

UNITED ARTISTS CORPORATION

A VIEW TO A KILL

by

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FIRST DRAFT

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- 1 EXT. NORTHEASTERN RUSSIA BERING SEA BAY NEAR KAMCHATKA 1
PENINSULA DAY
- ICE FLOES in F.G. GLACIERS slope up from shore to snow covered mountains beyond. Ice mass breaks off glacier and crashes into sea. CAMERA PANS AWAY TO HELICOPTER above glacier.
- 2 EXT. HELICOPTER OVER GLACIER 2
- Russian insignia. Visible below is MILITARY SEARCH PARTY, several squads of ski troop personnel in winter uniform and fur hats, heavily armed, probing snow with poles. Leading them is an OFFICER.
- 3 INT. HELICOPTER . PILOT AND CO-PILOT 3
- scanning desolate treeless terrain below.
- 4 EXT. HELICOPTER 4
- passing low over LARGE SNOWBANK. CAMERA HOLDS, THEN ZOOMS DOWN TO CAMOUFLAGED FIGURE on skis who rises cautiously out of snow and looks after helicopter as it disappears over ridge.
- 5 CLOSER JAMES BOND 5
- in white hooded ski suit and back pack. He switches on avalanche rescue receiver. Guided by increasingly louder beeps he skis to EDGE OF CREVASSE and looks down into it.
- 6 HIS POV 6
- end of ski pole on snow bridge across crevasse about twenty feet below. From there it is another hundred feet to the bottom of the crevasse.
- 7 BOND 7
- turns off receiver, side slips down to snow bridge.
- 8 EXT. HELICOPTER 8
- flies over glacier.
- 9 INT. HELICOPTER 9
- RUSSIAN PILOTS searching.
- 10 EXT. SNOW BRIDGE IN CREVASSE BOND 10
- kneeling next to ski pole protruding out of snow. He takes ice axe out of back pack and chips away at the ice with his axe. Discovers frozen hand.

32 RUSSIAN OFFICER 32
 on SKIDO turns away from group.

33 BOND 33
 Ahead he sees the crevasse fall away steeply and break up into large blocks of ice.

34 WIDER ANGLE 34
 He exits crevasse and leaps from ice block to ice block.

35 BRINK OF GLACIER RUSSIANS 35
 reaching it.

36 THEIR POV BOND 36
 far below, hurtling between ice blocks and disappearing behind one.

37 BOND 37
 crashing against side of boulder on a ledge-like rock formation half-way up from snow-covered ground. One ski is smashed. He lies still, stunned.

38 RUSSIANS ON PRECIPICE BRINK 38
 turning away from brink, looking for another way down.

39 BOND 39
 groggy, removes broken ski. He hears the SOUND OF SKIDO.

40 SKIDO WITH OFFICER 40
 approaches BOND position.

41 BOND 41
 reaches into back pack, extracts folded GRAPPLING HOOK with rope attached. He opens jaws of grappling hook and drives it into the snow.

42 TRAVEL SHOT SKIDO OFFICER 42
 passes crevasse in ice. BOND on one ski jumps out and grabs end of SKIDO. It pulls him along on one ski. Bond holds carabina attached to end of rope, he locks it to the belt of the OFFICERS COAT.

- 22 BOND 22
- reacts to SOUND OF APPROACHING RUSSIAN PARTY. He shifts CORPSE and gets his hands on a locket at the end of the chain. The CORPSE topples into chasm. BOND just manages to keep himself from going over the side by digging his ice axe into the side of the crevasse. His other hand clutches the locket, the weight of the body snapping off the chain. BOND recovers and opens the locket.
- 23 CLOSE ON LOCKET 23
- BOND examining heart shaped locket. CAMERA IN CLOSE on it as his fingers open it, revealing photo of wife and child. He lifts photo aside. Behind it is a tiny SILICON MICROCHIP.
- 24 BOND 24
- kneeling, holding locket. He pockets it. Above snow bridge at the edge of the crevasse SKIS and SKI BOOTS appear in P.G. BOND looks up.
- 25 REVERSE ANGLE RUSSIAN SKI TROOPER 25
- levelling rifle.
- 26 BOND 26
- throwing ice axe.
- 27 RUSSIAN SKI TROOPER 27
- axe hits him glancing blow. He falls forward past BOND into the depths of the crevasse, screaming.
- 28 CREVASSE EDGE RUSSIAN TROOPERS 28
- Look down at BOND.
- 29 LOW ANGLE FROM BOTTOM OF CREVASSE BOND 29
- On snow bridge. RUSSIAN TROOPERS above him. He leaps from bridge to ledge at side of crevasse then over to lower edge on the opposite side, he continues like this until he is at the bottom of the crevasse and skis away.
- 30 HIS POV 30
- As he proceeds at high speed in crevasse. Ice wall flashes past as he negotiates the twisting route.
- 31 BOND 31
- More bullets land around him. He looks above, sees RUSSIANS, firing as they follow on parallel edge of crevasse.

- 43 OFFICER 43
Draws pistol and turns to shoot BOND.
- 44 INSERT 44
Rope running out, jerks taut.
- 45 OFFICER 45
is jerked off SKIDO. He rolls off edge of precipice and is left dangling against ice wall, hanging on end of rope.
- 46 SKIDO 46
with BOND at the controls races down the hill.
- 47 BOND 47
Bullets hit around him. HELICOPTER swooping over SKIDO guns blazing. SKIDO hit several times. BOND loses control and skido hurtles over bank and rolls several times down the snow bank. It is a total write off.
- 48 BOND 48
picks himself up. Russian shouting O.S.
- 49 BOND'S POV 49
RUSSIAN SKIERS NCO
in the lead, coming down the slope, encircling him.
- 50 BOND 50
rights SKIDO. Controls are badly damaged, in disgust he picks up detached runner.
- 51 RUSSIANS 51
guns ready, approach the crashed SKIDO.
- 52 NCO 52
motions the men to stop. They have the area surrounded.
- 53 BOND 53
suddenly jumps over the bank using a broken RUNNER like a surfboard. He breaks through the Russian circle by flying off top of bank and using knife edge of runner to knock one SKI TROOPER out of the way.

- 54 BOND 54
 rushes headlong down hill on the broken runner. RUSSIAN TROOPERS fire after him.
- 55 ANOTHER ANGLE BOND 55
 comes to end of snow into fractured ice. He jumps off runner and runs into crevasse area.
- 56 BAY BOND 56
 finds himself at water's edge. ICE FLOES dot the water. He jumps on to nearest floe.
- 57 ICE FLOE BOND 57
 jumps to another. Suddenly a barrage of bullets pepper his position. He dives for cover.
- 58 INT. HELICOPTER CO-PILOT 58
 firing sub machine gun.
- 59 BOND 59
 scrambling for cover as HELICOPTER makes another pass.
- 60 ANOTHER ANGLE BOND 60
 unzips his back pack, revealing FLARE. He fires at HELICOPTER on next pass.
- 61 INT. HELICOPTER 61
 FLARE hits inside and ricochets around cockpit and then explodes.
- 62 EXT. HELICOPTER 62
 out of control, with smoke coming out of it, flying over ice floes and crashing into glacier.
- 63 BOND 63
 looks out over ice floes.
- 64 HIS POV 64
 From one ice floe a top hatch opens with UNION JACK painted on underside.

- 65 TRAVEL SHOT BOND 65
jumping to ice floe before him and then onto the one with hatch.
- 66 RUSSIAN 66
skiing toward BAY approaches floes.
- 67 INSIDE ICE FLOE 67
Actually a camouflaged launch. BOND climbs in through hatch. CAMERA ANGLE WIDENS TO INCLUDE KIMBERLEY JONES, young female agent, wearing an eskimo-like fur parka. The hood is back, revealing a startlingly beautiful face. The launch is filled with sophisticated navigational and communications equipment.
- 68 RUSSIAN 68
reaching ice floes, looking about.
- 69 HIS POV 69
BOND'S ICE FLOE as hatch closes.
- 70 RUSSIAN 70
bewildered. Other RUSSIANS join him.
- 71 INSIDE ICE FLOE BOND KIMBERLEY 71
at control console.

KIMBERLEY

I thought you'd never get back.

BOND

I ran into a few unfriendly natives.

She looks into T.V. monitor.

KIMBERLEY

So I see. Mission accomplished?

BOND removes TIN OF CAVIAR and BOTTLE OF RUSSIAN VODKA from haversack, then tosses empty haversack into corner of room. KIMBERLEY rises and goes to Bond.

BOND

Best Beluga and Stolichnaya ...

He takes the LOCKET from his pocket.

Continued.

71 Continued 71

BOND
... and the microchip.

He hands them to her and pulls a lever on the wall. A portion of the floor slides away revealing recessed sleeping area. BOND steps to console.

71A INSERT CONTROL PANEL 71A

BOND sets auto-pilot and moves throttle forward.

71B KIMBERLEY 71B

loses balance as ice floe accelerates and falls into sleeping area. BOND joins her as she sits up.

BOND
It's five days to Alaska.

72 AT EDGE OF ICE PACK 72

ONE FLOE suddenly picks up speed and heads for open sea.

73 RUSSIANS 73

dumbfounded as ice floe speeds away.

MAIN TITLES

74 LONDON ESTABLISHING SHOT DAY 74

Whitehall area with distinguishing landmark in B.G.

75 MONEYPENNY'S OFFICE DAY 75

BOND, in business suit, enters and starts his usual hat-tossing bit but stops abruptly.

76 HIS POV HAT STAND 76

Hanging on it, covering all the pegs, is a large ladies straw hat abundantly trimmed with flowers.

77 BOND 77

looking around for MONEYPENNY who emerges from M's office wearing an elegant silk ensemble.

Continued:

78B BOND

78B

BOND

A new pet, Q?

Q

Prototype of a highly sophisticated robot surveillance machine, Double -0-Seven. If you took the trouble to read my department's circulars ...

M cuts him off.

M

(briskly)

Now that we're all here, you can get on with the briefing, Q.

Q

Of course, sir.

He puts down control unit and goes to projector table. Q clears his throat. He holds up MICROCHIP?

Q

Gentlemen, a silicon integrated circuit, the essential part of all modern computers.

M

No lecture, Q. We're all aware of the usefulness of the microchip.

Q

(hastily)

Yes, sir. Until recently all micro chips were susceptible to damage from the intense magnetic pulse of an atomic explosion.

MINISTER

Magnetic pulse?

Continued:

78 Continued

78

BOND

(expertise showing)

One burst in outer space over the UK and everything with a microchip in it from a modern toaster to the most sophisticated computers and defence systems would be useless.

MINISTER

We'd be paralysed, at the Russians' mercy.

Q

Exactly. That is why three months ago after years of secret research, one of our private defence contractors developed this, a chip totally impervious to magnetic pulse damage.

He puts chip onto overhead projection machine, switches it on.

79 GROUP POV MICROCHIP ON SCREEN

79

A complex maze of printed circuits on the surface of the chip, greatly enlarged.

80 GROUP

80

Q holds up another chip.

Q

This is the chip Commander Bond recovered from the body of Double -O-Three after he penetrated the Soviet research centre in Siberia.

He puts second chip into projector.

81 SCREEN TWO CHIPS

81

side by side.

82 Q

82

operating placement mechanism.

83 SCREEN

83

SECOND CHIP superimposes on FIRST. They are identical except for the name "Doric Industries, Ltd" in the lower right hand corner.

84 GROUP

24

momentarily silenced.

MINISTER

They are identical. The KGB must have a pipeline into that research company.

M

It would appear so. Six months ago it was acquired by an Anglo-French combine, Zorin Industries, as part of its expansion into microchip production.

BOND

Has there been a security check of the plant?

M

A very extensive one. But we have no leads.

BOND

What about Zorin himself?

MINISTER

Max Zorin? Impossible. He's a leading French industrialist. A staunch anti-communist with influential friends in the government.

BOND

With respect, Minister, the leak occurred soon after Zorin took over.

M

Precisely why I've already initiated an investigation.

MINISTER

Very well, but for heaven's sakes let's be discreet about it.

M

(glancing at his watch)

You have exactly thirty five minutes to get properly dressed, Double-O-Seven.

SOUND OF EXCITED CROWD COMES OVER.

85 ASCOT AT RAIL BOND M, Q MONTEPERNAK PHILLIPS 85

Exciting race in grey morning suit and top hat. Bond is now seen dressed in grey morning suit and top hat.

86 BACK STRETCH OF TRACK. 86

Horses spread out, with two, one a grey, trailing the rest of the field.

87 AT RAIL MONEYPENNY 87

looking through binoculars.

MONEYPENNY
(rooting for her choice)
Come on, Fluke!

She turns to BOND next to her.

MONEYPENNY
Who's number one, the grey with him?
BOND preoccupied, so Q on her other side volunteers.

Q
Pegasus, the Zorin horse.

88 BOND AND M 88

The only ones whose binoculars are not trained on the race.

89 THEIR POV THROUGH BINOCULARS 89

MAX ZORIN in his box with GROUP OF IMPRESSIVE TYCOON TYPES of different nationalities. Zorin, tall, slender, impeccably dressed, is in his late thirties. Unusually handsome he has one grey and one blue eye. Seated beside him is MAY DAY, a shapely, tall, somewhat bizarrely dressed twenty eight year old girl with a distinctive short hairdo and a beautiful but saturninely placid face. Zorin, who holds a silver topped cane, watches the race calmly.

90 BOND AND M 90

looking through binoculars.

BOND
So that's Max Zorin, the talk of the city and the course.

M
Born in Dresden, fled to the West in the sixties. French passport. Speaks at least five languages with no accent.

Continued:

90 Continued

90

BOND

Penniless refugee makes good.

M

The first fortune in oil and gas trading. Now a second in electronics and high-tech.

BOND focuses on MAY DAY.

BOND

Who's that eyeful behind him? A girl friend?

M

We're not sure about her. Name's May Day. American. She's never far from him.

SUDDEN ROAR from crowd.

91 TRACK HOME STRETCH

91

as PEGASUS comes from behind, overtaking other horses with a tremendous burst of speed and wins at the wire.

92 AT RAIL BOND M MONEYPENNY

92

She tears up her ticket disgustedly as PUNTERS around them buzz excitedly.

93 ZORIN'S BOX ZORIN MAY DAY TYCOONS

93

congratulating him in various languages. He acknowledges their effusive compliments with quiet assurance, then rises, tucks his cane under his arm and leaves box followed by MAY DAY.

94 WINNERS CIRCLE PEGASUS

94

JOCKEY still up, is lead by GROOM into Winners' Circle past TISBETT, dapper trainer, early fifties, wearing gray morning suit. CAMERA HOLDS ON HIM as BOND, M, 2 and MONEYPENNY arrive.

M

(introducing him)

Our man Tibbett.

Bond and Tibbett exchange nods.

Continued:

94 Continued

94

TIBBETT

30 to 1. Another Zorin long shot.
On the form that grey should never
have won.

BOND

(consulting programme)
mediocre breeding, but he finished
strong.

TIBBETT

Unbelievable. In all my years
as a trainer I never clocked a horse who
ran such a fast last quarter.

APPLAUSE FROM SPECTATORS around then.

95 NEW ANGLE ENCLOSURE

95

as ZORIN and MAY DAY enter it and join RACING OFFICIAL in
winner's circle. TRAINER, GROOMS, dismounted JOCKEY, with
PEGASUS. REPORTERS, PHOTOGRAPHERS, TV COMMENTATORS, SPECT-
ATORS, etc, in BG. ZORIN POSES GRACIOUSLY FOR PHOTOGRAPHERS.

96 BOND M TIBBETT MONEYPENNY

96

watching presentation ceremony.

M

Lucky man, Zorin.

TIBBETT

Could be more than luck, sir.

BOND

Fixed races?

TIBBETT

Your guess is as good as mine.
The French Jockey Club has hired a
detective friend of mine, Aubergene,
to look into it.

They turn towards the winner's circle.

97 WINNER'S CIRCLE GROUP AROUND PEGASUS

97

RACING OFFICIAL congratulating ZORIN.

Continued:

97 Continued

97

OFFICIAL

This is becoming habitual, Mr. Zorin.

ZORIN

Each time only makes me more grateful,
Sir Aubrey.

He turns towards TRAINER.

98 BOND TIBBETT M MONEYPENNY 98

watching.

99 THEIR POV 99

PEGASUS suddenly rears and kicks violently. All around him scatter. MAY DAY, in a display of incredible strength, seizes shank attached to horse's head harness, subdues him, and leads him out of enclosure.

100 BOND TIBBETT MONEYPENNY M Q 100

looking after MAY DAY and PEGASUS.

Q

(awed)

She must take a lot of vitamins.

BOND

(thoughtfully)

Perhaps Pegasus does too.

(turning to M)

I should meet with this French
detective chap, Aubergene, sir.

M

(nodding)

May have some interesting information
for us. Set it up, Tibbett.

TIBBETT

Right you are, sir.

BOND

(turning to Money Penny, then
giving her ticket)Collect this for me Money Penny, and I'll
buy you dinner when I get back..

She looks at ticket.

Continued.

100 Continued 100

MONEYPENNY

Pegasus?

101 PARIS LONG SHOT EIFFEL TOWER EVENING 101

TOURISTS and PEDESTRIANS in FG Beyond them TRAFFIC moves by on avenue in front of tower.

102 INSIDE RESTAURANT 102

filled with well dressed DINERS. PIANIST and other MUSICIANS play on raised platform in left FG. View of Paris below windows to the right. In middle B.G. right BOND and AUBERGENE, holding wine glasses, sit at table while SOMMELIER pours champagne.

103 CLOSER SOMMELIER BOND AUBERGENE 103

dapper, balding, plumpish Hercule Poirot type with brisk jocular manner. BOND tastes wine.

BOND

Bollinger seventy-five?

AUBERGENE

(nodding)

You know wine, monsieur Bond.

(to sommelier)

En suite, LaFitte Rothschild, cinquante-neuf.

BOND

(as sommelier leaves)

Another superb choice.

AUBERGENE

I am pleased you approve, since you are paying the bill. Cheers.

BOND

Santa, Monsieur Aubergene.

As they drink WAITER places soup plates before them.

Continued:

103 Continued

103

BOND

(after waiter leaves)

You were saying the Surete has no information about Zorin before he came over from East Germany.

AUBERGENE

Through a personal connection I saw his dossier myself, but even Surete records are sometimes
 (rubbing tips of thumb and index fingers, then winking)
 ... incomplete.

Music O.S. stops. Lights dim.

104 BOND AND AUBERGENE'S POV COMPERE

104

in spotlight on PLATFORM.

COMPERE

Bon soir and bon appetit, mesdames et messieurs. Our cabaret begins with the fabulous Dominique et ses Pappilons.

Applause as spotlight swings to ATTRACTIVE GIRL.

105 PLATFORM GIRL

105

She starts to whistle. French tune.

106 BOND AND AUBERGENE

106

Their eyes following something flying about O.S.

107 THEIR POV LARGE BUTTERFLY

107

fluttering gracefully above audience. GIRL whistling in B.G.

108 BOND

108

Peers into B.G. behind AUBERGENE, detects something.

109 HIS POV BUTTERFLY IN B.G.

109

Behind AUDIENCE is a HOODED FIGURE, dressed in black, using fishing pole to literally "flycast" butterfly.

110 BOND AND AUBERGENE 110

appraising girl.

AUBERGENE

Perhaps we should add this butterfly
to our collection, n'est-ce pas?

BOND

(back to business)

Why do Zorin's horses beat others
with far superior bloodlines?

AUBERGENE

(laying his finger alongside
his nose)

This is a mystery.

111 CLOSE ON GIRL 111

whistling.

112 HOODED FIGURE 112

manipulating pole. IMPOSTER, identically dressed, also with
fishing pole, appears through exit behind hooded figure and
moves close to him. IMPOSTER casts second butterfly.

113 BOND AND AUBERGENE'S POV FIRST BUTTERFLY 113

as SECOND appears near it.

114 GIRL 114

seeing both butterflies, puzzled.

115 FIRST HOODED FIGURE 115

surprised, turning to IMPOSTER

116 BOND AND AUBERGENE 116

continuing conversation.

BOND

Could he be using drugs?

AUBERGENE

Nothing showed up in the tests.

AUBERGENE smiles enigmatically, takes a spoonful of soup.

117 IMPOSTER 117

intensively maneuvering SECOND BUTTERFLY.

- 118 BOND AND AUBERGENE 118
- AUBERGENE
Later this month Zorin will hold
his annual sales at his stud near
Paris ...
- 119 REVERSE ANGLE IMPOSTER'S HAND IN P.G. 119
- as he sends SECOND BUTTERFLY over heads of DINERS toward BOND
and AUBERGENE in B.G. GIRL, singing in middle B.G. left.
- 120 BOND AND AUBERGENE 120
- between spoonfulls.
- AUBERGENE
Security is formidable. But
the key to this mystery is there.
- 121 CLOSE ON AUBERGENE 121
- AUBERGENE
... and I, Achille Aubergene, intend
to find it.
- SECOND BUTTERFLY strikes his cheek.
- 122 BOND 122
- reacting.
- 123 CLOSE UP AUBERGENE 123
- momentarily transfixed, with HOOK ATTACHED TO BUTTERFLY
embedded in his cheek. CAMERA ANGLE WIDENS TO INCLUDE BOND as
Aubergene claws at his cheek, then gasps, stiffens, and falls
forward over table. DINERS in B.G. react. A WOMAN screams.
- 124 HOODED FIGURE 124
- startled, then turning to IMPOSTER who karate chops him.
HOODED FIGURE falls to the floor.
- 125 BOND'S TABLE AUBERGENE 125
- motionless, with side of his face against soup plate. BOND
reaches across table, feels for pulse at side of Aubergene's
neck, realises he is dead. DINERS around table start to panic.
BOND looks O.S. WAITER reaches table.

Continued:

125 Continued 125

WAITER
(bewilderedly)
What is it monsieur?

BOND looking towards HOODED FIGURE, then draws PPK out of shoulder holster.

BOND
(grimly)
There's a fly in his soup.

He pushes his way through excited diners.

126 TRAVEL SHOT CAMERA BEHIND BOND 126

passing DINERS as he pursues IMPOSTER still carrying fishing pole, towards exit.

127 OUTSIDE RESTAURANT EXIT 127

ATTENDANT stands at foot of STAIRCASE. IMPOSTER comes out of restaurant, runs past him and starts up staircase. BOND emerges from restaurant and continues pursuit.

128 STAIRCASE IMPOSTER 128

running up. BOND appears below him at foot of stairs, brushes by ATTENDANT, fires at IMPOSTER, starts up stairs after him.

129 REVERSE ANGLE BOND IN F.G. 129

as IMPOSTER turns and casts line at him.

130 BOND 130

tripped up by line, falling, almost going over staircase railing. In B.G. his quarry, at landing, starts up another staircase. BOND resumes pursuit, firing again. ELEVATOR, beside staircase is visible, going up.

131 BOND'S POV THROUGH IRONWORK 131

as he sees IMPOSTER leap off it into space.

132 EIFFEL TOWER IMPOSTER 132

falling from near top.

133 PEDESTRIANS ON GROUND 133

including GENDARME, looking up, react.

- 134 THEIR POV FALLING IMPOSTER 134
as PARASCENDING CHUTE opens.
- 135 BOND 135
looking down.
- 136 HIS POV 136
IMPOSTER, over PARIS, as he manipulates chute toward SEINE,
visible below in the distance.
- 137 BOND 137
running down staircase. He hears ELEVATOR above him,
descending. He looks up.
- 138 HIS POV ELEVATOR 138
coming down towards him.
- 139 BOND 139
climbing protective fence, then dropping down towards ELEVATOR
CAR descending below him.
- 140 TOP OF ELEVATOR CAR 140
BOND lands on it.
- 141 IMPOSTER 141
parascending toward SEINE beyond and below him.
- 142 ELEVATOR 142
reaching ground. BOND leaps off top, lands among CROWD, runs
through them away from TOWER toward TAXI in F.G.
- 143 TAXI DRIVER BEHIND WHEEL 143
Lunchbox on lap, holding half full bottle of wine.

BOND'S VOICE

Taxi!

BOND runs up beside driver.

BOND

Follow that parachute!

Continued:

- 143 Continued 143
 DRIVER chokes on wine.
- DRIVER
 Crazy English.
 (waving him away)
 V'a c'on! (beat it)
- BOND opens door beside DRIVER, reaches in, grabs him by coat-front, pulls him out of taxi, drops him and wine bottle to the ground, gets into taxi behind wheel, drives out of scene. DRIVER picks himself up, runs after it, shouting.
- 144 FULL SHOT BUSY THOROUGHFARE ALONG SEINE TAXI 144
 approaches it, DRIVER still chasing. BOND, at wheel, drives across traffic. A bridge in B.G.
- 145 BOND AT WHEEL 145
 looking up.
- 146 NEAR SEINE PARASCENDING IMPOSTER 146
 approaching river.
- 147 BOND AT WHEEL 147
 turning off THOROUGHFARE onto STEPS leading down to QUAY BESIDE RIVER.
- 148 REVERSE ANGLE STEPS PEDESTRIANS 148
 scattering as BOND drives TAXI down steps onto QUAY below. BOY in F.G. fishing at river bank looks up, startled.
- 149 DRIVER 149
 at wall above quay watches in horror as his taxi bounces down the steps. He shouts and runs along the wall following taxi.
- 150 BOND 150
 behind wheel, looking up.
- 151 HIS POV IMPOSTER 151
 Now over SEINE and descending towards RIVER.
- 152 TAXI 152
 as BOND drives along QUAY.

- 153 BOND 153
reacts to traffic ahead.
- 154 HIS POV 154
TWO MEN carry ROWBOAT away from foot of ramp of DOUBLE DECKER BOAT TRANSPORTER (similar in design to a car transporter). The ramp leads to empty upper deck. A slow moving TOURIST BUS blocks the roadway around the transporter.
- 155 TAXI 155
runs up ramp of transporter along top of upper deck and out into space. It bounces on top of tourist bus, which has moved just in front of the transporter, and lands on roadway once more.
- 156 BOND 156
recovers from landing but reacts to barrier ahead. He ducks down.
- 157 HIS POV 157
through windshield he can see BARRIER, about four feet high, across traffic lanes. SIGN indicates no traffic entry.
- 158 TAXI PEDESTRIANS DRIVER 158
running up to tobacco and newspaper KIOSKS in B.G., gasps in disbelief as BOND drives taxi UNDER BARRIER, shearing off upper part of TAXI.
- 159 TAXI BOND 159
now in topless taxi, drives into oncoming traffic along one way highway at quayside. The oncoming traffic hastily swerves out of the way.
- 160 BOND'S POV 160
As he drives between cars. A down ramp merges from the right.
- 161 TAXI BOND 161
crossing traffic to proceed up ramp, cutting across path of oncoming LORRY.
- 162 ANOTHER ANGLE LORRY 162
broadsideing TAXI, shearing off rear end.

- 163 TAXI 163
on two wheels (front wheel drive vehicle) continuing up ramp. A few startled MOTORISTS coming down crash into the wall.
- 164 WALL AT LEFT BANK DRIVER 164
out of breath, looking after what is left of his TAXI, covers his eyes in anguish.
- 165 SEINE BATEAU MOUCHE (Restaurant Boat) 165
approaching BRIDGE. IMPOSTER descending toward boat.
- 166 TAXI BOND 166
arrives at top of ramp. CAMERA PANS AFTER TAXI TO RAILING. BOND looks down over it.
- 167 HIS POV IMPOSTER 167
dropping lightly onto GLASS CANOPY above BATEAU MOUCHE restaurant as it approaches bridge.
- 168 TAXI 168
BOND drives along left bank toward Pont Alexandre III.
- 169 PONT ALEXANDRE III 169
TAXI turns left across traffic on to footpath of bridge and skids to a halt. BOND stands up and looks over railing.
- 170 HIS POV BATEAU MOUCHE 170
Passing under bridge. IMPOSTER, on canopy, jettisons chute and runs forward.
- 171 TAXI 171
BOND, drives across traffic to opposite side of bridge, leaps from taxi and runs to railing.
- 172 BRIDGE CAMERA SHOOTING DOWN 172
as BOND climbs railing and jumps off onto centre of BATEAU MOUCHE emerging from under bridge. IMPOSTER is near bow.
- 173 INSIDE BATEAU MOUCHE RESTAURANT BOND 173
crashes through glass canopy and lands on top of HUGE WEDDING CAKE on table LADEN WITH LAVISH COLLOCATION.

- 174 FULL SHOT RESTAURANT 174
 Post wedding celebration in full swing. GUESTS eating, dancing etc. Youthful BRIDE and GROOM surrounded by RELATIVES, etc., stunned by Bond's appearance.
- 175 BOND 175
 among hors d'oeuvres, gets off table somewhat unsteadily. He sees groom.
- BOND
 My congratulations.
- 176 MAITRE 'D 176
 and other IRATE CATERING PERSONNEL approach BOND to bounce him as a gate-crasher. He eludes them, runs towards bow.
- 177 BATEAU MOUCHE DECK IMPOSTER 177
 Bridge in B.G. SPEEDBOAT approaches. BOND comes to window overlooking deck.
- 178 HIS POV IMPOSTER 178
 climbing over rail, then dropping down into SPEEDBOAT. DRIVER'S BACK IS TO CAMERA.
- 179 BOND AT WINDOW 179
 as MAITRE 'D and CREW MEMBERS approach.
- 180 BOND'S POV 180
 as SPEEDBOAT ROARS away.
- 181 SEINE SPEEDBOAT 181
 pulling away from BATEAU MOUCHE in B.G. We now recognise DRIVER, ZORIN.
- 182 CLOSE ON IMPOSTER 182
 removing hood. It is MAY DAY.
- 183 OUTSIDE PARIS POLICE STATION DAY 183
 CAR waiting in front.

184 INSIDE PARIS JAIL GENDARMES PIMP TWO PROSTITUTES 184

M waits impatiently. PIMP and TWO PROSTITUTES manhandled through barred doors to lock up area as a dishevelled BOND, dressed in last night's black tie, comes out escorted by GUARD. He stops at sergeant's desk. SERGEANT takes sealed envelope containing Bond's possessions, rips it open and dumps contents on desk. An underwater wrist watch, fountain pen, lighter etc. He starts to pick up watch by winding stem.

SERGEANT

One watch ...

The stem pulls away and is actually the end of a garrot cord which winds out from watch. He lets go of stem, in surprise. He winds it back into watch. BOND picks it up and puts it on.

BOND

An old family heirloom.

He picks up fountain pen, unscrews top.

SERGEANT

One pen ...

He scribbles on note pad and screws top back on as he hands pen to Bond.

SERGEANT

.... in working order.

The pad begins to smoke and curl up, unnerving SERGEANT slightly. He picks up lighter.

SERGEANT

One lighter...

He flicks it. It is a miniature acetylene torch, a large flame shoots out singeing the sergeant's eyebrows. He drops the lighter and pushes the remainder of Bond's things away.

SERGEANT

Take them! Just sign here.

185 IN CAR BOND AND M AND ROBERT 185

as CHAUFFEUR drives away from station. M holding a sheaf of bills, etc.

Continued:

185 Continued

185

M

(caustically)

Your release gratifies me, Double-O Seven. All it took was 600,000 francs in damages and penalties for violating most of the Napoleonic code. May I remind you this operation was to be conducted discreetly.

BOND

Under the circumstances, sir, I felt it was more important to identify the assassin.

M

Any ideas?

BOND

None that make any sense, sir. What did Aubergene hope to learn at the Zorin thoroughbred sales?

TIBBETT

I think I can arrange an invitation, Sir. Bit short notice, but I might be able to squeeze Bond in.

M

Very well, and try to avoid any more international incidents, the exchequer can't afford them.

186 ZORIN STUD FARM EXTENSIVE GROUNDS DAY

186

ROLLS with TIBBETT dressed as a chauffeur, approaches main gate. In B.G. numerous horses are being exercised. Further away, set among lawns and lakes, is a magnificent 17th century CHATEAU and equally sumptuous SERVANTS QUARTERS, etc.

187 MAIN GATE ROLLS

187

passes through open gates and is stopped about thirty feet inside by GUARD and PAN HO, a beautiful Chinese girl. CAMERA IN CLOSER ON REAR DOOR OF ROLLS. It opens. BOND, steps out dressed in appropriately sporty clothes. He produces invitation, hands it to Pan Ho who glances at it.

PAN HO

St. John-Smith.

Continued:

187 Continued

187

BOND
(correcting her)
Sinjin-Smythe.

His assumed persona is that of a self-assured wealthy County sportsman. PAN HO checks invitation against list, then returns it to him. SCARPINE, a swarthy, middle aged, Corsican, deceptively pudgy and amiable looking, hears the name and approaches from the Guard House at the gate.

PAN HO
We have a room for you at the chateau.
The preview is already in progress at
the main stable.

BOND points to building on his right.

BOND
Over there?

PAN HO
No, those are the servants quarters.

She points to the more impressive complex on his left.

PAN HO
Those are the stables.

188 HIS POV 188

A magnificent large stable building, more elegant than the servants quarters.

189 NEW ANGLE ROLLS 189

SCARPINE joins them.

SCARPINE
Allow me to escort you there, Mr.
Sinjin-Smythe.

He gets in beside TIBBETT. ROLLS drives away.

190 ENTRANCE TO MAIN STABLES 190

A Versailles-like edifice. Horses are exercised in large outdoor ring. ROLLS pulls up in BG.

191 PARKING AREA NEAR STABLES ROLLS 191

TIBBETT parking ROLLS among other luxury cars. SCARPINE leads BOND toward MAIN STABLE ENTRANCE. Tibbett gets out, looks C.S.

- 208A SHOW RING BOND 208A
 inspecting BADAJOZ COLT. He looks over back of horse towards SCARPINE.
- 208B HIS POV 208B
 SCARPINE speaks to ZORIN as he turns away from ARAB BUYER. MR DAY is nearby. ZORIN looks up in Bond's direction.
- 208C BOND 208C
 looks away, pats side of horse and makes notes in catalogue.
- 208D PODIUM ANNOUNCER 208D
 looking up from wrist watch.

ANNOUNCER

Ladies and Gentlemen. That concludes the viewing for this afternoon. The sale by auction without reserve will commence promptly at 4:00pm tomorrow afternoon.

- 208E CROWD 208E
 breaks up and slowly proceeds towards the exits. BOND joins them.
- 209 PARKING AREA SMALL STABLE TIBBETT BESIDE ROLLS 209
 He sees GROOMS and MORTNER depart. CAMERA TRAVELS with TIBBETT to door of stables. He looks in.
- 210 TIBBETT'S POV 210
 Pegasus has vanished.
- 211 PARKING AREA BOND 211
 reaching ROLLS. He looks about for Tibbett as SCARPINE appears.

SCARPINE

Mr. Sinjin-Smythe.
 (Bond turns to him)
 Mr. Zorin has been unavoidably detained, but he is anxious to meet you and hopes to do so at the reception in the chateau garden this afternoon.

BOND

I'll be delighted to see him there.

TIBBETT arrives.

Continued:

211 Continued

211

BOND

Must you keep me waiting Tibbett.

TIBBETT

Sorry, sir.

SCARPINE

Your driver may stay the night in the servants quarters.

BOND

Quite adequate for him. Thank you.

SCARPINE turns and leaves them. BOND waits for TIBBETT to open door. TIBBETT pauses for a moment confused, then realises what he is to do. He hurriedly opens door and BOND enters Rolls.

212 GATE TO COURTYARD OF CHATEAU DAY ROLLS

212

stops at large iron gate, sharpened to pointed spikes at bottom. The gate is raised electronically. ROLLS enters and gate lowers.

213 COURTYARD OF CHATEAU

213

ROLLS stops outside entrance. JENNY FLEX, a young and beautiful girl, emerges from it. BOND and TIBBETT get out of car.

JENNY

I'm Jenny Flex, sir. I'll call a porter.

BOND

That won't be necessary. My man will bring the luggage.

TIBBETT suppresses a scowl.

JENNY

Let me show you to your room.

BOND

(appreciatively)
Gladly. When you are ready, Tibbett.

TIBBETT has gone to boot of car and opened it. He starts to take out bags, etc.

214 INSIDE CHATEAU GREAT HALL

214

JENNY and BOND proceed up magnificent staircase. TIBBETT, over-burdened with luggage, puffs along behind them.

BOND

(Over his shoulder)

Come along, Tibbett.

214A CORRIDOR OUTSIDE BOND'S ROOM BOND AND JENNY 214A

Stop at Bond's door. She opens it as TIBBETT arrives with luggage. JENNY and TIBBETT enter, BOND sees MAY CAY approach from the opposite end of the corridor. She glances in his direction and enters her room two doors away. He enters his room.

215 INSIDE BOND'S ROOM 215

overlooking expanse of lawn and pools. JENNY ushers BOND in.

JENNY

The reception is at six.

She waits for TIBBETT to struggle in with luggage, then leaves. TIBBETT gratefully unloads. He quickly opens a bag and removes ELECTRIC PHILISHAVE. He takes off shaver head, underneath is bug-detecting dial.

BOND

(continuing master/servant pretence as he sweeps room for bugs.)

Don't lay about. Start unpacking, Tibbett.

CAMERA IN CLOSE as TIBBETT finds bug in bedside light fixture.

216 NEW ANGLE TIBBETT 216

He gestures to BOND who opens valise and takes out SMALL RECORDER.

BOND

I'll need the black tie tonight and a proper shirt.

He switches on recorder. Tape continues conversation.

BOND'S VOICE

(on recorder)

Look at these clothes. People must think I sleep in them. You'd better press everything tonight.

TIBBETT'S VOICE

(on recorder as he places it on night stand.)

I'll do my best, sir.

217 INT. RECORDING ROOM SOMEWHERE IN CHATEAU 217

MAN WITH EARPHONES takes notes as he sits in front of BANK OF RECORDERS. SCARPINE enters.

MAN

Mr. Faras told his trainer he'll go to a million for the Badajoz filly.

SCARPINE

Anything from Sinjin-Smythe?

MAN

Nothing about the sales, sir, but I'd hate to be his valet.

218 BOND'S ROOM BOND TIBBETT 218

Recorder continues playing as they go out onto balcony.

219 OUTSIDE CHATEAU ON BALCONY 219

overlooking grounds. BOND and TIBBETT can now speak freely.

BOND

Well done, my good man.

TIBBETT

Do we have to keep this up when we're alone?

BOND

(grinning)

A successful cover becomes almost second nature. What's this business about Pegasus disappearing?

TIBBETT

(shrugging)

One minute he's in his stall, the next there's neither hide nor hair of him. We should look into it.

BOND

Don't concern yourself about it.

SOUND OF APPROACHING HELICOPTER. They turn to it.

220 THEIR POV BORIN HELICOPTER 220

landing on lawn. BORIN waiting there. Behind him is the

221 TIBBETT

221

points to MORTNER.

TIBBETT

There's the man I saw at Pegasus' stable.

BOND observes Mortner, then turns to look at helicopter.

222 HELICOPTER

222

STACEY SUTTON, unusually beautiful and smartly dressed, in her early thirties, steps out of the helicopter. ZORIN greets her warmly, then escorts her towards chateau.

223 BALCONY BOND TIBBETT

223

watching ZORIN and STACEY below approaching chateau.

TIBBETT

Another wealthy owner?

BOND

Or a Zorin inamorata? Whoever she is I like her style. Maybe my stay here won't be all official business.

TIBBETT

We're on a mission.

BOND

And she's part of it.

BAROQUE MUSIC COMES OVER

224 CHATEAU GARDENS LATE AFTERNOON

224

Party in progress. SERVANTS and MUSICIANS wear powdered wigs and 17th century livery. The latter play viol da gamba, flageolet, cor anglais, etc. GUESTS, in dinner jackets and summer evening dress, stand or sit at tables placed between flower beds. There is a sumptuously laden buffet and a somewhat anachronistic bar.

225 IN CHATEAU HALLWAY MUSIC C.S. BOND

225

in white jacket and black tie on his way to the party along with SEVERAL OTHER GUESTS. He pauses momentarily.

- 226 HIS POV 226
 Through double glass door opening to a SIDE HALLWAY, ZORIN and STACEY, also in evening dress, stop outside the door of his study. ZORIN unlocks door. They go in.
- 227 BOND 227
 starts towards double glass door, then sees MAY DAY, wearing an elegant shark skin jumper, standing outside Zorin's study. BOND unobtrusively rejoins OTHERS and exits with them through door to GARDENS.
- 228 OUTSIDE CHATEAU GARDENS PARTY BOND 229
 emerges from main hallway and steps into garden. He proceeds along buffet tables at foot of steps, in front of french doors, taking a glass of champagne and sampling the food as he goes. He stops at the sixth set of doors that lead to Zorin's study. Because of the glare of light reflected from the glass in the doors, he cannot see inside. Setting down the champagne glass he puts on a pair of SUNGLASSES and rotates the glass in them.
- 229 HIS POV 229
 The glare disappears as the polaroid glass filters out the reflection. We can now see ZORIN seated at his desk, his back to the window. STACEY faces him.
- 230 BOND 230
 He slightly repositions himself.
- 231 HIS POV ZORIN AND STACEY 231
 Zorin removes cheque book from desk drawer. He writes out cheque, gives it to her. She puts it in her evening bag. They shake hands. He replaces cheque book in desk drawer, locks it.
- SCARPINE O.S.
 Enjoying the party, Mr. Sinjin-Smythe?
- 232 BOND 232
 turns to see SCARPINE has joined him.
- BOND
 Immensely. Always enjoy a good knees-up.
- 233 INT. STUDY ZORIN AT FRENCH DOORS 233
 He sees BOND say something to SCARPINE and leave. ZORIN pulls the curtains closed abruptly.

- 234 MUSICIANS 234
Playing as party continues.
- 235 SIDE HALLWAY MAY DAY 235
ZORIN locks study door. He and STACEY move away, followed by MAY DAY. They turn left into main hallway towards party. After a beat, BOND enters from the opposite direction.
- 236 BOND 236
quickly picking lock of study. He slips in, closing door from inside.
- 237 INSIDE STUDY BOND 237
He picks lock of desk drawer, takes out cheque book, opens it, then uses what appears to be a pocket calculator, to scan, under ultra-violet light, the imprint of the last cheque through window of calculator.
- 238 INSERT IMPRINT 238
now faintly visible. The cheque was for five million dollars. Payee's name is illegible.
- 239 CHATEAU GARDENS PARTY ZORIN 239
circulating expansively among GUESTS. MAY DAY observing them. He joins CONLEY, a hard faced, husky American in his middle forties.
- CONLEY
(low voice)
Main Strike all set?
- ZORIN
We'll know after the 22nd.
- 240 INT. STUDY BOND 240
photographs imprint with SIGNET RING CAMERA, then puts cheque book back into drawer, locks it, and exits into hallway.
- 241 INT. MAIN HALLWAY BOND 241
enters through double glass doors which lead to side hallway and Zorin's study. He comes face to face with MORTNER, who looks at Bond suspiciously.

Continued:

241 Continued

241

MORTNER

Were you looking for something?

BOND

Where can I get a real drink around here?

MORTNER

Come. I'll show you.

BOND follows MORTNER into the GARDEN.

242 EXT. GARDEN PARTY AFTERNOON GUESTS 242

BOND and MORTNER enter from chateau.

MORTNER

(pointing O.S.)

The bar is over there.

BOND takes him by the arm.

BOND

Come along, join me.

They move through the crowd.

BOND

James Sinjin-Smythe.

MORTNER

Dr. Carl Mortner.

They reach the bar. CONLEY in western style formal dress waiting for a drink, looks up.

CONLEY

Hi Doc.

MORTNER

(put off by familiarity)

Good afternoon, Mr. Conley. This is Mr. Smythe.

CONLEY shakes Bond's hand vigorously.

CONLEY

Bob Conley.

BOND

(looks him over)

Are you a trainer?

Continued:

242 Continued

242

CONLEY

Horses? Hell, I can't even ride.
I'm in the oil business.

He takes TWO DRINKS from BAR MAN and is about to leave.

BOND

Texas?

As CONLEY turns to face him, BOND snaps his picture with the
signet ring.

CONLEY

Frisco, I handle Mr. Zorin's oil interests.

243 ZORIN AND STACEY

243

He looks across party to BOND and MORTNER.

244 HIS POV

244

BOND, MORTNER and CONLEY. CONLEY leaves. BOND speaks to
MORTNER.

245 ZORIN AND STACEY

245

ZORIN

Excuse me for a moment.

He moves away.

246 BOND AND MORTNER

246

BOND

Are you a physician?

MORTNER

No, I'm Mr. Zorin's breeding
consultant.

BOND

What's your secret? In a sport where
heredity is all important you succeed
with blood lines other experts consider
inferior.

MORTNER

Selective breeding is important, but
conditioning, training and desire are
important.

Continued:

246 Continued

246

ZORIN

Built in the 16th century by a Duc (Duke) who thought he would be reincarnated as a horse. Have you been interested in thoroughbreds long?

BOND

No, I recently inherited Belmor Farm and thought it would be great fun to breed and race horses. Until now I've been interested in hunting and jumping. Do you ride?

ZORIN

I'm happiest in the saddle.

BOND

A fellow sportsman.
(watching his reaction)
Do you fish? Fly casting?

ZORIN

Delightful pastime. I must do it more often.

Nearby SCARPINE is in animated conversation with Mr. FARAS, he gestures for ZORIN.

ZORIN

But I'm neglecting my other guests. Enjoy yourself. You will find the young ladies stimulating company.

He leaves. BOND reacts to something O.S.

247 HIS POV

247

STACEY has moved to the side of the lake at the fringe of the party. BOND moves through the CROWD towards her. He takes a bottle of champagne and two glasses from a WAITER'S TRAY as he passes.

248 LAKE SIDE STACEY

248

looking out across the lake as BOND arrives. She turns as he hands her an empty glass. He fills it as he speaks.

BOND

Thought you might like to join the party.

He fills a second glass and hands it to a nearby table.

Continued:

248 Continued

248

BOND

I'm James Sinjin-Smythe, English.

STACEY

I never would have guessed.

She turns back looking out over the water.

BOND

Are you buying or selling.

STACEY

(glancing at him sharply)
Selling?

BOND

Horses.

STACEY

No. I'm not interested in race horses.

BOND

As long as you don't feel the same way about English bachelors who fancy American girls.

249 ZORIN MAY DAY SCARPINE

249

ZORIN is watching BOND and STACEY visible in S.G.

ZORIN

(quietly to May Day)
Get her away from him.

MAY DAY

I can't place him. But I'm sure I've seen him before.

ZORIN

(turning to Scarpine)
Have security keep an eye on him.

250 LAKESIDE STACEY BOND

250

He tries another tack.

BOND

Where in the States did you say you lived? Nias ...?

253 WIDER ANGLE 253

Entire stall, apparently an elevator, goes down. Flooring slides over to cover the open space between the walls.

254 BELOW STABLE BOND TIBBETT 254

emerging from elevator into darkened area lit only by a single lamp partially illuminating a stall with PEGASUS in it. They find light switch, turn it on. We now see we are in a fully equipped EQUINE SURGERY with glass cabinets containing instruments, supplies of bandages, anaesthetics, etc., and a locked REFRIDGERATOR. BOND works on lock with Q kit while TIBBETT carefully examines PEGASUS.

255 RECORDING ROOM MAN 255

on earphones as SCARPINE enters.

SCARPINE

Sinjin-Smythe?

MAN

Sleeping like a baby.

256 BOND'S ROOM 256

SOUND OF SNORING. CAMERA PANS TO cassette recorder, tape plays.

257 EQUINE SURGERY CLOSER ON TIBBETT 257

He finds small bandage inside PEGASUS upper leg, gingerly he starts to remove it.

258 BOND 258

at opened refrigerator door is examining contents. Among them is a small case filled with MICROCHIPS attached to tiny plastic vials filled with viscous liquid. On a rack behind case are small bottles filled with it.

TIBBETT'S VOICE

That is interesting.

CAMERA MOVES FROM BOND TO STALL. CAMERA MOVES IN CLOSE ON TIBBETT EXAMING A SMALL INCISION, RECENTLY STITCHED.

TIBBETT

He's had surgery lately.

259 BOND

259

at refrigerator.

BOND

(snapping fingers)

Surgery! So that's how they
do it.

CAMERA MOVES BACK WITH TIBBETT TO OPEN REFRIDGERATOR. Bond
shows him microchips cum vials.

BOND

Mortner implants these microchips
in the horse.

TIBBETT

I'm lost.

BOND

It programmes an injection, with this
tiny needle here ..

(showing it to him on vial)

... of additional natural horse steroids
during the race to overcome fatigue.

TIBBETT

How?

BOND

(finding tiny transmitter in
fridge)

Remote control transmitter. Fits into
the top of a whip or a cane. Zoria
was carrying one at Ascot. The tiny
amount of steroid injected by it isn't
detectable because it's natural.

260 OUTSIDE REGASUS STABLE TWO GUARDS

260

looking into it. Elevator is not there.

261 IN STABLE GUARDS

261

going to SWITCH. They throw it. SOUND OF ELEVATOR going up.

262 EQUINE SURGERY BOND TIBBETT

262

hear it, swiftly replace contents of refrigerator, lock it,
look for a way out. They hear SOUND OF ELEVATOR coming down,
spot door out of surgery, turn out lights, go through door just
before GUARDS get out of elevator and come into surgery.

263 WAREHOUSE BOND AND TIBBETT 263

suprised as they find themselves on the upper level gallery of a large automated warehouse. MOBILE ROBOT TRAINS, on tracks, circumnavigate it, picking up and stocking packing CRATES. Around them are CRATES bound with plastic straps. A CONVEYOR BELT carrying open CRATES passes by.

264 CLOSER 264

A loading bin and chute above the conveyor belt which releases a controlled amount into each crate is filled with MICROCHIPS. BOND takes a handful, examines them. He shakes his head, puzzled.

BOND

There's a world surplus of microchips
and Zorin's hoarding them. Why?

Before he can continue they hear door from surgery open and duck down behind stacked boxes.

265 GUARDS 265

entering WAREHOUSE with drawn revolvers. They start to investigate.

266 ACTION 266

BOND and TIBBETT jump GUARDS. A fight ensues. BOND knocks one guard out, he topples into open empty CRATE on CONVEYOR BELT. BOND goes to Tibbett's aid. The SECOND GUARD is tough, BOND ends up on the conveyor belt. TIBBETT'S arm hits start mechanism. The conveyor belt moves. The crate with FIRST GUARD is sealed and baled with plastic straps, sent down a ramp to the ground floor. BOND is almost into the baling machinery when he turns the tables and SECOND GUARD goes into baling machine. After being bound in plastic straps he is rejected and dumped beside the output. Below a ROBOT TRAIN picks up crate with FIRST GUARD and whisked away to a remote storage area.

267 CHATEAU GYMNASIUM AREA ZORIN AND MAY DAY 267

ZORIN stripped to the waist in loose fitting pants, soft head gear and contact karate gloves and shoes. MAY DAY similarly

Continued:

267 Continued

267

dressed with tank top. They touch gloves. They clash in a sudden flurry of punches and kicks. She delivers a partially stunning kick to the side of Zorin's head and he goes down. She dances around him as he climbs to his feet.

MAY DAY

Your left was too low.

They clash again. Zorin delivers a crushing round house kick to May Day's jaw. She falls to her knees. He straight away punches her in the face making her somersault backwards. She rolls to her feet again in a fighting stance, smiling.

MAY DAY

You're improving. But lock your wrist when you punch.

268 EXT. CHATEAU GROUNDS BOND AND TIBBETT

268

as they part, Bond glances at his watch.

BOND

I'd better get back. The tape ran out five minutes ago.

TIBBETT heads towards the servants quarters. BOND for the road leading to the portacullis.

269 INT. WAREHOUSE THIRD GUARD

269

reacts to noises coming from STACKED CRATE.

270 GYMNASIUM ZORIN AND MAY DAY

270

continue fight. She throws Zorin, he pulls her over, they grapple on the floor in a test of strength, they arm wrestle, he pulls her towards him. They are close together, suddenly he kisses her, she responds with animal fury. The TELEPHONE rings. They break off. ZORIN pulls off his gloves and answers it.

ZORIN

Oui?

SCORPINE VOICE

(faintly audible)

Intruders in the warehouse.

ZORIN

Put security on full alert.

- 270 Continued 270
- He hangs up and turns to MAY DAY.
- ZORIN
Let's see where Mr. Sinjin-Smythe
is.
- 271 EXT. PORTECULLIS BOND 271
- running towards draw bridge leading to chateau. The gate slows down as he approaches. The FLOOD LIGHTS come on illuminating the chateau. BOND turns towards the draw bridge.
- 272 ROAD TO DRAW BRIDGE BOND 272
- as he approaches, the bridge is raised electronically. He arrives at the edge of the bridge, it is in fully upright position. Without breaking stride he leaps onto the underside of the bridge and grabs exposed cross members. Then with great effort he pulls himself up hand over hand and gets into the chateau.
- 273 INT. HALLWAY ZORIN AND MAY DAY 273
- arriving at Bond's door. MAY DAY slowly opens it.
- 274 THEIR POV 274
- A sliver of light cuts across BOND'S BEH. It is empty.
- MAY DAY
(sudden realisation)
He was the man at the Eiffel Tower.
- 275 INT. HALLWAY NEAR BOND'S ROOM BOND 275
- behind stairway glimpsing ZORIN and MAY DAY at his door.
- 276 ZORIN AND MAY DAY 276
- ZORIN
We must find him.
- MAY DAY
I'll get dressed.
- She closes door. They turn towards Bond.
- 277 CAMERA TRAVELS WITH THEM 277
- as they pass stairway where Bond hid, he is not there. They come to MAY DAY'S ROOM. She opens door

278 HER POV BOND 278
in her bed.

279 HALLWAY MAY DAY ZORIN 279
BOND cannot see him.

MAY DAY
(for Zorin's benefit)
Hallo, Mr. Sinjin-Smythe.

280 MAY DAY'S ROOM BOND 280
MAY DAY in doorway.

BOND
I've waited half the night for you.

281 HALLWAY MAY DAY ZORIN 281
She glances at him. He nods, gestures for her to go in. She does, closes door behind her. ZORIN is thoughtful for a moment, then turns and strides out of scene.

282 MAY DAY'S ROOM BOND MAY DAY 282
They face each other for a moment. She drops her robe.

BOND
I've noticed you're a woman of few words...

MAY DAY
(still dead pan)
What is there to say?

She gets into bed with him. They embrace.

283 CAMERA CLOSE ON HER BACK 283
Muscles bulge, then slowly soften and ripple.

284 INT. CHIP WAREHOUSE ZORIN AND SCARFINE 284
approach dazed GUARD standing next to open crate. In B.G. OTHER GUARDS use tin snips to release SECOND GUARD bound in plastic straps:

ZORIN
(snapping at Guard)
Who was it?

GUARD, still groggy, shakes his head.

285 EQUINE SURGERY MORTNER 285

standing at open refrigerator. ZORIN and SCARPINE come in from warehouse.

MORTNER

No one got into it .

ZORIN joins him, sees small bottle out of place, sets it right, turns to SCARPINE.

ZORIN

Bring Sinjin-Smythe to my study first thing in the morning.

He slams the refrigerator door shut viciously.

286 ZORIN'S STUDY ZORIN DAY 286

seated at desk. BOND enters.

ZORIN

Good morning. You slept well?

BOND

Never better.

ZORIN sits down at desk before small COMPUTER. He gestures to the chair opposite him. BOND takes it.

ZORIN

(indicating the computer)
The Progeny Index, a compilation of all thoroughbred bloodlines. It might be helpful in selecting your purchases this afternoon. As I see it you need a stallion for breeding.

BOND

Sounds right to me.

ZORIN punches keys of what appears to be a small computer on the desk. BOND cannot see the screen.

ZORIN

I find a computer indispensable.

He punches a key.

287 DOME SHAPED CIRCULAR MIRROR 287

on the wall behind ZORIN. FROM BEHIND MIRROR he sees a TV screen
more into position. BOND sees a TV screen
mirror.

294 Continued

294

BOND

A little of both would be ideal.

ZORIN

I think I have just the horse for you.

ZORIN rises

ZORIN

Time for my early morning ride. Why don't you try him out?

BOND

(standing up)

I'd enjoy that. I'll get into some riding clothes.

ZORIN

Half an hour then. Scarpine will collect you.

BOND exits. ZORIN flips on intercom.

295 CHATEAU PARKING AREA NEAR TUNNEL ROLLS BOND 295

wearing riding habit approaches it. TIBBETT polishing car. Bucket of water at his feet.

296 ROLLS TIBBETT BOND 296

gives TIBBETT a copy of the cheque.

BOND

Drive into town. Call M. Ask him to put a trace on this cheque.

297 CLOSER ANGLE 297

BOND

Get back quick. Those guards we laid out might still identify us.

BOND turns to go, TIBBETT calls to him.

TIBBETT

What should I say if they ask where I'm going?

Continued:

297 Continued

297

BOND

(off hand as he leaves)

Tell them you have to get the car washed.

TIBBETT looks at clean Rolls for a beat. With resignation he throws a bucket of dirty water over the rolls.

298 EXT. SMALL STABLE YARD ZORIN MORTNER GROOM 298

saddling spirited BLACK STALLION. ZORIN, also in riding habit, holds riding crop. MORTNER removes small object from his coat pocket and hands it to him.

299 CLOSE ON TINY TRANSMITTER 299

We last saw it in lab. ZORIN'S FINGERS screw it into handle of RIDING CROP.

300 ZORIN STUD MAIN GATE MAY DAY GUARD 300

beside it. TIBBETT drives up in Rolls. Neither May Day or Guard open gate for him. He gets out.

TIBBETT

(to May Day)

Just going to town to get the car washed.

CAMERA PANS HIM AWAY TO GATE, losing Rolls. He opens gate himself. CAMERA PANS HIM BACK TO ROLLS. TIBBETT gets in behind wheel and drives out gate. May Day is no longer visible. GUARD closes gate.

301 RIDING AREA ETOILE BOND ZORIN SCARPINE 301

Hundreds of horses ridden by exercise BOYS thunder past from different directions. ZORIN pulls BOND back as a GROUP OF RIDERS come out of the woods on Bond's blind side and gallop across the spot where Bond was standing.

ZORIN

Be careful.

302 RURAL ROAD ROLLS DAY 302

TIBBETT glances into mirror.

303 HIS POV CAR FOLLOWING ROLLS 303

PAN SO is driving. JENNY FLEX sits beside her.

304 ETOILE AREA ZORIN BOND SCARPINE 304

It is deserted now, as two EXERCISE BOYS ride in leading two horses.

ZORIN

Our mounts.

He climbs into the saddle, riding crop in hand. Other horse is led to BOND.

BOND

Beautiful animal.

Horse shies and skitters as Bond tries to mount.

BOND

A bit spirited. What's his name?

ZORIN

Inferno.

BOND tries again, this time mounts. He and ZORIN ride out of scene towards steeple chase course.

305 RURAL ROAD TIBBETT DAY 305

in ROLLS.

306 TIBBETT'S POV 306

further down street is a PUBLIC PHONE KIOSK.

307 ROLLS 307

slowing down as it approaches KIOSK.

308 CAR 308

With PAN HO and JENNY FLEX follows.

309 PETROL STATION WITH CAR WASH ROLLS 309

as TIBBETT turns into station past PHONE KIOSK. He stops. CAR with GIRLS stops between him and phone kiosk.

310 CAR WASH ATTENDANTS 310

TIBBETT sees car wash. It is the kind where driver remains behind wheel as car goes through. PAN HO and JENNY FLEX watch. ROLLS. TIBBETT pulls into car wash.

311 DELETED 311

312 INSIDE CAR WASH ROLLS 312

CAMERA TRAVELLING WITH IT PAST SPRAYS, BRUSHES, ROLLERS, ETC. IN CLOSER, SHOOTING THROUGH SOAPY WET WINDOW, FIGURE IS glimpsed coming from under lap robe on floor in back. Figure strangles TIBBETT from behind.

313 END OF CAR WASH 313

as ROLLS emerges from it. ATTENDANTS start to dry car with cloths. One wipes window. CAMERA MOVES IN CLOSER TO IT AND REVEALS MAY DAY, now seated behind wheel wearing chauffeur's hat.

314 START OF SHORT STEEPLECHASE COURSE ZORIN BOND 314
OTHER RIDERS

reach it. NINE MORE RIDERS, maliciously unattractive, are already there.

315 ZORIN AND BOND 315

(Throughout he has had difficulty controlling INFERNO). He indicates newcomers.

BOND

Friends of yours?

ZORIN

Exercise boys. Jumping together is more realistic training. Are you interested?

BOND

(warily)

I prefer cross country to steeple chase.

ZORIN

As one sportsman to another, I'll make you a proposition. You can have the colt you bought yesterday gratis if you stay the course.

BOND

And if I'm thrown?

ZORIN

(smiling enigmatically)

Then you lose.

BOND eyes the other riders around him.

BOND

You have no idea who I am.

Continued.

- 315 Continued 315
- ZORIN
Splendid!
- 316 NEW ANGLE GROUP 316
- ZORIN gestures toward OTHERS to line up.
- 317 BOND IN F.G. 317
- on fractious INFERNO is broadside to others, having trouble bringing his horse around.
- ZORIN
Scarpine will start us.
- 318 SCARPINE 318
- standing next to horses suddenly raises a flag. He drops it. Spooked INFERNO bucks, almost unseating BOND as he pulls him to face the racecourse. ZORIN and OTHER RIDERS start course. BOND controls INFERNO and follows them.
- 319 RACE 319
- ZORIN and THREE OTHERS leading. BOND with the rest, closely grouped. All clear FIRST and then SECOND JUMPS.
- 320 THIRD JUMP HIGH HEDGE 320
- ZORIN and LEADERS clear it. As BOND'S HORSE approaches CAMERA ANGLES SWIFTLY AND HOLDS ON COURSE ATTENDANT pushing up lever in the side of the hedge.
- 321 BOND ON INFERNO 321
- approaching hedge flanked by OTHER RIDERS.
- 322 BOND'S POV 322
- HEDGE becomes two feet higher.
- 323 HEDGE 323
- BOND jumps it. TWO OTHER RIDERS are pitched over it, when their horses refuse. Some of the other riders skirt the hedge.
- 324 BOND AND ZORIN 324
- Zorin forges ahead towards WATER JUMP. TWO RIDERS challenge Bond, flank and bump him, knocking Inferno offside. ZORIN clears WATER JUMP.

- 325 BOND'S POV WATER HAZARD FENCE ANOTHER ATTENDANT 325
beside it, pulling lever. FENCE rolls TOWARD Bond.
- 326 WATER HAZARD BEYOND FENCE 326
becomes farther from fence.
- 327 BOND 327
jumping fence, landing in water but riding so expertly he emerges from hazard while RIDER next to him is unhorsed.
- 328 BETWEEN JUMPS BOND 328
interfered with again by RIDERS who try to cut in front of him, simultaneously bump him from both sides, etc. CAMERA TRAVELS WITH HIM as he rides over next obstacle, RAILED FENCE.
- 329 AFTER RAILED FENCE 329
THE TWO RIDERS again try to unseat BOND.
- 330 BOND 330
jumping next hazard, heading for one beyond, WOODEN FENCE, tall pole with marker flag at rail. ZORIN jumps first, BOND close behind.
- 331 BOND'S POV 331
as ZORIN goes over. ATTENDANT pulls lever. Pole, hinged at a point three feet above top of jump, falls to a horizontal position above jump.
- 332 BOND 332
slides to side of horse, Indian-style, and avoids being decapitated as horse jumps fence. ZORIN RIDER beside BOND unseated by pole.
- 333 ZORIN 333
slashes out with whip just missing BOND as he overtakes him. He realises Bond will not only stay the course but will beat him. CAMERA IN CLOSE as he presses button of REMOTE CONTROL IN RIDING CROP.

- 334 BOND 334
 INFERNO, obviously affected by steroid injection, goes ape and leaps railing alongside course. CAMERA ANGLES INFERNO AWAY INTO WOODED AREA.
- 335 WOODED AREA ZORIN AND OTHER RIDERS 335
 pursuing BOND.
- 336 BOND 336
 despite INFERNO'S erratic reactions BOND rides him over logs, stone walls, fallen branches, etc. ZORIN and OTHER RIDERS chase after him.
- 337 ROAD BEYOND WOODS 337
 BOND rides onto it. ZORIN and OTHERS are visible approaching in trees behind him. BOND hears CAR, turns towards it.
- 338 HIS POV ROLLS ON ROAD 338
 ahead of him.
- 339 ROAD BOND 339
 riding after ROLLS.

BOND

(calling)

Tibbett!

He draws alongside ROLLS and jumps from horse to RUNNING BOARD.

BOND

(shouting)

Let's get out of here!

- 340 CLOSER ANGLE 340
 DRIVER turns. It is MAY DAY. PAN HC now appears at open rear window holding gun on him, JIMMY FLEK sits next to her. ROLLS stops. The GIRLS get out of car.
- 341 BOND'S POV 341
 through open rear door of Rolls he sees TIBBETT'S BODY partially covered by lap robe.

342 CLOSER ON BOND 342

as he instinctively checks Tibbett's pulse. PAN HO holds the gun on Bond.

343 NEW ANGLE ROLLS 343

as ZORIN and OTHERS ride up and surround BOND. Zorin dismounts. They face each other. CAMERA MOVES IN CLOSER.

ZORIN

You lost, Double-O-Seven.

BOND

(grimly)

Killing Tibbett

(indicating body)

was a mistake.

ZORIN

(cooly)

Then I'm about to make the same mistake twice.

BOND

My people know I'm here. When I don't report they will retaliate.

ZORIN

That doesn't concern me, if you're the best they had. They'll more likely try to cover up your embarrassing incompetence.

BOND

Don't count on it, Zorin.

ZORIN

You amuse me, Mr. Bond.

CAMERA ANGLE WIDENS as he nods to PAN HO who hits BOND on the back of his head with the butt of the revolver. BOND sinks to his knees, falls forward, unconscious. ZORIN gestures for MAY DAY and OTHERS to put BOND into the back of the car.

344 INSIDE CAR OTHERS 344

They take lap robe off TIBBETT'S BODY, stow BOND next to it, cover both with robe.

- 345 FRONT OF ROLLS 345
ZORIN gestures for MAY DAY to let him get behind wheel. She moves over. He gets in, sits down, drives Rolls out of scene.
- 346 QUARRY IN ISOLATED COUNTRY DAY 346
ROLLS stops at the edge. ZORIN and MAY DAY get out. MAY DAY pushes car over edge.
- 347 ROLLS 347
dropping into pool of water on quarry floor.
- 348 UNDERWATER ROLLS 348
upside down fifteen feet below surface.
- 349 INSIDE ROLLS BOND 349
unconscious as water slowly seeps in. He comes to when water half covers his face. He sits up. Water rises faster as he clears his head. Water now reaches almost up to the floor of the car, above him. He raises his head into air pocket. Water continues rising. He takes deep breath, goes under waterline, swims to window, winds it down, and swims out.
- 350 ROLLS BOND 350
looking up.
- 351 HIS POV 351
reflections of ZORIN and MAY DAY above water's edge.
- 352 BOND 352
out of breath, holding onto side of ROLLS. He looks around desperately, sees something O.S.
- 353 ROLLS BOND 353
swimming to CAR WHEEL. He pulls VALVE out of tyre, branches air from it.

- 354 EDGE OF QUARRY ANOTHER CAR 354
driven by SCARPINE stops beside ZORIN and MAY DAY.
- 355 BOND 355
breathing air out of tyre.
- 356 EDGE OF QUARRY 356
ZORIN and MAY DAY get into car with SCARPINE who drives it out of scene. SOUND OF CAR recedes.
- 357 UNDERWATER BOND 357
breathing air. He looks up.
- 358 HIS POV 358
reflections are gone. He takes deep breath, swims up.
- 359 QUARRY POOL 359
BOND breaks surface, crawls out of water, collapses there, exhausted.
- 360 GRANDSTANDS ZORIN'S STUD DAY 360
deserted except for ZORIN seated about half-way up. A single HORSE and JOCKEY round the far turn.
- 361 GRANDSTAND ENTRANCE CAR 361
arrives. THREE MEN get out and enter building. ONE MAN, considerably taller than the other two, takes the lead.
- 362 GRANDSTANDS THREE MEN 362
enter behind ZORIN and approach him. The TALL MAN indicates his slenderer companion, VENZ, should wait there, he proceeds towards Zorin, with his stocky companion, KLOTKOFF.
- 363 CLOSER ON ZORIN 363
watching HORSE as it gallops across finish line. He clicks STOP WATCH and reads time. TALL MAN comes up behind him. ZORIN turns.

TALL MAN
(Affably)
Good morning, Comrade Zorin.

364 NEW ANGLE ZORIN KLOTKOFF TALL MAN

364

We now see he is GOGOL.

ZORIN

(curtly acknowledging him)

General Gogol.

ZORIN turns to the track as a SECOND HORSE starts his work out. He starts to watch and then look up at GOGOL.

ZORIN

This meeting is ill-advised.

GOGOL

A calculated risk. But necessary since you refuse to answer your control.

ZORIN

I don't deal with bureaucrats. My record speaks for itself, scores of western high technology secrets.

GOGOL

For which you have been amply rewarded. You enjoy all the amenities of wealth and power --

ZORIN

(Zorin cutting him short)

Come to the point, General.

GOGOL

You disregard procedure. You did not request approval before eliminating Double-O-Seven. Reprisals might jeopardize on-going operations.

ZORIN

You jeopardized mine by letting the British penetrate the Siberian research centre.

GOGOL

That was regrettable. Your racing activities attract unnecessary attention. More disturbing are your unauthorised

364 Continued

36.

ZORIN

The issue is irrelevant. I have made new associations. I no longer consider myself a KGB agent.

KLOTKOFF

(intensely)

We trained you, financed you. What would you be without us? A biological experiment! A physiological freak!

365 NEW ANGLE GROUP

365

As MAY DAY suddenly appears from grandstand doorway behind KLOTKOFF. She grasps his neck in one hand, his thigh in the other, and holds him upside down with his head just above sto platform around pedestal. VENZ appears, drawing revolver.

GOGOL

(sharply)

Enough of this! Control yourselves!

MAY DAY, still holding KLOTKOFF, glances at ZORIN. He nods. She dumps him. VENZ, lowering gun helps KLOTKOFF to his feet. ZORIN and GOGOL face each other.

GOGOL

(quietly)

You will come back to us, Comrade. No one ever leaves the KGB.

ZORIN turns towards track at SOUND OF GALLOPING HORSE. As it crosses the finishing line, he coolly clicks the stop watch and consults it.

ZORIN

1:43 and 3/5. Good.

He walks away, followed by MAY DAY.

366-398 DELETED

366-398

399 CONFERENCE ROOM ZORIN DAY

399

He is seated at an oval table with CONLEY and a dozen INTERNATIONAL TYCOONS, some of whom we saw at Ascot with him. Before each of them is a name and agenda. MAY DAY stands impassively near the door.

Continued:

399 Continued

399

ZORIN

Gentlemen, you may find the venue of our meeting unconventional, but I assure you we will not be overheard.

CANADIAN

What have you got for us, Zorin?

ZORIN

(smiling)

For centuries alchemists tried to make gold out of baser metals --

He picks up handful of MICROCHIPS from the container before him.

ZORIN

Today you make microchips out of silicon, common sand --
(letting chips run through his fingers)
-- far far better than gold.

400 NEW ANGLE CAMERA SWINGING AROUND TABLE

400

to pick up reactions of TYCOONS as they listen.

ZORIN'S VOICE

For several years we have had a profitable partnership -- you as manufacturers -- while I acquired and passed on to you industrial secrets that made you competitively successful.

401 ZORIN AND TYCOONS

401

ZORIN

We are now in a unique position to form an international cartel to control production and distribution of microchips.

(pausing as tycoons murmur interestedly)

There is one obstacle.

He presses button. CAMERA MOVES IN ON SECTION OF TABLE TOP as it slides apart and MODEL comes up from below table. SOUND OF TYCOONS reacting.

402 ZORIN AT MODEL

402

ZORIN

Silicon Valley -- near San Francisco --
with over 250 plants employing
thousands of scientists and technicians
-- heartland of electronics production
in the United States which presently
accounts for 80 per cent of the world
microchip market --

403 ZORIN AND TYCOONS

403

ZORIN

I propose to end the domination of
Silicon Valley and leave us in
control of that market.

TYCOONS react incredulously.

JAPANESE

How?

ZORIN

Project Main Strike. For which
each of you will pay me one hundred
million dollars.

TYCOONS murmur dubiously. TAIWANESE has been reading and
studying the memo before him.

TAIWANESE

(indignantly)

Plus half our net income?

ZORIN

(calmly)

Under an exclusive marketing
agreement with me.

TAIWANESE

These are outrageous terms!

ZORIN

(indicating model)

Perhaps a demonstration would convince
you to participate.

TAIWANESE

I won't do business under such
impossible conditions.

Continued

403 Continued

403

ZORIN

(quietly)

Very well. You are completely free to decline membership in our cartel.

TAIWANESE

I want no part of it.

ZORIN

As you wish. The rest of our discussion is confidential. Please wait outside.

(indicating May Day)

May Day will provide you with a drink.

TAIWANESE rises. MAY DAY opens door for him. He goes through it. She follows.

404 SMALL FOYER STAIRCASE LEADING DOWN TAIWANESE MAY DAY 404

She indicates he should precede her down staircase. He does. She pushes button at top of staircase.

405 STAIRCASE TAIWANESE DESCENDING MAY DAY IN B.G. 405

The steps of staircase alter into a ramp. TAIWANESE loses his footing and starts to slide toward foot of staircase. MAY DAY operates another button. Trap door at foot of stairs slides open. TAIWANESE goes through it.

406 LARGE AIRSHIP 406

as TAIWANESE falls out of it.

407 TAIWANESE CAMERA ABOVE HIM 407

following him down into body of water below.

408 CONFERENCE ROOM ZORIN AT MODEL 408

TYCOONS watching, spell bound. MAY DAY enters.

ZORIN

Did he get his drink?

409 MAY DAY 409

nods. ZORIN turns back to MODEL.

- 410 AIRSHIP DAY 410
 lettered ZORIN OIL. OVER GOLDEN GATE BRIDGE with ALCATRAZ visible beyond.
- 410A SAN FRANCISCO CABLE CAR DAY 410A
 stops at its terminal at Fisherman's Wharf. CROWD get off and proceed to various tourist attractions.
- 410B CLOSER 410B
 on CABLE CAR. BOND amongst CROWD.
- 410C CRAB STAND LEE 410C
 a youngish CHINAMAN and TWO ASSISTANTS cook crabs in large POT and sell them to PASSERS-BY. They are one of several stands along the wharf. BOND approaches.
- 410D CLOSER ON LEE 410D
 observing BOND.
- 410E CRAB STAND LEE BOND 410E
 pauses as Lee speaks to him.

LEE

Looking for something special?

BOND

Any soft shell crabs?

LEE

May have some in the back.

(to assistant)

I'll be a few minutes.

BOND follows him onto the wharf.

- 410F FISHERMAN'S WHARF LONG JETTY BOND AND LEE 410F
 CRABBERS BOATS moored alongside the wharf. They are alone except for the occasional workman who passes. LEE introduces himself.

LEE

Chuck Lee, C.I.A. (shows I.D.)

It's a pleasure working with

Double-O-Seven.

BOND

What about Zorin?

Continued:

410F Continued

410F

LEE

He's in town. I can have him tailed
if you want.

BOND

Not yet, lets keep a low profile.

They stop at jetty railing. San Francisco skyline in B.G.

LEE

(taking out photo of Mortner and Conley,
and of cheque Zorin gave Stacey.)
Conley is a geologist, runs Zorin's oil
reclamation project in the East Bay. Cuts
corners. Last job: chief engineer in a South
African gold mine. Left in a hurry after
a cave-in killed twenty miners.

BOND

Sounds like Zorin's kind of man.
What about the girl?

LEE

(holding photo of cheque Zorin
gave Stacey)
Do you know how many S. Suttors there
are in the U.S.? We're watching
Zorin's account but the cheque hasn't
been cashed yet.

BOND

(looking at Mortner photo)
What about Mortner?

LEE

You've got a real winner here. His name
is actually Hans Glaub, a German pioneer
in the development of steroids.

BOND

Ties in neatly with the horse injection.

LEE

During World War II he tested steroids
on pregnant concentration camp women
in an attempt to enhance intelligence.

BOND

Did he succeed?

Continued:

410F Continued

410F

LEE

Virtually every mother aborted, although a handful of children were produced with phenomenal I.Q.'s. But there was a side effect. They were psychotics.

BOND

Was Mortner tried by the War Crimes Commission?

LEE

No. The Russians grabbed him and set him up in a lab. He spent several years developing steroids for their athletes. Then dropped out of sight fifteen years ago.

BOND

About the time Zorin and Mortner emigrated to the West.

LEE

Could Zorin be one of the steroid kids?

BOND

He's super intelligent. The age is right and he's definitely psychotic. What about Zorin's oil operations?

LEE

(leans over the rail and yells down to man working on boat.)
Mr. O'Rourke!

410G ANOTHER ANGLE

410G

In B.G. O'ROURKE, elderly, grizzled in dungarees and T shirt appears at head of steps looking up from crab boat. He approaches Bond and Lee.

LEE

The oil operation looks clean except for a problem with the crab fishermen. O'Rourke represents them

O'ROURKE joins them.

Continued:

410G Continued

410C

LEE

Morning, Mr. O'Rourke, here's that reporter I told you about.

BOND

I understand you have a problem.

O'ROURKE

Sure do, that Zorin Oil Pumping Station ruined one of the best crab patches in the bay.

BOND

Scared them away?

O'ROURKE

No, they didn't go nowhere, they just disappeared.

BOND

I'd like to have a look. Can you get me near the station.?

O'ROURKE

That'll be tough.
(slowly a gleam comes to his eye)
I might just have a way.

410H LARGE CRAB BOAT DAY

410H

Deck crowded with CRAB MEN holding placards protesting Zorin Oil Company. BOAT approaches PUMPING STATION JETTY.

410I DECK OF BOAT CRAB MEN BOND LEE O'ROURKE

410I

standing together.

BOND

See if you can get a little closer.

O'ROURKE

O.K.

410J INT. PUMPING STATION ZORIN

410J

at window. CONLEY, SCARPINE and MAY DAY join him. TECHNICIANS in E.G. at control console.

Continued:

410J Continued

410J

ZORIN

What do they want?

CONLEY

A bunch of hotheads. They want us
to stop pumping.

ZORIN

(to Scarpine)

Keep them away.

410K CRAB BOAT BOND AND LEE

410K

on deck. See LAUNCH approach.

410L ZORIN LAUNCH SCARPINE

410L

with BLOW HORN and uniformed armed GUARDS.

SCARPINE

This area is restricted. Keep your
distance.410M CRAB BOAT O'ROURKE

410M

joins BOND and LEE.

O'ROURKE

This is as close as I can get.

BOND

I'll wait until dark.

410N PUMPING STATION EVENING

410N

lights on jetty and in Pumping Station windows.

410O UNDER JETTY BOND

410O

in scuba gear and wet suit, underwater head lamp (off). He
submerges.410P UNDERWATER JETTY BOND

410P

sees grill across mouth of five foot diameter intake pipe.
Parts of CRAB caught in it. He prises off grill and slips
inside.410Q INTERIOR INTAKE PIPE BOND

410Q

switches on HELMET LAMP, moves further inside. About half way
in he finds a vertical clean-out shaft. Ahead is a large
IMPELLER. He moves to it.

410R INTERIOR CONTROL ROOM ZORIN MAY DAY CONLEY 410R

stand at control board next to TECHNICIAN who watches instruments.

TECHNICIAN

Valves to wells 26 to 30 open.

CONLEY

Activate pumping procedure, fifty percent power.

TECHNICIAN turns control dials.

ZORIN

Increase it to maximum rate.

CONLEY

The new seals in the line are not fully tested.

ZORIN

Project Main Strike is only three days away. I will hold you personally responsible for any delays.

CONLEY

Yes, sir.

(to technician)

Bring it up to full, slowly.

410S INSERT PUMP POWER DIAL 410S

indicator moves from 0% to 30% as TECHNICIAN moves control. HUM OF MOTOR STARTS.

410T INT. INTAKE PIPE BOND 410T

inspecting IMPELLER. It begins to rotate. MOTOR NOISE increases. BOND beats a hasty retreat.

410U INSERT PUMP POWER DIAL 410U

it moves to 50%.

410V INT. INTAKE PIPE BOND 410V

at grating struggling against current. It is a losing battle. BOND braces himself against the side of the pipe as he slowly loses his grip.

410W INSERT PUMP POWER DIAL 410W

at 75%

- 410AE JETTY MAY DAY WORKMEN 410A:
 at clean-out hatch. FROGMAN appears with damaged SCUBA TANK. MAY DAY looks at it as WORKMEN help FROGMAN up onto the deck.
- 411-454 DELETED 411-454
- 455 UNDER JETTY RUBBER BOAT RUSSIANS KLOTKOFF 455
 takes small wooden OAR and quietly paddles out from under jetty. As he peers out from behind piling he is jerked out of boat.
- 456 ANOTHER ANGLE KLOTKOFF 456
 dangling by the scruff of the neck held by MAY DAY, who stands on cross beam below jetty. She cannot see other Russian in rubber boat.
- 457 RUBBER BOAT SECOND RUSSIAN 457
 takes waterproof TAPE RECORDER and silently slips over the side into the shadows.
- 458 BOND 458
 moves closer into shadows as he watches SECOND RUSSIAN. SOUND OF IMPELLER as pump starts up again.
- 459 SECOND RUSSIAN 459
 swims away silently under jetty. BOND follows.
- 460 JETTY KLOTKOFF 460
 held by GUARDS on deck near clean-out hatch. He pleads with Zorin in Russian. FROGMAN hands MAY DAY LIMPET MINE. She removes fuse. ZORIN, impassive, nods to SCARPINE who opens hatch. ROAR OF IMPELLER. SCARPINE motions to GUARDS. They chuck KLOTKOFF in. Impeller labours for a few seconds and then resumes its normal sound.
- 461-463 DELETED 461-463
- 463A A BEACH SECOND RUSSIAN 463A
 steps out of water. Takes TAPE from RECORDER. Puts it inside his waistband and throws away recorder.
- 464 BEACH ROAD CAR IN B.G. 464
 SECOND RUSSIAN reaches it. Stops to pull wet suit over head and is suddenly tackled from behind by BOND. RUSSIAN flips him over head. BOND holds on to top pulling it off as he lands.

465 DELETED

465

466 BOND

466

turns to face RUSSIAN.

466A CAMERA ZOOMS IN CLOSE ON SECOND RUSSIAN

466A

who is a beautiful woman in her early thirties.

BOND

Pola Ivanova!

POLA

James Bond!

He gets to his feet, pulls her up.

BOND

Let's go, before we're spotted.

467 DELETED

467

468 BOND POLA

468

running to her CAR. They get in. She drives CAR out of scene.

469 BEACH ROAD POLA'S CAR

469

passing another. Man seated behind wheel not presently identifiable. Second car follows Pola's.

416 Q AND GUARD 416
 over map.

SECOND GUARD
 Go back to the lights and hang a left.

Q
 Hang a left?

417 SENTRYBOX DOG 417
 on leash sees SNOOPER and barks furiously.

418 SNOOPER 418
 scuttles behind some pipes.

419 Q AND GUARDS 419
 SECOND GUARD turns to DOG.

SECOND GUARD
 Shut your yap, mutt.

DOG continues to bark. He hands the map to Q and goes to the sentry box to quiet DOG.

Q
 (confused)
 A left hand turning ...

FIRST GUARD
 Be cool. Forget what Jim said.
 There's an easier way. Go east
 Gus' about a mile to the MacDonald's...

420-423 DELETED 420-423

424 JETTY SNOOPER 424
 scoots under the pipes and is well hidden.

425 Q AND GUARDS 425
 Dog is quiet now. SECOND GUARD rejoins them.

SECOND GUARD
 (to first guard)
 No, it's a left at S. corner then
 right.

425 Continued

425

FIRST GUARD

That's the long way.

(to Q)

Go to Van Ness. Then take a left.

Q

Thanks very much, chaps.

He leaves them arguing and gets into VAN.

426 BEACH ROAD PARKED CAR

426

We do not see who is in it. VW van passes CAR.

427 VAN

427

continues down the road and stops. The pumping station on jetty is in B.G.

428 ZORIN PUMPING STATION NIGHT

428

Dim lights along JETTY. STATION HOUSING rests on piling about two feet off jetty floor boards. Window of CONTROL ROOM lit. FAINT SOUND OF PUMPING.

429 MAIN GATE TO JETTY GUARD

429

stationed there, his back to jetty.

430 JETTY GUARD IN B.G. SNOOPER

430

moves away from GUARD between pipes.

430A EXT. BEACH VW VAN NIGHT

430A

Lights out. Jetty in B.G.

- 431 INSIDE VW VAN Q AND BOND 431
 at console manipulates controls. Snooper's POV on TV monitor.
- 432 SNOOPER 432
 approaching RAMP leading up to deck around station housing.
 SOUND OF PUMPING GROWS LOUDER as SNOOPER moves up ramp to deck
 and then to sea side of station.
- 433 NEW ANGLE SNOOPER 433
 stopping below sill of CONTROL ROOM WINDOW. Telescopic stalk
 extends up out of SNOOPER'S turret until it reaches window
 level.
- 434 SNOOPER'S POV INSIDE CONTROL ROOM ZORIN CONLEY 434
MAY DAY TECHNICIANS
 watching CONTROL BOARD.
- CONLEY
 The porosity levels are still
 low.
- ZORIN
 (sharply)
 Increase them.
- 435 IN VAN BOND Q 435
 watching and listening at TV SCREEN showing GROUP in STATION
 CONTROL ROOM. Voices from TV are faint, and somewhat obscured
 by sound of pumping.
- CONLEY ON TV
 We're at maximum pumping now ...
- ZORIN ON TV
 We have a deadline. I'll hold you
 personally responsible if we miss it.
- SUDDEN SOUND OF GROWLING. Q reaches hastily toward REMOTE
 CONTROL UNIT beside screen.
- 436 SNOOPER AT WINDOW 436
 Turret stalk swivels, top pans down. CAMERA ANGLE WIDENS TO
 INCLUDE GUARD DOG growling at robot. Stalk whips back to
 window.
- 437 SNOOPER'S POV GROUP IN CONTROL ROOM 437
 as MAY DAY reacts to dog's growl and exits.

438 SNOOPER 438
 retracting stalk. DOG edges closer, growling.

439 IN VAN BOND 439
 at a loss. Distorted view of menacing dog on TV monitor. Q
 reaches across, hits button.

Q

Repellent!

440 SNOOPER 440
 squirts stream of liquid at dog which yaps, backs off, and then
 barks. SNOOPER scoots away from him around corner of housing.

441 IN VAN Q AND BOND 441

Q

Foul smelling stuff.

442 RAMP SNOOPER 442
 scuttling down it, then disappearing under HOUSING FLOOR
 BOARDS.

443 OUTSIDE HOUSING FLOOR BOARDS SNOOPER 443
 swivelling turret.

444 WINDOW DOG MAY DAY 444
 reacts to smell of DOG.

445 SNOOPER POV 445
 as turret holds and trains on MICROPHONE under and against
 floor of control room, positioned there by BOOM ARM extending
 up through gap in jetty floor boards.

446 SNOOPER 446
 moving to gap and panning "eye" down through it.

447 IN VAN BOND Q 447
 BOND shakes his head.

BOND

Too dark.

Continued:

447 Continued 447

Q
Try infra red.

He switches to it.

448 SNOOPER POV ON TV SCREEN TWO MEN 448

in RUBBER DINGHY between piling beneath JETTY. One of them is KLOTKOFF. SECOND RUSSIAN, slenderer, could be Vanz but we cannot see the face. They are equipped with earphones and waterproof tape recorder. CAMERA PANS TO MICROPHONE AND ZOOMS IN.

449 IN VAN BOND Q 449

looking at screen.

Q
An RM 214 Russian sound probe. We picked one up in Istanbul six months ago.

BOND
(puzzled)
The Russians bugging Zorin, too?

SUDDEN BARKING SOUND FROM TV.

450 ON JETTY FLOOR BOARDS 450

which are under housing boards. DOG appears from under RAMP. SNOOPER scuttles further back under ramp out of sight.

451 RAMP MAY DAY 451

looking under it.

452 HER POV 452

She sees the MICROPHONE but not the Snooper.

453 RAMP MAY DAY 453

quickly moves up to DECK.

454 IN VAN BOND Q 454

at darkened TV SCREEN.

BOND
Where's Snooper?

Continued:

454 Continued 454

Q
Stuck somewhere under the ramp.

455 UNDER JETTY RUBBER BOAT RUSSIANS KLOTKOFF 455

takes small wooden oars and quietly paddles out from under jetty. As he peers out from behind piling he is jerked out of boat.

456 WIDER ANGLE KLOTKOFF 456

dangling by the scruff of the neck held by MAY DAY, who stands across beam below jetty. She cannot see other Russian in rubber boat.

457 RUBBER BOAT SECOND RUSSIAN 457

takes waterproof TAPE RECORDER and silently slips over the side into the shadows.

458 JETTY MAY DAY AND KLOTKOFF 458

on deck joined by ZORIN, SCARPINE and GUARDS.

459 IN VAN Q BOND 459

trying to locate Snooper. BOND gets up.

BOND
Snooper's a write off.

Q
(stubbornly)
I never desert a fellow agent in the field, Double-O-Seven.

BOND takes STAR LIGHT GLASSES from wall and exits van.

460 JETTY KLOTKOFF 460

held by GUARDS on deck near clean out hatch. He pleads with Zorin in Russian. ZORIN, impassive, nods to SCARPINE who opens hatch. ROAR OF IMPPELLER. SCARPINE motions to GUARDS. They chuck KLOTKOFF in. Impeller labours for a few seconds and then resumes its normal sound.

461 BOND 461

standing next to VAN viewing jetties with STAR LIGHT GLASSES. Q joins him. BOND turns to something on his left.

462 BOND'S POV 462
 through star light glasses. A BLACK FIGURE wades through the surf.

463 BOND 463
 with GLASSES.

BOND
 At least one got away.
 (suddenly dawning)
 It's their car down the road.
 I want the tape.

He hands GLASSES to Q and runs off.

463A A BEACH SECOND RUSSIAN 463A
 steps out of water. Takes TAPE from RECORDER. Puts it inside his waistband and throws away recorder.

464 BEACH ROAD CAR IN B.G. 464
 SECOND RUSSIAN reaches it. Stops to pull wet suit over head and is suddenly tackled from behind by BOND. RUSSIAN flips him over head. BOND holds on to top pulling it off as he lands.

465 MAIN GATE TO JETTY GUARDS 465
 react to sounds of fighting down the beach, starting toward car.

466 SECOND RUSSIAN BOND 466
 turns to face RUSSIAN. CAMERA ZOOMS IN CLOSE. SECOND RUSSIAN is a beautiful woman in her early thirties.

BOND
 Pola Ivanova!

BOLA
 James Bond!

Shouts and barking O.S. as GUARDS and DOG approach. He gets to his feet, pulls her up.

467 THEIR POV GUARDS 467
 closing in on them.

470 LARGE SIGN NIGHT

470

It reads: NIPPON RELAXATION SPA. CAMERA PULLS BACK TO WIDER ANGLE TO INCLUDE BUILDING IN JAPAN TOWN. POLA'S CAR PARKED NEAR BY. SECOND CAR pulls up and stops.

471 HOT TUB ROOM JAPANESE DECOR BOND AND POLA

471

in hot tub together. STEREO CASSETTE DECK on shelf. Stack of cassettes beside it, playing Japanese music. Bond is kneading Pola's back.

POLA

You haven't changed.

BOND

You have. You're lovelier.

POLA

James, that night in London when I was with the Bolshoi

BOND

What a performance.

POLA

In my dressing room later. Did you know I was an agent with orders to seduce you?

BOND

Why do you think I sent you three dozen roses?

POLA

(sighing)

That was a performance.

BOND

What a coincidence meeting again like this. Why were you ...?

POLA

(turning around, putting her fingers to his lips)

No more shop talk .. Let's ..

She indicates stereo.

POLA

(continued)

Put on something more ...

(searching for the words)

... inspirational.

472 CAMERA MOVES WITH BOND 472

as he gets out of tub and moves to cassette deck. POLA'S CLOTHES are on shelf next to deck. BOND sorts through tapes.

473 POLA 473

turns control at side of tub. Bubbles surround her.

POLA

Ooh!

BOND

(O.S.)

You alright?

POLA

The bubbles tickle my ...

Beautiful classical music begins.

POLA

(rapturously)

Tsaichovsky!!

(murmuring)

Detente can be beautiful.

BOND joins her in the tub.

BOND

This is no time to discuss politics, dear girl.

She closes her eyes dreamily, then suddenly passionate she pulls him towards her.

474 OUTSIDE HOT TUB SPA CAR 474

parked across street. MAN seated behind wheel still unidentifiable.

475 BATHROOM BOND 475

in shower.

476 HOT TUB POLA 476

quietly slips out of bed to shelf by her clothes. She lifts up her shirt on top of pile. CASSETTE is underneath. She takes it.

477 BATHROOM BOND 477

still in shower.

478 HOT TUB ROOM POLA 478

now wearing kimono, holding CASSETTE in hand, slips out the door.

479 OUTSIDE HOT TUB SPA CAR NIGHT 479

POLA comes out, runs across street to CAR parked there, gets in.

480 INSIDE CAR MAN BEHIND WHEEL 480

is GOGOL. POLA sits beside him.

481 OUTSIDE HOT TUB SPA CAR 481

as GOGOL drives it away.

482 IN CAR GOGOL POLA 482

He glances at her.

GOGOL

The tape?

She nods, puts it in car stereo below dashboard, turns stereo on. JAPANESE MUSIC we heard in hot tub room blares forth over speaker. She locks dumb-founded. GOGOL frowns sourly.

483 HOT TUB ROOM BOND 483

listening to voices of ZORIN and CONLEY on tape. SOUND OF PUMPING obscures most of it. Only snatches of conversation are understandable. He writes on small memo pad. Voices are indistinct. BOND strains to listen, then gives up and turns off stereo.

484 INSERT MEMO PAD. IT READS 484

...Silicon Valley...in
three days...Main Strike...

BOND underlines the words "Main Strike" and puts a question mark after it.

485-490 DELETED 485-490

491 ESTABLISHING SHOT SAN FRANCISCO CITY HALL DAY 491

imposing domed building housing government offices.

492 IN CITY HALL CORRIDOR OUTSIDE DOOR 492

entering office: INTERNATIONAL DIVISION
Divisions of OIL and MINES

493 HOWE'S OFFICE BOND HOWE

493

STATE OFFICIAL who looks like Watt, ex-secretary of the Interior. They face each other across Howe's desk. BOND, holding notebook, is taking notes.

HOWE

Our economy needs investors like Mr Zorin. California welcomes him with open arms.

BOND

Can I quote you on that, Mr Howe?

HOWE

Certainly. Anything else I can tell the London Financial Times?

BOND

(bluntly)

Our readers may wish to know why the Zorin Oil Terminus is pumping sea water into his pipeline, rather than taking oil out.

Continued:

493 Continued

493

HOWE

Seawater is used to test the integrity of the pipe line. It's a lot safer than oil, just in case there are any leaks.

BOND stands up, extending his hand. HOWE takes it.

BOND

well, that should be enough for now.

They walk to the door together. HOWE opens it.

HOWE

If you want any further information just call me, Mr ... er ...?

BOND

Stock, James Stock.

They exit into hallway.

494 HALLWAY STAFF AND VISITORS

494

walk between offices. Elevator is across from Howe's door. BOND steps to the elevator. HOWE is at the doorway. BOND turns to press the button. In B.G. over his shoulder STACEY appears. She does not see Bond. She has files under her arm.

STACEY

Mr Howe!

HOWE looks towards her. BOND reacts to the voice, but doesn't turn towards her.

HOWE

Stacey, what do you want?

STACEY reaches him.

STACEY

I have some porosity tests to show you.

495 ANOTHER ANGLE ELEVATOR DOOR OPENS

495

TWO PEOPLE get out. BOND enters, holds button to keep door open and watches STACEY as HOWE and she go into his office.

Continued:

- 495 Continued 495
- HOWE
I'm running late, I can only
spare a couple of minutes.
- The elevator doors close.
- 496 INSIDE CITY HALL DOME AND STAIRCASE 496
EMPLOYEES descending stairs, STACEY among them.
- 497 UPPER LEVEL BOND 497
behind pillar sees STACEY exit elevator with other EMPLOYEES
and proceed down staircase.
- 497A HIS POV 497A
STACEY near bottom of stairs.
- 497B BOND 497B
starting to follow her.
- 498 ON FREEWAY EAGLE 4-WHEEL DRIVE STATION WAGON DAY 498
In traffic. STACEY is driving. CITY in B.G. CAMERA IN CLOSER
ON SEAL OF CALIFORNIA lettered on door along with: Department
of Conservation.
- 499 STATION WAGON 499
continuing along FREEWAY. CAMERA PANS BACK past OTHER CARS to
ANOTHER unobtrusively following station wagon. BOND is
driving.
- 500 SAN ANDREAS LAKES AREA DAY 500
STACEY passes vantage point with view of lakes. She drives out
of scene. BOND then drives through. CAMERA HOLDS ON SIGN "San
Andreas Lake Reservoir".
- 501 WHITEWOOD ESTATE DAY 501
STATION WAGON on approach road. Takes turning to driveway
toward mansion. BOND in car drives past.
- 502 WHITEWOOD GROUNDS STATION WAGON 502
driving past lawn. WOODED AREA in B.G.

- 503 WHITEWOOD HOUSE 503
 Beautiful turn-of-the-century two-storey MANSION. Three columns support a pediment above a covered porch. All shades are drawn. The place looks deserted. STATION WAGON stops at entrance. She gets out, goes into house.
- 504 BRIDGE ON ESTATE NEAR MANSION BOND 504
 crosses it nearing mansion. He looks up.
- 505 HIS POV SECOND-STOREY WINDOW 505
 Blind is raised and window is opened.
- 506 BOND 506
 moving closer to SIDE OF HOUSE. CAMERA PANS AWAY TO SILHOUETTED FIGURE at edge of WOODS behind house.
- 507 BOND 507
 We cannot tell if he has seen it as he approaches ground floor window of HOUSE, uses Q device to open it, and climbs in.
- 508 INSIDE WHITEWOOD RECEPTION ROOM BOND 508
 looking around at beautifully panelled room completely unfurnished. CAMERA TRAVELS WITH HIM as he cautiously crosses room and goes into the HALL. STAIRCASE leads up to second storey. The only objects in the hall are a magnificent MING VASE on a wooden pedestal and A PORTRAIT, hanging above it, of an impressive looking California type tycoon, circa 1910. BOND glances into other rooms off hall, all unfurnished. A CAT suddenly startles him as it scurries up the stairs. He follows it.
- 509 UPSTAIRS HALLWAY 509
 also uncarpeted and unfurnished. BOND leaves head of staircase, looks around, hears water running, goes toward door, cautiously opens it. SOUND OF WATER louder.
- 510 MASTER BEDROOM BOND 510
 entering. The room is lavishly furnished and decorated in opulent, ornate Victorian style with a massive canopied mahogany four-poster bed and matching bureau and wardrobe, etc. A CAGE with a CANARY in it hangs on a stand. The door to a bathroom is slightly open. SOUND OF SHOWER RUNNING from within. He crosses to door, slowly pushes it further open and looks in.

511 HIS POV

511

A fantastic chrome and marble antique shower is running with no one in it.

512 BOND AT BATHROOM DOOR

512

From OPEN CLOSET behind him is the SOUND OF A PUMP SHOTGUN cocking.

STACEY'S VOICE

(from closet)

Don't move!

He freezes. She comes out of closet covering him with shotgun.

STACEY

Turn around slowly.

(after he does)

So you're just another Zorin stooge,
Mr Singin ... whatever it was ..

BOND

Actually, it's James Stock of the
London Financial Times.

STACEY

(moving to telephone
on desk)

You can tell the police which.

BOND

And you can tell them all about
that five million dollar payoff
you got from Zorin.

(as she gazes at him,
momentarily silenced)

I saw the cheque.

Finger on the trigger, she rests the barrel of the shotgun on the desk, still aiming it at him, then with her other hand opens the desk drawer, takes the cheque out.

STACEY

(contemptuously)

This?

She pockets the cheque and picks up the phone with her free hand. The phone is dead.

STACEY

(snapping at him)

You cut the line!

Continued:

- 512 Continued 512
Both turn to window as they hear someone outside. CAMERA WHIPS OVER TO IT revealing GUNMAN standing by window on upper balcony.
- 513 NEW ANGLE BOND STACEY GUNMAN 513
as he levels automatic weapon at her. BOND throws himself at her and bowls her over just before the GUNMAN fires.
- 514 BOND 514
picking up shotgun and firing at the window.
- 515 UPPER BALCONY FRONT OF MANSION GUNMAN 515
blown backwards and falling to the ground.
- 516 BEDROOM BOND STACEY 516
as he helps her to her feet.
- BOND
- Stay here!
- He opens door. SECOND GUNMAN in doorway.
- 517 HALLWAY BOND 517
butt strokes gunman, knocks him down stairs. BOND follows him, STACEY at his heels.
- 518 STAIRCASE BOND AND STACEY 518
come down it into downstairs hall. As they reach the foot of the staircase a THIRD GUNMAN bursts in through the front door. BOND fires the shotgun at him.
- 518A BOND AND STACEY 518A
as GUNMAN staggers, only momentarily stunned.
- STACEY
- Just rock salt ...
- 518B GUNMEN 518B
attacking BOND.

513C STACEY

513C

watching as BOND puts on a dazzling display of martial arts expertise. During fight BOND saves MING VASE twice. But when GUNMAN strangles him, STACEY smashes vase over gunman's head to protect Bond. BOND routs adversaries and pursues them out of the mansion.

519 OUTSIDE WHITEWOOD GATE THREE MEN

519

get into their car and drive away.

520 WHITEWOOD HALL STACEY

520

picking up pieces of MING VASE. BOND enters.

STACEY

Thank you.

BOND

Don't mention it.

(indicating fragments)

Ming. Eleventh century. I'm sorry.

STACEY

Don't be. Grandad ..

(indicating portrait)

.. he always loved a good fight.

(she stands up)

I'm Stacey Sutton. You're a reporter?
Not Sinjin-Smythe.

BOND

I'm doing articles about Zorin and used a friend's name to get invited to the chateau.

She stares at him, then reacts intensely.

STACEY

(bitterly)

I know a few things about Zorin.

LOUD MEOW from CAT.

STACEY

I have to feed him. Are you hungry?

BOND

What are you serving, whiskers?

Continued:

520 Continued

520

STACEY (laughs)
I only have a few leftovers in the
fridge. I'm a pathetic cook.

BOND
I'll lend a hand.

STACEY
You can cook?

BOND
(modestly)
I like to dabble.

521 CLOSE ON OVEN DOOR KITCHEN NIGHT 521

BOND opens it and extracts an elaborate quiche.

522 ANGLE WIDENS TO INCLUDE STACEY 522

STACEY
Smells divine.

BOND
It's cordon bleu, Quiche des
Cabinet.

STACEY
Sounds interesting, what is it?

BOND
An omelette.

He sets it in the centre of the rough kitchen table on a hot
pad and serves it. They sit and eat as they speak.

BOND
Go on.

STACEY
(resuming narrative)
Grandad left Sutton Oil to father who
expected me, as the only child, to run it
someday. So at college I studied geology.

BOND
Salt please.
(he takes the salt
from her)
What happened?

Continued:

522 Continued

522

STACEY

Zorin. He took over Sutton Oil in a rigged proxy fight. It broke dad's heart. When he died he left me a small interest in the company.

BOND

And Zorin renamed it after himself.

STACEY

I fought him in the courts. It's taken everything I had. All the furniture and cash. I took a job as a state geologist and just managed to hold on to this house and my shares.

BOND

The five million dollars was for your shares?

She reaches into her pocket and takes out the cheque. She looks at it.

STACEY

Ten times more than their worth. How tempting. Just drop the law suit and keep my mouth shut. I haven't accepted yet.

BOND

So Zorin sent those men to help you make up your mind.

STACEY

They did.

STACEY slowly tears up the cheque.

STACEY

I'll sell everything and live in a tent before I give up.

BOND

I'd drink to that.

STACEY

(brightens)

I just may have a bottle or two left in the cellar.

END OF SCENE

523 KITCHEN TABLE REMAINS OF MEAL WINE BOTTLE 523

one empty, one half full.

524 CAMERA WIDENS TO INCLUDE BOND AND STACEY 524

both a bit aglow.

STACEY

Delicious.

She sips wine, gazes at him, obviously attracted. She takes his plate, rises and turns to sink, speaking as she moves.

STACEY

You're a man of many talents. The way you handled those men.

BOND comes up behind her at the sink.

BOND

Look ... it might not be a bad idea if I stayed here tonight.

She turns to face him, almost in his arms.

STACEY

(slight smile)

To protect me?

BOND

They may be back.

STACEY

(smiling)

I hope not.

BOND

Let me check the doors and windows .. and reconnect the phone

STACEY

The box is outside my bedroom window.

BOND

I'll find it ..

She starts out.

525 UPPER BALCONY FRONT OF MANSION BOND NIGHT 525

holding pen light on open electrical box as he attaches wire to terminator. Small plaque above terminator reads "Pacific Telephone". He closes box, crosses to window leading into bedroom, pauses and turns, listening to ominous NIGHT SOUND. He enters Stacey's room through the window.

526 BEDROOM NIGHT BOND 526

CAMERA PANS HIM TO BED. STACEY, in a see-through nightie, is fast asleep on it. He smiles ruefully, covers her with a blanket. Then he picks up the shotgun and sits down with it in his lap in an overstuffed chair.

526A EXT. MANSION EARLY MORNING 526A

527 BEDROOM BOND DAY 527

asleep in the chair. The bed is empty. The CAT suddenly jumps on him and the CANARY, chirping agitatedly, hops around in the cage. BOND wakes up, sees Stacey is not there. A moment later she enters, still in nightie, carrying cups of coffee.

BOND

Good morning.

(indicating cat and
canary)

What's got into your pets?

STACEY

They're more than pets. Wait.

He waits. Crystal chandelier above him starts to sway and tinkle. He looks at her, dumb-founded. TREMOR continues for a few moments, then subsides.

STACEY

Cats and canaries can sense impending earth tremors. For the last three weeks they've been extremely restless.

She crosses to MACKINTOSH COMPUTER with keyboard, types a few letters.

528 CLOSER ON SCREEN 528

filled up with rows and columns of data. STACEY studies it.

529 WIDER ANGLE 529

as she turns to Bond.

Continued.

529 Continued

520

STACEY

Measured 2.5 on the Richter scale.
The epicentre was near Zorin's
oil field.

BOND

I told Howe yesterday Zorin was
pumping sea water into those wells.
Could there be a connection?

STACEY

Sea water! Those wells are on the
Hayward Fault. Are you sure?

BOND

I checked it myself.

STACEY

That's dangerous. I'm going to see
Howe. Now he'll have to do something
about Zorin.

530-537

DELETED

530-537

538 CLOSE ON PAPER MACHE PUMPKIN

538

with lit candle flickering inside it. CAMERA ANGLE WIDENS TO
REVEAL pumpkin is on HOWE'S SECRETARY'S DESK IN HIS OUTER
OFFICE. She is listening to angry but muffled voices beyond
the door.

529 HOWE'S OFFICE HOWE STACEY 539

facing each other.

STACEY

Elevated porosity levels and
increased seismic activity
call for an immediate investigation

HOWE

(vehemently)

I refuse to be a party to your
vendetta against Max Zorin!

540 OUTER OFFICE SECRETARY 540

as muffled voices grow angrier. Door of Howe's office is flung
open and STACEY storms out. She crosses toward door to
corridor.

541 CORRIDOR NEAR ELEVATOR BOND 541

waiting. Halloween poster on wall. STACEY comes out and slams
the door behind her.

BOND

What happened?

STACEY

(fuming)

I got fired!

BOND

Calm down.

He takes her arm. CAMERA TRAVELS WITH THEM TOWARD ELEVATOR.

CAMERA HOLDS AT ELEVATOR. He presses the button.

BOND

We'll meet a friend of mine
from Washington tonight to talk
things over ...

DOOR OF SELF-SERVICE ELEVATOR opens. They get in the elevator.
He presses button. Door closes.

542-549 DELETED

542-549

549A WHITEWOOD EVENING

549A

LEE and STACEY'S cars are parked in front.

549B INSIDE WHITEWOOD KITCHEN LEE BOND STACEY

549B

seated around table.

LEE

I only wish we could be more specific about Zorin's intentions before I go to the top.

STACEY

Flooding the fault could cause a major earthquake. But what would he have to gain?

BOND

Zorin mentioned Silicon Valley on the tape. Could it be affected?

STACEY

Not severely. Silicon Valley is too far away.

BOND

If we knew how many wells were involved we might get a clearer picture.

STACEY

That information is available at City Hall. I still have my security pass.

LEE

Meanwhile I'll contact Washington and tell them we need more help out here.

BOND

And fast. According to that tape we have less than twenty four hours left.

LEE exits.

549C OUTSIDE WHITEWOOD EVENING LEE

549C

exits house and enters car.

549D INSIDE CAR LEE 549D
puts key in ignition. Camera zooms to FIGURE rising in back
seat behind him.

549E CLOSER 549E
Figure is MAY DAY.

549F OUTSIDE WHITEWOOD EVENING BOND AND STACEY 549F
exit house and walk to her car. They look up at sound of Lee'
car driving away.

549G THEIR POV 549G
Lee's car drives away from them.

550-556 DELETED 550-556

- 557 INSIDE CITY HALL LOBBY BOND STACEY NIGHT 557
She shows pass to GUARD seated at reception desk. He gestures them toward the elevator bank.
- 558 OUTSIDE CITY HALL ZORIN CAR 558
approaching entrance. In it are ZORIN, MAY DAY, SCARPINE, JENNY FLEX and PAN HO. They have taken off their costumes.
- 559 CORRIDOR BOND STACEY 559
getting out of elevator. CAMERA TRAVELS WITH THEM as they pass lighted upper part of HOWE'S OUTER OFFICE DOOR and go into FILE ROOM.
- 560 LOBBY GUARD AT RECEPTION DESK 560
as SCARPINE clobbers him.

561 DARKENED FILE ROOM BOND STACEY 561

standing at opened filing cabinet. She leafs through contents of ZORIN FILE as he holds pen with lit bulb in the top. They find a manila envelope lettered MAIN STRIKE.

BOND

Main Strike!

She opens the envelope, takes out a map. They look at it.

562 INSERT MAP 562

Diagram of mine layout, showing adits, tunnels, shafts, etc.

563 BOND STACEY 563

whispering.

STACEY

I know this place. It's an abandoned silver mine close to the San Andreas Fault.

BOND folds up map, puts it into his pocket. She replaces file in cabinet. LIGHTS GO ON.

ZORIN'S VOICE

Good evening.

CAMERA ANGLE WIDENS as BOND and STACEY turn to face ZORIN, covering them with a REVOLVER, and MAX DAY at door to corridor. They wear GLOVES.

ZORIN

Alive and well, I see. And still bungling in the dark.

BOND

Why don't you enlighten me, Zorin?

ZORIN

You're out of your depth. And - you top Miss Sutton. You should have accepted my more than generous offer.

STACEY

(spirited)

You can take your offer and ...

BOND (to Max Day) (whispering)

End of scene

563 Continued

563

BOND

Don't! You're dealing with a
psychopath.

ZORIN

(looks at them steadily)

So ... You've joined forces.
That simplifies matters.

(to May Day)

He's probably armed.

MAY DAY goes to BOND. CAMERA IN CLOSE ON THEM. He smiles
equivocally at her as she slips her hand under his jacket to
take PPK out of his shoulder holster. She maintains her usual
expressionless cool.

564 HOWE'S OFFICE HOWE

564

working at his desk. He looks up, startled and surprised to
see STACEY in doorway.

HOWE

Stacey, I told you, you were first.

ZORIN and MAY DAY appear and usher BOND and STACEY into the
office.

HOWE

Mr Zorin!

ZORIN

Call the police, Mr Howe!

HOWE stands up, looks around, bewildered.

HOWE

What's going on?

ZORIN

Two dangerous intruders.

HOWE hesitates, then dials.

ZORIN

(as they wait)

Ask them to get here as soon as possible.

BOND

You're being used, Mr Howe

CONTINUED.

HOWE
 (more confused as police
 reply)
 Hello -- intruders here -- City
 Hall -- office 306 -- come at once --

He hangs up.

HOWE
 (indicating Bond and
 Stacey)
 What have they done?

ZORIN
 (glibly)
 You discharged her -- so she and
 her accomplice came up here to
 kill you --

He takes Bond's PPK from MAY DAY, gives her his revolver. HOWE
 stares at him, completely baffled.

ZORIN
 Then they set fire to your
 office to conceal their crime
 but were trapped in the elevator
 and perished in the flames --

HOWE
 (finding his voice)
 But that means I'd have to be ...

He stops.

ZORIN
 Dead.

He shoots HOWE with Bond's PPK. HOWE falls behind his desk.

565 NEW ANGLE GROUP

565

ZORIN places PPK beside HOWE'S BODY.

ZORIN
 (to Bond)
 Rather neat. Don't you agree?

BOND
 (playing along)
 Brilliant. I'm speechless with
 admiration.

Continued:

565 Continued

565

ZORIN

Intuitive improvisation is the
secret of genius.

BOND

(stalling)

Dr. Mortner can be proud of
his creation.

ZORIN'S FACE suddenly darkens as he realizes Bond knows about his origin. He takes revolver from MAY DAY, prods BOND violently in the back with it. He and MAY DAY take BOND and STACEY into outer office.

566 OUTER OFFICE GROUP 566

passing JENNY FLEX and PAN HO holding cans of petrol. ZORIN gestures to them. After he, MAY DAY, BOND, and STACEY go into corridor they start dousing the place with petrol.

567 CORRIDOR AT ELEVATOR ZORIN MAY DAY 567

putting BOND and STACEY into elevator. ZORIN pushes button. ELEVATOR starts down.

568 LOBBY ELEVATOR BANK SCARFINE 568

at CONTROL BOX. He sees indicator, turns off power.

569 ELEVATOR SHAFT 569

Elevator stops between floors.

570 IN ELEVATOR BOND STACEY 570

He tries to push up trap door on roof

571 CORRIDOR ELEVATOR DOOR ZORIN MAY DAY 571

has pried doors open. The top of the elevator is visible two feet above the floor. Support cables. ZORIN throws MOLOTOV COCKTAIL.

572 TOP OF ELEVATOR 572

explodes in flames.

573 INSIDE ELEVATOR STACEY BOND 573

tries to push up hatch in roof but burns his fingers. He takes off his jacket and wraps it around his arm and pushes up on the hatch.

- 574 CORRIDOR ZORIN MAY DAY 574
 coming toward STAIRCASE. Behind them PAN HO and JENNY FLEX are dousing floor and walls, etc. with petrol. They reach ZORIN who lights it. ZORIN and GIRLS start down stairs. Flames start.
- 575 TOP OF ELEVATOR FLAMES 575
 burning cables.
- 576 CLOSER ON CABLE 576
 stretching and snapping.
- 577 TOP OF ELEVATOR 577
 as cable parts. Elevator shifts supported now only by a single cable. Elevator jams up against the sides of the shaft at an angle.
- 578 INSIDE ELEVATOR BOND AND STACEY 578
 thrown to the floor. They get up. The car is now at an angle. BOND pushes up again on hatch and it opens.
- 579 TOP OF ELEVATOR HATCH 579
 opens. Flames. Last cable on fire.
- 580 CLOSER ON CABLE 580
 stretching as it burns.
- 581 WIDER ANGLE BOND 581
 gets out hatch to cross member inside shaft which separates it from a second elevator shaft next to it. He pulls STACEY up to him.
- 582 CLOSER ON STACEY 582
 struggling to get out.
- 583 INSERT CABLE 583
 as it separates.
- 584 ELEVATOR CAR 584
 on fire plummets to ground and crashes.

- 585 INSIDE ELEVATOR SHAFT STACEY BOND 585
 hauls her up. They stand on cross member. One shaft is on fire. Cables in the second shaft run down to the car on the ground floor.
- 586 OUTSIDE CITY HALL ZORIN MAY DAY SCARPINE PAN HO JENNY FLEX 586
 drive away in ZORIN'S CAR. SOUND OF FIRE ENGINES approaching.
- 587 INSIDE ELEVATOR SHAFT STACEY AND BOND 587
 on cross member. Shaft is filled with smoke. BOND looks down into the empty shaft.
- 588 HIS POV 588
 cables leading to other car, which is now on fire too. Smoke is coming up the shaft.
- BOND
 Don't go away.
- 589 BOND 589
 jumps up and grabs cross beam above, chins 'himsalf up, puts one leg over and stands on top of beam.
- 590 STACEY 590
 below, watching. Smoke thickens.
- 591 BOND 591
 steps on to narrow ledge by elevator shaft doors and inches his way to the centre of the doors.
- 591A CLOSER BOND 591A
 BOND pries doors open with finger tips, squeezes through and they shut after him.
- 591B UPPER CORRIDOR BOND 591B
 looks around. Smoke. ROLL OF FIREHOSE on wall next to elevator. BUCKET and MOP next to it.
- 591C ELEVATOR SHAFT STACEY 591C
 coughing from smoke. Elevator doors on her level begin to glow hot. She looks up.

- 591D UPPER CORRIDOR BOND 591D
 has used MOP to hold open elevator doors. He feeds hose down to STACEY.
- 592 OUTSIDE CITY HALL FIRE ENGINES AND POLICE CARS 592
 arriving. CROWD gathering.
- 592A WIDER ANGLE LOOKING DOWN SHAFT 592A
 STACEY takes end of hose.
- BOND
- Wait!
- She doesn't wait but steps into shaft and falls.
- 592B BOND 592B
 hose whips through his hands for several feet before he gets a grip on it.
- 592C ELEVATOR SHAFT STACEY 592C
 caught before she falls into inferno below. BOND pulls her up.
- 592D BOND 592D
 pulls STACEY past red hot door just below his position.
- 592E ANOTHER ANGLE 592E
 STACEY just gets one hand over ledge and BOND pulls her up as the elevator door below her explodes into the shaft. Flames leap up.
- 592F BOND 592F
 carrying STACEY to short staircase leading up to roof.
- 593 CITY HALL ROOF 593
 BOND and STACEY emerge from doorway atop roof. She is partially overcome by smoke.
- 594 CITY HALL CROWD 594
 watching FIREMEN go into building and put up TURNABLE LADDERS. POLICEMEN also enter building.
- 595 ROOF BOND 595
 giving STACEY kiss-of-life resuscitation.

- 596 CROWD 596
looking up toward PARAPET ON ROOF.
- 597 THEIR POV 597
BOND appears at parapet supporting STACEY.
- 598 TURNTABLE LADDER 598
reaching PARAPET. BOND slings STACEY over his shoulder in
firemans carry, gets on ladder.
- 599 CROWD 599
cheering as BOND brings her down the ladder.
- 600 OUTSIDE CITY HALL BOND AND STACEY 600
reach sidewalk near rear of PUMPER TRUCK and are immediately
surrounded by applauding SPECTATORS.
- 600A REAR OF PUMPER TRUCK STACEY AND BOND 600A
as he puts her down, FIREMAN attaches hose to pumper, leaving
locking spanner in place. STACEY sits on curb and catches her
breath. FIREMAN activates pump and nose fills with water.
FIREMAN moves away.
- 601 POLICE CAPTAIN 601
in plain clothes pushing his way through CROWD to BOND and
STACEY, now starting to recover. BOND stands with back to
truck where fire hose is connected.

BOND

(to Captain)

You'll find a body in Howe's office.

CAPTAIN

We found it.

(showing him PPK)

This belong to you?

BOND

If you'll contact Chuck Lee, CIA,
he'll inform you who I am.

CAPTAIN

We picked up his body in Chinatown.
You're under arrest.

Continued

601 Continued

601

STACEY

Wait. He's James Stock of the
Financial Times.

BOND

(lowering his voice)

Officer, I'm actually James Bond,
British Secret Service ...

CAPTAIN

(turning to Stacey)

Is he?

STACEY

(flabbergasted, turning
to Bond)

Are you?

CAPTAIN takes out HANDCUFFS to snap on Bond's wrists, He steps
to BOND straddling fire hose. BOND hits locking spanner on
fire hose connector. Hose shoots off and a jet of water from
the Pumper Truck hits the CAPTAIN in the centre of his stomach
flinging him backwards. CROWD scatters.

602 NEW ANGLE BOND CROWD 602

He takes STACEY by the arm and pushes through CROWD towards
HOOK AND LADDER FIRE TRUCK.

603 FIRE TRUCK 603

BOND opens door, pushes STACEY into driver's cab, and gets in
after her.

604 INSIDE FIRE TRUCK BOND 604

starts engine. He picks up FIREMAN'S HATS from seat, puts one
on and one on her.

605 POLICEMAN 605

wet from the waist down picks himself up in time to see FIRE
TRUCK as BOND drives it away.

605A POLICE CAR POLICEMAN 605A

gets in, grabs radio.

CAPTAIN

To all units. Incident ended

606 TRAVEL SHOT FIRE TRUCK CAB BOND STACEY 606

as TRUCK picks up speed and heads toward traffic. She is still shaken.

STACEY

Are you really, James Bond?

BOND

You'd better believe it.

She responds by pressing siren button. He grins, drives through red lights.

607 SQUAD CAR TWO POLICEMEN 607

First points O.S. Second takes off after SOUND OF SIREN. First talks into mike, calling other cars.

608 MARKET STREET FIRE TRUCK 608

TRAFFIC pulling over for TRUCK to pass. SQUAD CAR comes up behind. BOND maneuvering to keep them at bay.

608A INSIDE FIRE TRUCK STACEY BOND 608A

watching as SQUAD CARS pursue.

BOND

(yelling to Stacey)

Take over!!

He gets out of cab as she takes over wheel, and clambers back over truck towards REAR SECTION DRIVER'S SEAT.

608B SIDE STREET SECOND SQUAD CAR 608B

sees FIRE TRUCK and SQUAD CAR speed by, pulls out and side swipes POLICE CAR. They lock fenders.

608C INT. POLICE CAR CAPTAIN 608C

motions for SECOND SQUAD CAR to pull away.

608D POLICE CAR SQUAD CAR 608D

still locked together. SQUAD CAR pulls away taking POLICE CAR with it. POLICE CAR turns opposite way to bring both back to centre of roadway.

608E WIDER ANGLE 608E

wide angle shot showing the truck and cars from a distance.

610E INSERT 610E

street sign "DOCK STREET".

610F INSIDE POLICE CAR CAPTAIN 610F

following SQUAD CARS, smiles.

CAPTAIN

Have' em now!

(into radio mike)

Base, come in.

BASE

(over radio)

Read you, Captain.

CAPTAIN

Call Dock Street. Have'm raise
the bridge.

He hangs up MIKE decisively, with a confident look.

611 FIRE TRUCK 611

approaching DRAWBRIDGE with ENORMOUS CONCRETE BLOCK
COUNTERWEIGHT. Road bed starts rising.

612 STACEY IN FRONT CAB 612

She turns, looks back.

613 BOND IN REAR CAB 613

He waves her on.

614 DRAWBRIDGE FIRE TRUCK APPROACHING 614

POLICE CARS behind it, gaining on TRUCK. FIRE TRUCK crosses
bridge, just before it goes up.

- 614A SQUAD CAR 614A
 on bridge as it goes up. SQUAD CAR slides backwards, hits several OTHER SQUAD CARS at the base of the bridge.
- 615 FIRE TRUCK 615
 speeding away.
- 615A POLICE CAR 615A
 stops behind SQUAD CARS. Bridge still slowly rising. CAPTAIN gets out. Walks to SQUAD CARS.
- 615B SQUAD CARS 615B
 Group of POLICEMEN. HARRIS and MILLER, two young PATROL MEN, among them looking at damage. They look up as CAPTAIN arrives.
- CAPTAIN
 Harris, you can forget that Sergeant promotion.
- He turns to Miller.
- CAPTAIN
 . You're gonna pay for that ve-hicle, one hundred bucks a month, out of your paycheck.
- 615C HARRIS and MILLER 615C
 Look over CAPTAIN's shoulder towards his car.
- HARRIS
 I hope your wearing a comfortable pair of shoes, Captain.
- 615D ANOTHER ANGLE 615D
 MILLER
 'Cause it look like you'll be walking home.
- CAPTAIN turns to see HARRIS and MILLER POV.
- 616 HIS POV 616
 POLICE CAR is crushed by concrete counterweight of bridge. POLICEMEN laugh louder.
- 616A GOLDEN GATE BRIDGE - FIRE TRUCK 616A
 crosses bridge. emergency lanes off.
- 617 COUNTRY ROAD - OLD MINE BUILDINGS - FIRE TRUCK 617
 proceeds at normal rate of speed.

- 618 INSIDE TRUCK BOND 618
 driving. STACEY resting on his shoulder. He reacts to something ahead. STACEY stirs and sits up.
- 619 HIS POV 619
 MAIN STRIKE MINE. A high cyclone fence surrounds the property. A large truck is stopped at the entrance gate. A sign on the fence reads "Main Strike Mine Trespassing Prohibited Zorin Industries".
- 620 FIRE TRUCK 620
 passes entrance. TWO GUARDS wave stopped truck through gate. A sign on the rear of the truck reads "Danger Explosives". As it passes the GUARDS close the gate. The FIRE TRUCK continues past the gate.
- 621 INSIDE TRUCK 621
 BOND is driving. STACEY is looking behind.
- BOND
 A lot of activity for an abandoned mine.
- STACEY
 That truck load of explosives should last them for months.
- BOND, looking ahead as he turns around a bend in the road.
- BOND
 Here comes next year's supply.
- 622 HIS POV 622
 ahead, coming towards them is ANOTHER EXPLOSIVES TRUCK identical to the one they just saw turn into the Main Strike Mine.
- 623 BOND AND STACEY 623
 He reaches up and puts on his flashing lights. SIRENS SOUND.
- BOND
 Put on your hat.
- They don fireman helmets.
- 624 COUNTRY ROAD DAY EXPLOSIVES TRUCK 624
 heading towards the fire truck with emergency lights flashing.

625 INSIDE EXPLOSIVES TRUCK DRIVER 625

sees FIRE TRUCK approaching and BOND motioning with his arm through the open window to stop. He puts on air brakes.

626 FIRE TRUCK BOND AND STACEY 626

in fireman helmets draw alongside EXPLOSIVES TRUCK. BOND kills siren. DRIVER winds down his window. The fire truck and the explosives truck are abreast.. The DRIVER sticks his head out towards BOND.

DRIVER

Where's the fire?

BOND

On your rear end.

DRIVER bolts out of passenger side of explosives truck.

627 REAR OF EXPLOSIVES TRUCK DRIVER 627

runs along passenger side of truck and comes to rear end. BOND enters from the other side and knocks him cold with one punch, catching him as he falls. STACEY joins them and picks up the driver's feet. They put him on the side of the road.

BOND

He can sleep it off here.

628 MAIN ^{STRIKE} ~~GRANGE~~ MINE ENTRANCE DAY EXPLOSIVES TRUCK 628

approaches gate. GUARDS open gate and motion the truck to stop.

629 INSIDE TRUCK BOND AND STACEY 629

She is wearing the driver's hardhat and coveralls. BOND halts.

630 GUARD 630

approaches BOND in truck. BOND hands him a clipboard with paperwork. The GUARD glances at it and gives it back.

GUARD

O.K., you're the last. Better get going, you're late.

BOND

where?

GUARD points.

Continued:

630 Continued

630

GUARD

100 yards turn left to the mine entrance.

BOND

Thanks, buddy.

BOND sets it in gear to go. Suddenly the GUARD stops him.

GUARD

Hey!

631 INSIDE CAB EXPLOSIVES TRUCK BOND

631

tenses. He holds a large MONKEY WRENCH at the ready, just out of sight. The GUARD thrusts a HARDHAT through the open window.

GUARD

It's the rules. Hardhat area.

BOND relaxes, puts on hardhat and drives forward.

632 MINE ENTRANCE DAY EXPLOSIVES TRUCK

632

passes small one-storey office building. FOREMAN motions truck to stop and back up to loading dock. On the other side of the dock stands a LUG AND THREE FLAT CARS. A small hut stands at the end of the loading dock.

633 CLOSER ON BOND

633

as he backs into loading dock and stops. FOREMAN comes to the window.

FOREMAN

O.K. Leave it there. Get some coffee at the hut and be back in twenty minutes.

BOND and STACEY get out and move toward the hut.

634 LOADING DOCK LOADING MEN

634

already have rear door of the EXPLOSIVES TRUCK open. The FOREMAN joins them.

FOREMAN

Let's get this stuff moving. We're an hour late.

635 INSIDE HUT STACEY AND BOND 635

enter. There is coffee on a hot plate. The room is stocked with equipment. Coveralls and hardhats are on the wall. BOND looks out the window.

BOND

I'd like to get into that mine.

He turns. STACEY is dressed in Zorin Industry coveralls and hardhat.

STACEY

What's stopping you?

636 OUTSIDE REAR OF HUT DAY 636

Rear door opens and BOND and STACEY, dressed alike in Zorin coveralls and hardhats exit. CAMERA TRACKS with them past the end of the loading dock to FLATBED. They get in under tarp cover.

637 LOADING DOCK FOREMAN 637

gets on to LUG and pushes loaded FLATBEDS up incline railway towards the mine.

637A INSIDE FLATBED BOND STACEY 637A

Uncomfortably cramped. They are surrounded by sacks of explosives. She squirms.

BOND (whispers)

Keep still.

STACEY (whisper)

Do you see what we're sitting on?

BOND

Yes. I hope the foreman is a good driver.

638 ENTRANCE TUNNEL LUG AND FLATBEDS 638

proceed up incline into tunnel.

639 INTERIOR TUNNEL LUG AND FLATBEDS 639

continue up shallow incline in low lit tunnel.

640 CLOSER ON FLATBED 640

BOND we get up here. There are only two flatbeds left.

- 641 BOND'S POV 641
 The tunnel opens into a large, open, well lit, underground gallery.
- 642 MAIN GALLERY MINE JENNY FLEX AND PAN HO 642
 stand by tunnel entrance as LUG and FLATBEDS enter on a roadway cut in the face of a high wall on one side of a large chamber. A switch on the tracks, about fifty feet inside the chamber, leads to a second track which gradually descends twenty feet to the floor of the chamber. The track crosses the chamber and exits through a tunnel in the wall opposite the entrance. The other branch of the switch continues to a siding in the wall and a thirty-foot square area which has been excavated only to the level of the roadway cut. A vertical shaft, ten feet in diameter, has been cut in this flat area. It leads to a large underground chamber below the main chamber. A pulley system and winch are built over the shaft for lowering equipment. Wooden steps lead from this area to the gallery floor. Across the gallery is a one-storey office built up ten feet from the floor on pilings. Stairs lead to it from the floor. A trestle walkway connects the office to the vertical shaft. There are about 20 workmen in the gallery area.
- 643 LUG AND FLATBEDS 643
 proceed past switch on to trestle and stop.
- 644 LUG 644
 The last FLATBED nearest the lug is disconnected by the FOREMAN and the LUG takes it to the end of siding.
- 645 FLATBED BOND AND STACEY 645
 slip out and climb down trestle supports to floor of gallery.
- 645A LUG 645A
 stops at vertical shaft. FOREMAN disconnects single flatbed. SCARPINE joins him in lug as it returns to flatbed.
- 645B LUG 645B
 reconnected to train. FOREMAN and SCARPINE proceed to floor of gallery, across it, and exit into tunnel in wall opposite entrance.
- 646 GALLERY BOND AND STACEY 646
 look toward office from gallery floor.

- 647 OFFICE ZORIN MAY DAY CONLEY 647
 come out of office and cross to the vertical shaft area.
- 648 GALLERY FLOOR BOND 648
 sees ZORIN and OTHERS exit office and pulls STACEY under the trestle walkway as ZORIN and his ENTOURAGE cross above.
- 649 ANOTHER ANGLE BOND AND STACEY 649
 pretend to be working on shifting pieces of equipment as PAN HO and JENNY FLEX with group of WORKMEN pass them.
- 649A TUNNEL AREA WORKMEN 649A
 on scaffolding repairing roof. LUG approaches.
- 649B LUG SCARPINE AND FOREMAN 649B
 stop near scaffolding. They get out. FOREMAN goes to speak to WORKMEN. SCARPINE disconnects flatbed, reaches under tarpaulin on last flatbed.
- 649C INSIDE FLATBED SCARPINE 649C
 lifts sack from centre of car revealing blasting box. He unlocks it with key, arms it, red light comes on. He replaces sack as FOREMAN joins him.
- 649D SCARPINE AND FOREMAN 649D

FOREMAN

The San Andreas Lake is right above us. Lots of seeping. Could flood any time.

SCARPINE

Stay and finish shoring up the roof. I'll send the lug back for you.

SCARPINE gets on LUG and goes back the way he came, leaving flatbeds. CAMERA PANS up through roof of tunnel, continues and comes out into daylight at San Andreas Lake, at the point where Stacey passed it the day before when Bond followed her.

- 650 GALLERY VERTICAL SHAFT ZORIN MAY DAY CONLEY 650
 wait as WORKMEN approach. Everybody removes TARP from FLATBED revealing DETONATOR.

CONLEY

(looking at watch)

Come on, we're behind schedule.

651 FLOOR OF GALLERY BOND AND STACEY 651

at foot of stairs leading to office.

BOND

what do you make of it?

STACEY

They're not mining anything,
that's for sure.

BOND looks about and slowly makes his way up the stairs towards the office.

652 VERTICAL SHAFT ZORIN MAY DAY CONLEY 652

watch WORKMEN manhandle a large half-dome shaped DETONATOR to edge of shaft.

653 DETONATOR 653

CONLEY removes top and looks at watch and sets fuse for one hour. He screws on top and attaches the cable to it.

654 OFFICE BOND AND STACEY 654

slip into the office while ZORIN and the OTHERS watch CONLEY.

655 INSIDE OFFICE BOND AND STACEY 655

enter. It is dimly lit. Sophisticated equipment, including seismographs, etc. In the centre of the room is the large conference table we saw in the airship. STACEY looking around sees it. BOND goes to window to keep watch.

656 CLOSER ON STACEY 656

She flicks a switch and a MODEL rises from the centre of the table.

657 BOND 657

at window looking out.

BOND

Found anything?

STACEY

Not sure.

658 VERTICAL SHAFT CONLEY 658

astride DETONATOR is lowered into the shaft by ELECTRIC POWERED WINCH.

665 Continued

665

STACEY

Here are Zorin's oil wells.
The ones he's using to pump sea
water into the Hayward Fault.

BOND

What's this network of tunnels
under the lakes on the opposite
side of the bay?

STACEY

They lead straight into this section
of the San Andreas Fault. Zorin only
has to blast through under the lakes
to flood the fault.

BOND

... and create a double earthquake.

STACEY

Right here below us is the lock.

BOND

You mean the geological lock.

STACEY

Yes, it keeps the two faults from
moving at once. Zorin's excavated
a chamber in the lock and filled it
with those explosives we saw in the
trucks.

BOND

And when they go off?

STACEY pushes button.

STACEY

Both faults move ...

BOND and STACEY watch model.

BOND

Silicon Valley and everything
in it - submerged forever.

666 STACEY AND BOND

666

STACEY

All to coincide with the spring
tide for maximum effect.

BOND

(consulting chart
on wall)

That's today.

(looks at watch)

In less than an hour.

STACEY

We have to get out and warn
people.

They turn hearing someone approach.

667 OUTSIDE OFFICE ZORIN MAY DAY

667

approaching office door. They go in.

668 OFFICE

668

as ZORIN and MAY DAY enter. BOND tips the MODEL over into
them. ZORIN falls and the others stumble.

669 NEW ANGLE BOND

669

at window, helping STACEY out. She disappears over ledge, he
follows.

669A REAR OF OFFICE BOND AND STACEY

669A

exit window and fall on pile of sand. They roll to floor of
gallery.

670 INSIDE OFFICE ZORIN 670
 now on his feet.

ZORIN

Get them!

671 OUTSIDE OFFICE 671

BOND and STACEY run toward lower tunnel. MAY DAY comes out of office and pursues BOND and STACEY as ZORIN exits office and crosses overhead walkway to entrance. Below he sees BOND, draws gun and fires at him.

672 FLOOR OF GALLERY BOND 672

pushes STACEY behind cover. He sees MAY DAY coming down the stairs, pulls STACEY into tunnel leading farther into the mine.

673 VERTICAL SHAFT CONLEY 673

meets ZORIN.

ZORIN

(to Conley)

Bond! Guard the entrance --
 let no one out.

CONLEY takes a gun and goes to the tunnel. ZORIN turns to GUARDS.

ZORIN

Find them!

674 GALLERY PAN HO JENNY FLEX 674

joins MAY DAY. All three follow BOND and STACEY into tunnel.

675 INTERIOR TUNNEL BOND AND STACEY 675

running. They pass fork. BOND stops as he hears LUG approach.

BOND

This way.

He and STACEY take side tunnel. LUG passes them.

675A SIDE TUNNEL BOND AND STACEY 675A

running.

675B LUG SCARPINE

675B

passes MAY DAY and GIRLS.

MAY DAY

See anyone?

SCARPINE
(shouting back)

No!

They continue.

675C SIDE TUNNEL BOND AND STACEY

675C

stop at second fork.

BOND

Which way?

STACEY

The map.

BOND takes it out of pocket. Lights LIGHTER to see better.
Flame flickers.

STACEY
(pointing to the
right fork)
There's a breeze may be a way
out.
(she consults map)
Yes, a ventilation shaft.

They take the right fork.

676 GALLERY FLOOR LUG

676

enters from lower tunnel.

677 BOND AND STACEY

677

in tunnel almost fall into a large hole. BOND holds her arm.

STACEY
It leads straight to the fault.
The water from the lakes ...

BOND
(finishing it for her)
... will be flooding this passage
any time now. Let's go!

They hug the wall on a narrow path around the hole.

678 MAY DAY PAN HO JENNY FLEX GUARDS 678

come to fork in tunnel. MAY DAY goes into side tunnel where Bond went, she waves for girls to continue ahead.

679 BOND AND STACEY 679

side step another hole. She sees a dull glow ahead in the tunnel.

STACEY

An air shaft.

They run to it.

680 VENTILATION SHAFT BOND AND STACEY 680

come to a vertical air shaft adjacent to the tunnel. It is lined with old bricks. A rotting workman's scaffolding leads to the surface. BOND helps STACEY up and follows after.

681 TOP SHOT 681

STACEY climbing up. One of the rotten timbers breaks off and falls to the ground.

682 TUNNEL MAY DAY 682

HEARS SOUND of timber falling ahead. She runs toward the air shaft.

683 BOND AND STACEY 683

He pulls her up a difficult section. MAY DAY appears below and climbs after them.

BOND

Keep going.

He turns to face MAY DAY.

684 MAIN GALLERY VERTICAL SHAFT SCARPINE ON LUG 684

gets out carrying a small box. CONLEY approaches him.

685 VERTICAL SHAFT ZORIN 685

SCARPINE joins him. SCARPINE puts the box on the ground and opens it. Inside is a remote control firing device. CONLEY joins them.

SCARPINE

Time to flood the fault.

Continued:

- 685 Continued 685
- He arms the device. CONLEY steps forward.
- CONLEY
But May Day and my men ...
- ZORIN
Yes, a convenient coincidence.
- CONLEY faces him.
- CONLEY
Mr Zorin, those men are loyal
to you ...
- He is cut-off when SCARPINE cold cocks him. CONLEY falls to
the floor of the chamber. Some of the WORKMEN below approach
the body.
- 686 ZORIN 686
- activates BLASTING BOX DETONATOR.
- 686A TUNNEL UNDER LAKES FLATBEDS 686A
- explode destroying tunnel.
- 687 EXT. SAN ANDREAS LAKES DAY MAN IN FISHING BOAT 687
- There is an explosion at the centre of the lake behind the man.
The water rocks the boat and the man is showered with water.
- 688 WIDER ANGLE LAKES 688
- The water level slowly lowers. There's a whirlpool at the
centre of the lake.
- 689 VENTILATION SHAFT STACEY 689
- struggles up the scaffolding. MAY DAY below slips past BOND
when one of the rotten timbers he is on gives way. BOND hangs
on with one hand.
- 690 SPACEY 690
- is grabbed by MAY DAY. STACEY hits out at her with hard hat.
MAY DAY easily parries it, knocking it out of her hand. They
struggle. MAY DAY has her by the coveralls. STACEY struggles,
unzips coveralls and squirms out of them. She is now dressed in
the short lightweight summer dress she started the evening in.
MAY DAY throws away the coveralls in disgust. BOND recovers
and grabs MAY DAY. They struggle.

- 691 EXT. SAN ANDREAS LAKES MAN IN BOAT 691
sits near centre of mud flats. The lake is completely empty.
- 692 TUNNEL 692
Ominous rumbling sounds. Suddenly a wall of water, mud and debris floods the tunnel.
- 693 ANOTHER SECTION OF TUNNEL JENNY FLEX AND PAN HO 693
stop to hear rumbling sound ahead. Suddenly the flood bursts upon them. They are swept away.
- 694 VENTILATION SHAFT BOND AND MAY DAY 694
stop fighting as rumbling sound becomes louder.
- 695 TUNNEL WALL OF WATER 695
sweeps ahead.
- 696 VENTILATION SHAFT SCAFFOLDING 696
collapses as it is suddenly hit by a wall of water.
- 697 TOP OF SHAFT STACEY 697
struggles in to daylight at the edge of the air vent. She looks below.
- STACEY
(warning shout)
- James!
- 698 HER POV 698
The scaffolding collapses. BOND and MAY DAY are swept away.
- 699 STACEY 699
She stands up, stricken, looks around.
- 700 WIDER ANGLE 700
She is in a desolate area with no help in sight.
- 701 INT. MINE MAIN GALLERY SOREN SCARBINE 701
stand by flabbed at the ventilation shaft above the floor of the gallery. RUMBLING SOUND grows louder.

- 702 GALLERY FLOOR WORKMEN 702
 curious at first, suddenly panic as flood of water surges out of lower tunnel. They run for stairs to office and climb the scaffolding where ZORIN stands.
- 703 WIDER ANGLE 703
 Water floods the gallery. The office sways and crashes down as the force of the water carries away its underpinnings.
- 704 TUNNEL WALKWAY 704
 with WORKMEN collapses into the flood.
- 705 ZORIN 705
 watching fascinatedly.
- 706 ZORIN AND SCARPINE 706
 look down. ONE OF THE WORKMEN struggles up the scaffolding pulling himself level with Zorin's feet. He holds out his hand for help. ZORIN kicks him into the water.
- 707 WIDER ANGLE 707
 Gallery flooded. BODIES among the jetsam and flotsam.
- 708 SCARPINE ZORIN 708
 consults his wristwatch.
- ZORIN
 Right on schedule.
- They exit on LUG.
- 708A INT. TUNNEL BOND 708A
 in cul de sac, water rising. He struggles to keep his head up as water rises toward roof.
- 709 EXT. ENTRANCE TO MINE LUG 709
 with ZORIN and SCARPINE stops near a small one-storey office building. They rush inside.
- 710 INT. OFFICE BUILDING MORTNER 710
 sits in chair in one of three rows of seats which face console overlooking window. ZORIN and SCARPINE enter through a side door. SCARPINE snuffs the door with locking handles. ZORIN and SCARPINE sit before console.

710A INT. MINE TUNNEL CHAMBER BOND 710B

holding on to a crevice and up to his neck in water, has managed to find an air pocket near the roof of the tunnel. Overhead lights flicker dimly. Flossam and jetsam all around.

710B ANOTHER ANGLE 710B

suddenly MAY DAY breaks surface. BOND grabs a short stick of wood with his free hand. She looks steadily at him.

MAY DAY

I thought the creep loved me.

A BODY floats by on the edge of the light.

BOND

You're not the only one he double-crossed.

710C BOND AND MAY DAY 710C

BOND

I've got to stop Zorin. Will you help?

MAY DAY

How?

BOND points to water level on the wall.

BOND

The water level's dropping. We might be able to get out of here.

711 EXT. OFFICE BUILDING 711

Roof opens and sides fall away as a large airbag inflates into an airship. The room is the gondola. Two lines from bow of ship are attached to anchor in ground.

712 INT. AIRSHIP ZORIN AND SCARPINE 712

manipulating controls.

713 INSERT 713

ZORIN'S HAND pulls lever marked "mooring cable release".

714 AIRSHIP ANCHOR 714

The cable is released from anchor by explosive bolts. The airship rises, the mooring rope trailing from its nose.

- 715 AIR TO AIR VIEW SHOT OF AIRSHIP 715
Silicon Valley below. San Francisco Bay in B.G.
- 716 INT. AIRSHIP ZORIN SCARPINE 716
looking out window.
- ZORIN
Perfect! Hold station here.
- 717 MAIN GALLERY BOND AND MAY DAY 717
wade among among flotsam and jetsam in flooded gallery.
- 718 - 719 DELETED
- 720 EXT. COUNTRYSIDE STACEY 720
stumbling through underbrush. She looks up at airship.
- 721 AIRSHIP 721
holding station.
- 722 INSIDE AIRSHIP ZORIN SCARPINE 722
MORTNER joins them.
- ZORIN
(exultantly)
Only minutes more, Carl! Nothing
can stop it now.
- MORTNER
The greatest cataclysm in history ...
- ZORIN
(laughing)
... all attributed to natural causes.
- 723 BOND 723
climbs up broken scaffolding to vertical shaft area. MAY DAY
follows.
- 724 VERTICAL SHAFT BOND 724
looking into hole. MAY DAY joins him. He takes the end of the
cable above the hole.

BOND

Continued:

724 Continued

724

MAY DAY

Can't disarm the detonator, it's
booby-trapped.

BOND

Then we'll have to get it out.

She looks at damaged winch transformer.

MAY DAY

Power's out. I'll use the hand
crank.

(indicating end
of cable)

Hang on!

BOND grabs it. MAY DAY lowers him down using a hand crank at
the side of the cable drum on the winch.

725 BOND

725

descending through vertical shaft.

726 LOWER CHAMBER BOND

726

emerges on the end of the cable through a hole in the roof of
the chamber. More earth movement in the chamber now. Water
oozes out of both fault cracks in the chamber. Rumbling grows
louder. More rocks fall.

727 MAY DAY

727

winching cable.

728 EXT. COUNTRYSIDE STACEY

728

stumbles to edge of hillside. She looks over and falls to her
knees exhausted.

729 HER POV

729

Below is the deserted entrance to the Main Strike Mine.

730 INT. AIRSHIP

730

ZORIN consults his watch.

731 LOWER CHAMBER BOND

731

standing on DETONATOR. He attaches the cable. He pulls twice.

- 732 VERTICAL SHAFT MAY DAY 732
 at edge looking down. She shouts down.
 MAY DAY
 Get on!
- 733 BOND 733
 shouting back.
 BOND
 Too heavy.
- 734 MAY DAY 734
 MAY DAY
 Get on, damn it!
- 735 BOND 735
 gets on top of DETONATOR.
- 736 MAY DAY 736
 straining as she winds up the hand crank winching BOND to the surface.
- 737 LOWER CHAMBER BOND 737
 disappears up into a hole in the roof.
- 738 MAY DAY 738
 straining at crank handle.
- 739 WIDER ANGLE BOND 739
 appears at shaft opening.

BOND

We've got seconds to get this out of here. If it goes off inside the mine it could still set off that powder keg below.

MAY DAY and BOND manhandle the DETONATOR on to one of the FLATBEDS. He disconnects the cable and they push the FLATBED toward the entrance. It starts to roll down hill away from them.

MAY DAY

We did it!

740 INSERT 740

Hand brake on side of FLATBED slips.

741 FLATBED 741

suddenly stops half way down siding in a shower of spark.

742 BOND AND MAY DAY 742

run to it. She inspects the hand brake.

MAY DAY

The hand brake slipped.

(she pulls it)

Push!

BOND pushes. FLATBED rolls once more. MAY DAY hops aboard and holds the brake back. BOND yells to her as FLATBED picks up speed.

BOND

Jump!

743 TUNNEL MAY DAY FLATBED 743

picks up speed. MAY DAY looks back.

MAY DAY

Have to hold the brake off.

744 BOND 744

horrified rushes after her.

745 MAY DAY 745

near exit from mine yells back to BOND.

MAY DAY

Get Zorin for me!

746 INT. AIRSHIP ZORIN MORTNER 746

looking out window. ZORIN looks at his watch.

ZORIN

Any second now.

He reacts to something below.

ZORIN

May Day?

- 747 HIGH SHOT FLATTED MAY DAY 747
comes rolling out of tunnel entrance into working area of Main Strike Mine.
- 748 HUGE EXPLOSION 748
- 749 TUNNEL BOND 749
knocked flat on his back by the blast.
- 750 INSIDE AIRSHIP ZORIN SCARPINE MORTNER CREW 750
shaken by the blast.
- 751 LOWER CHAMBER 751
sacks of explosive intact. No explosion.
- 752 HILLSIDE MINE STACEY 752
picks herself up and looks down over the bank into the mine area.
- 753 HER POV 753
Huge crater. The out buildings are flattened. Debris.
- 754 INSIDE TUNNEL BOND 754
picks himself up and rushes to the entrance.
- 755 INSIDE AIRSHIP ZORIN 755
at window surveying the crater in disbelief.
- 756 TUNNEL ENTRANCE BOND 756
pushes debris out of way of the entrance and steps out into the sunlight.
- 757 HIS POV 757
crater, wreckage.
- 758 HILLSIDE STACEY 758
sees BOND.

STACEY

James!

She rushes headlong down the slope towards him, about 200 yards away.

- 768 BOND 768
looks up apprehensively as the airship rises.
- 769 AIRSHIP 769
as it approaches BOND below.
- 770 BOND 770
runs toward airship.
- 771 REVERSE ANGLE 771
Airship rising, trailing mooring cable on the ground.
- 772 AIRSHIP 772
as it passes over BOND he snatches end of mooring cable and is lifted off the ground.
- 773 DOORWAY ZORIN AND STACEY 773
now joined by MORTNER who helps pull her in. The door is shut.
- 774 CLOSER ON BOND 774
in the air, holding on to the cable.
- 775 WIDER ANGLE 775
AIRSHIP rises over mine and heads out towards San Francisco Bay.
- 776 BOND 776
holding on.
- 777 INSIDE AIRSHIP STACEY 777
sits in seat. MORTNER threatens her with a gun.
- STACEY
Zorin's mad. He'll kill us all.
- MORTNER
Just sit there and snap up.
- 778 SCENERY 778
at night in the sky.

779 ZORIN 779
 sees something below.

780 AIRSHIP BOND 780
 dangling on the end of the line he can be seen from the gondola as the ship banks.

781 INSIDE AIRSHIP ZORIN 781
 taking over the controls.

ZORIN
 Let me do it.

782 BOND 782
 on the end of the cable looks ahead.

783 HIS POV 783
 City of San Francisco.

784 AIRSHIP 784
 passes over tops of skyscrapers, with BOND dangling below.

785 INSIDE AIRSHIP STACEY 785
 at window wide-eyed to see BOND on end of cable.,

786 BOND 786
 on end of cable, city building below.

787 SAN FRANCISCO STREET TRAFFIC COP 787
 directing traffic.

788 CLOSER ON COP 788
 looks up as he sees PEDESTRIANS pointing skyward.

789 HIS POV 789
 airship with BOND on the end of the cable between tall buildings.

790 STREET 790
 CAR DRIVER looks up in amazement and cranes into the rear of the car ahead. OTHER DRIVER gets out. It is POLICE car. He looks at cashed in rear end of car.

- 804 INSIDE AIRSHIP ZORIN STACEY 804
 He smiles as he controls the ship.
- ZORIN
 (to Stacey)
 This will hurt him more than me.
- 805 GOLDEN GATE BRIDGE AIRSHIP 805
 closing distance.
- 806 BOND 806
 The superstructure of suspension cables looms closer.
- 807 CLOSER ON BOND 807
 as he steels himself for the worst.
- 808 INSIDE AIRSHIP STACEY 808
 glancing toward MORTNER as she starts to get up. She sits back
 when he looks her way.
- 809 BOND 809
 slides down cable as he reaches the bridge. He swings under
 the suspension cable between the vertical support struts. He
 twists around the strut on the back swing, thus looping the
 mooring cable around one set of support struts. He holds on to
 the support strut with his knees as the cable runs out.
- 810 CLOSER ON BOND 810
 he grabs what slack is left and ties it off with a half hitch
 just as the mooring cable runs out.
- 811 WIDE ANGLE OF AIRSHIP 811
 passing over bridge.
- 812 CLOSER ON BOW 812
 as mooring cable goes taut.
- 813 INSIDE AIRSHIP ZORIN SCARPINE MORTNER STACEY 813
 thrown by jolt as airship comes to the end of its tether.
- 814 OUTSIDE AIRSHIP 814
 held fast to bridge by mooring cable.

- 815 INSIDE STACEY 815
pulling herself up and looking out of window for Bond.
- 816 SUPPORT STRUT BOND 816
shinnying up strut to main suspension cable.
- 817 HIS POV 817
Suspension cable above in F.G.
- 818 AIRSHIP 818
in B.G.
- 819 INSIDE AIRSHIP ZORIN 819
trying to free airship with controls.
- 820 SUSPENSION CABLE BOND 820
climbs on to the side, finding it difficult to pull himself up over the side of the cable. Mooring cable passes just below him.
- 821 CLOSER ON MOORING CABLE BOND 821
is able to find a purchase for his feet on the mooring cable in his effort to get up.
- 822 ANOTHER ANGLE
as he pulls himself up on to the upper side of the main suspension cable. 822
- 823 INSIDE AIRSHIP ZORIN 823
at controls gives more power.
- 824 AIRSHIP 824
begins to turn about its bow which is tethered by mooring cable.
- 825 INSIDE AIRSHIP ZORIN 825
looking outside the window.
- 826 HIS POV 825
BOND holding on to the top of the main suspension cable. The mooring cable below him moves up the main suspension cable as the ship turns.

- 827 CLOSER ON BOND 827
He sees mooring cable steadily sweep up the main suspension cable towards him.
- 828 INSIDE AIRSHIP ZORIN 828
smiling as he looks down on BOND.
- 829 INSERT 829
ZORIN'S HAND moves power throttle forward slowly.
- 830 BOND 830
scrambling as mooring cable sweeps him off.
- 831 ANOTHER ANGLE 831
BOND grabs mooring cable with both hands. He now dangles on the section of mooring cable between the main suspension cable and the airship.
- 832 INSIDE AIRSHIP ZORIN 832
concentrating on crushing BOND.
- 833 AIRSHIP 833
as it swings on mooring cable.
- 834 INSIDE AIRSHIP ZORIN AND SCARPINE 834
at controls watching BOND.
- 835 STACEY 835
sees everyone occupied with Bond. She leaps out of her seat toward ZORIN.
- 836 ZORIN AND STACEY 836
struggle as she pulls his hair with one hand and hits the throttle with the other.
- 837 OUTSIDE AIRSHIP 837
swings as power surges on.
- 838 BRIDGE TOWER AIRSHIP 838
swings toward top of BRIDGE.

- 839 BOND 839
holding on to mooring cable as airship swings.
- 840 INSIDE AIRSHIP STACEY 840
struggling with ZORIN is pulled away from controls by SCARPINE.
- 841 ZORIN 841
tries to regain control.
- 842 CLOSER ON ZORIN 842
as he pulls hard on controls.
- 843 HIS POV 843
Tower looms up as airship swings into it.
- 844 TOWER AIRSHIP 844
side of gondola crashes into top of tower.
- 845 INSIDE AIRSHIP 845
side of wall is torn open by the top of the tower. OCCUPANTS
are thrown about.
- 846 TOWER MAST 846
short vertical mast on top of the tower punctures the airbag of
the ship.
- 847 WIDER ANGLE 847
airship is stuck fast to top of tower.
- 848 BOND 848
climbs from the cable to the top of the main support cable. He
is able to walk up to the tower on the top of the cable.
- 849 INSIDE AIRSHIP 849
STACEY recovers from the crash. She pushes by SCARPINE who
holds his head, stunned.
- 850 CLOSE ON STACEY 850
as she opens door at the side of the gondola. SCARPINE grabs
her. She pulls fire extinguisher off bulk head and hits him
with it.

851 ZORIN 851
looks through the window toward the mooring cable.

852 HIS POV 852
cable tied fast.

853 ZORIN 853
unbuckles his seat belt and crosses to the FIRE AXE on the wall. In B.G. MORTNER is dazed.

854 STACEY 854
at door.

855 HER POV 855
a long jump to the railing on the upper tower.

856 STACEY 856
The airship shifts with a grinding noise. She turns toward ZORIN as he approaches her with the FIRE AXE.

857 OUTSIDE TOWER AIRSHIP 857
at tower. STACEY jumps to railing and climbs over on to the upper platform of tower.

858 PLATFORM OF TOWER 858
Closer on tower platform. STACEY runs to the end of the platform and sees BOND on the main support cable below.

859 WIDER ANGLE 859
ZORIN jumps to platform with AXE. He climbs over the railing behind STACEY.

860 BOND AND STACEY 860
about ten feet above him. ZORIN in B.G. BOND holds out his arms to her.

BOND

Stacey, jump!

She looks back. ZORIN approaches with AXE.

861 CLOSE ON STACEY 861
as she climbs over rail and jumps.

862 WIDER ANGLE 862
as STACEY falls into BOND'S arms. They slip down the main support cable. He loses balance and tumbles.

863 CLOSER BOND 863
grabbing STACEY'S wrist.

864 WIDER ANGLE 864
They dangle on either side of the main support cable. She slips.

865 CLOSER 865
BOND is pulled up to the top of the main support cable as STACEY slides completely off.

866 CAMERA SHOOTING FROM ABOVE 866
BOND'S hand and arm holding STACEY. Traffic on bridge in B.G.

867 CLOSER ON STACEY 867
dangling next to a support strut. She stretches her foot to strut and pulls herself to it until she is able to lock her knees around it.

868 BOND 868
slides down the main support cable to the top of the strut.

869 STACEY 869
lets go of BOND'S arm and sits on the upper connecting member of strut, just below the main support cable.

870 BOND 870
turns to see ZORIN approaching with AXE. He stands to face him.

871 ZORIN 871
swings axe at BOND. He ducks. ZORIN presses the attack. BOND slips and falls on his back. He rolls to one side as ZORIN attacks with AXE. Blade hits steel cable. Sparks fly.

872 BOND 872
half on his feet. ZORIN comes at him.

- 873 STACEY 873
stands on cross member, her head almost level with Zorin's feet. She grabs his foot.
- 874 ZORIN 874
stumbles as he swings at the crouched BOND. His aim is off. He misses and hits the railing. More sparks fly.
- 875 BOND 875
backs down to the point where the mooring rope crosses the main support cable. He backs into it as ZORIN presses the attack.
- 876 CLOSE ON BOND'S BACK 876
He feels mooring rope and glances over his shoulder at it.
- 877 BOND AND ZORIN 877
manoeuvring. ZORIN steps forward and swings. BOND ducks away.
- 878 INSERT 878
AXE hits mooring rope. It snaps.
- 879 ZORIN'S FACE 879
hit by the end of the rope as it snaps upward.
- 880 ANOTHER ANGLE 880
ZORIN falls to one knee, a slash across the side of his face.
- 881 AIRSHIP AT TOWER 881
Bow rocks upward when mooring cable is released.
- 882 INSIDE AIRSHIP MORTNER 882
takes gun, goes to doorway.
- 883 TOWER RAILING STACEY 883
climbs up on to platform, doorway of gondola near her.
- 884 ZORIN 884
swings wildly at BOND chrowing AXE and losing his balance in the process. He slides down the top of the main support cable, rolls off the side and falls to the seaward side of the bridge.

- 885 WIDER ANGLE 885
 from above. ZORIN falls into the Bay missing traffic on roadway of bridge.
- 886 AIRSHIP DOORWAY MORTNER 886
 appears with a gun. Sees BOND.
- 887 WIDER ANGLE STACEY 887
 sees MORTNER in doorway. She looks up to ripcord above window, she pulls it as MORTNER aims at BOND.
- 887A INSERT 887A
 Ripcord knife slits bag of airship. Gas blows out.
- 888 MAIN SUPPORT CABLE BOND 888
 ducks as MORTNER fires.
- 888A WIDE ANGLE AIRSHIP 888A
 as it deflates and rolls off bridge into the sea.
- 888B PLATFORM BOND AND STACEY 888B
 cling to each other.
- 889 M'S OFFICE M U.S. AMBASSADOR DAY 889
 M looks very glum.

AMBASSADOR

The President is most anxious to personally thank Mr Bond and inform him he will be the first foreigner ever awarded the Congressional Medal of honor.

M

It may have to be posthumously, Mr Ambassador. All efforts to find Double-O Seven have failed --

- 890 OUTER OFFICE MONEYPENNY 890
 listening over INTERCOM.

M'S VOICE

-- and he is presently listed as missing --

MONEYPENNY sobs, and dabs at her eyes with hanky.

- 891 INSIDE WHITEWOOD HALL AND STAIRCASE SNOOPER 891
CAMERA TRAVELS WITH HIM through SECOND STOREY HALL, THROUGH
OPEN BEDROOM DOOR. SOUND OF WATER RUNNING. TO BATHROOM DOOR.
- 892 BEDROOM SNOOPER 892
STALK extends out of TURRET to KEYHOLE.
- 892A EXT. VAN PARKED IN GROUNDS DAY 892A
- 893 WHAT SNOOPER SEES BOND AND STACEY 893
nude in antique marble and chrome shower. They are partially
obscured by gushing water but visible enough to reveal he is
sponging her.
- 894 INSIDE VAN TV SCREEN 894
showing what SNOOPER is seeing.
- 895 Q LOOKING AT SCREEN 895
hastily switching off TV. He reaches for telephone.

Q
(into phone)
Double-O Seven alive -- cleaning
up a few details --

THE END