his bearings and sets off in a northerly direction.

81 EXT. MORAVEC BUILDING - MORNING. 81  
As JOSEF approaches the building he sees CURDA waiting outside. He seems greatly agitated.

JOSEF  
Where were you Curda?

CURDA  
I didn't think you were really going to do it.

JOSEF grabs him by the collar, looks like he is going to smash his face in.

CURDA  
It's all over the radio.  
(beat)  
You shot him?!

JOSEF clenches his jaw in anger and then releases him.

CURDA  
The radio said that 20,000 SS troops have been drafted in to look for us.  
(Beat)  
I have to get my family out of Prague.

JOSEF  
No one is going anywhere. You try and flee now they will pick you up before you get to the city limits. Go back to your family, batten down the hatches and stay calm. Stay out of sight and keep your mouth shut. Think you can do that?  
(MORE)

JOSEF (CONT'D)  
(*off Curda's nod*)  
Now get out of my sight.

82 INT. MORAVEC FLAT, MAIN ROOM - DAY

82

JOSEF enters.

JAN is already there. He is sitting on a bench as MRS MORAVEC treats his wounds with iodine. JAN is weakened and greatly agitated. Did they or did they not succeed?

A heavy silence hangs in the air between them.

JOSEF slowly shakes his head in utter disbelief of the events that have just happened.

JOSEF loses it and swipes some tins of food off a shelf.

JOSEF  
*KURVA!*

JAN  
He was definitely wounded.

JOSEF  
*KURVA!* The Sten gun! That bloody  
Sten gun!  
(*beat*)  
I had him!

JOSEF points an invisible Sten gun into space. His imagination reliving the moment.

JOSEF  
(*softly imagining*)  
I bloody had him...  
(*then angry*)  
HE WAS RIGHT THERE!

MRS MORAVEC finishes attending to JAN's face and stands, putting away her things.

Silence hangs heavy in the room.

83 INT. MORAVEC FLAT, BOX ROOM - DAY

83

KNOCK! KNOCK! KNOCK!

JAN and JOSEF sit bolt upright and grab their guns.

Then a single KNOCK!

JAN opens the door a crack, pistol aimed.

JAN's POV: we see UNCLE HAJASKY.

The three men and MRS MORAVEC sit around talking in hushed tones.

UNCLE HAJSKY  
What went wrong out there?

JOSEF stares into space, dejected.

SIRENS are heard outside. JAN looks out the window from behind the curtains.

JAN'S POV: a street scene with German soldiers marching, several German vehicles, sirens screeching.

JAN turns from the window.

JAN  
Looks like the whole of Prague is crawling with Germans.

UNCLE HAJSKY  
It was to be expected.

JAN  
We didn't even kill him!

UNCLE HAJSKY  
Wounded.

JAN  
How bad?

UNCLE HAJSKY  
(shrugs)  
It is hard to say. The SS still have the hospital surrounded so, presumably, he's still alive. The Germans have more men and guns up there than they have on the Eastern front.

UNCLE HAJSKY goes to the radio and switches it on. German is heard, followed by the Czech translation.

RADIO ANNOUNCER (V.O.)  
Karl Frank has temporarily taken Heydrich's place and has proclaimed a state of emergency and a curfew.

(beat)  
A reward of ten million crowns will be given to any information that leads to the arrest of the criminals.

(beat)  
Anyone caught aiding the criminals will be shot with his entire family.

UNCLE HAJSKY switches it off.

UNCLE HAJSKY

All radio stations are transmitting the same message continually.

JAN gives MRS. MORAVEC a concerned look.

UNCLE HAJSKY

Nothing is leaving or entering Prague.

*(beat)*

The bicycle you used has been found. It has blood upon it. Also your briefcases. The Germans have put these in the window of the big Bata shop in the city centre to see if anyone recognises them.

*(beat)*

They've also taken several thousand hostages and are shooting people in the street.

*(beat)*

All home owners must declare to the police all persons staying with them who have not already been reported.

*(beat)*

Failure to do so will be punishable by death.

*(beat)*

What this means to you is that you can no longer remain here. There are no safe houses left any more.

MRS MORAVEC and UNCLE HAJSKY share a look.

JAN

Where do we go?

MRS MORAVEC

I've asked Father Vladimir Petrek, he is the dean of the Orthodox Church.

JAN

Where is he going to hide us? In heaven?

MRS MORAVEC

The cathedral of Saints Cyril and Methodius.

UNCLE HAJSKY

He has agreed to hide all the parachutists until we can return you to London.

JOSEF gives JAN a look.

MRS MORAVEC

I'll pack you some warm clothes and blankets.

JAN and JOSEF nod and the men shake hands.

UNCLE HAJSKY  
Rest here tonight. I will be back  
to pick you up first thing in the  
morning.

UNCLE HAJSKY leaves.

85 INT. MORAVEC FLAT, BOX ROOM - MORNING 85

JOSEF wakes to the sound of HYSTERICAL CRYING coming from the room next door.

He wakes JAN and places a finger to his mouth as a signal.

They grab their pistols and flank the door.

86 INT. MORAVEC FLAT, MAIN ROOM - MORNING 86

JAN and JOSEF enter the main room and see MRS MORAVEC consoling MARIE.

MARIE looks up and sees JAN. Goes to him. Slumps into his arms.

JAN  
What is it?

MRS MORAVEC looks from JAN to JOSEF. Sadness in her eyes.

MRS MORAVEC  
It's Lenka.

87 EXT. PRAGUE STREET - DAY (FLASHBACK) 87

NO SOUND - MARIE exits the tram and sees LENKA down the street.

CLOSE UP - LENKA smiles at MARIE and waves.

To the side, German soldiers pour out of two trucks and start to round people up.

The expressions on MARIE's and LENKA's face instantly change.

LENKA is cut off from MARIE. LENKA looks around. She turns on her heels and starts to walk fast to try and get away from the madness.

88 OMITTED 88

89 INT. MORAVEC FLAT, MAIN ROOM - MORNING 89

MRS MORAVEC  
The Germans were rounding up random  
hostages off the street.

90 EXT. PRAGUE STREET - DAY (FLASHBACK) 90

LENKA's walk suddenly turns into a run. The CAMERA just in front of her and keeping up with her. The sound of her breath. In the background we can hear a German screaming HALT! An intense sound building until:

91 OMITTED 91

87B EXT. PRAGUE STREET - DAY (FLASHBACK) 87B

Loud machine gun fire makes MARIE jump and she covers her mouth with her hand.

CUT BACK TO:

92 INT. MORAVEC FLAT, MAIN ROOM - MORNING 92

MRS MORAVEC  
She was shot trying to escape.

JOSEF closes his eyes.

For a second we see LENKA's hair gently blowing in the wind in slow motion.

LENKA's dead hand hanging limp. Blood dripping from the finger tips.

Back with JOSEF. Anger on his face. He looks at MARIE.

MARIE's face puffy from crying. Her eyes scared.

He strides off to their room. JAN follows.

93 INT. MORAVEC FLAT, BOX ROOM 93

JOSEF collecting his weapons. Loading them. Cocking them.

JAN enters the room and sees what he is doing.

JAN  
Josef!  
(beat)  
Josef! Stop!

JOSEF makes to leave and JAN blocks his path.

JOSEF  
Out of my way.

JOSEF tries to push past but JAN grabs him. The two of them suddenly in a fight. Fists are thrown and blocked. They grapple until a stale mate is found, both men breathing hard.

JAN  
Josef, listen to me.  
(beat)  
What if they take you alive?  
(beat)  
You are risking everyone that has helped us and for what? To shoot a few soldiers?  
(Josef struggles against Jan's grip)  
STOP! SHE'S GONE!

JOSEF  
It's all my fault.  
(beat)  
I tried to kill Heydrich  
(beat)  
But I killed her!

JAN  
It's not your fault.

JOSEF breaks down and starts to cry. JAN holds him.

JAN  
(softly)  
I'm sorry...

JOSEF sobs into JAN's shoulder.

94 INT. MORAVEC FLAT, MAIN ROOM - LATER

94

A clock ticks. MRS MORAVEC, ATA, MARIE, JAN and JOSEF sit and stand in the room in silence - waiting. Three knocks then one knock at the front door.

ATA goes and lets in UNCLE HAJSKY.

UNCLE HAJSKY  
It's time...

MARIE hugs JAN. She doesn't want to let go.

JOSEF stands in front of MRS MORAVEC. Both their eyes red.

His emotions break through for a second as he moves forward and hugs her. A tear runs down her face.

Last looks and JAN and JOSEF leave with UNCLE HAJSKY.

95 EXT. PRAGUE STREETS - AFTERNOON

95

A flurry of action as German army trucks unload soldiers. People are stopped on the streets. Distant gun shots are heard.

Several streets. Various angles as JOSEF and JAN follow UNCLE HAJSKY at a discreet distance from one another. They follow him towards their new hiding place.

German soldiers are greatly in evidence. Loud speakers echo instructions regarding the curfew now in place.

96 EXT. RESSLOVA STREET - AFTERNOON

96

UNCLE HAJSKY stops and waits for JOSEF and JAN to catch up with him.

UNCLE HAJSKY

This is the cathedral of Saints Cyril and Methodius. Go through that entrance. Father Petrek will greet you.

*(beat)*

Ata will be bringing you food.

*(beat)*

Ladislav is working with London on your exit plan.

*(beat)*

I know this maybe is not what you want to hear at present but...

*(beat)*

I regret nothing. You are two of the bravest men I have ever met.

A pause between the men and then UNCLE HAJSKY leaves.

JOSEF and JAN watch him leave and then turn towards the cathedral.

[NOTE: Hereafter the Cathedral of Saints Cyril and Methodius is referred to as just the CATHEDRAL.]

97 INT. CATHEDRAL, NAVE - AFTERNOON

97

The magnificent main part of the cathedral with the altar at the end. A balcony high above runs around the nave.

JOSEF and JAN enter the cathedral and stand in admiration looking at the fittings and decorations. They both cross themselves. The silence weighs heavily upon them.

Footsteps are heard. FATHER (Vladimir) PETREK approaches. He is a tall angular man with deep set eyes, a moustache and goatee beard. He is in his early fifties. He has a gentle but direct manner.

FATHER PETREK

I am Father Petrek. Welcome.

*(beat)*

Please follow me.

FATHER PETREK leads them to the side of the entrance where he raises a carpet to reveal a two foot square flagstone with a metal ring in the centre. JAN pulls up the flagstone 'door'. It reveals a ladder.

FATHER PETREK  
This is our 'hidden' crypt. You  
will be safe there.

He ushers them down.

FATHER PETREK  
I have to go now.

JAN  
Thank you, Father.

JOSEF  
Yes, thank you, Father.

FATHER PETREK  
Until later.

98 INT. CATHEDRAL, CRYPT - AFTERNOON

98

JOSEF and JAN descend the steps into the crypt.

The crypt measures some fifty by twelve feet and is around ten feet high. It is made of stone. There are square-shaped niches in the wall where coffins were once placed. At some time in the past the coffins have been removed and the niches became ossuaries.

At the bottom VALCIK limps over with OPALKA to greet them.

VALCIK  
You made it!

JOSEF  
What happened to your leg?

VALCIK  
Was caught in the crossfire. Just a  
scratch.

There is a solemn air to their reunion.

OPALKA  
I'm sorry it wasn't the outcome we  
all hoped for.

JOSEF  
None more than us...

Then three other members of the resistance, SVARC, BUBLIK, and HRUBY appear. Introductions and greetings are exchanged.

OPALKA  
(to Josef and Jan)  
This is Svarc, Bublik and Hruby.  
They are from the airdrops this  
spring.  
(beat)  
Boredom may be the biggest enemy we  
have here.

(MORE)

OPALKA (CONT'D)  
I'm suggesting three men on guard  
duty in the nave balcony at all  
times.

(beat)  
We rotate every six hours.

All of the men nod their heads.

OPALKA  
Bublik, Svarc, come with me. We'll  
take first watch.

JOSEF and JAN begin clearing their living spaces in the wall  
niches.

JAN continues clearing out the bones. He stops for a moment  
and looks up. High on the wall is a rectangular opening on to  
the street, measuring about five foot by one, the only  
ventilation for the crypt.

We hear the sound of a loud speaker echoing a looped message  
in both Czech(English) and German.

99 EXT. PRAGUE STREETS - DAY

99

The Germans put up reward signs and appeals for information  
all over Prague. Leaflets are given out in the street. The  
appeals are in shop windows. People are interrogated in the  
street, beaten, marched off, arrested.

The bicycle, coat and brief case that was used in the  
assassination attempt are displayed in the Bata shop window.

There is a sign in the window. It reads:

Reward of 10,000,000 Crowns

1. Who can provide information on the Criminals?
2. Who saw them at the scene of the crime?
3. To whom do these objects belong?

Whoever is able to provide this information and who fails to  
do so voluntarily will be shot with his family.

Furthermore, from May 28, 1942, all owners of houses,  
apartments, hotels, etc, in the Protektorate must declare to  
the police all persons staying with them who have not already  
been reported. Failure to do so will be punishable by death.

ss-Obergruppenfuhrer

Chief of Police

K. H. Frank.

It's no small amount. The crowd outside the shop window hustle to see the items used in the attack.

Amongst them we catch sight of a man looking at the items. People cross the frame and obscure him but the CAMERA is tracking in and he starts to fill the frame. The line of sight is now clear of people and we clearly see who it is. It's CURDA.

INT. CATHEDRAL - DAY.

ATA enters the Cathedral carrying a basket and crosses himself at the alter. He then goes to the confession box and enters.

The central partition opens and we see JAN.

ATA  
(*indicating the basket*)  
I brought you food.

JAN  
Thanks Ata. The empty basket is under the bench in there.  
(*beat*)  
Have you seen Marie?

ATA shakes his head no.

JAN  
Can you get a message to her? I need to see her.

ATA nods. He leaves with the empty basket the same way he entered.

100 INT. CATHEDRAL, CRYPT - MORNING 100

JAN is standing upon a small wooden ladder and peering out of the rectangular opening high up on the wall.

JAN's POV: A crowded busy street. Many Germans in evidence.

101 INT. CATHEDRAL, CARETAKER'S OFFICE - DAY 101

On guard duty, OPALKA wanders into the caretaker's office. He takes a look around.

A filing cabinet. OPALKA opens the top drawer and takes a look. In the second drawer he takes a file. Inside are the plans of the church. He holds them up to the light and starts to study them.

102 INT. CATHEDRAL, CRYPT - DAY 102

OPALKA and HRUBY stride up to the end of the crypt. JAN and JOSEF are on lookout.

OPALKA  
*(pointing)*  
Beyond this brickwork and masonry  
there is a large main sewer that  
empties into the river.

JOSEF  
How do you know?

OPALKA  
I found some plans in the  
caretaker's office.  
*(beat)*  
If we can chisel through this  
masonry and get to the sewer we  
have a means of escape if we need  
it.

JAN  
Escape to where?

OPALKA  
Until the British send plans for  
our rescue we are stuck here.  
*(beat)*  
Should we be discovered here then  
there is no way out. I would like  
us to have this option.  
*(beat)*  
We would then take our chances on  
the streets.

JAN, JOSEF and the others nod. It's a good plan.

OPALKA  
Two of us will be working here at  
all times.

103 INT. CATHEDRAL, NAVE - DAY

103

JOSEF, JAN and OPALKA are on the balcony. They are all behind  
columns but with a clear view down the entire length of the  
cathedral.

There are footsteps across the church floor. They look and  
see it's FATHER PETREK. He takes the stairs up to the  
balcony.

They greet an out of breath FATHER PETREK at the top.

FATHER PETREK  
I have news.

A long pause as the men await the news.

FATHER PETREK  
Heydrich died yesterday in the  
hospital.

JAN  
You sure of this?

FATHER PETREK

Yes. The Germans have announced this. Preparations are under way for a state funeral. The body is to be sent back to Berlin.

Another pause.

FATHER PETREK

Finding those responsible for this act may be occupying the Reich more than winning the war at the present time.

JAN and JOSEF look at one another. A brief moment passes between them. They got Heydrich, eventually.

110 INT. TRAIN BOX CAR - NIGHT.

110

The coffin of Heydrich is being transported to Berlin. The coffin draped in a black SS flag. Flames from lit torches in each corner. Two SS guards stand on watch. Eerie, like a spell being cast by the forces of the dark arts. [NOTE: This will be a recreation of the actual footage.] The sound of the train on the tracks turns into chisels against masonry.

SOUND OVERLAP of chisels against masonry . . .

HARD CUT TO:

129 INT. CATHEDRAL, CRYPT - MORNING

129

In the crypt. JAN and JOSEF hammer away at the masonry like men possessed. Then VALCIK and BUBLIK take over. It's like a relay race.

Sweat pouring from JAN's face as he looks over to JOSEF with heavy breaths. They share a look and then JAN looks up at the morning light streaming through the street level slit.

They swap over again.

OPALKA calls down from the small hole in the ceiling,

OPALKA

Jan! Someone to see you...

129B INT. CATHEDRAL - DAY.

129B

JAN climbs out of the crypt to see MARIE.

A moment then MARIE rushes forward and embraces JAN. They hold each other for a moment. They pull away and MARIE has tears of joy. They joy fades and she looks terrified.

MARIE

How long will you stay here?

JAN  
There is talk of getting us back to  
London.  
(beat)  
When this is all over, I will come  
back for you.

MARIE  
Back for us both.

She places JAN's hand onto her belly. JAN computes, suddenly  
overjoyed.

JAN  
Really?

MARIE nods. A moment of joy that MARIE is still frightened to  
let surface.

MARIE  
I'm so scared. Everyone is scared.  
(beat)  
Yesterday the Germans went to a  
village to the north-west of Prague  
called Lidice and shot every man  
over the age of sixteen. The women  
and children have been taken to  
camps and the buildings were razed  
to the ground.

JAN  
But why Lidice? It makes no sense.

MARIE  
There has been talk that the  
village aided you somehow.  
(beat)  
What kind of World is it to bring a  
child into?

JAN  
It will not always be like this.  
(beat)  
One day, it will be different, like  
how it once was...  
(beat)  
This I'm sure of.

JAN searches her eyes and scoops her up in his arms once  
again. Two lone figures in the empty church. The sound of  
Hammering continues from the crypt.

104 INT. CATHEDRAL, BALCONY - DAY

104

A meeting. The seven men plus FATHER PETREK.

JOSEF and JAN are gravely shocked. Tears appear in their  
eyes.

JAN  
(*sadness*)  
We have never even been to Lidice.

FATHER PETREK  
These are dangerous times. Mere  
gossip wipes a whole village from  
the face of the earth.

(*beat*)  
Today Karl Frank issued an amnesty  
broadcast. A full pardon for any  
person and their family in exchange  
for any information known about the  
assassins. Even if they did not  
come forward before. But there is a  
deadline of five days, after that,  
they plan to execute 30,000 Czechs.

JAN  
This must stop!

OPALKA  
And what do you propose?

JAN thinks for a minute and anger flits across his face.

JAN  
Josef and I will go to a park...  
Place placards around our necks  
saying we killed Heydrich...  
(*beat*)  
...and commit suicide.

There is a physical reaction from the men to this suggestion  
and OPALKA steps forward.

OPALKA  
This is stupid talk. Stupid talk!  
As soldiers it is your duty to stay  
alive and continue fighting. Do you  
understand that? I will not hear  
such stupid talk again.

JOSEF and JAN are chastened.

FATHER PETREK  
The responsibility does not rest  
with you. We know who is  
responsible. They will have to  
answer...eventually. And they will.  
(*beat*)  
If I didn't believe that I would  
not be here now.

104 INT. CATHEDRAL, BALCONY - DAY.

104

JOSEF and VALCIK sit up in the balcony on guard duty.

JOSEF takes the photo of LENKA from his wallet and looks at  
it. Deep from within the crypt the faint sounds of stone  
being chiselled by a hammer.

JOSEF wipes the photo clean with his thumb when the sound of a truck suddenly makes him look out onto the street.

A German army truck pulls up and several soldiers jump out.

105 INT. CATHEDRAL, CRYPT - DAY 105

In the crypt, OPALKA and BUBLIK hammer away at the masonry, Thousands of hammer and chisel blows scarcely make an impression on the hard masonry.

JAN is up a ladder. He peers out of the slit that leads to the street.

JAN's POV: German truck and several soldiers walking towards the church.

JAN signals to OPALKA and BUBLIK to stop work.

JAN looks back to the street. The German soldiers make their way into the church.

106 INT. CATHEDRAL, NAVE - DAY 106

JOSEF and VALCIK look down and see the German soldiers enter the church.

107 INT. CATHEDRAL, CRYPT - DAY 107

The rest of the men, guns at the ready, stare upwards as the sounds of the German boots echo out across the church floor above them.

108 INT. CATHEDRAL, NAVE - DAY 108

POV: the German soldiers carrying out a cursory search of the church. They shrug and leave the way they came in.

109 INT. CATHEDRAL, CRYPT - DAY 109

JAN's POV through the slit as the German soldiers climb back in the truck. A few more soldiers who had been searching across the street return as well. All board the truck that starts up and drives off.

The men all look at each other and sigh a big sigh of relief.

113 OMITTED 113

113B INT. GESTAPO HEADQUARTERS - NIGHT 113B

EXTREME CLOSE UP of a mans face. He is HANS MÜLLER. A German who speaks Czech. He wears glasses and a piece of paper is reflected in them.

NOTE: THE CAMERA NEVER LEAVES HIS FACE.

MULLER

You say you know the men who  
assassinated Reichsprotector  
Reinhard Heydrich but you did not  
take part in it.

He looks up and OFF SCREEN to give a signal and looks back  
down the report. As he continues to read we hear footsteps  
and then someone being punched to the floor, a chair crashes  
to the floor and we hear the person being kicked.

MULLER

You say you don't know where they  
are but you know the family who  
sheltered them.

The sound of the man being lifted back on the chair coughing  
and spluttering.

Same as before, he looks up and OFF SCREEN to give a signal  
and looks back down the report. As he continues to read we  
hear footsteps and then someone being punched to the floor,  
a chair crashes to the floor and we hear the person being  
kicked.

MULLER

You say don't know where they are  
but you know the family who  
sheltered them.

The sound of the man being lifted back on the chair.

MULLER

*(Looking at the person)*

You walked in here on your own  
accord to give us this statement.

*(reading from the report)*

You say you are a true patriot and  
the reason for doing that is  
because you want to protect your  
family and for the killing of  
innocent Czechs to stop.

We finally cut to the reverse and we see a man sitting  
opposite the desk with his head bowed. He slowly starts to  
raise his head as the CAMERA PUSHES IN.

MULLER

And you say your name is Karel  
Curda.

CURDA looks up, his face beaten and swollen. He nods.

114 INT. MORAVEC FLAT, HALLWAY - EARLY MORNING

114

Early morning. Silence in the apartment aside from the  
plaintiff sound of ATA's violin.

115 INT. MORAVEC FLAT, HALLWAY - EARLY MORNING 115  
MS of the front door to the apartment. Silence aside from ATA's violin.

116 INT. DOWNSTAIRS ENTRANCE - EARLY MORNING 116  
Six Gestapo officers stand in silence around the entrance to the Moravec apartment building. Four bear machine guns, the other two pistols.  
An officer with a pistol nods to the four with the machine guns. They are to ascend the stairs now. They carry out the order in silence.

117 INT. MORAVEC FLAT, ATA'S ROOM - EARLY MORNING 117  
ATA practices on his violin in his pyjamas.

118 INT. STAIRWAY - EARLY MORNING 118  
The Gestapo officers ascend the stairway in silence. A dog appears and starts sniffing around them. They pause. Then the dog scurries off. They continue their ascent.

119 INT. MORAVEC FLAT, HALLWAY - EARLY MORNING 119  
A closer shot of the front door.

120 INT. MORAVEC FLAT, ATA'S ROOM - EARLY MORNING 120  
ATA pauses and studies the music score on his practice stand.

121 INT. FLAT LANDING - EARLY MORNING 121  
The Gestapo officers are now arrayed around the front door of the Moravec apartment. They wait in silence.  
A plain clothes senior Gestapo officer, FLEISCHER, 30s, very thin and lugubrious looking tries the door. It is locked. He steps back and nods to an officer with a machine gun.  
The officer steps forward and takes aim at the hinges.

122 INT. MORAVEC FLAT, HALLWAY - EARLY MORNING 122  
MS of the front door. ATA has resumed his violin practice.  
Two loud bursts from the machine gun shatter the silence. The door hinges are destroyed and the door partially splinters. The door is then kicked in. The armed officers rush into the apartment shouting and bellowing. They spray out into different rooms.

123 INT. MORAVEC FLAT, MAIN ROOM - EARLY MORNING 123

MRS MORAVEC comes into the lounge from the kitchen and two officers immediately grab her.

124 INT. MORAVEC FLAT, ATA'S ROOM - EARLY MORNING 124

ATA is going towards the door of his room when it bursts open and two of the officers rush in and grab him violently, his violin falls to the floor and is trampled upon as they drag him out.

125 INT. MORAVEC FLAT, MAIN ROOM - EARLY MORNING 125

ATA is pushed next to MRS MORAVEC in the middle of the lounge. MR MORAVEC is also bundled in.

MR MORAVEC stops for a second in front of his wife. An accusing stare on his face.

MRS MORAVEC meets his gaze but can't hold it for long. With tears in her eyes she looks away.

MR MORAVEC is pushed and they are lined up facing the wall with their hands in the air.

A man in his late forties is brought in from outside. He removes his hat as a sign of respect. His name is Josef CHALUPSKY and he is a Czech interpreter who speaks German.

MRS MORAVEC is grabbed from the wall and turned to face FLEISCHER and CHALUPSKY.

FLEISCHER  
(loudly, menacingly)  
*Wo sind die fallschirmspringer?*

CHALUPSKY  
Where are the parachutists?

MRS MORAVEC  
I know nothing. You must be  
confusing us with other Morav...

FLEISCHER cuts her off in mid-sentence as he punches MRS MORAVEC square in the face with a sickeningly accurate blow.

MRS MORAVEC hits the floor hard. ATA screams but is restrained and gagged with his own belt.

FLEISCHER  
(to the other officers)  
*Stehen sie auf.*

MRS MORAVEC is pulled up by two officers.

MRS MORAVEC's nose is broken. Rivulets of dark blood pour down and off her chin.

The moaning sound that comes from her is almost animalistic. This is a woman who knows there is no way out of the situation.

FLEISCHER  
*Wo sind die fallschirmspringer?*

CHULUPSKY  
Where are the parachutists?

MRS MORAVEC  
*(holding her mouth, blood  
flowing)*  
I know . . . nothing.

FLEISCHER punches MRS MORAVEC in the face again. She falls to the ground with a gurgling moan.

CHULUPSKY is physically upset by what he is witnessing.

FLEISCHER points at the officers to get MRS MORAVEC back up on her feet.

ATA struggles against the men that hold him. Tears stream. His mouth open but his vocal chords are paralyzed.

Two officers help MRS MORAVEC up again.

MRS MORAVEC stands facing FLEISCHER but seems to be looking right through him.

O.S The trickling sound of water hitting a wood floor.

FLEISCHER looks down.

MRS MORAVEC is relieving her bladder. A dark patch has spread in the front of her dress and splashes on the wooden floor between her legs.

FLEISCHER stares at her in disgust.

FLEISCHER  
*Ekelhaft!*  
*(beat)*  
*Uberall suchen!*

The officers start to tear the place apart, searching everywhere.

FLEISCHER goes next door.

MRS MORAVEC  
*(to Chulupsky)*  
Please, let me clean myself up  
before we leave.  
*(beat)*  
I do not want to make a mess in the  
car.

CHULUPSKY nods assent.

CHULUPSKY  
Go on, Madame.

MRS MORAVEC  
(to Chulupsky, indicating  
Ata)  
My son is a violinist. Tell them he  
knows nothing of this...

CHULUPSKY frowns. MRS MORAVEC hobbles to the lavatory.

126 INT. MORAVEC FLAT, LAVATORY - EARLY MORNING 126

A narrow high-ceilinged room with a WC and above it a cistern with a chain. A small window. Two colourful railway company posters advertising pre-war holiday destinations have been put on the walls to brighten the room up.

MRS MORAVEC hurriedly enters and throws the lock on the door. She reaches into the front pockets of her pinafore and pulls out a small wooden carving of a German SS officer and a glass capsule of cyanide.

In CLOSE UP we see her look up to the heavens, tears in her eyes. She holds her hands together and says a very brief prayer and then crosses her chest.

127 INT. MORAVEC FLAT, MAIN ROOM - EARLY MORNING 127

FLEISCHER reenters the room and sees MRS MORAVEC is missing.

FLEISCHER  
*Wo ist die Frau?*

CHULUPSKY  
(pointing)  
*In der toilette.*

FLEISCHER  
*Scheiße!*

128 INT. MORAVEC FLAT, HALLWAY - EARLY MORNING 128

FLEISCHER kicks the lavatory door in.

The door falls back and MRS MORAVEC is standing there looking straight at FLEISCHER with a strange smile on her face. She then collapses.

FLEISCHER rushes to her and slaps her face.

FLEISCHER  
*Wasser!*

He checks her breathing but she looks dead. They try to resuscitate her. She is dead.

Just out of reach from her dead limp hand we see a CLOSE UP of the wooden carved SS officer laying on its side.

130 INT. GESTAPO INTERROGATION CELL - MORNING

130

A windowless cell. A single naked light bulb hangs from the centre of the ceiling. Flaking dark green paint on the walls. ATA sits behind a large metal table. A guard stands either side of him. ATA is exhausted and badly hurt. He has been heavily beaten.

FLEISCHER sits to one side. The TORTURER takes a number of photographs from a folder, portraits of suspected resistance fighters, and places them in two rows on the table in front of ATA, and then with a flourish of his hand 'invites' ATA to study them.

TORTURER  
(*German accent throughout*)  
You recognize any of these men?

ATA shakes his head no.

The TORTURER starts to beat ATA again. He then stops and grabs a picture of VALCIK, thrusts it in ATA's face.

TORTURER  
(*breathing heavily*)  
Recognize him?

ATA looks at the photo and says nothing.

131 INT. CATHEDRAL, NAVE - MORNING

131

JOSEF and BUBLIK are on guard duty in the nave's balcony.

JOSEF is awake but the boredom has him in his own world day dreaming. He is awoken from this by the sound of whispering voices. The hushed voices are coming from within the church.

JOSEF looks through the balustrades of the balcony to the church below.

JOSEF's POV: the church seems empty but the voices continue.

OPALKA suddenly exits the confession box. He says something inaudible as a parting shot, and then walks towards the crypt. Behind him FATHER PETREK exits the other side of the confession box and walks towards the altar.

132 INT. CATHEDRAL, CRYPT - MORNING

132

JOSEF descends the stairs to see OPALKA in deep conversation with JAN, VALCIK, and HRUBY. OPALKA turns to see JOSEF.

JOSEF  
What did I miss?

OPALKA

Bishop Gorazd has told Father Petrek that our presence here is endangering the church and he wants us to leave.

*(beat)*

Father Petrek relayed this to Uncle and they have a plan to get us all out.

JOSEF

When?

132B EXT. FUNERAL CHAPEL - DAY.

132B

Rain pours down on a black car as it pulls up outside.

INT. BLACK CAR - SAME.

LADISLAV and UNCLE HAJSKY sit in the car. There is some tension between them.

LADISLAV

I know things have been, strained between us. I was against the assassination and that may have led to some doubt about my position within the resistance organization.

UNCLE HAJSKY looks at LADISLAV.

LADISLAV

As bad as the reprisals have been, I was wrong, it was right to do it.

UNCLE HAJSKY regards LADISLAV.

LADISLAV

Lets just get the parachutists out of Prague.

UNCLE HAJSKY

*(nods)*

Meet me round the back in ten minutes.

UNCLE HAJSKY exits the car.

132C INT. FUNERAL CHAPEL - DAY

132C

A service is being held. Small and discrete. At the back of the chapel UNCLE HAJSKY enters and slots into the pews.

He makes eye contact with the UNDERTAKER to the side of the coffin. He is a tall serious man in his fifties dressed in a black morning suit. A knowing look is passed between them.

At the back of the chapel there is place where the coffins are loaded onto the cars. Several funeral wreaths lean against the walls. Rain is pouring down. In the background funeral organ music is heard.

We see two coffins in the back of a black hearse. Looking down at it is the UNDERTAKER, beside him is LADISLAV and UNCLE HAJSKY.

The UNDERTAKER raises the bottom of one of the coffins to reveal a further space underneath

UNDERTAKER

Two in the coffins. Two under the dummy floors and the other three disguised as pall bearers.

*(beat)*

That's the seven.

*(beat)*

The service can be at the Cathedral of Saints Cyril and Methodius and then the burial at Saint Josef and Mary's church which is outside of Prague.

*(beat)*

You then make arrangements to collect them from there.

LADISLAV looks at UNCLE HAJSKY. They nod in agreement with the UNDERTAKER.

UNCLE HAJSKY

How soon can you be ready?

Several shots of long featureless corridors. Silence. Then the distorted sounds of ATA screaming under torture. His screams become distorted and echo down the corridors.

Now a MS of ATA in his cell dressed in his Sunday best playing a part of Bartok's 'Violin Concerto No. 2'. He is immersed in an angelic light.

There is a passage in the concerto ATA cannot get right. He keeps hitting the wrong note, a jarring almost discordant wrong note that becomes louder and more frequent until it turns into a never ending scream.

ATA looks across the cell and sees himself strapped to a heavy wooden chair. The screaming coming from his open mouth.

His face is bloody from the beatings and one eye is swollen shut, the other bloodshot and streaming.

The TORTURER punches him and two men then force brandy down his throat using a funnel and rubber tube.

TORTURER  
You like to play the violin?

The torture smashes ATA's left hand three or four times with hammer. ATA screams until he passes out.

A German doctor appears. He holds up a large hypodermic syringe, ATA is injected.

A bucket of cold water then is thrown over him.

ATA has been broken both physically and mentally. He is not who he was.

TORTURER  
Maybe you would like to see your mother again?

The broken ATA looks up through the tears, a glimmer of hope.

TORTURER  
Yes, we managed to save her...

He signals and a man who leaves the room and then re-enters with a METAL BUCKET.

TORTURER  
We saved her head.

The man lifts MRS MORAVEC's decapitated head out of the bucket.

ATA  
*(the ATA in the wooden chair)*  
NO! NO! NO!

TORTURER  
*(disembodied, echoic)*  
Where are the assassins?  
*(beat)*  
Where are the assassins?  
*(beat)*  
Where are they hiding?  
*(beat)*  
Where are they hiding?

ATA  
*(the Ata in his Sunday best)*  
Don't tell them!  
*(beat)*  
You mustn't tell them!

TORTURER  
*(disembodied, echoic)*  
Where are the assassins?  
*(beat)*  
Where are they hiding?

ATA  
(*the ATA in the wooden  
chair*)  
STOP! PLEASE STOP!

ATA  
(*the Ata in his Sunday  
best*)  
You must never say!

TORTURER  
(*disembodied, echoic*)  
WHERE ARE THEY?

He is going to explode out of his body. The violin music gets louder and louder. It's going to burst his eardrums. The violin is now mixed with ATA's screams and the sound builds to a crescendo and then stops as...

ATA  
(*the ATA in the wooden  
chair SCREAMS*)  
THEY'RE IN THE CHURCH!

134B INT. GESTAPO HOLDING CELL - NIGHT.

134B

The door opens on CURDA. He is escorted out of the cell by two guards.

On the way out he sees ATA being dragged past and into a cell. ATA's hands tied behind his back.

CURDA looks away, guilt, shame.

He continues down the corridor, the camera stays close on his face as light and shadow rhythmically cross his face from the lights above.

135 INT. CATHEDRAL, NAVE - MORNING

135

JAN, OPALKA, and BUBLIK are on the balcony doing guard duty. All is silent. All three look exhausted. JAN is staring at his watch. OPALKA is tapping out a beat on the butt of his rifle. BUBLIK is spinning a coin in the air. Time weighs heavily.

136 INT. UNDERTAKER'S GARAGE - MORNING

136

LADISLAV dressed like the UNDERTAKER.

The last of the preparations are under way. Spare pall-bearer's uniforms are laid out. The empty coffins are closed.

The garage doors open and the two hearses drive out onto the street and off towards the cathedral.

JAN, OPALKA, and BUBLIK sit patiently, silently.

The street outside, usually noisy is now quiet. Too quiet. JAN exchanges glances with OPALKA and BUBLIK.

JAN creeps to the window and looks down.

POV: The street is deserted. The Germans have closed off the street at each end with barriers.

Suddenly there is a massive build-up of armed troops.

JAN

The Germans are surrounding the church.

*(beat)*

We have to warn the others.

OPALKA

*(stopping him)*

There isn't time. Take up defensive positions. We hold them from here.

The approaching two hearses are forced to stop.

LADISLAV is in the passenger seat of the first hearse dressed as an undertaker.

A German soldier approaches the hearse. Behind we see troops taking up positions around the cathedral.

GERMAN SOLDIER #1

Where are you going?

LADISLAV

The other side of town.

GERMAN SOLDIER #1

*(signalling)*

Go back. No admittance.

The colour drains from LADISLAV's face as he realises the cathedral will become a tomb for his comrades.

The hearse starts to reverse and turns away from the cathedral.

The first wave of Germans slowly make their way into the church.

On the balcony, OPALKA and BUBLIK have taken up defensive positions.

JAN and the others look down on the church and see

PANNWITZ, a German officer in the Gestapo, and six of his men walking through cathedral and cautiously move to the centre.

JAN's POV down from the nave as the soldiers enter. They are waiting till as many of the soldiers are gathered before they open fire.

JAN looks over at OPALKA who gives a nod and then all three open fire on the Germans below.

Several of the Germans are hit and fall. Some fire is returned by the soldiers but they are unsure as to where they should be aiming.

140 INT. CATHEDRAL, CRYPT - MORNING

140

JOSEF, VALCIK, SVARC and HRUBY are awoken by the gunfire and jump down from their beds in the wall. They cover their ears with their hands. The noise is deafening. JOSEF grabs his STEN.

JOSEF  
We have to help them.

JOSEF is restrained by the others.

JOSEF  
*(screams up towards the hatch)*  
JAN!

The others cover his mouth.

VALCIK  
We must not give ourselves away.  
*(beat)*  
The Germans only know about the three on the balcony right now. Not us.

JOSEF continues to struggle.

VALCIK  
If it was the other way around would you not want to die knowing your comrades had at least a chance of surviving?

JOSEF thinks for a second. They release him.

141 INT. CATHEDRAL, BALCONY - MORNING

141

JAN finishes a clip and takes cover.

The Germans pull out their wounded.

From the third floor window across the street we see the German wounded being carried from the cathedral. The German machine guns are training on the cathedral windows.

INT. CATHEDRAL, BALCONY - MORNING.

JAN  
Block the stairwell!

OPALKA  
But that is our only way out!

JAN  
It's also the only way up.

JAN, OPALKA, start to throw as much furniture down the stairway that leads up to the balcony as possible. BUBLIK joins in until it's jammed with furniture.

All quiet now. OPALKA winks at JAN and BUBLIK. Silence. Then a tremendous roar of automatic fire and crashing glass as teams of German machine gunners opposite the church start strafing the building.

There is nothing the three can do except take shelter behind the great stone pillars that rise up in the cathedral, and wait for the firing to cease.

JAN looks over BUBLIK. Bullets ricochet around BUBLIK as he tries to make himself invisible. BUBLIK starts to panic and hyperventilate.

JAN  
Bublik!  
(beat)  
Bublik!

BUBLIK is not there. Tears rolls down his face and he is covering his ears with his hands whilst in the foetal position.

JAN slides over to BUBLIK and grabs him.

The fire dies down silence again but BUBLIK is still trying to dig himself in to the stone floor.

JAN  
Hey! Hey! Breathe! With me.  
(beat)  
Big breath in.  
(beat)  
Big breath out.

JAN grabs a clip and a fistful of ammo from his pocket.

BUBLIK  
I don't want to die today.

JAN  
(mimicking Josef)  
Here! Look, as we were trained.

JAN loads a bullet into the clip.

JAN  
Nice and easy. You do it.

BUBLIK starts to load a bullet into the clip.

JAN  
That's it. Easy.  
(beat)  
Concentrate on the detail.

BUBLIK loads another. The panic attack subsiding.

JAN  
It's OK, Bublik. You are not alone.  
We are here with you.  
(beat)  
And Czechoslovakia is here with us.

BUBLIK shakes his head, sniffs back snot and nods.

It's a tender and heart-breaking scene. JAN passing on what JOSEF had done for him in his time of need.

JAN looks over at OPALKA and nods that everything is OK.

EXT. CATHEDRAL - MORNING

A detachment of Waffen SS move into position at the front door. Another A detachment of Waffen SS go through FATHER PETREK's apartment door which is attached at the front of the cathedral.

INT. CATHEDRAL, BALCONY - MORNING.

JAN looks over to the balcony and sees the church swarming with Germans.

JAN, OPALKA and BUBLIK open fire on the Germans below and all hell breaks loose again.

A German machine gun team enters. They find a position and load. Opening fire at JAN, the wooden balcony splinters into hundreds of pieces as he drops for cover.

He pulls a large splinter from between his knuckles.

The furniture in the stairwell starts to move.

JAN  
BUBLIK! COVER THE STAIRWELL!

BUBLIK ups and runs to see the Germans pulling chairs away from the stairwell. He opens fire on them dropping two before fierce gunfire is returned and he is forced back into cover.

144 INT. UNCLE HAJSKY'S APARTMENT, KITCHEN - DAY 144

UNCLE HAJSKY sits at the table staring into space. A clock ticks in the room. A startling contrast to the previous scene.

UNCLE HAJSKY turns to see:

POV: of the front door. Silhouettes can be seen on the other side of the glass.

UNCLE HAJSKY removes his glasses like a man ready to go to sleep at the end of a long day.

He places the glasses onto the table and we hold on them in CLOSE UP as UNCLE HAJSKY can be seen getting up from the table through the lenses.

145 INT. BATHROOM - DAY 145

UNCLE HAJSKY enters the toilet and closes the door to a crack, peering out, when:

The front door bursts open. Shouts as Gestapo officers run in. UNCLE HAJSKY closes the door, locks it, looks up and then take out his cyanide capsule and regards it. Shouting from outside and someone violently tries the handle to the locked door. UNCLE HAJSKY DROPS THE CAPSULE.

He drops to his knees just as the Gestapo open fire. The wood splinters as bullets rip through the door. UNCLE HAJSKY is on his knees looking for the capsule BUT HE DOESN'T HAVE HIS GLASSES. He pats the floor with his hands in order to feel for it.

IN EXTREME CLOSE UP his hand makes contact with the capsule and he puts it in his mouth and bites down as the Gestapo kick the door in.

UNCLE HAJSKY roles over onto his back looking up at a Gestapo officer.

His look defiant. The Gestapo officer realises and screams at the others for help. He tries to lift UNCLE HAJSKY but it's too late, he is already dead.

147 INT. CATHEDRAL, BALCONY - MORNING 147

JAN is reloading, he looks over to see OPALKA taking shots at the German below.

The Germans bring in a box of fragment grenades under heavy fire from the balcony.

JAN turns to see the furniture cave in down the stairwell.

JAN  
BUBLIK! THE STAIRWELL!

BUBLIK looks down to see the Germans pulling furniture from the stairwell but before he can fire is fired upon and has to take cover.

BUBLIK  
WE HAVE LOST THE STAIRWELL!

JAN looks at OPALKA and OPALKA up and runs just as two Germans appear at the top of the stairs.

JAN fires at them killing them.

OPALKA using some bookshelves as cover fires down the stairwell killing another approaching German clambering over the furniture barricade. His gun then clicks empty and he reloads.

Suddenly the stairwell is all quiet.

Then a grenade is thrown up the stairwell. It bounces off the wall and rolls between OPALKA and JAN.

JAN sees the grenade and then looks at OPALKA.

OPALKA looks at the grenade and then at JAN.

JAN dives for cover and the grenade goes off!

148 INT. CATHEDRAL, CRYPT - DAY 148

The explosion shudders the crypt and dust and cement fall from the ceiling above. The men are all fixated on the noise above them.

149 INT. CATHEDRAL, BALCONY - DAY 149

JAN recovers to see through the debris that OPALKA is slumped against the bookshelves badly wounded. Blood pours from his ears and nose and most of his right side is damaged by the blast.

OPALKA takes a cyanide capsule from his jacket collar and puts into his mouth.

JAN watches as OPALKA crunches down on the glass.

OPALKA then put the pistol to his temple and pulls the trigger.

BUBLIK who is on the upper level sees more Germans at the top of the stairwell and opens fire but one gets through.

BUBLIK  
THEY ARE COMING THROUGH!

JAN runs up the stairs to the upper level and turns to see the German behind him. JAN opens fire and kills him. His gun clicks empty.

JAN  
(taking cover)  
I'M OUT!

BUBLIK throws over his last clip.

BUBLIK  
MY LAST ONE.

JAN slams the clip home, cocks the weapon and fires back down hitting three Germans but one throws up a grenade.

JAN runs back through the next arch and takes cover as the grenade explodes behind him.

JAN  
*Kurva!*

A bullet has also scraped his left eyebrow and blood trickles down. He tries to swipe it in order to see. Takes his handgun from his waist belt and sees:

BUBLIK firing into the nave from the next arch back. BUBLIK's STEN clicks empty, he drops it and pulls his handgun from waist belt and continues to fire.

JAN turns and sees three Germans making their way along the upper level and he fires at them hitting all three. He turns and sees:

A grenade bounce off the wall behind BUBLIK, who picks it up and throws it into the nave but another is thrown and lands in the last arch behind him.

BUBLIK goes to retrieve it.

JAN  
BUBLIK!

Before BUBLIK gets to the arch the grenade goes off and knocks him back. He rolls backwards and falls off the ledge. He just manages to grab on with one hand and dangles 30 feet above the nave.

JAN runs to the edge, leans down and grabs his arm, lifting him up. The Germans fire from the nave below. JAN is hit three times in the shoulder and arm. He falls backwards dropping his grip on BUBLIK.

Wedged in the corner he is breathing hard. Shock on his face.

JAN stares at the now empty edge where BUBLIK was and is no more.

JAN turns onto his front and crawls through the last arch. Another grenade lands behind him where he was slumped and it goes off, showering him in debris.

JAN gets to the end wall - nowhere else to go. He loads his pistol with his last full magazine and fires at the oncoming Germans through the arch.

Hits three and misses just as many.

CLICK.

His gun empty, he reaches for his last single bullet and starts to load it into the clip.

A German grenade bounces into his lap. He throws it over the edge and into the nave.

He cocks the weapon.

A German standing in front of him screams:

GERMAN SOLDIER #1

HALT!

JAN puts the gun to his temple and pulls the trigger.

150 INT. CATHEDRAL, CRYPT - DAY

150

JOSEF, VALCIK, SVARC and HRUBY stand waiting anxiously. The single shot that still echoes has signalled the cease-fire. All is now quiet. They look at each other. It's obvious that it's all over upstairs. Just the heavy silence now that betokens death.

151 EXT. CATHEDRAL - MORNING

151

The bodies of JAN, OPALKA and BUBLIK have been carried out the church in rugs and laid on the pavement.

PANNWITZ, KARL FRANK and many onlookers, including CURDA who is pushed to the front to identify the men.

CURDA

This is Jan Kubis.

*(beat)*

That's Adolf Opalka.

*(beat)*

Him, I don't know, but its not Josef Gabcik or Valcik.

150B INT. CATHEDRAL, CRYPT - MORNING

150B

The four faces stare up from the darkness.

Suddenly the flagstone is lifted up and light pours into the crypt.

Through the opening of the flagstone a German soldier is lowered down on rope.

JOSEF steps forward and opens fire with the Sten and hits the soldier in the knee-caps.

The soldier screams and is quickly hauled up by his comrades.

The voice of PANNWITZ is then heard through a flagstone opening.

PANNWITZ (O.S.)  
It is in your own interests to give  
yourselves up peacefully.  
(beat)  
You have nothing to fear.

The four are surprised and shocked by this announcement.

152 INT. CATHEDRAL, NAVE - MORNING

152

PANNWITZ  
This need not end in further  
bloodshed.

PANNWITZ signals to the entrance and CURDA is dragged in by the arm.

There is a long silence. The men wait expectantly.

PANNWITZ  
Our patience can only be relied  
upon for a short time. We urge you  
to give yourselves up now  
peacefully.

PANNWITZ urges CURDA to talk to them.

CURDA  
Josef? You should surrender now and  
save yourselves.  
(beat)  
Do you hear me?  
(beat)  
You will be treated humanely as  
prisoners of war.

150C INT. CATHEDRAL, CRYPT - MORNING

150C

JOSEF'S POV: CURDA is with two Gestapo officers.

JOSEF  
That's Curda!

VALCIK  
Curda!?

JOSEF  
Traitor!

JOSEF opens fire with his Sten gun in CURDA's direction. The Germans take cover.

JOSEF  
We are Czechs. We will never  
surrender!

The Germans open fire with the machine guns opposite and chunks of masonry are churned out around opening of the crypt slit.

JOSEF and the others are forced deeper into the crypt.

153 EXT. CATHEDRAL - MORNING 153

A German officer screams to halt the machine gun fire.

150D INT. CATHEDRAL, CRYPT 150D

Silence. The men regard each other. JOSEF takes four bullets and distributes them among the men.

JOSEF  
We save the last one for us.

They all nod.

Then two tear gas grenades are thrown into the crypt through the vent.

VALCIK quickly picks these up and throws them back on to the street.

154 EXT. CATHEDRAL - MORNING 154

Firemen bring hoses and spot lights are placed to shine light into the crypt.

150E INT. CATHEDRAL, CRYPT - MORNING. 150E

A large fireman's hose is then thrown through the vent of the crypt and gallons of water are pumped in.

JOSEF climbs the ladder and struggles with the hose. He manages to push it out back on to the street.

SVARC and HRUBY take up the tools and furiously attack the masonry hoping they can break through to the sewer.  
CLANG...CLANG...CLANG...

JOSEF turns just in time to see a grappling hook catch the ladder by the slit high up on the wall at the end.

JOSEF jumps to grab hold of the ladder but is too late and the ladder is yanked out through the slit to the street.

There is no way now to stop the gallons of water pouring into the crypt.

The fireman's hose is put through the slit again and water gushes into the crypt again.

155 INT. CATHEDRAL, NAVE - MORNING 155

The plans for the cathedral have been discovered and are being studied by Germans.

Carpets are pulled up and a large concrete slab covering the main stairs into the crypt is found.

150F INT. CATHEDRAL, CRYPT - MORNING 150F

Gallons of water pour into the crypt.

HRUBY and SVARC continue feverishly hammering at the masonry.

Water rises and washes over a burning candle extinguishing its flame.

156 INT. CATHEDRAL - MORNING 156

The Germans chisel detonators into the concrete slab and reel the trigger wire away to a safe distance.

150G INT. CATHEDRAL, CRYPT - MORNING 150G

JOSEF wades towards the SVARC and HRUBY when suddenly there is a very loud explosion at the back of the crypt and the shock wave throws JOSEF into the now deep water.

Brief underwater shot and the SOUND FADES AWAY.

[NOTE: THE FOLLOWING SEQUENCE PLAYS OUT TO A HAUNTING PIECE OF PIANO MUSIC. NO PRODUCTION SOUND IS HEARD. THE FOLLOWING SHOTS ARE HAND-HELD AND WILL CONVEY THE DRAMA AND IMMEDIACY OF THE SITUATION.]

JOSEF comes up for air and turns. A cloud of dust envelops the crypt.

The Germans have blasted a bricked-up entrance at the back top part of the crypt. Underneath the blast hole are stone steps leading down into the crypt.

HRUBY and SVARC continue feverishly hammering at the masonry.

HRUBY stops chiselling the masonry and turns to face JOSEF and VALCIK.

JOSEF and VALCIK look over at HRUBY.

HRUBY's face, soaking wet, void of hope. He shakes his head. There is no escape into to the sewers. It's hopeless.

VALCIK throws a spare pistol at HRUBY.

HRUBY catches it, cocks it.

SVARC takes his pistol from his belt and clocks it.

They all turn to the steps that lead up to the blast hole and take up defensive positions.

Two German soldiers run down the stone stairs into the crypt.

JOSEF wades forward and fires his pistols twice.

A hand-grenade is thrown into the crypt and falls into the waist-level water at the bottom of the steps. It explodes. The water absorbs most of the blast but a massive plume of water is thrown up drenching the men.

Two more German soldiers come down the steps.

VALCIK opens fire killing them but the Sten gun clicks empty. He throws it into the water and takes his pistol from his belt.

Another grenade hits the water.

The men take cover. The water explodes upwards.

Another German takes the stairs down into the crypt.

HRUBY fires till his gun clicks empty.

JOSEF shakes his head in resignation and takes the single bullet from his breast pocket. He holds his open palm outstretched toward the other three men.

They all take a single round from their pockets. They come together. Four palms each open with a bullet.

JOSEF clenches his fist around the bullet. The others do the same. The four fists are an eloquent symbol of strength and resistance.

The chambers of the weapons are loaded and clocked.

They smile sadly. Then all four place the guns to their temples.

Close up of JOSEF.

A German has got down the first two steps and fires his machine gun at them.

Two are slightly hit but then shoot themselves so there is no chance of being taken alive.

BANG. BANG. BANG.

In the cross-fire HRUBY, VALCIK and SVARC fall into the water.

Close up of JOSEF, the gun at his temple - looking straight ahead.

A split second of silence.

FLASH FRAMES of the back of LENKA's head. Hair gently blowing in the wind. CAMERA Slowly tracks in to her.

LENKA's dead hand hangs limp. Blood dripping from the fingertips.

JOSEF's POV: LENKA standing opposite him. Wet, pale, angelic. Up to her waist in water. A white lace dress hugs her elegant figure and flows in the water around her.

She smiles.

Close up of JOSEF's eyes. They seem to briefly smile.

BANG.

The water from the hose continues to pour into the crypt.

The German soldiers walk down the steps, guns at the ready.

The bodies of JOSEF, VALCIK, HRUBY and SVARC float in the swirling waters.

Close up of the PHOTO of LENKA floating on the surface of the water. It swirls around with other floating debris until it sinks below the surface and fades from view in the darkness.

CUT TO BLACK:

TITLE CARD:

*Josef Gabcik  
Jan Kubis  
Adolf Opalka  
Josef Valcik  
Jaroslav Svarc  
Josef Bublik  
Jan Hrubry*

*The seven parachutists held the church for 6 hours.*

TITLE CARD:

*Four months before his assassination, Reinhard Heydrich attended a secret meeting in Wannsee to finalise the Nazi policy of Jewish extermination.*

*Heydrich is considered to be one of leading architects of the Final Solution to the Jewish 'question'.*

TITLE CARD:

*The Czechoslovak Government-in-exile considered the assassination of Heydrich as an act of retribution and a clear sign that Czechoslovakia was still resisting Nazi rule. It was also meant to send a clear message to the Nazis that none of them were untouchable and could be made to answer for their actions at anytime.*

*It was an important message but sent at great cost to the Czech people.*

*In the aftermath of the assassination over 5000 Czech men, women and children were executed by the SS.*

*For helping in the assassination, Marie Kovárniková, reportedly pregnant with Jan's child, was executed at Mauthausen concentration camp on 24 October, 1942.*

TITLE CARD:

*The traitor Karel Curda was arrested by the Czech authorities in 1945 and hanged two years later for treason.*

TITLE CARD:

*Vanek Ladislav was arrested by the Gestapo on 4th September 1942. He gave up many of the names associated with the Jindra resistance group and survived the war as a prisoner at Gestapo headquarters.*

*After the war he became a collaborator for the Czechoslovak state police (StB) and informed on anticommunist activities.*

*The accounts of his part played in the assassination of Reinhard Heydrich have subsequently been challenged.*

TITLE CARD:

*After the assassination and the bloody reprisals committed by the Nazis on Czech citizens, Winston Churchill declared the Munich Agreement null and void and counted Czechoslovakia as an important ally in the fight for freedom.*

END CREDITS