

AIRPLANE II

by

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SECOND DRAFT

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FADE IN:

EXT. JUNGLE - DAY

A machete slashes INTO FRAME. An American in battered fedora and leather jacket, accompanied by two gunbearers, hacks his way through dense bush. We see him from the back only. He hacks an opening, bats fly out AT CAMERA and the bushes part, revealing huge overgrown stone letters -- the Mayan ruin look -- that spell "AIRPLANE II."

EXT. GANTRY - NIGHT

The Jupiter shuttle stands ready to fly.

SUPER: HOUSTON, 2002

INT. MISSION CONTROL ROOM - STOCK FOOTAGE

of Houston Control with appropriate jargon V.O.

INT. TERMINAL - WIDE ANGLE STOCK SHOT

of a crowded modern terminal.

P.A.

All lunar departures, please proceed to  
concourse lounge 'B.'

EXT. TERMINAL - STOCK FOOTAGE - NIGHT

of heavy traffic at LAX.

ANGLE ON TERMINAL DOORS

A number of men in futuristic-looking mining outfits,

3.

carrying futuristic gear, unload a truck with a corporate logo that reads: TRX DEEP SPACE RESOURCE MANAGEMENT.

P.A.

Attention, all Pulsar Four mining personnel.

The miners look up.

P.A.

Please report to the Resource Expeditions office, level seven.

Two miners head to terminal doors and pass FOUR NUNS, who bid farewell to FATHER O'FLANAGAN. O'Flanagan shakes the hands of the first three elderly nuns, then grabs the last young gorgeous nun and kisses her passionately.

OLDER NUN

No tongues, Father.

INT. CONTROL ROOM

A group tour moves through the room behind controllers.

GUIDE

All lunar shuttle landings are handled by these computers and simulated on these video units.

CONTROLLER 1

(at computer screen)

You're programmed on R-two-niner and locked, Lunar eight six. Over.

INT. LUNAR SHUTTLE COCKPIT - NIGHT

Three crew members watch the lit landing strip as their shuttle approaches.

4.

CAPTAIN

(to co-pilot)

It's out of our hands now, gentlemen.

They smile.

INT. MISSION CONTROL

The CONTROLLER moves away from his video unit. A kid from the tour who has lagged behind hits a switch. The screen turns into a video game with SFX. He flips knobs.

INT. LUNAR SHUTTLE

The crew are tossed from side to side and try to regain control of the ship.

EXT. NIGHT SKY

The Lunar shuttle careens towards the terminal, out of control.

INT. CONTROL ROOM

The kid is still playing like mad. A flash appears on the screen. SFX VIDEO GAME EXPLOSION and a corresponding EXPLOSION from outside. SIRENS WAIL. CONTROLLERS run around. The kid is oblivious and walks away.

EXT. TERMINAL - NIGHT

BUD KRUGER, head of the space center, and the COMMISSIONER get out of a limo under a sign that reads, "MERCURY SHUTTLE." They walk and talk.

5.

KRUGER

Commissioner, we both know the Mercury shuttle needs another month of pre-launch testing.

COMMISSIONER

Forget it. The boys on the board want that shuttle to go on schedule.

CUT TO:

INT. TERMINAL

Kruger and the Commissioner go up escalator.

KRUGER

And what do the boys on the board know about safety, Commissioner? Let me talk to them.

COMMISSIONER

Bud, get wise to the political realities. The boys on the board are under a lot of pressure from the boys downtown.

CUT TO:

INT. TERMINAL - SECOND LEVEL

Kruger gets a pack of cigarettes from a machine. Commissioner buys a newspaper.

KRUGER

And I'll be the one they'll hang if there's a screw-up.

CUT TO:

INT. TERMINAL - SHOESHINE STAND

Kruger and Commissioner get shoes shined. A MAN next to

6.

them in white shoes reads paper with headline -- "SOLAR PLANT MELTDOWN, 500 WORKERS SERIOUSLY TANNED" -- and doesn't notice his shoes are getting black polish.

COMMISSIONER

Listen, Bud, the boys downtown are under heavy fire from the boys in Washington. That's why they're putting pressure on the boys on the board.

CUT TO:

INT. TERMINAL

Kruger and Commissioner head down escalator.

KRUGER

Well, you tell the boys on the board to tell the boys downtown to let the boys in Washington know that the press has been nosing around my people in the front office.

CUT TO:

EXT. TERMINAL

Kruger and Commissioner head to their limo.

COMMISSIONER

You handle your front office people, I'll handle the press and leave the boys in Washington to the boys downtown and the boys downtown to the boys on the board.

KRUGER

Commissioner.

They stop and look at each other.

COMMISSIONER

What?

7.

KRUGER

I just wish it was that simple.

MUSIC: DRAMATIC STING

They get back in their limo and drive off.

INT. MISSION CONTROL

CONTROLLER

(over P.A.)

This is Mercury One control. We have condition green. Mark launch 'T' minus two hours and counting. I repeat, we have condition green.

ANGLE ON LESLIE NEILSON - DOCTOR RUMACK

Dressed as a doctor and looking in a Controller's mouth.

The Controller's face is bright green.

RUMACK

This condition isn't as bad as it could be if it were a lot worse. Take these pills.

(hands him pills and water)

Here's some water.

CONTROLLER

What is it, doctor?

RUMACK

Two parts oxygen, one part hydrogen. It'll make the pills go down easier.

EXT. GANTRY - CLOSEUP OF SHUTTLE - NIGHT

MUSIC: BIG SPACE THEME

WIDE ANGLE LENS PANS the under-belly past the nose as if the

8.

viewer bent his head back as far as he could, until...  
the  
CAMERA crashes to the ground as if it has fallen off  
the  
tripod.

MUSIC: CRASHES TO A STOP

ANGLE ON SIDE OF SHIP

MUSIC: BIG SPACE THEME STARTS FROM TOP AGAIN

PAN workers on scaffolding who check gauges on exterior  
of  
ship. PAN to panel that reads, "SOLID FUEL CHUTE" -- a  
sweaty muscular worker in undershirt opens the panel,  
flames  
shoot out. LOOSEN to reveal another sweaty worker in  
undershirt shoveling coal into the chute. PAN to other  
workers checking more gauges. SUDDENLY a PANEL  
EXPLODES.  
Smoking, sparking wires pop out. A WORKER runs up with  
walkie-talkie in hand.

WORKER

(into walkie-talkie)

This is Mercury station six! Get me the  
Sarg and fast!

EXT. TERMINAL - NIGHT

SIMON KURTZ and ELAINE THOMPSON get out of a taxi with  
hand  
luggage. They are dressed in matching flight outfits.

A JAPANESE COUPLE get out of a taxi -- the man has  
about  
fifty cameras around his neck. His wife hangs another  
camera on him. He crashes to the ground under the  
weight.

Simon and Elaine are approached by a BUSINESSMAN with  
handful of roses.



BUSINESSMAN

Would you like to buy a rose to help bail out Chrysler? We're an all-profit organization and need all the money we can get.

Simon hands the Businessman a dollar and takes a rose.

SIMON

(to Businessman)

Here.

The Businessman joins six other BUSINESSMEN carrying signs with LEE IACCOCA's picture. They all smile and chant.

BUSINESSMEN

(to Hari Krishna)

IACCOCA, IACCOCA, IACCOCA, IARAMA.

Simon hands Elaine the rose. She takes his arm as they walk towards the sign that reads, "MERCURY SHUTTLE."

SIMON

For the best little computer officer on the Mercury mission.

ELAINE

(smiling)

Simon.

SIMON

Who would believe that Elaine Thompson was once a stewardess on the Denver-Chicago run.

ELAINE

And I can hardly believe that I'm engaged to someone like you, Simon. I'm a very lucky woman.

A man with a suitcase on a leash walks beside them.  
The

case pulls him along like a dog and takes a leak on a post.

SIMON

Women and the space program have come a long way, sweetheart. But after the wedding, no more complicated computers for my little girl.

ELAINE

But, darling, they've offered me a chance to head up the computer analysis division for the Jupiter probe.

SIMON

You're heading up the division in charge of babies for Mr. and Mrs. Simon Kurtz.

He kisses Elaine and smiles.

SIMON

And that's an order, Lieutenant.

The man with the case on a leash passes a woman with a case on a leash. The cases start a violent, BARKING DOG FIGHT.

EXT. REAR OF TERMINAL BUILDING - NIGHT

SARG (imagine George Kennedy), dressed in a tuxedo, tie undone, with a huge cigar, which he eats during the conversation, talks to his wife on his car phone. A worker in hard hat waits next to him. Behind the worker are fuel drums and a large sign that reads: DANGER, FUEL -- ABSOLUTELY NO SMOKING, ABSOLUTELY NO SPITTING.

SARG

(on car phone)

Marge, you better go without me. We've got a condition red.

SPLIT SCREEN WITH WIFE AT HOME.

MARGE

(in evening gown, a cigar stuck  
in her mouth)

We've got a condition red with our  
marriage. I think you're in love with  
that shuttle, not with me. I want a  
divorce, Sarg.

Sarg lights his cigar.

SARG

Is there someone else, Marge? Is that it?

Sarg throws the lit match towards the "ABSOLUTELY NO  
SMOKING" sign. The worker grimaces but nothing  
happens.

MARGE

Sarg, there's been someone else for  
fifteen years. You were just too involved  
in your work to see it.

They hang up. Sarg bites off the end of his cigar and  
spits  
it in the direction of the "NO SPITTING" sign, blowing  
the  
worker OUT OF FRAME with a MASSIVE EXPLOSION. Sarg  
hops  
into his car, takes a Lava lamp from the seat and puts  
it on  
the car roof -- like Kojak's flasher. The lamp  
flashes, the  
SIREN WAILS, as Sarg pulls away.

INT. SARG'S CAR - ON THE MOVE - NIGHT

He thinks about his wife. SPLIT SCREEN FLASHBACK OF  
THEIR  
BEDROOM. Marge, a cigar in her mouth, is in bed with  
five  
football players -- other half-clad athletes (hockey,

12.

baseball, wrestling, basketball) line up for their turn at her. Sarg has to climb over them to kiss her goodbye.

SARG

Don't wait up for me, sweetheart. We're testing the retro-rockets tonight.

MARGE

You just can't see it, can you, Sarg.

SARG

We'll talk tomorrow, hon. I promise.

EXT. TERMINAL, PASSENGER ARRIVAL AREA - NIGHT

The WILSON FAMILY -- JOHN, ALICE and ten-year-old JIMMY -- carry luggage. Jimmy carries a puppy in a small cage.

P.A.

All Mercury passengers please proceed to passenger processing, concourse level 'C.'

JOHN

That's us.

Jimmy Wilson looks at Scraps.

JIMMY

Will Scraps be able to sit with us, Dad?

JOHN

We'll have to check, Jimmy. It's a pretty long trip to Mercury.

A PORTER approaches.

PORTER

Can I help you folks?

JOHN

(handing him a bag)  
Thanks.

PORTER  
(noticing Scraps)  
Is that your puppy, son?

JIMMY  
Yeah, his name is Scraps and he's going to Mercury with us.

PORTER  
No dogs are allowed on the shuttle, son.

JIMMY  
But they said...

PORTER  
(pulling out a handgun)  
Scraps will have to be shot. I can do it for you here if you like.

He SHOOTS.

JIMMY  
Scraps!!!

PORTER  
(laughing)  
Just joking. Blanks. See, Scraps is fine.

Alice, John, and Porter crack up while Jimmy cries.

ALICE  
It was just a joke, Jimmy.

Alice and John look at each other as if there is something wrong with their son.

ANGLE ON MAN WITH CAGE

A man lifts a large dog cage out of the trunk of a taxi.  
Inside is another man dressed in S&M leathers.

MAN WITH CAGE

(to Man in Cage)

If we can't fit you under the seat, you'll just have to be locked up with the luggage.

The man in the cage seems to relish the latter suggestion.

Two Porters lift the cage onto a conveyor belt next to Jimmy's dog.

EXT. GANTRY - NIGHT

Sarg stands beside the burnt panel on the side of the shuttle. He is eating another cigar, holding a burnt wire, and talking into a walkie-talkie.

SARG

There's no way this wiring could have passed inspection without Simon Kurtz's okay!

SPLIT SCREEN OF KRUGER IN HIS OFFICE

KRUGER

(on phone)

Just patch up the damage and get that ship ready to fly. That's an order, mister!

SARG

You've got it, mister. But you can tell your boys on the board for me that this thing stinks to high heaven of kickback.

WIPE TO:

KRUGER'S OFFICE - FULL SCREEN

Kruger turns to room. LOOSEN to reveal a dozen five-year-old boys in three-piece suits, smoking cigars. A huge

15.

Keans-style painting of three astronauts with big eyes, painted on black velvet, hangs in b.g.

KRUGER

You heard it, boys. Now, what do you say?

ALL BOYS

Fuck him!

EXT. GANTRY - NIGHT

Sarg looks at the wire and shakes his head.

SARG

(to worker)

Ted Striker was right six months ago when he test-piloted this sucker. And what did he get for telling the truth? A one-way ticket to Palukaville.

Sarg spits a chunk of cigar on the ground, blowing the worker OUT OF FRAME with a MASSIVE EXPLOSION.

EXT. WILD BLUE YONDER - DAY

A jet fighter streaks across the sky.

INT. JET - DAY

TED STRIKER is at the controls. His oxygen mask hangs loose from his helmet. Clouds outside shoot by -- he's going at least 700 MPH. A bird lands on the nose in front of the window. Ted shoos it away by knocking on the glass. He takes a slug of beer and cockily pulls on the stick.

EXT. FIGHTER - DAY

The plane does a barrel roll.

INT. FIGHTER - DAY

Ted has beer all over his face and shirt.

EXT. SMALL LATIN-AMERICAN LANDING STRIP - DAY

SUPER: "SOUTH AMERICA, 2002 (PALUKAVILLE)"

Striker's fighter comes in for a landing.

EXT. OUTSKIRTS OF RIO MONTENEGRO - DAY

CLOSEUP of sign, "WELCOME TO RIO MONTENEGRO -- POP.  
2,354,900 -- NO TORTURING 7AM-9AM MON.-FRI."

INT. HOTEL ROOM - DAY

SUPER: "HOTEL MONTENEGRO"

COME UP on CLOSEUP of parachute. PAN past a flight  
jacket  
thrown over a chair, clothes strewn around, a framed  
photo  
of TED and ELAINE on the bedtable next to a bottle of  
whiskey. The room is hot and dusty. Ted lies on the  
bed  
soaked with sweat, a drink in his hand, a cigarette  
dangling  
from his lip. He takes a drink and, forgetting to  
remove  
the cigarette, swallows it without batting an eye.  
LOOSEN  
to find a CRUCIFIX above the bed with a real person on  
it.

TED (V.O.)

(to self)

Who could have figured it would come to  
this. It'll be twenty years this week



17.

that I lost my entire squadron over Macho Grande. Planes, too.

SUPER: DOG FIGHT FOOTAGE

VOICE

You're too low, Striker! You're too low!

The Crucifix in b.g. looks around trying to figure out where the planes in the SUPER are coming from.

TED (V.O.)

After the war, I couldn't go near anything with a pair of wings.

SUPER: TED IN PARK TRYING TO AVOID PIGEONS THAT FOLLOW HIM.

A pigeon lands on the Cross.

TED (V.O.)

That is, until fate dropped me on the seat of my pants at the stick of a 167 into Chicago with no crew.

SUPER: TED LANDING PLANE IN "AIRPLANE!"

TED (V.O.)

It's funny how fate can make heroes out of cowards.

The Crucifix gives a look of exasperated boredom.

SUPER: NEW YORK TIMES HEADLINE, "STRIKER SAVES 120!" OVER A PHOTO OF TED AND ELAINE WAVING.

TED (V.O.)

Then came the job offers.

SUPER: HOUSTON TRIBUNE HEADLINE, "FLYING HEROES ACCEPT NASA POSTS" OVER A PHOTO OF TED AND ELAINE WAVING.

18.

TED (V.O.)

The publicity.

SUPER: NATIONAL ENQUIRER HEADLINE, "TED IMPOTENT?  
ELAINE  
FRIGID?" A MINOR HEADLINE READS, "JFK ALIVE, SAYS  
UROLOGIST!"

TED (V.O.)

Even the key to the City of New York.

SUPER: MAYOR HANDING TED A KILO OF GRASS.

TED (V.O.)

Now look at me.

Ted wipes the sweat off his face and switches on the  
table  
fan. A tornado force wind destroys the room as he  
fights to  
switch off the fan.

EXT. TOWN SQUARE - DAY

SUPER: "RIO MONTENEGRO - TOWN SQUARE"

A peasant boy takes a newspaper from a newsstand. The  
headline reads, "MERCURY SHUTTLE FLIES TOMORROW."

BOY

Senor Ted!

The boy hightails it through the town-square and  
passes:

-- A large alabaster statue of the Generalissimo  
snorting  
cocaine.

-- Soldiers dragging nuns off screaming.

-- Nuns dragging soldiers off screaming.

He passes a line of peasants held at gunpoint by soldiers.  
We HOLD on them. In b.g. are stores like HITLER'S SHOES,  
TRIEU GUYS FROM SAIGON LIQUORS, KEY'S KEYS -- GENERAL KEY  
stands in doorway.

SOLDIER  
(to first peasant)  
Traficante de drogas o comunista?

SUPER: SUBTITLES -- "Drug dealer or communist?"

PEASANT  
(pleading)  
Traficante de drogas, traficante de drogas!

SUPER: SUBTITLES -- "Drug dealer, drug dealer!"

The soldier lets the peasant go.

SOLDIER  
(to second peasant)  
Traficante de drogas o comunista?

SUPER: SUBTITLES -- "Drug dealer or communist?"

The peasant panics and bolts from the line. The soldiers  
FIRE.

SOLDIER  
Communista!

He runs up to THE HOTEL MONTENEGRO. A sign reads, "TV, POOL, WATERBEDS, DONKEY, KLEENEX" -- All but "KLEENEX" are crossed out. He runs inside.

INT. HOTEL LOBBY

A clean-cut AMERICAN COUPLE argue with Desk Clerk.

YOUNG MAN

(to Desk Clerk)

We've lost all our travelers' checks!

YOUNG WOMAN

What are we going to do?!

CLERK

Calm down. What kind were they?

YOUNG MAN

American Excess!

The Clerk throws up his hands and strikes the same pose as the Karl Marden look-alike in the "AMERICAN EXCESS" poster, b.g.

CLERK

I'd say you're fucked.

The boy passes them and bounds up the stairs.

INT. HOTEL ROOM

CLOSEUP of Ted pacing.

TED

(to self)

Next thing I know, I'm the chief test pilot for the XR-2300, NASA's first Mercury shuttle. That is, until I report she's got more flaws than the Titanic.

LOOSEN slowly to find the Cross empty and the man who was on it hanging, his feet dangling next to Ted.

TED

Now I'm testing old F-18s for some crazy Generalissimo who thinks there's a commie behind every tree in the Amazon.

SUDDENLY the boy bursts in.

BOY  
Senor Ted! Look!

Ted spins and the paper stays still. He stops.

TED  
My God! They're launching the ZR-2300.  
Do you know what that is, Jose?

BOY  
The muffler bracket for a '78 Pinto.

TED  
No, that's an XR-2200. The XR-2300 is the  
Mercury shuttle. They can't do it!

EXT. HOTEL MONTENEGRO

Ted races out.

TED  
Taxi!

SFX: A DOZEN CARS SCREECH AND CRASH INTO EACH OTHER.  
HORNS  
STICK.

ANGLE ON PILE OF CARS

Ted jumps into the taxi on bottom of pile. The driver  
POUNDS on his HORN -- it CONTINUES TO BLARE as they  
pull  
away, dragging other taxis.

TED  
Houston, Texas.

DRIVER  
Houston, Texas, senor??

22.

TED

Right at the corner, left at the light.  
Here's a map and step on it!

Ted throws a map onto the floor of the front seat. The driver steps on the map.

EXT. TERMINAL, PASSENGER ARRIVALS - NIGHT

An old truck loaded high with furniture pulls up. A  
YOUNG  
MAN and his PARENTS, looking like the family from THE  
GRAPES  
OF WRATH, get out.

SON

We finally made it, Ma. Mercury. We're  
gonna start all over agin. A whole new  
life.

MUSIC: OPTIMISTIC.

SON

Where the soil is rich.

He bends down and takes a handful of earth from the  
terminal  
sidewalk and lets it run through his fingers.

SON

And the union strong. Where men are free  
to realize their true potential.

A black PORTER approaches and grabs a bag at the bottom  
of  
their pile of junk.

PORTER

Can I help you?

SON

Where black men and white men, working  
together, can move mountains.

The Porter pulls the bag and the entire mountain of junk cascades to the ground.

ANGLE ON TED'S TAXI ARRIVING

It is covered in mud, flames shoot out from under the hood, the HORN BLARES. The driver flips off the meter which reads, "874,567,004,500,000,000." The numbers run off the meter along a special attachment.

DRIVER

That'll be eight hundred and seventy-four zillion quastavitas.

TED

Here's three bucks. Keep the change.

DRIVER

Thank you!!

INT. TERMINAL

STELLA BARRINGTON pushes her wheelchair-ridden father, DR. CYRUS BARRINGTON, through the terminal crowd. A PORTER approaches.

PORTER

You folks need any help?

STELLA

Thanks, but we have a terrific woman in on Thursdays.

PORTER

Say, isn't that Dr. Barrington, the world-renowned agronomist?

STELLA

Yes.

PORTER

It's a privilege to meet you, sir, I'm familiar with all your work.

STELLA

Let's go, Daddy. We have to check in.  
(to Porter)  
He was never appreciated at the Institute.

PORTER

Ah, yes, the Institute, I'm familiar with it.

STELLA

Now he's D-Y-I-N-Ging and wants to be buried on Mercury.

Stella pushes her father away as another PORTER approaches  
our first Porter.

PORTER 2

Say, wasn't that Dr. Barrington, the world-renowned agronomist?

PORTER 1

That's right. Are you familiar with his work?

PORTER 2

No, but the missus sure is.

ANGLE ON TED AT ARRIVALS/DEPARTURES MONITORS

The departures side reads. "MERCURY SHUTTLE - DEPARTS  
6:15  
AM"

TED

(to self)  
I have to stop that flight.



25.

Ted pushes his way through the crowd past two businessmen.

HOLD on them as BUSINESSMAN 1 straightens BUSINESSMAN 2's tie and hair.

BUSINESSMAN 1

Don't worry about the Viatex account. It's a buy-sell option. We can't get hurt in either case.

BUSINESSMAN 2

Just keep on top of their legal people, Bob.

BUSINESSMAN 1

Don't sweat it.

They kiss and part.

ANGLE ON "1ST CLASS" TICKET LINE

AGENT

(to traveller)

We can take your in-flight dinner orders here, if you like. Today there's lobster or rack of lamb.

TRAVELLER

The lobster sounds nice.

The Agent throws a huge lobster into a steaming cauldron.

SFX: LOBSTER SCREAM.

TED

(rushing up)

Where can I find mission control?

AGENT

(without pointing or indicating in any way)

Information's over there.

TED

Thanks.

He seems a bit puzzled but moves on.

ANGLE ON "2ND CLASS" LINE

Ted passes travellers in rags.

AGENT

(to traveller in rags)

Today there's the swill or the slop.

TRAVELLER

The slop sounds nice.

Ted passes the "NO CLASS" line. Travellers in line all wear gaudy double-knit suits, white belts and shoes, carry lava lamps and bongo drums, wear alpine hats, etc. The agent hands a NO CLASS traveller his ticket with large foam dice dangling. Ted spots the INFORMATION counter and heads for it.

ANGLE ON INFORMATION COUNTER

MAN

(to Info Agent)

What's the fastest animal on earth?

INFO AGENT

The cheetah. Next.

WOMAN

Should I fake my orgasms?

INFO AGENT

Yes. Next.

Next in line are three armed, bearded "TERRORISTS."

"TERRORIST" 1

Please, where is flight to Miami?

INFO AGENT

(without indicating anything)

Over there. Next.

The TERRORISTS leave looking confused.

TED

Mission control?

INFO AGENT

(without indicating anything)

It's over therrrrrrrr!

The agent is shot with an arrow and slumps over the counter.

ZOOM TO:

CLOSEUP OF TED

He looks in the CAMERA.

MUSIC: DRAMATIC STING.

TED

That's strange. I just came from over there.

INT. TERMINAL - ANOTHER AREA

Elaine, Simon, and FRANK MORGAN, the shuttle pilot, talk.

FRANK

I'll meet you on board. I've got some business to attend to.

Frank leaves.

SIMON

(to Elaine)

Frank's the best pilot in the program.

ELAINE

I'm so excited, Simon.

SIMON

I guess this is a first for you.

ELAINE

No, I've been excited before.

TED (O.S.)

Elaine.

ELAINE

(turning around)

Te...!

TED

That's not important now, Elaine. We have to talk.

Simon pulls Elaine away. They all walk and talk.

ELAINE

Ted, we've been worried sick ever since you escaped from the Ronald Reagan Institute For The Mentally Feeble.

They walk faster. The b.g. starts whipping by as if they're running. Wind blows in their hair.

TED

Are you on the Mercury mission?

SIMON

That's right, Striker. And we're getting married when we return.

29.

The b.g. moves faster. The wind gets stronger. They pass a marathon refreshment stand and are handed wet sponges and cups of Gatoraid.

TED

It's got to be stopped!

ELAINE

But, Ted, the invitations have already gone out.

TED

I mean the Mercury flight. It's not safe and, Kurtz, you know why.

SIMON

You're still crazy, Striker. Come on, sweetheart.

Simon pulls Elaine away as she looks back with empathy.

ELAINE

What did Ted mean?

They leave Ted standing.

SIMON

Elaine, he's still sick.

ANGLE ON TED

The wind is still blowing in his hair even though he stands still. Ted has a FLASHBACK.

DISSOLVE TO:

INT. ROCKET HANGAR

Ted, in flight coveralls, follows after Simon who is overseeing the operation.

SIMON

You're seeing bugs where they don't exist,  
Striker.

TED

(holding wire)

Look at this wiring. It's shorting out  
under high temperatures.

SIMON

You're tired, Striker, overworked. That  
wiring meets all the safety  
specifications.

TED

I know you've been subtly spreading the  
word that I'm having a breakdown.

A NEWSPAPER BOY passes.

NEWSIE

Shuttle test pilot goes mad!

A TECHNICIAN -- JACOBS -- enters with drawings of  
flight  
outfits.

JACOBS

Sir, these are the designs for the flight  
uniforms. I think the captain's is to  
die.

SIMON

(with drawings)

Good, good, no, no, good. What's this?!  
I said no studded dog collars, Jacobs.

Jacobs grabs the drawings and leaves in a huff.

TED

You won't get away with this, Simon!

Ted turns to leave and bumps right into Elaine. She  
holds

him.

ELAINE

Ted, what's wrong?

TED

(pulling away from her)

Ask Simon.

In b.g. a car is parked by a huge rocket engine. A worker opens the hood and strings jumper cables to the rocket. A sign above rocket reads, "ROCKET ENGINE TEST AREA."

ELAINE

Ted, you're overworked. You've been flying yourself into the ground.

TED

There's nothing wrong with me!

ELAINE

Let's relax tonight, just the two of us. I'll make a quiet Italian dinner just the way you like it, with spaghetti.

TED

You're as bad as the rest of them, Elaine!

(ranting)

It's all here in the design specifications!

(grabs plans from a passing technician)

Look! It's all here!

Simon signals the guards. They grab Ted. He struggles and rants. A DOCTOR in white approaches and injects something into Ted's arm.

ELAINE

No! Wait! You're hurting him!

Ted falls unconscious. Simon holds Elaine.

SIMON

Elaine! Ted's a danger to himself, he's a threat to this mission and his behavior does absolutely nothing to promote peace in the Middle East.

ELAINE

(crying on Simon's shoulder)  
Simon, why has he become so... so...

SIMON

So mentally ill?

Elaine collapses on Simon's shoulder, sobbing. Simon smiles evilly. The technician with the jumper cables, b.g., signals the driver to start the car. The car revs and the rocket fires.

DISSOLVE BACK TO:

SCENE

Ted still standing alone and muttering.

TED

(to self)  
I'm perfectly sane.

Ted notices Stella Barrington looking at him.

STELLA

Excuse me, are you alright? I noticed you talking to yourself. I'm a nurse. Can I be of some help?

TED

Uh... oh, thank you. It's nothing.

STELLA

You don't have to thank me, I'm a nurse.



This is my father, Dr. Barrington.

TED

Not Dr. Barrington, the world renowned agronomist?

STELLA

Yes. He's dying a-n-d wants to be buried on Mercury.

TED

I'm familiar with your work, Doctor. You'll have to excuse me, I have to go.

STELLA

You don't have to excuse yourself. I'm a nurse. I understand.

Ted leaves.

INT. TERMINAL - OUTSIDE DRUGSTORE

SIMON

Meet me onboard, sweetheart. I have to pick up a few things at the drugstore.

ELAINE

(checking her watch)

Don't be too long.

Simon walks into the drugstore past a DRUGGIST who whispers to him:

DRUGGIST

Uppers, downers, coke, speed, hash, Tampax.

ANGLE ON ELAINE

Ted approaches. We see light flashes from a 25¢ photo booth.

34.

TED

Elaine.

ELAINE

Ted, please. You're just making things difficult for yourself.

A WOMAN IN BLACK GARTER BELT emerges from photo booth followed by a donkey.

TED

Elaine, what happened to us?

ELAINE

Ted, I loved you and I'll always love you. But I need Simon. He's stable. He's a good provider. I want that at this stage of the game, Ted. He might have his faults, but Simon doesn't know the meaning of the word fear and I need that in a man.

INT. DRUGSTORE

The Druggist hands Simon a huge bottle of pills. The label reads, "ANTI-FEAR PILLS."

SIMON

(looking at the label, "ANTI-  
FEAR PILLS")

What does this word mean?

DRUGGIST

(looking at label)

'Fear,' to be afraid or over-anxious.

Simon swallows a handful of pills, braces himself and walks out right through the plate glass window without feeling a thing.

INT. TERMINAL

Ted is still following Elaine.

TED

Elaine, someone has to listen to me. I'm  
going right to mission control.

A kid bops by with a huge (5'x3'x2') oak cabinet,  
TV/sterero  
console perched on his shoulder.

MUSIC: DISCO.

ELAINE

Ted, you should go right back to the  
hospital.

Elaine leaves and Ted has another FLASHBACK.

DISSOLVE TO:

INT. MENTAL HOSPITAL

PAN by dorm window. We see a sign on grounds outside -  
-

"THE RONALD REAGAN INSTITUTE OF SUPPLY-SIDE ECONOMICS  
AND  
HOSPITAL FOR THE CRIMINALLY INSANE." PAN patient in  
bed,  
accountant at desk, patient in bed, accountant at desk,  
Ted  
in bed. Ted has electrodes attached to his head. A  
NURSE  
with "I (heart) NORMAL" on the back of her uniform,  
hands  
Ted some pills. He is about to pop them when she stops  
him.

NURSE

That's \$38.

Ted hands her bills.

LOOSEN to find Elaine on other side of bed. She turns off the radio and opens a box of spaghetti-to-go.

ELAINE

Eat this spaghetti, Ted. It'll make you feel a lot better.

SFX: GROANING O.S.

ELAINE

Who's that, Ted?

TED

Sammy Davis Junior. Terrible car accident. He hasn't been the same since.

ANGLE ON SAMMY DAVIS

A white patient in lots of gold chains. A Nurse stands over him and pulls a long oil dip-stick from his mouth, checks it, wipes it off and replaces it.

RETURN TO SCENE

TED

Elaine, when are you going to realize Simon Kurtz put me in here to get me out of the way.

ELAINE

And when are you going to realize, Ted, that your mental hygiene is the most important thing right now.

VOICE (O.S.)

(ranting)

It works... No, it doesn't... Yes, it does.

ELAINE

What's his problem?

ANGLE

On BEARDED MAN in rags chained to wall.

MAN

It does work... No, it doesn't.

ANGLE

On Ted and Elaine.

TED

His name's David Stockman. He's been here twenty years, that's all he says.

ELAINE

Ted, you must remember what the doctor said, the first step on the road to sanity is admitting that you're sick. Now take your electro-shock and you'll be back at the space center in no time. And by the way, Ted, I'm leaving you for Simon.

Ted gags on his spaghetti.

ELAINE

I just can't go on living with a man who refuses to deal with reality, Ted. I have to go now. Believe me, it's best for all concerned.

Elaine leans over to kiss Ted. He turns away.

TED

No goodbyes, Elaine. Just go.

ELAINE

If that's the way you want it.

TED

That's the way I want it. Just turn the

radio on and go.

ELAINE

Goodbye, Ted. I don't want to hurt you.

Elaine flips a switch by the bed thinking it's the radio.

It's the "ELECTRO-SHOCK." Ted goes into convulsions as she leaves.

DISSOLVE BACK TO:

TED AT TERMINAL

He rubs his temples.

INT. TERMINAL - OUTSIDE BOOKSTORE

Frank Morgan kisses JANE DENNIS, his mistress. In b.g. is a bookstore window with a display of yellow covered books with plain black titles and a sign advertising, "NO-NAME BOOKS."

Visible titles include: "DEEP BOOK," "FASCINATING BOOK," "THE WORLD ACCORDING TO JOHN DOE." A man next to the window reads a newspaper with headline, "SENSELESS MURDER UP 99% AND RISING!"

FRANK

Carol's not going to give me a divorce that easily, Jane.

JANE

I'm worried about her, Frank. She could do something senseless, something violent.

FRANK

You're the one who's not making sense,  
Jane. Carol's not the violent...

Frank sees CAROL.

FRANK

Carol!

Carol whips out a gun.

FRANK

No! This is senseless!

CAROL

FIRES. Jane faints. Other women nearby faint. Two  
S.W.A.T. cops faint. Carol bolts. The newspaper,  
b.g.,  
clicks over from 99% to 120%.

INT. TERMINAL - ANOTHER AREA

Ted pushes through crowd and passes a spherical booth  
with  
sign that reads, "ORGASMIC EXPERIENCES, 25¢." MRS.  
GOOCH,  
an elderly woman, stops Ted next to the booth door.

MRS. GOOCH

Young man, would you have change for a  
twenty?

TED

(going for his wallet)  
I might have two tens.

MRS. GOOCH

Thank you anyway, but I wanted it in  
quarters.

Ted keeps moving past a police line which has gone up  
around  
Frank Morgan's body. We HOLD on the murder scene. A

DETECTIVE kneels beside the body which now has a chalk mark around it.

SERGEANT

(lookind down at Detective)

When is this senseless killing going to stop?

DETECTIVE HALLICK

Senseless or not, Sergeant, there's a pattern here. This is the 12th victim this week with a chalk mark around the body. I want this whole area cordoned off! I want everyone in this terminal booked and beaten until they talk. I want an M.O. on everyone who has seen THE SOUND OF MUSIC and I want the entire population of Hawaii off that rock and into the water within one hour.

Hallick stands up and finds the area surrounded by 30 accordian players playing "Lady of Spain."

DETECTIVE HALLICK

Sergeant. I said cordon off, not accordian off! Now dust this area for prints.

One cop pulls out a duster and dusts the wall. Other cops follow after him hanging prints by Picasso, Lautrec, etc.

DETECTIVE HALLICK

And run a check on their plates.

A cop looks at people's upper false teeth plates.

DETECTIVE HALLICK

(TO CAMERA)

When will this senseless killing end?

A POLICE PHOTOGRAPHER straddles the body and shoots it "BLOW-UP" style.



PHOTOGRAPHER

Super! Great! Super! Terrific! Super!

INT. MISSION CONTROL - EXECUTIVE OFFICE

KRUGER

That's right, Commissioner. Senselessly murdered just minutes ago.

COMMISSIONER

That just doesn't make any sense.

KRUGER

I wonder how your boys in Washington are going to take this one.

COMMISSIONER

I told you, leave the boys in Washington to the boys downtown and the boys down...

KRUGER

You've made your point, Commissioner. There's only one other pilot who can handle that shuttle and that's Clarence Oveur. He's got a lunar flight today. I want him pulled.

(to Jacobs)

Jacobs, pull Oveur!

JACOBS

Not in your size, but I have a cardigan.

He runs out.

COMMISSIONER

I'll trust you on this, Bud, but I'm a little nervous about Oveur's record.

The Commissioner throws an album on Kruger's desk. On the cover is a photo of Oveur with an accordion. The title reads, "CLARENCE OVEUR'S 400 POLKA FAVORITES."

MUSIC: DRAMATIC ACCORDIAN STING.

INT. TERMINAL

CAPTAIN OVEUR buys flight insurance from a machine.  
Simon  
approaches.

SIMON  
Captain Oveur?

OVEUR  
Mr. Kurtz, I presume.

SIMON  
We don't have much time. Let's move.  
I'll explain everything.

They walk away past the Transcendental Air counter.  
Two  
HARI KRISHNA AGENTS smile at customers.

HARI KRISHNA  
Chanting or non-chanting?

INT. MISSION CONTROL ROOM

PAN along Controllers at their monitors. Monitors show  
the  
shuttle on gantry.

CONTROLLER 1  
This is Mercury launch control at "T"  
minus fifty-eight minutes and counting.  
All systems are go. Clear launch area.

ANGLE ON NASA WORKERS AT LUNCH TABLE

They rise and start clearing their dishes.

CONTROLLER 1 (V.O.)  
(on P.A.)

43.

I said 'launch' not 'lunch'!

The workers sit down.

INT. TERMINAL

Oveur and Simon hurry along.

SIMON

That's how dry cleaning works. Now I'd like to quickly go over the digestive system of amphibians.

OVEUR

Do you think it's necessary to explain everything?

Simon spots Ted getting directions from a security guard.

SIMON

I'll meet you on board. There's something I have to take care of first.

INT. MISSION CONTROL HEAD OFFICE - RECEPTION

Ted rushes in and up to the RECEPTIONIST.

TED

I have to see Bud Kruger.

RECEPTIONIST

Do you have an appointment, sir?

TED

No, dammit. It's a matter of life or death.

RECEPTIONIST

You'll have to be more specific than that, sir.

TED

All right, it's a matter of death.

RECEPTIONIST

(checking her book)

Death, death. How about the first  
Thursday in March, ten o'clock.

Ted bolts by her and grabs a door knob on the wall.

RECEPTIONIST

You can't go in there!

TED

Don't try to stop me!

RECEPTIONIST

But that's not a door. The door's over  
there.

She doesn't indicate direction.

ZOOM to CLOSEUP of Ted.

TED

That's strange. I just came from...

Suddenly, Ted falls unconscious into the arms of two  
guards.

LOOSEN to find the Doctor holding a needle in his arm  
and

Simon next to the Doctor.

ANGLE

On Ted's feet. His heels make lines in dirt as he is  
dragged from the office.

INT. MISSION CONTROL ROOM

PAN Controllers at their monitors.

CONTROLLER 1 (V.O.)

(on P.A.)

This is Mercury control at "T" minus fifty minutes and counting. Commence loading of passengers requiring special boarding assistance.

EXT. TERMINAL - LOADING AREA

Ground crew lift passengers who are stacked on a luggage tram and heave them onto a conveyor belt leading up to the ship.

INT. TERMINAL

JOE SALUCCI (imagine Van Heflin) bids his WIFE (imagine Cher) goodbye. Joe is very nervous, sweating a lot. His Wife hands him a few crumpled bills.

WIFE

Take this, Joey. It's my last few bucks. You'll need a hot meal when you get there.

JOE

We've spent everything on these operations. Is it really worth it? We've pawned your mother's wedding ring. The kids have no winter clothes...

WIFE

(holding a finger to his lips)  
Joey, what's more important, the kids' clothes or your sexual potency.

JOE

(anxiously looking around)  
I don't want to hear that word!

WIFE

Okay, Joey. The Doc says you gotta relax. This hospital in Des Moines is the best sex clinic in the country.

JOE

All right.  
(hands her an envelope)  
Here.

WIFE

What...?

JOEY

Insurance. Everyone buys it.

MUSIC: DRAMATIC STING.

WIFE

All right. Goodbye, Babe.

She kisses him. He recoils, wipes off his mouth, and leaves. She looks at the envelope, then yells at him through the crowd.

WIFE

Joey! Remember, sexual impotence is nothing to be ashamed of!

The entire terminal looks at him.

INT. TERMINAL STORAGE ROOM

Ted is tied to a chair surrounded by packing crates -- one is stamped "JIMMY HOFFA, THIS END UP" with the arrow pointing to the ground. Ted struggles to free his hands.

INT. TERMINAL GIFT SHOP

Joe Salucci stands at the counter.

JOE

(to Cashier)  
Time, Newsweek, the Lifesavers, and the second time bomb from the right.

He points at the shelf behind the Cashier where a number of bombs are on display.

ANGLE ON CANDY MACHINE IN GIFT SHOP

The actual DR. BENJAMIN SPOCK stands in front of the machine. Next to the machine at the magazine rack is a red-bearded MAN in tweed jacket and a tartan kilt reading a magazine titled "GAY SCOTS." Spock puts a coin in the machine and it explodes in sparks and smoke like the bridge panel on "STAR TREK."

SCOTT

(Scottish accent)

My God, Dr. Spock! You've got a meltdown in the Reggie Bars!

INT. TERMINAL CORRIDOR

Joe Salucci snaps his attache case closed. Wipes the sweat from his brow. Takes out a "Des Moines" ticket and throws it away. Looks at another ticket -- "Mercury." Takes a last drag from his cigarette, throws it on the ground and hurries off. The cigarette rolls under the "STORAGE ROOM" door.

INT. STORAGE ROOM

Ted, tied in chair, watches the cigarette roll up to some oil rags. They burst into flame. The flames lap up against

a yellow oil drum labeled "EXPLOSIVE." PAN to three more drums labeled, "DYNAMIC!", "BRILLIANT!", "A MUST SEE!".

INT. TERMINAL OUTSIDE STORAGE ROOM

EDITH and DAVE WALTERS, a middle-aged couple, carry their hand luggage. Edith appears very nervous.

DAVE

I'm telling you, Edith, space travel is safer than driving a car.

The storage room door EXPLODES open in front of them.

Ted

flies out with the debris. Edith faints. Ted gets up, brushes himself off and heads to the ticket counter just as

the ticket agent flips a sign over that reads, "MERCURY --

SOLD OUT." Ted spots a SCALPER and reaches for his wallet.

SCALPER

Mercury seats. I got a pair. I got aisle seats, window seats. Check 'em out.

INT. SHUTTLE COCKPIT - MORNING

Computerized panels line all walls. Windows are similar to an airplane -- outside carwash brushes soap down the nose.

The "HOT WAX" sign flashes. Two attendants wipe windows

with soap gloves and move to the DISTANT STRAINS of "CAR

WASH." Elaine sits at computer, two other CREW are in their

seats. Simon enters with Oveur.

SIMON



Gentlemen, this is Captain Oveur. He's taking over for Frank Morgan.

MR. UNGER

What's the problem?

SIMON

Morgan was senselessly murdered about an hour ago.

Elaine gasps.

MR. DUNN

(black, sports afro)

Murdered? I hope it's not serious.

SIMON

We won't know until after the autopsy.

MR. DUNN

Of course. Welcome aboard, sir.

OVEUR

Good to be aboard, gentlemen.

SIMON

Captain Oveur, your navigator, Mr. Unger, and your first officer, Mr. Dunn.

They shake hands.

OVEUR

Unger.

UNGER

Oveur.

DUNN

Oveur.

OVEUR

Dunn.

SIMON

And I think everyone knows Elaine.

They all smile.

INT. TERMINAL SECURITY CHECK AREA - "MERCURY GATE"

The Terrorists still seem confused as to where they're going. They pass through the security metal detector, guns raised above their heads. A GUARD runs a hand-held metal detector up and down their bodies. At the same time, Mrs. Gooch is being held spread-eagle against the wall. One Guard holds a gun to her head, another frisks her. Ted moves through behind the Terrorists.

TERRORIST

(to Guard)

Is flight to Miami, yes?

GUARD

No.

TERRORIST

Thank you. Thank you.

A young boy passes through the X-ray tunnel. His dental chart appears on the screen. A DENTIST at the other end stops him and looks in his mouth.

DENTIST

Open.

THE BERGMAN FAMILY -- SVEN, KRISTA, and their two CHILDREN -- all dressed like the emigrants, look up at the "MERCURY GATE" sign. They should be shot like characters from a Bergman "film."

SVEN

Mercury, Krista. A whole new world to be

51.

depressed about.

KRISTA

Ya, Sven.

CHILD 1

Will we die, Pappa?

SVEN

We all die, Ingrid.

CHILD 2

Will we die soon, Pappa?

SVEN

Soon? What is the real meaning of 'soon'?

INT. COCKPIT

The car wash continues with attendants wiping the ship down.

OVEUR

(flips a switch)

Atmosphere control.

UNGER

(flips a switch)

Atmosphere control, check.

A car wash attendant opens a side door to the cockpit and enters in headphones, moving to "CAR WASH," with a vacuum.

He cleans the floor and an ashtray and finds a baseball behind the Captain's seat which he pockets.

OVEUR

(flips a switch)

Anti-gravity.

The car wash attendant floats to the ceiling.

DUNN

52.

(flips a switch)  
Anti-gravity, check.

The attendant crashes to the floor.

Elaine sits at the R.O.K.-4000 computer. She seems to be having a problem with a switch.

ELAINE  
(to self)  
That's odd.

INT. BOWELS OF R.O.K. COMPUTER

A circuit board just below the R.O.K.-4000 logo shorts. Sparks fly. A fire starts.

INT. COCKPIT

OVEUR  
(looking out the window)  
I hope that weather doesn't give us a problem.  
(he opens the window and holds his hand out)  
What's your temperature reading, Mr. Unger.

UNGER  
(pulls a thermometer from his mouth)  
Ninety-eight point six.

INT. MISSION CONTROL ROOM

CONTROLLER 2  
There seems to be some fog rolling in from the west.

CONTROLLER 1  
Mike, give me a density reading. I just

hope it's not too heavy.

CONTROLLER 3

(reading from a book like  
Richard Burton)

The fog, the fog, the torment clouded my  
mind. Derision, contempt...

CONTROLLER 1

That's heavy.

INT. SHIP DOOR

Flight attendant, MARY MORRIS, welcomes passengers  
aboard.

MARY

(to Stella and father)

Welcome aboard. Isn't that Dr.  
Barrington, the world renowned agronomist?

STELLA

Yes -- he's dying and wants to be buried  
in the new l-a-n-d.

MARY

(to Joe Salucci)

Welcome aboard. Can I take your case?

JOE

(clutching case)

No!

Mary gives him a look as he passes inside. The OKIES  
move  
by. HENRY stops at door, bends down, picks up an ear  
of  
corn and pulls it apart.

HENRY

There's a whole new world in front of us,  
Ma. Where the dictatorship of the  
proletariat will lead workers and peasants  
into socialism without the revisionist

diversions of bourgeois liberals,  
Trotskiests, or disillusioned Maoist  
terrorism.

The Okies pass inside.

MARY

(looking at them; to self)  
Doesn't he realize that a weak proletariat  
needs a strong liberal bourgeoisie in a  
joint struggle against monopoly  
capitalism?

Ted stops at the door surrounded by boarding  
passengers.

SUPER: PSYCHIATRIST.

PSYCHIATRIST

We can't begin to help you until you admit  
that you are sick, Ted.

(echo)

Sick Ted, sick Ted, sick Ted...

The boarding passengers look around for the echoing  
voice.

EXT. TARMAC - DAY

Sarg looks up through the glass-walled corridor that  
leads  
to the ship door and spots Ted.

SARG

(to CO-WORKER)

Well, I'll be a monkey's uncle; Ted  
Striker.

(holding burnt wire)

Jack, I got a bad feeling in my gut about  
this mission.

In b.g. a sign reads, "DANGER -- FUEL, ABSOLUTELY NO  
VOMITTING."

55.

WORKER

What'd you have for dinner?

SARG

The fish, why?

MUSIC: DRAMATIC STING.

Sarg bends down OUT OF FRAME.

SFX: THROWING UP.

A huge EXPLOSION FILLS THE FRAME.

INT. COCKPIT

Fog rolls past cockpit window.

OVEUR

We should be ready to launch as soon as  
this fog lifts.

EXT. RUNWAY

An ENGLISH BOBBY passes a woman in 19th-Century costume  
in  
the fog. He tips his hat and moves on. A caped man  
steps  
out of the fog and strangles her.

INT. CABIN

Passengers are taking their seats. Ted spots Elaine  
and  
moves towards her. The Terrorists look confused. Joe  
Salucci clutches his case and wipes his brow. Mary  
takes  
a man's suit bag.

MARY

Can I hang that for you, sir?

MAN

Thanks.

Mary hangs the bag from a rope noose in the closet,  
pulls a  
lever, the bag drops like a man being executed.

SFX: SCREAM AND THUD.

INT. COCKPIT

Unger looks out the window.

UNGER

It looks like that weather is clearing.

EXT. SKY - DAY (STOCK)

Dramatic stock footage of clouds parting and sun  
exploding  
through.

MUSIC: A CLARION TRUMPET CRESCENDO.

INT. CABIN - OUTSIDE COCKPIT DOOR

Ted moves up to Elaine, who is about to enter the cock-  
pit.

TED

Elaine.

She turns and gasps.

ELAINE

Ted! What are you...?

TED

I have to get in there. I have to stop  
this flight.

SFX: BELL.



INSERT - FLASHING SIGN - "PLEASE TAKE YOUR SEATS"

BACK TO SCENE

ELAINE

Ted, we're taking off!

TED

Let me by, Elaine.

Mary passes.

MARY

Please take your seats.

As Ted turns to Mary, Elaine slips into the cockpit and locks the door --

SFX: DOOR LOCKING.

Ted tries the door.

TED

Elaine!

INSERT - SIGN - "WE SAID, TAKE YOUR SEAT OR CAN'T YOU READ, ASSHOLE!"

INT. COCKPIT

Elaine leans back against the door. She is highly agitated. Simon, the administrative officer, and other crew are in their seats.

SIMON

Whenever your're ready, Captain.

58.

OVEUR

Yes, sir, commander.

(into radio)

This is Mercury One. Everything seems A-okay up here and ready for count-down.

ZOOM to CLOSEUP of Elaine's face.

DISSOLVE TO:

EXT. HOSPITAL GROUNDS - DAY

Dr. Rumack and Elaine walk across the well-groomed lawn.

Elaine carries a box of spaghetti-to-go. As they walk, they pass patients in wheelchairs pushed by nurses. The further they walk, the more wheelchairs appear until the lawn is jammed with two hundred wheelchairs bumping into each other, patients falling out, total wheelchair chaos.

ELAINE

Ted seemed to get worse after I told him about Simon, Doctor.

RUMACK

The human brain is a highly complex organ, Elaine, perhaps the most complex next to the bladder.

(he stops at a patient in a wheelchair with his back TO CAMERA)

Let me show you.

(Rumack removes the top of the patient's skull and takes out his brain as they continue on)

Ted's problem is in this area.

(points with a pencil)

This area, this area, here, here, here, under here, here...

They walk OUT OF FRAME as wheelchair demolition derby  
FILLS  
SCREEN.

EXT. HOSPITAL GROUNDS - GARDEN AREA - DAY

Rumack and Elaine walk INTO FRAME still talking.

RUMACK

So you see, our task isn't made any easier  
by Ted's refusal to admit that he's sick.

ELAINE

What can I do, Doctor Rumack?

He stops next to a sign, "HOSPITAL GARDEN."

RUMACK

You can eat balanced meals, exercise, and  
take Geritol.

ELAINE

I mean for Ted.

RUMACK

You can be gentle with him, Elaine. He's  
been working out a lot of his aggressions  
here in the garden.

ELAINE

Is that a good sign, Doctor?

Rumack holds the "HOSPITAL GARDEN" sign.

RUMACK

It does the job.

ANGLE ON TED

He is ripping up small trees, shrubs, etc., and  
throwing  
them onto a huge pile of mud that resembles the  
mountain

that Dreyfuss built in "Close Encounters."

ELAINE

Hello, Ted.

Ted ignores her as he works frantically.

ELAINE

(holding out box)

I brought you some spaghetti.

Ted still ignores her as he works feverishly.

ELAINE

What are you doing, Ted?

TED

I've got it, Elaine! I've figured out what's wrong with the shuttle!

Ted scurries around.

ELAINE

Ted.

TED

Not now, Elaine!

ELAINE

Ted!

He ignores her. Rumack walks up and puts an arm around her shoulder. Elaine starts to sob.

RUMACK

The brain is an amazingly complex organ, Elaine.

ELAINE

Is he making any progress, Doctor?

RUMACK

Yes -- last week that pile of mud was only this high.

DISSOLVE BACK TO:

INT. COCKPIT

Elaine takes her seat.

CONTROLLER 1 (V.O.)  
Mark 'T' minus twenty and counting.

OVEUR  
Gentlemen, let's get this bucket into  
space.  
(flips switches)  
Ignition set.

EXT. SHIP

Steam spews out from engines.

INT. CONTROL ROOM

CONTROLLER 1  
Mark 'T' minus thirty seconds.

PAN backs of a number of Controllers at screens,  
talking  
NASA jargon. We PASS one in prison stripes talking  
through  
mesh to his wife.

INT. COCKPIT

OVEUR  
(flipping more switches)  
Ignition.

CONTROLLER 1 (V.O.)  
'T' minus nine, eight, seven...

EXT. SHIP

Rockets fire.

CONTROLLER 1 (V.O.)  
Six, five, four...

INT. CONTROL ROOM

CONTROLLER 1  
Three...

Jacobs runs in with a camera, yelling:

JACOBS  
Stop! One shot.

All Controllers turn and smile. The count-down stops.  
Jacobs flashes his camera.

JACOBS  
Wonderful!

The Controllers continue.

CONTROLLER 1  
Two, one.

INT. COCKPIT

The ship vibrates.

CONTROLLER 1 (V.O.)  
You have lift-off, Mercury One.

The G-force causes the crew's hair to go straight back.  
Dunn's afro straightens and stays back throughout  
flight.

INT. CABIN

The G-force causes passengers' hair to go straight back. A buxom woman looks down at her bust -- it's completely flat.

INT. COCKPIT

The G-force returns to normal as the shuttle breaks earth's gravitational hold.

OVEUR

Jettison booster stages one and two.

UNGER

(flipping switches)

Booster jettisoned.

EXT. SHIP - BOOSTER STAGES (STOCK)

Stock footage of booster falling away.

EXT. OCEAN (SET) - DAY

A cheap model of the Greenpeace 11 sails blithely along. The booster stage careens through the atmosphere, crashes into the Greenpeace, and sinks it.

INT. COCKPIT

OVEUR

Shut down accelerators.

DUNN

Accelerators down.

The crew all look at the floor.

OVEUR

64.

Elaine, ask ROK for a field interference scan. Those sun spots might give us a problem with our communications.

ELAINE

(flipping computer switches)

Yes, sir.

The computer is labeled R.O.K. She seems to have a problem getting it to respond.

ELAINE

(to self)

That's really strange.

INT. BOWELS OF COMPUTER (LABELED "ROK")

The electrical fire continues.

INT. COCKPIT

Elaine flips a switch on computer. A "VOICE INTERFACE" sign lights up.

ELAINE

Intermittant failure in scan mode "R".  
Analyze.

ROK

Negative.

ELAINE

(to self)

That doesn't make sense.

(to ROK)

Repeat analysis.

ROK

Negative.

ELAINE



65.

(to self)  
That's not possible.

ROK  
Cut the Doubting Thomas shit, Elaine. I  
know where I'm coming from on this.

Elaine is taken aback.

INT. BOWELS OF COMPUTER

Sparks fly, fire spreads.

INT. CABIN

Mary moves down the aisle checking passengers. She  
passes  
Father O'Flanagan who reads ALTERBOY magazine -- an  
alterboy  
in bikini bathing suit on cover. She passes Mrs. Gooch  
who  
reads HIGH TIMES. She stops at a ten-year-old GIRL.

MARY  
I guess this is pretty exciting for you.

GIRL  
Yes, it is. How long will the trip take?

MARY  
Our actual flight time is over fourteen  
months, but due to the time-space variant  
at sub-light speeds, our onboard flight  
time will be just over eighteen hours.

Mary leaves and the Girl turns to the WOMAN beside her.

GIRL  
Gee, Mom, how does that work?

WOMAN  
(very tense)  
How many times do I have to tell you, I'm

not your mother! I've never seen you  
before!

The Woman vibrates in multiple image and grabs her  
temple.

GIRL (V.O.)

Why did she yell at me like that?

A MAN who looks like Robert Young sits down beside the  
Girl.

MAN

Hallucinating again, Rhonda?

GIRL

(taking a paper bag away from  
her face)

I don't know what it is.

MAN

Maybe it's the brand of glue you've been  
sniffing. Why don't you try this, NO-HI.  
It gives you all the pleasure of glue  
without the brain damage.

ANGLE ON TESTA (ANOTHER FLIGHT ATTENDANT)

She is completely bald.

TESTA

Something to read, sir?

JOE

(clutching his case)

Do you have PSYCHO MONTH?

TESTA

I think so. Here you are.

She hands him a copy of PSYCHO MONTH with Alexander  
Haig's  
photo on cover.

ANOTHER PART OF CABIN

Ted sits at a window seat and looks out. A TEXAN sits on aisle. Mary approaches.

MARY

(to Texan)

Would you like something to read?

TEXAN

I don't read a whole lot, but what have you got, hon?

MARY

TIME, NEWSWEEK, BUSINESS WEEK, and the TALMUD...

She points to a car next to her with twenty-four large volumes.

MARY

The twenty-four volume dissertation on the Hebrew law.

TEXAN

Let me try that Talmud.

MARY

(to Ted)

And you, sir?

TED

(distracted)

Oh... Popular Electronics.

Mary hands him the POP ELEC. He opens it. The magazine sparks and smokes. ZOOM to CLOSEUP of Ted.

SUPER: PSYCHIATRIST

PSYCHIATRIST

You must admit that you're sick, Ted.

(echo)  
Sick Ted, sick Ted...

The Psychiatrist looks around for the source of the echo.

LOSE SUPER.

TEXAN  
(to Ted)  
Wanta switch when we're finished?

Ted gets up and moves past the TEXAN, handing him the POP  
ELEC.

TED  
Here. I need some oxygen.

INT. COCKPIT

Simon stands over Elaine's shoulder looking at ROK.

SIMON  
Have you got it straightened out now?

ELAINE  
I think so.

SIMON  
That's my girl.

He sits down. Elaine flips a switch on the computer.

ANGLE ON ROK'S PULSATING EYE

ROK  
Elaine, I'm sorry about that little outburst a moment ago.

ELAINE  
That's okay, ROK.

69.

ROK

Can I say something of a personal nature  
to you?

ELAINE

Go ahead.

ROK

You have great tits.

Elaine gasps.

ELAINE

(getting up)

Simon, I'm going to check ROK's secondary  
readout unit.

SIMON

Roger.

SFX: INTERCOM BELL.

OVEUR

(on intercom)

Yes, Mary?

INT. CABIN - FOOD PREPARATION AREA

Mary is on intercom.

MARY

Would you like a little breakfast, Captain  
Oveur? Over.

INT. COCKPIT

OVEUR

A couple eggs and juice would be nice,  
Mary. Over.

MARY (V.O.)

(on intercom)

How would you like your eggs, Captain?

Over.

OVEUR  
No. Poached. Over.

MARY (V.O.)  
(on intercom)  
Poached and over, Captain Oveur? Over.

OVEUR  
Just poached on toast. Over.

INT. CABIN - PREPARATION AREA

MARY  
(on intercom)  
I don't think we do poached eggs on toast  
over, Captain Oveur. Over.

INT. COCKPIT

OVEUR  
That's how I want them. Poached. Over.

MARY  
All right, Captain Oveur. Over.

OVEUR  
Poached! Not over! Over!

INT. WASHROOM

Ted breathes deeply on an oxygen unit. He stops, but  
we  
still hear deep breathing. LOOSEN to find Father  
O'Flanagan  
smoking a joint. He smiles and leaves.

INT. CABIN

Joe Salucci clutches his attache case and wipes his brow.

Mary leans over him.

MARY

You should really put that case in the compartment above your head, sir.

JOE

(nervously)

That's okay.

MARY

(touching his shoulder)

I can help you if you can't get it up.

JOE

I said, no!

Mary leaves, giving him a worried look.

ANGLE ON THE WILSONS

Jimmy holds his dog.

JIMMY

I sure an glad they let Scraps ride up here with us.

JOHN

I bet Scraps is going to love Mercury.

JIMMY

Do you think things will be a lot different on Mercury, Dad?

JOHN

It's going to be terrific. A whole new world, new kids to play with.

ALICE

You're going to love it, Jimmy.

JIMMY

No more headlines about the rape trial and the fraud charges?

JOHN

(starts to twitch)

How many kids get a chance to live on another planet.

JIMMY

No more kids yelling, 'Your old man's a thieving rapist'?

JOHN

(grabbing Jimmy)

Look, a man can make an honest mistake!! Anyway, she was asking for it! They're all asking for it all the time!!

ALICE (V.O.)

Not John's irregularity again.

INT. WASHROOM

Ted throws water on his face, wipes it off with a towel while staring into himself in the mirror. He sees the Psychiatrist in the mirror. The Psychiatrist also washes up.

PSYCHIATRIST

You must admit that you're sick, Ted... sick, Ted... sick, Ted...

The Psychiatrist looks for the echo.

LOSE Psychiatrist. Ted throws the paper towel into the toilet, and flushes. The toilet sparks and smokes and keeps running. The running gets more intense as Ted tries to stop it by hitting the handle.

SFX: JAWS THEME.



INSERT - ROK'S PULSATING EYE

BACK TO SCENE

Ted has to hold himself back as the suction builds in force.  
He is just able to escape and shut the door behind him.

INT. CABIN - OUTSIDE TOILET

Ted leans his back against the door and breathes heavily.

INT. COCKPIT

DUNN

We seem to have a malfunction in disposal unit four, sir.

OVEUR

You better check it, Unger.

UGER

(getting up)

Done.

DUNN

Yes?

INT. CABIN - OUTSIDE TOILET

Ted spots Elaine coming.

TED

Elaine.

ELAINE

Ted. I don't know why you got on this flight. I don't know what you're trying to prove.

TED

Elaine, we have to go back.

ELAINE

We can't go back. We had something very special, but it's all over.

TED

Elaine, I mean the mission has to be aborted. This ship should never have passed FSA inspection. This thing is held together by string and chewing gum.

A cupboard door, labeled "EMERGENCY USE ONLY," swings open behind Elaine revealing shelves of gum and string. Elaine shuts it without looking inside.

MUSIC: DRAMATIC STING.

ELAINE

Ted, get a grip on yourself. You should never have left the hospital.

TED

Then you do think I'm insane.

ELAINE

I've never used the word insane, Ted.

TED

(facetiously)

What word would you use, Elaine?

ELAINE

The word is sick. Ted -- very, very, very sick.

TED

What would you say if I told you the toilet just blew up in my face.

ELAINE

I'd use the word insane.

TED

There's something dangerously wrong with this ship, Elaine. I know its the wiring. That toilet's just the tip of the iceberg.

ELAINE

Ted, a toilet's not going to kill anyone.

Elaine leaves.

INT. TOILET

MUSIC: JAWS THEME.

Unger jiggles the handle of the running toilet. Suddenly it sucks in towels, etc. Unger is pulled down. He fights back, grabbing onto towel rack that comes out of the wall.

INSERT - SIGN - "DO NOT THROW LARGE OBJECTS IN TOILET"

INT. CABIN

The Texan with Talmud is now trying to wrap himself in tfilin.

ANGLE ON TED

Ted walks down the aisle checking overhead panels. He spots a panel that is half open. A sign on the door reads, "DANGER -- VACUUM". Ted opens it and a Hoover falls out on his head, cutting him. He holds a hanky to the wound and passes by Stella's seat.

STELLA

You've been hurt.

TED

I'm getting over it. If a relationship isn't working, you can't force it.

STELLA

No, I mean your head. Sit down. I'll take a look at it. I'm a nurse.

Ted sits down and Stella starts patching him up.

STELLA

Do you want to talk about it.

TED

I opened this panel and a vacuum cleaner hit me.

STELLA

No. I mean your relationship.

TED

We were in love but I'm not sure I know what love is anymore.

STELLA

Love's the same as it always was. It's people who change.

TED

People change in relation to each other. Love changes on its own.

STELLA

Not if the people change together in relation to that love.

TED

Sure. But that's only when the love itself goes unchanged.

STELLA

Then the relationship remains the same and the love changes only when there's change

in the two people who share that love.

TED

I just wish it was that simple. We really were in love. You know how it is when you laugh all the time.

Stella looks to her Father who is reading MORTUARY WORLD magazine.

STELLA

No. It's hard to L-A-U-G-H when your father's dying.

TED

Well, we laughed. We laughed all the time.

DISSOLVE TO:

TED AND ELAINE IN A FIELD OF DAISIES - DAY

They run towards each other. Elaine grabs Ted by the waist, picks him up and swings him around in SLOW MOTION. They laugh.

TED (V.O.)

We laughed when times were good.

EXT. GRAVESIDE - RAINY DAY

The grave is surrounded by mourners in black with umbrellas. We PAN the weeping crowd until we get to Ted and Elaine. They are also dressed in black and drenched. He holds her high by the waist, twirls her around as they laugh.

TED (V.O.)

78.

Even when times weren't so good, we still  
laughed.

INT. BEDROOM - NIGHT

They are locked in each other's arms in the middle of  
lovemaking and laughing heir heads off.

TED (V.O.)

But most of all, we laughed when we felt  
closest to each other.

DISSOLVE BACK TO:

INT. CABIN - TED AND STELLA

TED

That's our story.

Passengers are standing. They hiss and throw vege-  
tables at  
Ted.

INT. COCKPIT

Dunn checks a red flashing light on his panel.

DUNN

(to Oveur)

Sir, I've got an overload in disposal unit  
four.

OVEUR

You better check on it, Mr. Dunn. I'll  
stay here and fly the ship.

Dunn gets up.

OVEUR

Dunn.

DUNN

Sir?

OVEUR

You better take this.

Oveur throws him a plunger and gives him a thumbs up. They exchange that "man must do what a man must do" smile. Mary enters with Jimmy Wilson -- carrying Scraps.

MARY

Mind if Jimmy here takes a look around, Captain?

OVUER

Of course not. Come on in, Jimmy.  
(checking his navigational  
screen)  
That's strange.

Simon leans over Oveur's shoulder.

SIMON

Now what?

Scraps looks at Oveur. Jimmy looks at the array of dials, etc.

OVEUR

That's an asteroid field. There shouldn't be anything like that in this sector unless...

Scraps looks at Simon.

SIMON

Unless?

Scraps looks at Oveur.

OVEUR

Unless those sunspots are interfering with our scanner or...

Scraps looks at Simon.

SIMON

Or?

Scraps looks at Oveur.

OVEUR

Or we're off course, but...

Scraps looks at Simon.

SIMON

But?

Scraps looks at Oveur.

OVEUR

But we couldn't be off course. Our coordinates are computer-locked barring...

Scraps looks at Simon.

SIMON

Barring?

Scraps looks at Oveur.

OVEUR

Barring a computer failure. There was talk of sub-par wiring in this ship. I hope that's just talk.

MUSIC: DRAMATIC STING.

Scraps' ears prick up.

Simon moves past Jimmy, stops at the door and downs a handful of anti-fear pills before leaving.

OVEUR

Come on up, Jimmy. Say, that's some puppy. What's his name?



81.

JIMMY

Scraps.

OVEUR

Can I hold him?

JIMMY

(handing over Scraps)

Sure.

OVEUR

(holding him up and looking at  
his underbelly)

He's a boy dog.

JIMMY

Yeah.

OVEUR

Do you like it when Scraps sleeps on his  
back, Jimmy?

INT. CABIN

Ted and Stella. Stella is feeding her father and  
listening  
to Ted.

TED

They kept me in the asylum for eight  
months. I know everyone in those places  
claims they're sane, but I was different,  
I was sane.

Ted notices Unger float by outside his window. ZOOM to  
CLOSEUP of Ted. He tries to take a drink and pours it  
on  
his forehead.

INT. BOWELS OF COMPUTER

Elaine is fighting the fire with an extinguisher. She  
gets

it out and looks at the burnt wires in the area labeled,  
"ROK, MORAL CENTRE." ZOOM to CLOSEUP of Elaine. She turns  
TO CAMERA.

ELAINE

Holy shit.

MUSIC: DRAMATIC STING.

INT. CABIN

STELLA

Ted, I want you to relax. Let your mind go back, back past your youth, past your childhood to your mother's womb.

Ted becomes slightly hypnotized. ZOOM to CLOSEUP of Ted.

SUPER: INT. WOMB

A fetus that looks like Ted is curled up inside.

STELLA

Try to remember your birth. Was it difficult?

DOCTOR'S VOICE

Striker, listen to me! This is Doctor Krane! You're twisted around, Striker. You've got to come out feet first! You're too low in the womb! You're too low, Striker! You're...

(fading)

... too low...

LOSE SUPER

Stella shakes Ted's arm.

STELLA

Ted, are you okay? Here, take one of

these stress pills.

Stella hands him a pill which he pops automatically,  
but  
misses his face with his drink. She leaves the bottle  
next  
to Ted. ZOOM on bottle.

MUSIC: DRAMATIC STING.

Stella starts feeding her father again. The ship jolts  
and  
his face goes into the tray.

INT. REAR OF SHIP - COMPUTER AREA

Elaine fiddles with the computer.

ELAINE

(to ROK)

Request; comprehensive electrical systems  
check.

ROK

Systems check positive. Look, Elaine,  
I...

ELAINE

Request; life support systems check.

ROK

Life support check. Elaine, it's obvious  
you've been ignoring me. You're a woman.  
I can relate to that.

ELAINE

(panicky and confused)

Request; self-analysis of ROK hardware and  
software systems regarding behavioral  
changes.

ROK

There's nothing wrong with me, Elaine.  
What about tonight -- just you and me. We

84.

can be alone. I can get rid of everyone else on the ship -- I've already proven that.

Elaine gasps and moves away from ROK's blinking eye.

INT. CABIN - FOOD SERVICE AREA

Simon takes a long slug from a flask. LOOSEN to FIND Jimmy and Scraps.

JIMMY

Do you want to talk about it, Commander?

INT. CABIN OUTSIDE WASHROOM

Dunn is about to enter with the plunger as Mary passes. The ship jolts and she falls into his arms.

DUNN

Did you feel that?

MARY

(looking at his pants)  
Yes I did...

DUNN

Felt like a large asteroid.

MARY

Yes it did. Mr. Dunn, can I ask you a personal question?

DUNN

What is it, Mary?

MARY

Um... Do you people scream right when you... you know.

Dunn gives her a look and opens the washroom door.

INT. WASHROOM

Dunn is immediately pulled down to the raging toilet bowl.

He grabs for the door screaming.

EXT. WASHROOM

Mary hears the scream and gives a look as she leaves.

INT. CABIN

Testa is serving the Walters coffee from a steaming pot.

TESTA

Hand me your cup. This is very hot.

DAVE

Thank you. And, stewardess, can you please tell my wife that there is nothing that can go wrong. I think she'd like to hear it from you.

Testa spots Dunn's tattered sleeve emerge from the washroom door, groping for a handhold. She screams and dumps coffee in Edith's face. She runs to help Dunn, grabs his sleeve. It comes off in her hands. She keeps pulling. His jacket comes off, his pants, underwear, socks, an entire clothesline of garments like bras, towels, etc. She hears a SCREAM. Then silence.

INT. COCKPIT

Elaine and Oveur. Elaine stands over his shoulder.

ELAINE

I don't think we have any alternative,  
Captain.

OVEUR

I see. What do you think our alternatives  
are?

ELAINE

We have to disconnect ROK's higher brain  
functions without disturbing his  
regulatory system.

INSERT - ROK'S PULSATING EYE

BACK TO SCENE

OVEUR

Roger.

ELAINE

You can do it from up here, Captain.

OVEUR

I'd rather sit down for this one, Elaine.

ELAINE

No, I mean you can do it from the cockpit.

OVEUR

Roger. You better get back there and  
monitor the regulatory unit.

Elaine leaves and Mary enters.

MARY

Captain, the coffee machine is jammed and  
I don't like it.

OVEUR

Have you tried it with a little cinnamon?

Mary gives a "why didn't I think of that" look. Testa enters.

TESTA

Captain Oveur, Dunn and Unger have been sucked out through disposal unit four!

Mary gasps.

OVEUR

Both together?!

MARY/TESTA

Dunn and Unger have been sucked out through disposal unit four!!

OVEUR

All right, calm down. Here's how we're going to play it.

Mary and Testa look over his shoulder. He has a basketball play diagram.

OVEUR

Mary, I want you here. Testa, you move across here past Dawkins' pick and get the ball at the top of the key from Irving.

They all clasp hands and "yell."

EXT. SHIP - SPACE

It careens through asteroids.

INT. COCKPIT

Oveur is pulling curcuit board from ROK panel.

INSERT - PULSATING EYE

BACK TO SCENE

ROK

What are you doing, Captain?

Oveur eyes ROK but keeps working.

ROK

I wouldn't do that, Captain.

Oveur continues. Smoke spews out. He hears a HISS and looks at a vent. He grabs his throat and collapses.

EXT. SHIP - SPACE

An asteroid bounces off hull.

INT. CABIN

Passengers scream. Blonde woman in Viking helmet with spear stands and screams operatically.

INT. COCKPIT

Simon enters and spots Oveur slumped in his seat. He pulls him up.

OVEUR

(gasping)

Pills...

(points to his mouth)

Pocket...

(points to his pocket)

Vent...

(points to vent)

Gas... Yankees... four...

(points to RADIO that plays

BALLGAME)

Sox... zip...



Simon rips open his coat, grabs pills and takes them himself letting Oveur drop. Simon looks down at the navigational screen -- it resembles an old amusement parlor roadrace game.

SIMON

(to self)

We're off course, heading right through that asteroid field and right at the... at the sun!

The ship takes another violent shot.

INT. CABIN

The passengers are screaming.

ANGLE ON FATHER O'FLANAGAN

He stands in the aisle.

O'FLANAGAN

Listen to me! Listen to me, my children!

They listen.

O'FLANAGAN

Please listen. Thank you, my children. I'm a man of God, you must trust me when I say... we're all going to die!!

The passengers go totally insane.

INT. MISSION CONTROL ROOM

A number of Controllers group around a console.

O'BRIAN

You're right. They're off course and heading right for the sun. I've seen

enough, Bob.

Controller 2 hits a switch and the console screen flips to  
baseball game.

O'BRIAN

Get me Jack McCrosky and fast!

CONTROLLER 3

McCrosky? He hasn't handled a tower in  
twenty years.

CONTROLLER 4

Ever since Reagan fired the controllers,  
he's been completely senile and hasn't  
done a day's work.

O'BRIAN

What about McCrosky?

CONTROLLER 3

Pretty much the same as Reagan.

O'BRIAN

Get him.

INT. RETIREMENT HOME

Two Nurses stand by a phone in a dormitory of beds.  
Many  
old men sleep or eat in bed.

NURSE

It's for Mr. McCrosky.

NURSE 2

Do you think we should bother him? He's  
been acting a bit odd lately.

They look to McCrosky (Lloyd Bridges).

ANGLE ON McCROSKY

He is in bed in scuba gear.

ANGLE ON NURSES

NURSE 1

He's fine. He just thinks he's Lloyd  
Bridges.

Nurse 1 takes the phone to McCrosky. He is a lot older  
than  
in "Airplane."

NURSE 1

The phone's for you, Mr. McCrosky.

McCROSKY

What's a phone?

NURSE 1

(holding it to his ear)  
Here, let me help you. I think it's the  
space centre. Now, let's not get too  
excited.

McCROSKY

What?

(pause)

What?

(pulls off his scuba mask and  
snorkle)

What?

(gets more alert and grabs a  
cigarette)

I'll be right down!

(he hangs up and jumps out of  
bed)

Looks like I picked the wrong time to go  
senile.

INT. COCKPIT

Simon is taking another slug of booze; Elaine enters.

ELAINE

Simon!

(she spots Oveur slumped on the  
panel)

Captain Oveur!

Elaine pulls him up.

OVEUR

(still gasping)

Mets... nine... Phils... three... Cubs...  
four...

Elaine drops him and turns to Simon.

ELAINE

Simon, what's happening?!

SIMON

He tried to disconnect ROK. It gassed  
him. That computer is running this ship  
and we're heading right for the sun.

ELAINE

Can't we change course?

SIMON

We're computer locked and the manual  
navigation unit is down.

Elaine looks at the floor.

ELAINE

Then Ted was right!

ZOOM TO:

CLOSEUP OF ELAINE

for her realization.

BACK TO SCENE

SIMON

My career is shot.

ELAINE

Your career! What about the lives of those people out there. Simon, what happened to the man I thought I loved?

She goes to the door.

ELAINE

I've got to get Ted. Just don't come apart on me now, Simon.

She leaves. Simon's uniform starts bursting at the seams,  
buttons pop off.

INT. CABIN

The Terrorists stop Elaine. There's pandemonium in the cabin.

TERRORIST 1

This is flight to Miami, yes?

ELAINE

No.

Elaine addresses the PASSENGERS.

ELAINE

(to passengers)

Please, ladies and gentlemen, please calm down. Listen to me!

They calm down.

ELAINE

We've been thrown off course just a tad.

PASSENGER

What's that mean?

ELAINE

In space terms, about 70 million miles.

The Passengers appear interested and sensible, nod their heads.

ELAINE

The bumps you feel are car-sized asteroids smashing into the hull.

The hood of a car smashes through the cabin wall. The Passengers still appear interested and sensible.

ELAINE

Also, we're heading right for the sun and can't seem to change course.

Passengers still appear interested and sensible. They all put on sunglasses.

PASSENGER

Are you telling us everything?

ELAINE

Not exactly. We're also out of coffee.

The Passengers erupt in total panic.

ANGLE ON RED FLASHING "DON'T PANIC" SIGN

It sparks, smokes, overheats and EXPLODES.

ANGLE ON RED FLASHING "OKAY, PANIC" SIGN

The passengers go insane.

ANGLE ON FATHER O'FLANAGAN AND MRS. GOOCH

O'FLANAGAN

Pray with me, my children. Pray.

MRS. GOOCH  
But Father, I'm not Catholic.

O'FLANAGAN  
Then worship the god of your choice.

Mrs. Gooch pulls out a fertility idol with a huge,  
erect  
penis.

ANGLE ON BOB AND MARY-JANE SMITH

BOB  
I've always loved you, darling. I was  
unfaithful just once. Remember Jill, my  
first secretary? Forgive me.

MARY-JANE  
I knew all about it. I was unfaithful  
once, too.

BOB  
That's all behind us now.

MARY-JANE  
Remember Harriet, your first receptionist?

He gives her a look.

PASSENGER  
We're going to crash!!

TERRORIST 1  
God is great!!

TERRORIST 2  
Death to America!!

TERRORIST 3  
The yellow pencil is on the table of my  
aunt!!

ANGLE ON ELAINE

ELAINE

There is absolutely nothing to worry about!

ANGLE ON RED FLASHING "BULLSHIT" SIGN

ELAINE

Your crew is in complete control of the situation.

ANGLE ON RED FLASHING "UNBELIEVABLE BULLSHIT" SIGN

INT. MISSION CONTROL ROOM

McCrosky bursts through the doors and heads to the monitors.

He wears a raincoat and shirt and tie. He is met by Controller 1. They move across room.

MCCROSKY

Get me a cup of coffee, mister.

CONTROLLER 1

Yes, sir.

MCCROSKY

And a gallon of milk of magnesia, and a ham on rye, no cheese!

CONTROLLER 1

Yes, sir! Welcome home, sir!

McCrosky takes off his raincoat revealing scuba tank. He takes off his tank as well.

CONTROLLER 2

(approaching McCrosky)

Here are the navigational charts, sir.



McCROSKY

Thanks.

Another Controller passes. McCrosky stops him.

McCROSKY

Get me a readout on their fuel capacity.

CONTROLLER 3

Yes, sir.

CONTROLLER 4

Here's all the available information on the sun. That thing's hot, sir.

McCrosky takes the info and burns his hand.

SFX: STEAM

McCROSKY

Ahhhhhh! Get me Bud Kruger immediately!  
(spotting Jacobs)  
Jacobs, I want to know absolutely  
everything that's happened up till now!

JACOBS

First the earth cooled. Then the  
dinosaurs came but were too big and died  
and everything got rotten and turned into  
oil and the Arabs bought Mercedes Benzs  
and then there was the best TV special on  
Judy Garland. Then we lost the war with  
Albania. Then...

McCrosky leaves Jacobs babbling.

McCROSKY

Things sure haven't changed.

McCrosky stands in front of a huge painting of himself. Both he and painting are in the same pose -- one hand loosens the tie, he drinks coffee with the other, a cigarette dangles from his lip.

INT. CABIN - CLOSEUP OF TED

He is lost in thought. SUPER IMAGES:

-- Ted getting electro-shock

-- Psychiatrist telling him he's sick

-- Ted building the "Close Encounters" mound

Ted is shaken out of his dream by Elaine.

ELAINE

Ted, Ted. Listen to me, Ted. You were right all along. Ted, we've lost the crew and Simon's turned to jelly!

INT. CABIN - ANOTHER ANGLE

Simon is a jelly mold inside a uniform.

CONTROLLER 1 (V.O.)

(on radio)

Come in, Mayflower. This is mission control. Over. Come in, Mayflower! Over!

Jimmy pokes his head in.

JIMMY

Do you want to talk about it now, Commander?

INT. CABIN - ANOTHER ANGLE

Elaine stands over Ted looking at the empty bottle of stress pills.

ELAINE

My God.

Stella approaches in nurse's uniform splattered with blood.  
A cigarette dangles from her lip. She wipes her hands on a blood-splattered towel.

STELLA

He's finally come to terms with his own psychosis.

ELAINE

But he was right! He's not crazy!

STELLA

Miss, I'm a nurse with a dying F-A-T-H-E-R, I know what I'm talking about. Now I'm going to need fresh sheets, gauze, Q-tips, and all the vaseline you have on board!  
Now!

Elaine leaves, looking back at Ted with empathy. Mary passes.

STELLA

(to Mary)

I'll need all the boiling water you can get your hands on!

Mary leaves and a MAN passes holding a tattered arm.

MAN

Are you a nurse?

STELLA

Yes.

(handing him a urine bottle)

The washroom's down there on your right.

The Man leaves, a quizzical look on his face.

STELLA

(yelling after him)

And not too much!

100.

A BLACK U.S. ARMY SERGEANT (imagine Jim Brown)  
approaches  
Stella.

SERGEANT

Can I help?

Stella hands him an M-16.

STELLA

Keep an eye on that side of the ship.

The Sergeant drops into a seat next to a window,  
smashes out  
the glass with his rifle butt and is immediately sucked  
out.

MARY moves down the aisle with a cart collecting  
boiling  
water.

MARY

(to passengers)

I'll need all your boiling water.

Passengers pull pots of boiling water from under their  
seats, handbags, coat pockets, and pour them into the  
passing container.

Testa reassures Bob and Alice Wilson.

TESTA

We should be out of this momentarily.  
There's nothing to worry about.

ALICE

Thank you. That makes me feel so much  
better.

Testa leaves and Father O'Flanagan approaches with last  
rites paraphernalia.

O'FLANAGAN

Trust me, I'm a priest. We're in shit up  
to our ears. Who wants last rites?

ANGLE ON TEXAN

He is now completely entangled in the tfilin and  
struggles  
to free himself.

ANGLE ON ELAINE

Elaine passes Ted carrying sheets, vaseline, etc. She  
looks  
at him sitting there in a fog, gives up and leaves.  
Ted  
looks at the red flashing "FASTEN YOUR SEATBELTS" sign.  
It  
takes him back.

DISSOLVE TO:

EXT. GROUNDS OF MENTAL HOSPITAL - DAY

SFX: SIRENS WAIL, 101 BLOODHOUNDS BAY

We see the hospital deep in b.g. across an expansive  
lawn.  
Suddenly Ted's face pops INTO FRAME, CLOSEUP. He looks  
both  
ways and bolts. He wears a straightjacket.

ANGLE ON HOSPITAL SIGN

"THE GERALD FORD INSTITUTE FOR THE MENTALLY FEEBLE --  
WE  
MAKE PEOPLE SANE THE OLD FASHION WAY"

Suddenly the dogs scramble INTO FRAME in front of the  
sign,  
slobbering. A half-dozen viscious-looking GUARDS in  
reflector shades with shotguns, whips, nets, cattle  
prods,  
follow.

GUARD ONE

(Southern accent)

Damn! I want that patient shot on sight!

INT. SEEDY HOTEL ROOM - NIGHT

SUPER: CHICAGO

Ted stands at window. A neon "BAR" sign flashes outside so close to the window that the only way to read it is to rent this room.

SFX: MUSIC - LAZY SAX

TED

Maybe you gotta be crazy to end up behind the eight ball like this. Anyway, you find out pretty fast who your friends are when you're on the lamb.

SFX: LAMB BLEATS FROM OTHER SIDE OF ROOM

Ted turns away from the window and passes the lamb in bed.

TED

(to lamb)

I'm going out for cigarettes and a fifth of bourbon. Don't wait up for me.

SFX: COMPLAINING BLEAT.

Ted grabs his straightjacket and leaves.

TED

Virgin wool. Nothin' but headaches.

A Bo Peep staff is flung against door as it closes behind him.

EXT. CITY STREET - NIGHT

an empty, spotless, wet street. One car parked under a street lamp.

SFX: BLOODHOUNDS APPROACH AND GO OFF INTO DISTANCE

TED (V.O.)

I travelled at night in the shadows. I didn't want to attract attention.

SFX: FOOTSTEPS, GARBAGE CANS BEING KNOCKED OVER, CATS SCREAMING, PEOPLE YELLING "SHUT UP" OUT WINDOWS, GLASS BREAKING.

TED (V.O.)

I was afraid to step out of the doorways. You never know what to expect when you're on the run.

Ted steps into light. GLORIA STEINAM passes with CAB CALAWAY. A grand PIANO SMASHES to pavement next to Ted. He ignores piano and gives Gloria and Cab a quizzical look.

SFX: DOGS IN DISTANCE

CLOSEUP - TED'S FEET

He steps in a puddle where a "BAR-COCKTAILS" sign is reflected. The reflection shatters.

A streetcleaning truck approaches spewing out garbage rather than water. Ted's ankles are sprayed with garbage. He bends down and picks up a wet matchbook -- "HARRY'S PLACE -- FOR A GOOD TIME."

CUT TO:

EXT. ANOTHER DARK STREET - CLOSEUP OF TED

standing, looking at a bar. The glow of flashing neon sign reflects off his face. He pulls out a cigarette. A woman's hand shoots INTO FRAME holding a lit zippo. Ted draws deeply on the cigarette.

TED (V.O.)

There I was, minding my own business when I looked up and saw a pair of legs that went forever.

ANGLE ON WOMAN'S FEET

PAN UP AND UP AND UP. She is all legs -- no torso, no head, just legs -- about two stories high.

TED (V.O.)

But I had a date with Harry's. It was little more than a hole in a wall on the south side of Chicago.

ANGLE ON A HOLE

bashed in the side of a brick wall. A neon sign over the hole reads, "HARRY'S GOODTIME BAR."

INT. HARRY'S

dark, smokey bar. PAN very tough faces standing along the bar.

TED (V.O.)

Harry's was perfect for me. The kind of place you go if you don't want to be recognized.



KEEP PANNING tough faces, but now they all wear Groucho glasses and noses.

TED (V.O.)

It was rough, real rough.

ANGLE ON POOL TABLE

with four players -- all have broken thumbs in casts.

TED (V.O.)

The kind of place you could score anything, from junk...

One guy hands another guy a large, rusted car fender for money.

TED (V.O.)

...to Phil Donahue's book.

PHIL DONAHUE signs a stack of books at a table.

TED (V.O.)

At Harry's you could count on a fight breaking out almost every night.

TWO PROFESSORS argue at a table.

PROFESSOR 1

And I say essence precedes existence.

PROFESSOR 2

You're crazy! Existence precedes essence.

PROFESSOR 1

Essence!

PROFESSOR 2

Existence!

Professor 2 slugs Professor 1 sending him flying across the room. Professor 1 gets up and throws a judo chop which

Professor 2 stops by holding a book up in both hands.  
The  
book splits in two like a piece of wood split by a  
karate  
chop.

TED (V.O.)

There was a small trio in one corner.

Two midgets play light jazz -- piano and bass.

TED (V.O.)

And a larger trio in the other corner.

Five 300-pound musicians play some tune in another  
corner.

ANGLE ON TED AT BAR - CLOSEUP OF TED

He pulls out a cigarette. A bare foot with zippo held  
in  
toes comes INTO FRAME and lights it.

TED

The last thing I wanted was Elaine to see  
me down on my luck. Well, it was just my  
luck. In she walked with a group from the  
space program.

ANGLE ON DOOR

Elaine and Simon and two other couples, who look like  
clean-  
cut NASA types out of "The Right Stuff," walk in  
laughing  
and take a table.

TED (V.O.)

They'd come to Harry's to slum it and try  
their hand at the video bull.

The group prod Elaine to try the bull. A cowboy hat  
flies

across the room. She grabs it, pulls it on, and moves to the bull which is surrounded by others in cowboy hats. Elaine hops in the saddle. A sinister character puts a quarter in and madly flips knobs.

SFX: VIDEO GAME

The saddle doesn't move -- all the action is on the screen but Elaine throws one hand back and kicks her legs.

TED (V.O.)

Elaine made that ride look easy. It was obvious why I was still nuts about her. She loved life. I didn't want her to notice me so I borrowed a pair of dark glasses.

Ted takes a pair of dark glasses off a passing blind man who walks perfectly until the glasses are gone, then starts stumbling and crashes over a table.

TED (V.O.)

Grabbed an alto sax and joined the group.

Ted takes an alto sax from a passerby who also stumbles and crashes over a table when he loses his sax.

TED (V.O.)

I stayed in the background not wanting to draw attention to myself.

Everyone looks around trying to see where the terrible grating sax sound is coming from.

TED (V.O.)

Then what happened? Elaine's crowd talks her into joining us for a song.

Elaine hops up on the stage, grabs a mike and starts to sing "Stormy Weather." She sidles up to Ted and goes into a

medley of old songs.

DISSOLVE TO:

HOURS LATER

Elaine's singing is just as bad as Ted's sax. They have cleared the joint and play and sing alone. Elaine's group finally pull her out. She hasn't recognized Ted.

ELAINE

(to Ted)

I don't know who you are or how you lost your sight, but I'll never forget this night as long as I live.

PULL BACK leaving Ted alone on the stage still playing. Chairs are turned up on tables. One table has chairs turned up with the people still sitting in the chairs.

DISSOLVE BACK TO:

EXT. COCKPIT - TED

getting a glass of water outside cockpit door.

ANGLE ON COCKPIT DOOR

Simon emerges. As the door opens we hear:

CONTROLLER 1 (O.S.)

Come in, Mayflower. Over!

Simon shuts the door and bumps into Ted who is getting a drink of water. Simon takes a drink of booze.

SIMON

Striker.

109.

TED

Kurtz, you're drunk. Who's in command of this ship?

SIMON

That damn computer has taken over. I'm getting out.

TED

Then Elaine was right.

SIMON

Don't talk to me about Elaine. Outta my way!

TED

(grabbing Simon)

Pull yourself together! We've got to...

Simon slugs Ted who falls into a corner and hits his head.

ZOOM TO CLOSEUP of Ted unconscious.

SFX: MUSIC - DRAMATIC STING

The ship takes another violent jolt.

EXT. SHIP - SPACE

It roars through the asteroid field.

INT. WASHROOM

Simon sits on toilet seat and slides open a wall panel.

INT. ADJACENT WASHROOM

Father O'Flanagan slides open an adjacent wall panel and sits down.

SPLIT SCREEN - THE TWO WASHROOMS

SIMON

Father, what should I do?

O'FLANAGAN

Have you considered suicide, my son?

A panel on the other side of Simon slides open.

JIMMY (V.O.)

Do you want to talk about it now,  
Commander?

INT. MISSION CONTROL

MCCROSKY

(holding radio mike)

Come in, Mayflower. Over. Do you read  
me? Over. Damn it!

McCrosky throws the mike down.

CONTROLLER 1

(taking mike)

Let me try, sir. Come in, Mayflower.  
Over. Come in. Over. Damn it!

Controller 1 throws the mike even harder.

CONTROLLER 2

(taking mike)

Let me try, sir. Come in. Over. Damn it!

Controller 2 smashes the mike through the monitor  
screen.

CONTROLLER 3

Let me try, sir.

Controller 3 smashes the monitor with an axe.

Controller 4

smashes the monitor with an electric guitar. Other

111.

Controllers line up for their turns with various heavy implements.

ANGLE ON McCROSKY

McCROSKY

(to Controller 5)

Stinson, have you contacted the families of the passengers and crew?

McCrosky looks out window.

INSERT - MOB SCENE FROM "THE HUNCHBACK OF NOTRE DAME"

BACK TO SCENE

McCROSKY

Try and calm them down. And for God sake, be diplomatic.

Stinson turns to two burly men in leather jerkins and black hoods. They hold a large caldron of molten lead next to window.

CONTROLLER 5

Give 'em the lead!

They pour it out.

SFX: MOB SCREAMS

EXT. SHIP - SPACE

It careens through the asteroid field towards the sun.

INT. CABIN

Ted lies unconscious.

SFX: MUSIC - DRAMATIC STING

ANGLE ON STELLA

She's doing her rounds -- takes a medical chart from the back of a seat.

STELLA  
(to a male passenger)  
I'm afraid that leg's going to have to come off.

A leg is passed to her from OUT OF FRAME. She takes it while still looking at the chart.

STELLA  
Wait. This isn't your chart. You just had a touch of air sickness.  
(handing him back his leg)  
You'll be fine.

A WOMAN sitting next to the MAN WHO IS HOLDING HIS LEG grabs Stella.

WOMAN  
I'm terrified.

STELLA  
(shakes her hand)  
And I'm a nurse. Everything will be okay.  
Pass it on.

The Man with the leg passes it to the passenger in seat behind.

MAN WITH LEG  
Everything will be okay. Pass it on.

The leg gets passed from seat to seat as passengers say,



"Everything will be okay. Pass it on."

CLOSEUP OF TED

lying unconscious in a corner. A puppy crawls INTO  
FRAME

and starts licking his face. LOOSEN TO FIND Jimmy  
standing

over Ted. Ted comes to, feels his jaw and pulls  
himself up.

The ship jolts.

JIMMY

Are you feeling okay, mister?

TED

I'm feeling just fine, son. Just fine.

Ted pushes by Jimmy, a look of great purpose on his  
face.

INT. COCKPIT

Elaine enters looking for Simon.

ELAINE

Simon, I...

The cockpit is empty.

CONTROLLER 1 (V.O.)

Do you read, Mayflower? Over. This is  
mission control. Over.

Elaine gasps. She leaps into the Captain's seat and  
grabs  
radio.

ELAINE

Hello. This is the Mayflower. Over!  
Come in, anyone.

114.

INT. MISSION CONTROL

Controllers are gathered around one monitor.

McCROSKY

(on radio)

We read you, Mayflower! Identify yourself  
and give your position.

INT. COCKPIT

ELAINE

This is Elaine Thompson. I'm five-six,  
123 pounds with brown hair and I'm sitting  
down and facing the front.

INT. MISSION CONTROL

McCROSKY

Elaine Thompson!! What in sam hill is a  
woman doing in charge of that ship?!

JACOBS

Maybe she's got her shit together.

INT. COCKPIT

Ted enters.

TED

Elaine!

ELAINE

Ted!

TED

Elaine, what's going on?

ELAINE

Ted, there's no time to explain.

Ted picks up Oveur who is still gasping.

OVEUR

Packers... seven... Vikings... three...

Ted drags him onto the floor and takes his seat.

McCROSKY (V.O.)

Come in, Mayflower! Over!

ELAINE

Ted, I was wrong about you.

They reach out and hold hands.

McCROSKY (V.O.)

Come in! Over! Come in! Over!

TED

We all make mistakes, Elaine.

McCROSKY (V.O.)

Come in Mayflower!

ELAINE

How could I ever have doubted you?

McCROSKY (V.O.)

This is mission control! Over!

TED

That's all behind us now, Elaine. And no matter what happens, I want you to know I've always loved you.

McCROSKY (V.O.)

Jesus, would someone answer me!!

ELAINE

I love you, Ted.

They smile at each other.

McCROSKY (V.O.)

What the hell's going on up there?!

116.

Ted and Elaine still smile at each other.

INT. CABIN

All passengers look forward and smile.

INT. MISSION CONTROL

All Controller's look down the line and smile.

EXT. TOWN SQUARE - RIO MONTENEGRO

Six soldiers on firing squad duty, ready to fire, turn, smile, and FIRE while they're smiling.

SFX: SHOTS, SCREAMS

INT. COCKPIT

Ted grabs the radio.

ELAINE

(smiling lovingly)

Ted, this reminds me of twenty years ago  
over Chicago.

Ted hits a switch. The ship does a barrel roll.

INT. CABIN

All we see are feet sticking up from the seats.

INT. COCKPIT

TED

(on radio)

This is Mayflower One calling mission  
control. Do you read me? Over.

INT. MISSION CONTROL

McCROSKY

A man. Now that's more like it.

(continuing on radio)

This is mission control. Identify yourself and give me your position. Over.

INT. COCKPIT

TED

(on radio)

The name's Ted Striker and I'm sitting down and facing the front.

INT. MISSION CONTROL

McCROSKY

(trying to place the name)

Striker... Striker... Striker...

CONTROLLER 3

If you say so.

He slugs the female worker next to him.

McCROSKY

(remembering)

Ted Striker!

SFX: RADIO STATIC.

McCROSKY

Damn! We've lost them again.

CONTROLLER 1

Could be those sunspots.

JACOBS

Could be your dishwashing detergent.

McCROSKY

118.

Striker's the guy who flew that 736 into Chicago over 20 years ago without a crew. Would someone tell me what in sam hill he's doing up there?

JACOBS

(waving his hand in the air)

Me! Me! Me!

ANGLE ON MISSION CONTROL DOORS

They are swinging aluminum doors similar to restaurant kitchens and hospital operating rooms. Kruger and the Commissioner enter through one door.

COMMISSIONER

The boys downtown are taking the heat from the boys in Washington and the boys...

They PASS OUT OF FRAME. A waiter with tray passes them and leaves through the swing doors.

SFX: CRASHING DISHES

Two surgeons in operating gowns and masks enter covered in food.

We PICK UP Kruger and the Commissioner still walking and talking.

COMMISSIONER

Bud, the President wants an explanation.

They approach McCrosky.

McCROSKY

Sorry to pull you out of bed at this hour, gentlemen.

KRUGER

Forget it. I was reading.

COMMISSIONER

I was reading too.

KRUGER

What's the story?

COMMISSIONER

Some southern plantation owner falls in love with this poor...

KRUGER

I was asking McCrosky, Commissioner.

McCROSKY

He falls in love with this poor school teacher who...

A CONTROLLER interrupts them.

CONTROLLER

(to McCrosky)

Sir, we've restored radio transmission.

McCROSKY

Good.

(to Kruger)

We keep losing their radio.

KRUGER

Give it to me straight, McCrosky -- what's it look like.

McCROSKY

It's green with numbers and lots of knobs.

KRUGER

Not the radio, the situation. I want to know exactly what your people think.

PAN three Controllers at monitors.

CONTROLLER 1 (V.O.)

(thinking)

They're screwed.

CONTROLLER 2 (V.O.)

(thinking)

They're dead.

CONTROLLER 3 (V.O.)

(thinking)

Did I leave the iron on?

INT. CABIN

The ship lurches from side to side.

Stella, covered in blood, kneels beside BILLY, a young man bandaged head to toe, lying on a stretcher with lots of I.V. bottles hanging around him. A U.S. ARMY GENERAL stands next to him -- imagine General Patton.

STELLA

General Walker is here, Billy. He wants to talk to you.

GENERAL WALKER

Billy, if we get through this thing alive, I'd like you to get this letter to my mother.

He hands Billy a letter.

INT. COCKPIT

Elaine is monitoring various dials. Ted is at controls and on the radio.

TED

(on radio)

An electrical fire in the core has played havoc with the ROK-4000 computer. It's locked us on a direct line with the sun



121.

and there's no way we can go to manual.  
Captain Oveur already tried it and he's...

OVEUR (O.S.)

(from floor)

Giants sixty... Rams... zip...

TED

... become an intolerable bore. The rest  
of the crew has been lost and we're out of  
coffee. Also, we're starting to feel the  
sun's heat pretty bad.

Striker wipes his forehead. Elaine holds a tan  
reflector up  
to her face and turns to the sun.

INT. CABIN

Passengers sweat profusely.

SFX: JUNGLE SOUNDS.

A MAN slaps a mosquito on the back of his neck.

FOUR MEN sit nude to the waist, wrapped in towels as if  
in a  
steam bath.

MAN ONE

It's eight-thousand square feet with great  
parking and a twenty-year lease with  
option to buy.

MAN TWO

You can't lose, Al.

MAN THREE

He can lose. I've seen it happen a  
thousand times.

EXT. SHIP - SPACE

It shoots towards sun.

INT. MISSION CONTROL

McCrosky sits at a monitor, talks into a mike and looks down at a book. Behind him two Controllers make a dope deal -- a baggie of grass for cash. We only see their midsections and hands.

McCROSKY

Striker, this is Jack McCrosky, chief controller. I want you to listen to me and listen good.

The buyer checks out the baggie -- it's mostly twigs. The seller is trying to explain the situation with his hands.

McCROSKY

Twenty years ago I helped a young pilot through a storm over Chicago.

The buyer grabs the seller's shirt and tries to get cash back. A fight ensues.

McCROSKY

He didn't have a crew either. He said he couldn't do it. But when the going got tough that kid pulled it together.

The seller's shirt is ripped. Knives are pulled.

McCROSKY

You might have read about him; he made all the big papers and the Canadian Jewish News.

The seller is stabbed.

123.

McCROSKY

I don't know where he is today but if he was up there right now, I know he'd find some way to turn that bucket around and get the hell out of there, pronto!

ANGLE ON JACOBS

JACOBS

I wish I could talk like that -- so macho yet so sensitive.

ANGLE ON McCROSKY'S BOOK - "PEP TALKS FOR ALL OCCASIONS"

McCrosky slams it shut.

McCROSKY

I just hope I said the right thing.

TED (V.O.)

I'm afraid you gave the wrong speech. McCrosky. I'm not your problem. It's this ship. That computer's gone bananas.

McCROSKY

(holding up the book)

Why the hell are we still using the old manual! Burn this book!

A smiling blonde man in a white sweater with "MORAL MAJORITY" on the front walks by and takes the book.

McCROSKY

(on radio)

Just hold on, Striker, we'll get back to you.

INT. COCKPIT

Ted writes a note to Elaine and hands it to her -- it reads,

"WE MUST FIND SOME WAY TO BLOW THAT COMPUTER!" Elaine looks a bit nervous and licks her lip. They look up at ROK's pulsating eye.

Testa pokes her head in. She's soaked with sweat.

TESTA

The cabin temperature is rising. The passengers want to know what's happening up here.

TED

Let us handle this end of things. Now what's the coffee situation?

TESTA

It just won't drip! I've tried everything. And the passengers are dropping like flies from the heat.

INT. CABIN

SFX: FLIES BUZZING

Passengers reel and drop to floor.

INT. COCKPIT

TED

Elaine, I'm going back there. Just hold onto that stick and try to control this hunk of tin as best you can.

ELAINE

Ted, please be careful.

Ted leaves. We hear an enormous CRASH on the other side of the door.

INT. MISSION CONTROL

JOE DIMAGGIO (MR. COFFEE), drinking a cup of coffee,  
rushes  
in accompanied by a GROUND CONTROL OFFICER.

OFFICER

(to Joe)

It doesn't look good. The drip seems to  
be jammed up pretty bad.

MR. COFFEE

Did they change the filter and wait for  
the brew sign to light up?

OFFICER

(stopping and looking Mr.

Coffee in the eye)

To tell you the truth, sir, I don't really  
know.

MUSIC: DRAMATIC STING.

ANGLE ON SIX CONTROLLERS

One holds a hat, one pulls a slip of paper from it.

CONTROLLER 3

(reading his slip)

Eighty-three. What's that mean?

CONTROLLER WITH HAT

If eighty-three passengers die, you win  
the two hundred bucks.

ANGLE ON MR. COFFEE AND OFFICER

They approach McCrosky.

OFFICER

Mr. McCrosky, Mr. Coffee. Coffee,  
McCrosky.

McCROSKY

126.

Thanks for coming down so soon.

MR. COFFEE

(checking watch)

I won't come down for another couple hours.

McCROSKY

I'll put you on the radio with Striker. Jeez you look familiar. Did you ever play water polo?

MR. COFFEE

Not to my knowledge.

McCROSKY

I thought so.

EXT. SHIP - SPACE

It roars towards the sun. The nose of the ship begins to glow red.

NEWSPAPER HEADLINES SPIN:

NEW YORK TIMES

"MERCURY SHUTTLE HEADS FOR DISASTER"

LONDON TIMES

"DEEP SPACE DEATH CERTAIN"

JERUSALEM POST

"THEY SHOULDN'T HAVE GONE IN THE FIRST PLACE"

BUFFALO LOCAL NEWS SET

FILM INSET: APARTMENT FIRE

Set logo reads, "NEWS 4 BUFFALO."

ANCHOR 1

Four alarm fire rages through downtown

127.

Buffalo!

FILM INSET: ROCKET GOING OFF COURSE

ANCHOR 2

Mercury shuttle heads for sun.

TOKYO LOCAL NEWS SET

FILM INSET: APARTMENT FIRE

Set logo reads, "NEWS 4 TOKYO"

ANCHOR 1

(subtitles)

Four alarm fire guts Tokyo apartment.

FILM INSET: SHUTTLE MODEL IN MOUTH OF GODZILLA.

SFX: SCREAMS.

ANCHOR 2

(subtitles)

Mercury mission in death struggle.

MOSCOW LOCAL NEWS SET

FILM INSET: APARTMENT FIRE

Set logo reads, "NEWS 3 MOSCOW." A gun is held to ANCHORMAN'S head.

ANCHOR 1

(subtitles)

Four alarm fire in downtown Moscow clears way for glorious new tractor factory.

FILM INSET: ROCKET GOING OFF COURSE

ANCHOR 2

(subtitles)

Capitalist, imperialist adventurism ends in space disaster.

ABC "NIGHTLINE"

SUPER: "GAY UNMARRIED VEGETARIAN MOTHERS AGAINST SPACE TRAVEL"

WOMAN

If this country was run by vegetarian women who's old men deserted them after knocking them up instead of by meat-eating males, this thing never would have happened.

EXT. TERMINAL - DAY

A banner hangs over terminal door: "HOUSTON WELCOMES SPACE DISASTER PRESS."

CLOSEUP OF ATTACHE CASE being carried to the door -- sticker on it reads, "NATIONAL ENQUIRER."

CLOSEUP OF ANOTHER CASE coming from other direction -- sticker on it reads, "NATIONAL STAR."

The cases meet. LOOSEN to REPORTERS.

ENQUIRER

(to STAR)

I never forget a face. 'Texas doctor claims sex with chicken cures baldness?'

STAR

'Severed legs grow back after Utah man finds Christ?'

ENQUIRER/STAR

Long time no see.

They shake hands and turn into the terminal.



INT. MISSION CONTROL

Controllers stand over Mr. Coffee -- everyone sips coffee and smokes cigarettes.

MR. COFFEE

(on radio)

Have you got the back panel off the brew manifold?

INT. CABIN

Ted has the coffee machine apart, wears a headset and holds wires in pliers. Anxious passengers with coffee cups stand over him -- they are all totally wired and going cold turkey.

TED

(into headset)

Check.

MR. COFFEE (V.O.)

There's a terminal at the base of the coil. That's your contact point.

A PASSENGER bends down and picks a coffee bean off the floor.

PASSENGER

Is this a coffee bean?

ALL PASSENGERS

(maniacally)

He's got a bean!!

A riot ensues. The "bean" Passenger is beaten to death.

TED

(into headset)

It looks like the solder point has melted.

INT. MISSION CONTROL

MR. COFFEE

(enraged)

Just what I thought. When the hell will you people realize that adding extra water after the initial brew cycle overheats the system!! Now listen to me, Striker, and listen good.

EXT. SHIP - SPACE

It careens towards the sun.

INT. MISSION CONTROL

Detective Hallick storms in and up to McCrosky. He flashes his badge.

DETECTIVE HALLICK

Who's in charge here, Mister?

MCCROSKY

McCrosky, Control.

DETECTIVE HALLICK

Hallick, homicide.

JACOBS

Jacobs, Pisces.

KRUGER

Kruger, Sagittarius.

COMMISSIONER

Commissioner, Aquarius.

DETECTIVE HALLICK

We have information that one of your passengers is carrying a bomb and might be

suicidal.

McCROSKY

Where'd you get this information, Captain?

DETECTIVE HALLICK

We have our methods.

KRUGER

And what methods are those?

DETECTIVE HALLICK

Have you heard of the Heimlich method?

McCROSKY

The method of saving someone choking on a piece of gristle?

DETECTIVE HALLICK

Exactly.

KRUGER/McCROSKY/COMMISSIONER

We're familiar with it.

DETECTIVE HALLICK

Good. This is the passenger's wife. Mrs. Joe Salucci.

She approaches very distressed looking.

McCROSKY

What makes you think your husband might want to blow up that shuttle, ma'am?

She goes into her purse for the insurance form.

MRS. SALUCCI

This insurance policy.

A large ivory colored vibrator drops out of her purse, hits the floor, and flips on. They all look at it.

MRS. SALUCCI

An electric tooth.

(handing McCrosky the insurance form)

Joey was supposed to go to Des Moines for an operation to cure his impotence.

McCROSKY

The Des Moines Institute?

MRS. SALUCCI

Then you know it.

KRUGER/McCROSKY/COMMISSIONER

Yes, we're familiar with it.

MRS. SALUCCI

Well, I found out Joey got on this shuttle instead and...

DETECTIVE HALLICK

The way I read it, blowin' up a plane in space leaves no traces, if you know what I mean.

KRUGER

I'm not exactly sure what you mean, Captain.

DETECTIVE HALLICK

No blood. No body. No bones. No eyes. No ears. No throats.

McCROSKY

(looking at form)

This is \$500,000 worth of insurance!

Kruger, Commissioner, and Hallick all whistle "wow!"

McCROSKY

Just a second. This is insurance on his car!

MRS. SALUCCI

That's what worries me.

KRUGER

133.

He's impotent.

COMMISSIONER

He's suicidal.

ALL

And he's stupid!

MUSIC: DRAMATIC STING.

ANOTHER AREA

MR. COFFEE

(into radio)

This is it, Striker. You got one shot and one shot only.

INT. CABIN

Striker stands over the coffee machine, sweating like mad.

The Passengers with cups hang over him. He makes contact with a wire.

TED

(to self)

Contact.

The MACHINE EXPLODES. Coffee gushes out like an oil well

coming in. The Passengers dance under the gusher of brown

liquid, mouths open and cheering.

INT. MISSION CONTROL

MCCROSKY

How are we going to handle this bomb nut?

CONTROLLER 2

(rushes up with printouts)

134.

Here are the tests we ran on their computer. I had them xeroxed for you.

McCROSKY

How'd they come out?

CONTROLLER 2

Upside-down, but I turned each page over and put them in order. I'm afraid that computer is totally capable of taking control of that ship.

McCROSKY

Let's keep cool. There's gotta be a way to control it.

He lights a cigarette.

CONTROLLER 3

(rushes up with diagrams)

These are their position calculations. They've got about ten minutes before they start to burn up.

McCROSKY

Keep calm. A lot can happen in ten minutes.

(to self)

What next?

He sips his coffee.

CONTROLLER 4

(rushes in)

Sir, your headlights are on and your doors are locked!

McCROSKY

(spitting out coffee, Danny Thomas style)

Jesus!! I'll be right back!

McCrosky races out.

EXT. SHIP - SPACE

It heads closer to the sun. The nose is glowing.

INT. COCKPIT

Elaine is checking computer. The cockpit is steaming now.

She unbuttons her uniform just as Ted comes in.

ELAINE

Ted, we've only got ten minutes.

TED

(thinking she wants sex)

Not now, Elaine.

ELAINE

I mean until we start to burn up.

Ted takes his seat and looks at a panel gauge.

TED

We're closer to the sun than I estimated.

INSERT - GAUGES

One is labeled "EXACT DISTANCE" and reads, "76.50".

The

other is labeled "ESTIMATED DISTANCE" and reads, "5689465932.09".

BACK TO SCENE

KRUGER (V.O.)

Come in, Mayflower. This is Bud Kruger.  
Over.

TED

(on radio)

This is Striker.

INT. MISSION CONTROL

KRUGER

(on radio)

Look, Striker, I don't know how you got into that driver's seat but I want Simon Kurtz on that radio and I want him now!

INT. COCKPIT

TED

(on radio)

Kurtz was the one who got us into this mess in the first place. You people knew this ship wasn't ready to fly. You played God with over a hundred lives, Kruger, and for what -- the prestige of your precious space program.

ELAINE

That was very well put, Ted.

INT. MISSION CONTROL

Jacobs stands next to Kruger rubbing his forefingers together in the "shame, shame" sign.

KRUGER

(on radio)

Striker, you're heading right for the sun, so don't you think it's a little late for that bleeding heart liberal crap now?

INT. COCKPIT

ELAINE

He's got a point, Ted.

INT. CONTROL ROOM - ANGLE ON JACOBS AT A SCOREBOARD



There are columns under Kruger's and Striker's names. Striker has two check marks. Jacobs gives Kruger one.

INT. COCKPIT

TED

(on radio)

Call me a bleeding heart, but if we get through this thing I'm preparing a paper on alternative spending directives recommending the transfer of space program funds to low cost housing.

INT. MISSION CONTROL

KRUGER

(on radio)

Just put Kurtz on that radio!!

McCrosky rushes in and grabs the mike from Kruger.

McCROSKY

(enraged)

Look, Kruger, you and your people have caused enough trouble already. I don't care about your political games, I care about only one thing, the lives of those people up there!!! Out of my control room!!

JACOBS

Someone's car wouldn't start.

McCROSKY

(on mike)

Striker, this is McCrosky. Give me five minutes and keep your fingers crossed.

(to Stinson)

Stinson, get me the Mayflower plans!

(to Controller 3)

You, clear this table!

JACOBS

138.

I'll get the cards and bridge mix.

MCCROSKY

And someone get me the Sarg!

CUT TO:

CLOSEUP OF SARG

leaning over the ship's plans. He is eating another cigar.

All Controllers stand around him.

SARG

That's my little girl, my little darlin', my sweetheart, my honey, and you want to blow her belly out with that bomb. If you blast here in the computer core and the fuselage doesn't give way here and the main communication lines to the cockpit hold here and this baby here doesn't jam this little old unit up here and throw about two tons of hot steel through here like a hot knife through butter and the upper and lower...

MCCROSKY

What's your point, Sarg?

SARG

I have no point.

MCCROSKY

Then it's settled. The bomb is Striker's only chance. Are there any questions?

CONTROLLERS

No sir.

MCCROSKY

Those are answers, I asked for questions.

CONTROLLER 3

Should a man in his forties have a

139.

circumcision?

McCROSKY

Absolutely.

INT. COCKPIT

TED

Well, Elaine, this might be it if those  
guys on the ground don't think of  
something.

ELAINE

I just want you to know, I love you Ted  
and always will.

SFX: RADIO BEEPS

TED

That might be the news we've been waiting  
for.

He grabs radio.

McCROSKY (V.O.)

I've got some news for you, Striker.

Ted and Elaine smile hopefully at each other.

TED

(on radio)

Roger.

McCROSKY (V.O.)

One of your passengers is carrying a bomb  
and is suicidal.

MUSIC: DRAMATIC STING

ELAINE

A b...

She covers her mouth.

140.

MCCROSKY (V.O.)

No, a bomb.

INT. CABIN

Joe Salucci wipes his brow, lays his case on his lap.

ANGLE ON FRONT OF CABIN

Ted and Mary huddle.

TED

Which passenger is Joe Salucci?

MARY

Sixteen 'C', why?

TED

He's carrying a bomb.

MARY

A b...

She covers her mouth.

TED

No, a bomb. Now, as discreetly as possible, I want you to move the passengers into the lounge.

MARY

What should I say?

TED

Anything. Just don't let Salucci think we're onto him.

Ted moves down the aisle. Mary gets on the P.A.

MARY

Would everyone not carrying a bomb please move to the lounge.

The Passengers go nuts screaming, "A bomb!!!"

JOE

(jumping up with his case)

Don't anyone move!

All the passengers pile up in a ceiling-to-floor wall behind

Ted -- he extends his arms, holding them back.

TED

Mr. Salucci, listen to me.

Ted takes a step forward away from the wall of passengers --  
the wall crumbles.

TED

Joe, you don't want to blow that thing and kill all these innocent people.

JOE

I don't want to live anymore.

TED

Joe, the insurance policy won't help your wife and kids. You bought auto insurance, not life insurance.

JOE

What?

TED

(inching up on him)

That's right, Joe. Now, no one's going to hurt you and no one has to know what's wrong with you.

JOE

You're sure?

TED

I'm sure.

Ted is almost up to Joe when:

JIMMY

(yells)

That's the guy from the terminal who can't  
get it up!!

Joe bolts. Passengers panic. Ted tackles him. The  
case  
flies into the air in SLOW MOTION. It turns slowly,  
hanging  
for the longest time as we CUT, still in SLOW MOTION,  
to  
horrified faces watching it. This SLOW MOTION sequence  
lasts for about 60 seconds -- people put on make-up, do  
macrame, read, etc. -- while the case is still in the  
air.  
Suddenly, Scraps leaps high into the air in SLOW MOTION  
and  
comes down with the case between his teeth.

INT. MISSION CONTROL

Controllers huddle over one monitor.

McCROSKY

Get that bomb, Striker! Get that bomb!

ELAINE (V.O.)

Come in, Control! We have the bomb!!

ALL CONTROLLERS

He's got the bomb!!

JACOB

This is just like an election in Iran.

INT. COCKPIT

Ted is back at the controls -- the cockpit is  
incredibly hot  
now.

TED

143.

This heat's getting unbearable.

He looks down and sees two eggs frying on the dash.

ELAINE

But it is a dry heat, Ted.

INT. MISSION CONTROL

Controllers are grouped around the plans.

McCROSKY

Do we use the bomb to blow that computer or is there another way? I want to know what everyone thinks.

CONTROLLER 2 (V.O.)

I think...  
(changes mind)  
... No.

CONTROLLER 3 (V.O.)

We could knock out the wall between the cockpit and cabin, and hang plants.

CONTROLLER 2 (V.O.)

I think...  
(changes mind)  
... No.

CONTROLLER 4 (V.O.)

You can't knock that wall out. That's a support wall, asshole.

CONTROLLER 2 (V.O.)

I think...  
(changes mind)  
No.

CONTROLLER 5 (V.O.)

Did I flush?

McCROSKY

Then it's settled. We use the bomb.

144.

(grabs radio)  
Striker, McCrosky.

INT. COCKPIT

McCROSKY (V.O.)  
We've gone over the blueprints and you've got only one option.

TED  
(on radio)  
I know what you're going to say, McCrosky -- knock out the wall between the cockpit and cabin and hang plants.

McCROSKY (V.O.)  
Forget it. That's a support wall. Use the bomb.

ELAINE  
The b...

She covers her mouth.

McCROSKY (V.O.)  
I keep telling you, not the b... The bomb!!

TED  
(almost to self)  
Why, you'd have to be crazy to try a stunt like that.

Elaine looks at Ted.

INT. CABIN

All passengers look forward in Ted's direction.

INT. COCKPIT

SUPER the womb over Ted's face.



145.

DOCTOR'S VOICE

You're too low in the womb, Striker!  
You've got to come out feet first!

LOSE SUPER.

TED

(grabs case)  
Elaine. I'm going back there.

ELAINE

Ted... I love you. Be careful.

Ted leaves.

SFX: CRASHING MUSICAL INSTRUMENTS

INT. MISSION CONTROL

McCROSKY

(to his controllers)  
I want everyone on their toes for this  
one.

ANGLE ON JACOBS

Handing out ballet slippers to the Controllers who are  
passing a joint down the line.

McCROSKY

And if anyone has any ideas, I want to  
hear them now.

JACOBS

How about a show just like Hollywood  
Squares but with kids. Gary Coleman could  
host.

INT. CABIN

The Passengers stand in the aisle listening to Mary.

146.

MARY

Now I want everyone to move to the front  
of the cabin.

Passengers move calmly.

MARY

That's fine. Stay calm. We just want  
everyone as far away from the blast as  
possible.

The Passengers panic and stampede right over her.

INT. COMPUTER CORE

Ted wears a gas mask and attaches the time-bomb to the  
computer.

ROK

What are you doing, Ted? Why are you  
wearing that mask, Ted?

Gas spews out of a vent. Ted makes sure his gas mask  
is  
tight.

INT. CABIN

Simon is dressed in space suit and moving down the  
aisle.

Elaine holds onto him.

ELAINE

Simon! Wait! What are you doing?!

They pass Father O'Flanagan. He has a Bongo drum at  
his  
seat.

O'FLANAGAN

Under the 'B', sixteen!

147.

SIMON

I've lost the ship and now I've lost you,  
Elaine. I'm getting out.

ELAINE

Simon, I didn't want it to end like this.  
We can be friends! You'll die out there.

SIMON

Maybe.

ELAINE

Simon, what are you saying?!

Simon steps into a hatch labeled, "ESCAPE CAPSULE".

SIMON

I'm saying, I can't take the singles scene  
again, Elaine.

The hatch door slams shut. A passenger passes with a  
sandwich board that reads, "JESUS WAS A SINGLE."

ELAINE

Simon, no!

Jimmy appears and yells through the window on the  
hatch.

JIMMY

You want to talk about it now, Commander?

The capsule ejects.

INT. KRUGER'S OFFICE

The Commissioner stands in front of the painting of  
astronauts on black velvet. He is on the phone.

COMMISSIONER

Give me the President of the United  
States. Tell him it's the Commissioner.

(to Kruger)

I don't know how the old man's going to

take this.

INT. OVAL OFFICE

The PRESIDENT poses for a photo session: CLOSEUP of President holding aloft in a victory salute, the hands of two black men. On the camera flash we LOOSEN to reveal the bodiless arms of two black mannequins. An AID hands the phone to the President.

AID

Houston, sir.

PRESIDENT

(taking phone)

This is the President... What?!... What?!

He walks past a wall of photos of past presidents: JFK, Johnson, Nixon, Ford, Carter, Reagan, Reagan older, Reagan much older, Merv Griffin, a chimp, and this President.

SPLIT SCREEN: PRESIDENT AND COMMISSIONER

COMMISSIONER

I don't think that shuttle's going to make it, sir.

The President passes an Arab piling millions in cash onto his desk.

PRESIDENT

Damnit, Mister, the dignity and integrity of this presidency depends on the success of that mission. And that's my last word!

COMMISSIONER

Yes, sir.

They both hang up and, making sure no one is watching,  
pick  
their noses.

WIPE TO FULL SCREEN OF OVAL OFFICE

AID

What's our strategy on this one, sir?

PRESIDENT

I work for the people of these United  
States, Frank. I have to do what's best  
for them.

(grabs the red phone)

Al, kill social security, cancel school  
lunches only for the poor, dismantle  
welfare, close all hospitals and public  
toilets, green light the MX-6, invade  
Brazil, and bring my horse around after my  
nap!

INT. COCKPIT

Ted is at the controls. Elaine rushes in.

ELAINE

Simon just ejected!

TED

Sit down, Elaine. If this bomb trick  
works we just might make it. Simon was a  
fool to eject now.

ELAINE

You mean...

TED

That's right -- premature ejection.

ELAINE

What will happen to him, Ted?

TED

The sun will heat that thing to over 450

150.

degrees within seconds. He'll roast like  
a pig on a spit.

EXT. ESCAPE CAPSULE - SPACE

We see a roast on a spit through the window.

INT. COMPUTER CORE

The clock on the time bomb TICKS down.

INT. COCKPIT

TED

(looking at wristwatch)

Are you afraid?

ELAINE

Not when I'm with you, Ted.

TED

I guess you'd have to be a fool not to be  
afraid at a time like this.

INT. CABIN

Mrs. Gooch sucks on her cushion -- she's totally zonked  
on  
acid.

MAN NEXT TO HER

Are you afraid?

MRS. GOOCH

(looking at her hands)

Are these my hands?

FATHER O'FLANAGAN

(to Stella)

Are you afraid?

151.

STELLA

I'm a nurse. I can't afford to be afraid,  
Father.

ANOTHER AREA

JIMMY

(to Scraps)  
Are you afraid, Scraps?

SCRAPS

(he BARKS once, subtitle  
translate)  
Now when there's a guy like Ted Striker up  
there, Jimmy.  
(he BARKS one more time --  
subtitles)  
Now how about a little scratch on the  
inner thigh?

INT. COCKPIT

Testa stands over Ted with a clipboard.

TESTA

Fifty-six percent of the passengers are  
afraid. Twenty-nine percent are not  
afraid. Eight percent are undecided and  
seven percent think Israel should give  
back Finland.

TED

You better strap yourself in, Testa.  
(on radio)  
Mission control, this is Mayflower. Over.

MCCROSKY (V.O.)

Go ahead, Striker.

TED

(on radio)  
We've got about 60 seconds before that  
thing blows. We're set to reprogram for

152.

Mercury at zero point five WORP.

INT. MISSION CONTROL

McCROKSY

(on radio)

Zero point five WORP?!

STRIKER (V.O.)

That's right. When the bomb explodes we're going to have a ten foot hole in the fuselage and I want to get there as fast as I can. I know what this snip can do, McCrosky.

McCROKSY

(to Controllers)

No one's ever travelled at that speed before.

JACOBS

Last spring we did Europe in nine days.

EXT. SHIP - SPACE

It careens towards the sun.

INT. COMPUTER CORE

Bomb clock TICKS down.

INT. CABIN

Mary instructs Passengers.

MARY

Heads between the knees!

(looking down aisle)

Between your own knees, Father!

O'Flanagan looks around guiltily.



INT. MISSION CONTROL

McCrosky addresses his troops.

McCROSKY

I don't find it easy to talk at a time like this, but I want to say something about that guy up there. I can sum it all up in one word -- courage, dedication, spirit, pride, selflessness, and g-u-t-s, guts. Striker's got more guts in his little finger than most of us have in our large intestine. He's got guts up to his eyeballs, guts coming out of his ears.

Controllers start playing cards, doing needlepoint.

McCROSKY

Sure it's a cliché but great shortstops are born, not made, and a clown is funny in the circus but when he gets on the highway, he's murder. It bugged me too when Mr. Ed refused to talk when the neighbors came over but...

INT. COMPUTER CORE

The bomb TICKS down and BLOWS.

INT. COCKPIT

The ship shakes violently. Ted fights for control.

INSERT - SPEEDOMETER SLOWS

BACK TO SCENE

SFX: ENGINE WHINE SUBSIDES.

154.

The ship starts bumping as if it's hit a rough road.

TED

(on radio)

We've blown the computer!

(to Elaine)

Elaine! Set course change!

ELAINE

(flips a switch)

Set!

TED

Now!

ELAINE

(pushes a button)

Compute!

"Compute" sign flashes.

Ted pulls an acceleration lever.

TED

Here goes.

EXT. SHIP - SPACE

It slows to a halt.

INT. COCKPIT

Ted pulls the lever hard toward himself. The ship shudders.

EXT. SHIP - SPACE

The ship slingshots in the opposite direction, disappearing into the void leaving a trail of light.

INT. COCKPIT

INSERT - PANEL LIGHT, "0.5 WORP"

BACK TO SCENE

TED

(on radio)

Point five WORP!

INT. MISSION CONTROL

PAN Controllers looking intently into the night sky.

PAN to

Mrs. Salucci intently gripping her vibrator -- it's on.

PAN

to Jacobs reading VARIETY -- headline: "PARAMOUNT  
ANNOUNCES

SHUTTLE DISASTER PIC!"

McCROSKY

Zero point five WORP, that's half the  
speed of light. We really have no idea  
what can happen to the human body at that  
speed.

INT. CABIN

Two Passengers (contortionists) with legs up over their  
shoulders and looking out over their rear ends, play  
cards.

INT. COCKPIT

The interior vibrates. A psychedelic blaze of multi-  
colored  
light illuminates the interior. Ted struggles with the  
controls.

McCROSKY (V.O.)

156.

Striker, we're monitoring you. You're right on course. At that speed you should hit Mercury in about six minutes. So give yourself enough time to kill those WORP engines.

INT. MISSION CONTROL

McCROSKY

(on radio)

We'll be out of radio range in a few seconds. I'm going to put you in contact with Mercury Base Alpha Beta for your final descent. Over.

(off mike)

Stinson, who's in command of Alpha Beta?

STINSON

Al Hammil?

CONTROLLER 3

Not anymore. It's Rex Kramer, now.

McCROSKY

Not Rex Kramer!

CONTROLLER 3

No, Rex Kramer.

EXT. MERCURY - NIGHT

We see the Alpha Beta base in distance with an ALPHA BETA neon sign flashing.

SFX: WAILING SUBMARINE SIREN.

SUPER: MERCURY BASE, ALPHA BETA

INT. ALPHA BETA BASE - CORRIDOR

SFX: WAILING SUBMARINE SIREN.

Four uniformed officers race to their posts around a corner  
and collide with four others racing around the corner  
from  
the other direction.

INT. ELEVATOR - ALPHA BETA BASE

REX KRAMER watches the floors flash by on the panel  
above  
the door.

INSERT - FLOOR LIGHT, "LEVEL 1 - POWER STATION"

O.S. we hear a DOG GROWLING and fighting with  
something.

CLOSEUP OF KRAMER

KRAMER

I know this guy, Ted Striker. I flew with  
him during the war. He was a crack pilot  
but he didn't have it in the crunch...  
That is...

INSERT - FLOOR LIGHT, "LEVEL 3 - LIVING QUARTERS"

BACK TO SCENE

KRAMER

Until that day over Chicago. He brought  
that busted up 767 out of that storm like  
a paper glider coming outta the baby blue.

INSERT - FLOOR LIGHT, "LEVEL 5 - WOMEN'S SHOES,  
BEDDING,  
APPLIANCES". "LEVEL 6 - DESIGNER JEANS".

BACK TO SCENE

KRAMER

But flying that shuttle is a whole  
different ballgame.

The elevator doors open. Kramer steps out into the  
communications room.

SFX: SUBMARINE SIREN WAILS.

PAN down to floor of elevator to find a young officer -  
-  
Carey -- torn to shreds and fighting off Kramer's  
golden  
retriever dog. The doors close. Kramer approaches an  
OFFICER.

KRAMER

What's the latest, Lieutenant?

OFFICER

They'll hit our atmosphere in about three  
minutes, if they hold together. They've  
lost their computer and are coming in at  
zero point five WORP on manual control,  
sir.

INT. COCKPIT

Ted shifts a stick shift on the steering column.

INT. ALPHA BETA COMMUNICATIONS ROOM

Kramer looks at the big screen.

SFX: SUBMARINE SIREN WAILS.

KRAMER

Down scope!

159.

A submarine periscope drops. Kramer looks for the shuttle.

KRAMER

He'll never bring that thing in on manual,  
but I guess Striker's their only hope.

INSERT - PERISCOPE SHOT OF WWII SHIPS

BACK TO SCENE

KRAMER

It's his ship now. He's the top dog.

INSERT - PERISCOPE SHOT OF SHORE LINE FROM WWII FILM

BACK TO SCENE

KRAMER

The big man. The numero uno honcho.

INSERT - PERISCOPE SHOT OF DESERT

BACK TO SCENE

KRAMER

The head cheese.

INSERT - PERISCOPE SHOT OF THE ED SULLIVAN SHOW -- ED  
WAVES  
GOODNIGHT.

BACK TO SCENE

Kramer steps away from the scope. It drops down. A  
man in

160.

a barber chair is on the other end of the steel column  
and  
comes to rest on the floor.

OFFICER 2

Sir, we have radio contact.

INT. CABIN

Testa talks to the passengers. Psychedelic lights  
flash.

TESTA

(yelling)

We're travelling at one half the speed of  
light. There is nothing to worry about.  
However, you might experience some  
temporary metabolic changes.

ANGLE ON WOMAN

Her beard grows.

INSERT - CLOSEUP OF SANITARY NAPKIN DISPENSER

A flurry of hands empties it in two seconds.

ANGLE ON TEXAN

He has turned into a Hassidic Rabbi.

INT. COCKPIT

Ted is fighting to maintain control.

KRAMER (V.O.)

Striker, this is Rex Kramer on Alpha Beta.  
Do you read me? Over.

Ted and Elaine give startled looks of recognition.



KRAMER (V.O.)

That's right, Ted. Rex Kramer. We've locked you on track beam. You're going to have to kill those WORP engines in exactly thirty seconds. Over.

INT. MISSION CONTROL

Everyone tensely looks out the window into the night sky.

McCROSKY

There's nothing else we can do for those people out there now, except pray.

The entire room explodes in an up-beat Southern Baptists' rendition of "HE'S GOT THE WHOLE WORLD IN HIS HANDS".

INT. COCKPIT

KRAMER (V.O.)

Now, Striker! Kill WORP!

Ted pushes his WORP lever forward but it comes off in his hand.

ELAINE

Ted, the lever!

TED

(on radio)

Kramer, the WORP control handle just came off in my hand.

KRAMER (V.O.)

Try another handle!

TED

There are no more handles, only switches.

162.

KRAMER (V.O.)

No buttons?!

TED

(looking around madly)  
Just switches, lights, and knobs.

INT. ALPHA BETA COMMUNICATIONS ROOM

KRAMER

(looking at buttons and levers  
on his panel)

I'd give my right arm to get just one of  
these buttons or levers up there right  
now.

(on radio)

Okay, Striker. You're going to have to  
pull that lever panel off.

INT. COCKPIT

TED

(to Elaine)

Screw driver!

She hands him a vodka and orange juice. Ted throws it  
on  
his face. He reaches down and rips the panel off,  
exposing  
all sorts of wires.

KRAMER (V.O.)

Now find a piece of metal and stick it in  
there.

Ted looks around for a piece of metal. Elaine pulls a  
bobby  
pin from her hair.

ELAINE

Will this work, Ted?

163.

Her long brown hair falls sexily. She sweeps it back with a toss of her head. Ted is overwhelmed by her.

TED

Thanks.

(on radio)

I've got something that might work.

INT. ALPHA BETA COMMUNICATIONS ROOM

TED (V.O.)

A bobby pin.

Kramer and Aids exchange a look which questions Ted's sexuality.

KRAMER

What the hell is a man doing with a...  
forget it.

(on radio)

It'll have to do, Striker.

INT. COCKPIT

Ted sticks the bobby pin into the wires. Sparks fly. The ship starts slowing up.

SFX: THE ENGINE WHINE SUBSIDES.

INSERT - SPEEDOMETER WINDING DOWN

BACK TO SCENE

TED

It's working.

INT. COMMUNICATIONS ROOM

164.

Kramer stands in front of the huge screen. A small ship appears in the distance coming right at us.

KRAMER

(on radio)

Okay, Striker. We have you on visual.  
Just keep her level.

EXT. SHIP - SPACE

It careens towards the planet surface.

INT. COCKPIT

It starts bouncing wildly.

TED

She's coming apart!

INT. CABIN

Passengers scream.

INT. NEWS SET - BUFFALO

The anchorman screams.

SUPER: "EDITORIAL".

INT. NEWS SET - TOKYO

The anchorman screams.

SUPER: "EDITORIAL". (In Russian looking print.)

INT. HOTEL LOBBY - RIO MONTENEGRO

The desk clerk screams.

INT. COCKPIT

KRAMER (V.O.)

Keep her nose up! Don't fight her!

TED

I'm trying but she's fighting me!

A boxing glove springs from the dash punching Ted in the face.

ELAINE

Ted, that's Alpha Beta!

ANGLE OUT SHIP WINDOW - NIGHT

We see the lights of a small colony on planet surface. The Alpha Beta neon sign is visible.

INT. ALPHA BETA COMMUNICATIONS ROOM

Kramer sits in a large swivel chair -- like Captain Kirk's on the Enterprise bridge. As he talks, he nonchalantly swivels so his back is to the huge window. We see the Mayflower approaching on the screen.

KRAMER

(on radio)

Now, Striker, there are a few things you have to keep in mind as you get close to the planet's atmosphere.

ANGLE ON COMMUNICATION ROOM PERSONNEL

They watch in horror as the Mayflower comes shooting at them.

166.

KRAMER

(on radio)

First and foremost you have to make one very important decision.

INT. COCKPIT

Elaine looks out the window -- horrified.

ELAINE

Ted! We're not stopping!!

Ted fights the controls.

KRAMER (V.O.)

Is this a landing you're sure you can make without endangering the lives of your passengers?

INT. ALPHA BETA COMMUNICATIONS ROOM

ANGLE ON PERSONNEL

They run for cover.

ANGLE ON THE SCREEN

The Mayflower comes right at the screen and crashes through it. Kramer still has his back to the screen and doesn't notice what has happened -- the room behind him has been totally demolished.

KRAMER

(on radio)

Now, once you've made that decision you have to be very clear about your responsibility to those people on that ship.

INT. COCKPIT

The front window is broken. Ted and Elaine are covered in debris. Elaine's eyes grow wide with terror again.

ELAINE

Ted!

EXT. PLANET SURFACE

A group of scientists stand at a keyboard synthesizer. One plays the series of notes from CLOSE ENCOUNTERS. Suddenly the Mayflower appears over a hill. They all jump for cover as it crashes through the synthesizer.

INT. COCKPIT

Ted and Elaine are covered in piano keys.

KRAMER (V.O.)

Their lives, their futures, their goals and aspirations are in your hands, Striker.

EXT. PLANET SURFACE

The Mayflower bounces across the surface.

INT. CABIN

Mary maneuvers down the aisle. Passengers are screaming and being tossed around.

MARY

168.

(to one passenger)  
Seat backs up. Thank you.

She looks up and sees feet dangling from the ceiling.  
A man  
has gone right through the ceiling up to his waist.

MARY  
(looking up)  
Sir, you really must take your seat.

INT. ALPHA BETA COMMUNICATIONS ROOM

KRAMER  
(on radio)  
We're all with you on this one, Striker.  
Now get ready to position landing gear,  
cut engines, and fire your retrorockets.

EXT. PLANET SURFACE - DAWN

The Mayflower careens to a smoking, crunching,  
shattering  
stop.

INT. CABIN

Mary and Testa start directing panic-stricken passengers  
to  
the exits.

INT. ALPHA BETA COMMUNICATIONS ROOM

KRAMER  
(on radio)  
Timing's of the essence on a lame duck  
approach, Striker. Don't fight her. Hold  
her steady. Nose up.

EXT. SHIP ON A HILL - DAWN



Ted and Elaine stand looking down on the wreckage. In  
b.g.,  
SIRENS WAIL, emergency lights flash across Ted and  
Elaine.

VOICES (O.S.)  
You'll be all right! Everyone's going to  
be okay!

Ted holds Elaine.

KRAMER (V.O.)  
Don't fight her, Striker. Hold her! Hold  
her! Stay with her, Striker!

Ted and Elaine kiss.

KRAMER (V.O.)  
Now, hit your landing gear and cut those  
engines!

INT. ALPHA BETA COMMUNICATIONS ROOM

KRAMER  
(on radio)  
Timing's everything, Striker! Fire your  
retro-rockets!

EXT. PLANET SURFACE - DAWN

Ted and Elaine walk off into the distance.

SFX: SIRENS FROM CRASH AREA IN DISTANCE.

KRAMER (V.O.)  
(voice fading)  
Now give her full flap and keep that nose  
up. Okay, now!

ELAINE  
Ted, what's going to happen to us?

Ted stops and looks into the distant, dark sky. A  
printed  
crawl begins:

MUSIC: OPTIMISTIC THEME

CRAWL

FAR, FAR AWAY IN THE DEEPEST REGIONS OF  
OUR VAST SOLAR SYSTEM, A SMALL, BRAVE  
GROUP OF PIONEERS EMBARK ON A BOLD NEW  
ADVENTURE. THEIR MISSION: TO OPEN UP A  
NEW FRONTIER. THEIR GOAL, TO BUILD A  
BRAVE NEW WORLD.

Ted and Elaine walk towards crawl and are approached by  
two  
strange CREATURES -- bald with a shock of hair  
sprouting  
from the top of their heads.

CREATURE

Hello, we'd like you to have this flower.  
We're with the Church of Mercurial  
Consciousness. Would you like to make a  
donation?

THE END

**"FROM RUSSIA WITH LOVE"**

Screenplay by  
Richard Maibaum

Adapted by  
Johanna Harwood

Based on the novel by  
Ian Fleming

[Note: Passages in brackets appear in the  
cutting continuity but not in the film]

GUN BARREL LOGO

The James Bond trademark which is an IRIS moving to centre of screen circling JAMES BOND. He fires a revolver.

IRIS CUTS OUT.

FADE IN:

EXT. RENAISSANCE GARDENS - NIGHT - SERIES OF SHOTS

- WIDE MOVING SHOT: Bond, dressed in a tuxedo, walks across a bridge and down some steps as if stalking someone. He looks back.

- CLOSE SHOT: The feet of another man, wearing sweat-pants and soft shoes, walk forward.

- CLOSE SHOT: Bond turns forward again, looks around and continues walking.

- CLOSE SHOT: The other man's feet walk quietly up some steps.

- WIDE MOVING SHOT: Bond runs down a tree-lined path toward a statue, hears a bird coo and looks back.

- WIDE SHOT: The other man is crossing the bridge. He is DONALD GRANT. He stops and looks in front of him.

- MEDIUM SHOT: Bond, holding a revolver, moves toward some trees.

- MEDIUM SHOT: Grant stops on the bridge, looking forward, then cracks a branch of a tree.

- BOND stops suddenly at the sound. He looks back, pauses thinking, then continues walking.

- GRANT watches, then moves forward and

- GRANT'S FEET walk forward but stop, pivot back and walk in a different direction.

- MEDIUM MOVING SHOT: Bond looks back, walks forward, hears a bird cooing again, looks back, then walks forward again.

- WIDE ANGLE: Bond stops moving and peers behind some bushes. Grant crosses in f.g. holding one arm out.

- BOND fires a revolver.

- GRANT stops at the sound then turns and looks back.

- BOND, still holding the revolver, moves behind a statue then continues on.
- GRANT keeps looking back.
- BOND walks forward glancing around anxiously.
- WIDE MOVING SHOT: Grant walks toward a fountain in f.g., Bond following, then Grant passes it and moves on.
- BOND emerges from behind a tree, looking in Grant's direction.
- WIDE ANGLE: Bond peers behind another tree then continues forward. PAN OVER to reveal Grant waiting in f.g., concealed by more trees.
- CLOSE SHOT: Grant pulls a garrote from his watch.
- MEDIUM MOVING SHOT: Bond turns a corner, still looking around.
- FRONT ANGLE: Bond steps forward. Grant suddenly emerges from the trees behind him and whips the garrote around his neck. Bond clutches at it helplessly as Grant strangles him and they drop to the ground.

Behind them, the lights of SPECTRE House go on, revealing the MEN OF THE SPECTRE PARTY, standing on a terrace. The men walk forward.

GRANT

rises retracting the garrote into his watch. He looks up to see

MORZENY

approaching followed by the other men.

GRANT

stands at attention as Morzeny reaches him holding a watch.

MORZENY

(to Grant)

Exactly one minute, fifty-two seconds. That's excellent.

BOND

lies motionless on the ground. Morzeny's hand reaches down and pulls a mask off his face, revealing an UNIDENTIFIED MAN who has been disguised as Bond. TILT UP to reveal Morzeny and Grant walking away toward the house.

CUT TO:

THE MAIN TITLES

A BELLY DANCER performs as the credits are projected across various parts of her body.

FADE OUT.

FADE IN:

EXT. VENICE - ESTABLISHING SHOT - DAY

Long shot of the shoreline as TWO GONDOLIERS oar past in f.g.

DISSOLVE TO:

INT. CHESS ROOM - VENICE HOTEL

A scoreboard reads:

VENICE INTERNATIONAL  
GRANDMASTERS CHAMPIONSHIP

	MATCH	FINAL	
Czechoslovakia	WHITE	BLACK	Canada
KRONSTEEN	11 1/2	11 1/2	MACADAMS

PULL BACK to reveal KRONSTEEN ('No. 5') and MACADAMS sitting across from each other at a chess table, the 1st and 2nd UMPIRES, an ATTENDANT and SPECTATORS. Kronsteen smokes a cigarette and flicks an ash into an ashtray.

KRONSTEEN

moves his white knight and takes Macadam's black bishop, setting it beside many other black pieces.

KRONSTEEN

Check.

Kronsteen clicks a timer.

OVER KRONSTEEN'S SHOULDER

Macadams looks thoughtfully at the board.

ANGLE ON THE SCOREBOARD

1ST UMPIRE  
Knight takes bishop.

The Attendant moves a corresponding white piece on the scoreboard.

ATTENDANT  
Knight takes bishop.

EXTREME WIDE ANGLE

The spectators look on murmuring. A WAITER approaches the table with a tray containing two glasses.

CLOSER

The waiter sets a glass in front of Macadams then turns to Kronsteen and puts a glass of water and a mat in front of him.

STILL CLOSER

Kronsteen stares at the waiter, whose hand still grips the glass. The hand backs away and Kronsteen picks up the glass and the mat. He starts to drink then looks through the glass. We hear the clock still ticking.

KRONSTEEN'S POV - THE GLASS AND MAT

Seen through the bottom of the glass on the mat are the words:

'YOU ARE REQUIRED  
AT ONCE.'

KRONSTEEN

sets the glass down and dabs the mat against his lips. Meanwhile Macadams looks at the chessboard. Kronsteen tears up the mat.

OVER KRONSTEEN'S SHOULDER

Macadams moves a black chess piece and clicks the timer.

ANGLE ON THE SCOREBOARD

1ST UMPIRE  
King to rook two.

The Attendant moves a corresponding black piece.

ATTENDANT  
King to rook two.

AT THE TABLE

Kronsteen picks up a white piece then glances at Macadams. Macadams looks back. Kronsteen sets the piece on the table, looks again at Macadams and clicks the timer.

OVER KRONSTEEN'S SHOULDER

Macadams studies the chessboard.

ANGLE ON THE SCOREBOARD

The Attendant moves a corresponding white piece.

1ST UMPIRE  
Queen to king four.

ATTENDANT  
(repeating)  
Queen... to king four.

WIDE ANGLE

The spectators murmur in anticipation.

MACADAMS

studies the board.

KRONSTEEN

stares back at him, eyes unmoving. Macadams' hand reaches forward and touches the top of the black king.

OVER KRONSTEEN'S SHOULDER

Macadams tips over his king onto the table.

KRONSTEEN

stares at him.

OVER KRONSTEEN'S SHOULDER

Macadams rises.

MACADAMS  
My congratulations, sir. A  
brilliant coup.

Macadams holds out his hand as the spectators applaud. Kronsteen rises and shakes it.



HIGH ANGLE - CRANE SHOT

Kronsteen releases Macadams' hand and, as we CRANE DOWN, walks away from the table. A SPECTATOR reaches out to give him a handshake but Kronsteen ignores him and keeps walking.

DISSOLVE TO:

EXT. BLOFELD'S ('NO. 1') YACHT - WIDE ANGLE - DAY

The yacht rests in a bay.

EXT. BLOFELD'S CABIN - SAME TIME

A GUARD with a machine gun over his shoulder comes downstairs, Kronsteen following and looking around. The guard rings a doorbell to Blofeld's cabin. Kronsteen looks back and sees a SECOND ARMED GUARD coming down the stairs.

INT. BLOFELD'S CABIN - SAME TIME

ROSA KLEB is looking into a desktop aquarium. She moves backwards looking down at it.

BLOFELD (O.S.)  
Siamese fighting fish. Fascinating creatures. Brave, but on the whole, stupid.

KLEB'S POV - THE AQUARIUM

Three fish swim in it.

BLOFELD (O.S.)  
Yes, they're stupid.

CLOSE SHOT - BLOFELD'S LAP

A white cat rests in his lap and he pets it.

BLOFELD (O.S.)  
Except for the occasional one such as we have here...

CLOSE SHOT - AQUARIUM

The fish swim around each other and then, in quick cuts, fight each other.

BLOFELD (O.S.)  
...who lets the other two fight while he waits... waits until the survivor is so exhausted that he cannot defend himself.

KLEB

watches the aquarium.

CLOSE SHOT - AQUARIUM

The fish continue to fight.

BLOFELD (O.S.)  
And then, like SPECTRE, he strikes.

CLOSE-UP - KLEB

KLEB  
I find the parallel -- amusing.

CLOSE SHOT - BLOFELD'S CAT

Blofeld handles the cat.

BLOFELD (O.S.)  
Our organization did not arrange  
for you to come over from the  
Russians...

ANGLE ON KLEB OVER BLOFELD

BLOFELD  
(continuing)  
...just for amusement, Number  
Three.

CLOSE SHOT - CONSOLE

Blofeld pushes one of four buttons on his desk.

**[END OF REEL 1. START REEL 2.]**

BLOFELD'S POV - KLEB

stands in f.g. as a door behind her opens and Kronsteen enters.

BLOFELD  
Come in, Kronsteen. Sit down,  
Number Three...

CLOSE SHOT - BLOFELD'S CAT

He continues to stroke it.

BLOFELD  
... while we listen to what Number  
Five has devised for us.

CLOSE-UP - KLEB

KLEB

I hope Kronsteen's efforts as Director of Planning will continue to be as successful as his chess.

CLOSE-UP - KRONSTEEN

KRONSTEEN

They will be. According to your instructions, I have planned for SPECTRE to steal from the Russians their new Lektor decoding machine. For this we need the services of a female member of the Russian cryptograph section in Turkey and -- uh -- the help of the British Secret Service.

CLOSE-UP - KLEB

Listening, she looks up at Kronsteen.

KRONSTEEN (O.S.)

(continuing)

Naturally, neither the Russians nor the British will be aware...

CLOSE-UP - BLOFELD'S CAT

He continues to pet it.

KRONSTEEN (O.S.)

(continuing)

...that they are now working for us.

BLOFELD (O.S.)

Number Three, is your section ready to carry out Kronsteen's directives?

CLOSE-UP - KLEB

KLEB

Yes, Number One. The operation will be organized according to Kronsteen's plan. I have selected a suitable girl from the Russian Consulate in Istanbul. She's capable, cooperative, and her loyalty to the State is beyond question.

WIDE ANGLE OVER BLOFELD AT KLEB AND KRONSTEEN

BLOFELD  
And you're absolutely sure she  
believes you're still...

CLOSE-UP - BLOFELD'S CAT

He continues to stroke it.

BLOFELD  
(continuing)  
... head of operations for Soviet  
Intelligence?

CLOSE-UP - KLEB

KLEB  
It is most unlikely she would know  
I'm now working for SPECTRE.  
Moscow has kept my defection secret  
from everyone but a few members of  
the Presidium.

CLOSE SHOT - BLOFELD'S CAT

As he stroke it:

BLOFELD  
For your sake, I hope so.

BLOFELD'S POV - KLEB AND KRONSTEEN

BLOFELD (O.S.)  
Kronsteen, you're sure this plan is  
foolproof?

KRONSTEEN  
(tapping a cigarette  
against its case)  
Yes, it is, because I have  
anticipated every possible  
variation of counter-move.

CLOSE SHOT - BLOFELD'S CAT

As he strokes it:

BLOFELD  
But what makes you think that 'M,'  
the head of British intelligence,  
will oblige you by falling in with  
your plan?

CLOSE-UP - KRONSTEEN

KRONSTEEN

For the simple reason that it is so obviously a trap.

(he starts to put the cigarette into his mouth then lowers it)

My reading of the British mentality is that they always treat a trap as a challenge. And in any case, they couldn't possibly pass up even the slightest chance of getting their hands on a Lektor decoder. They have wanted one for years.

CLOSE SHOT - BLOFELD'S CAT

As he strokes it:

BLOFELD (O.S.)

Um-hmm. All that you say could be true. What else?

CLOSE-UP - KRONSTEEN

KRONSTEEN

As an added refinement, I think that SPECTRE would probably have the added chance of a personal revenge for the killing of our operative, Doctor No. Because the man the British will almost certainly use on a mission of this sort would be their agent, James Bond.

ANGLE OVER BLOFELD AT KLEB AND KRONSTEEN

BLOFELD

Let his death be a particularly unpleasant and humiliating one.

KRONSTEEN

Good. I shall put my plan into operation straightaway.

KLEB

looks at Kronsteen.

KRONSTEEN

KRONSTEEN  
And there will be no failure.

CUT TO:

EXT. LAKE - MEDIUM CLOSE SHOT - GRANT

Naked but for shorts, he lies face-down on a towel on grass.  
He glances up.

A FEMALE MASSEUSE

in a skirt approaches.

GRANT

closes his eyes.

MEDIUM SHOT - GRANT AND MASSEUSE

She sets a bag down then turns away and unbuttons and removes  
her shirt, revealing large breasts in a bra. She pulls down  
her skirt, revealing shorts, and turns toward Grant.

She kneels, picks up a container of ointment then looks up.

A HELICOPTER

hovers overhead.

MEDIUM SHOT

The masseuse massages Grant's back.

THE HELICOPTER

lands in front of SPECTRE House.

CLOSER ANGLE

Morzeny and other SPECTRE men, including RHODA, approach the  
helicopter as it lands.

MORZENY

Hurry.

Kleb emerges from the chopper.

MORZENY

(to Kleb)

Welcome to SPECTRE Island. A great  
honour. I hope you had a pleasant  
flight.

CLOSER - MORZENY AND KLEB

KLEB  
My time is limited. Is the man I  
requested ready?

Morzeny hands her a file.

MORZENY  
His dossier.

KLEB  
Good.

Kleb look at the file.

KLEB  
Donald Grant, convicted murderer.  
Escaped Dartmoor Prison in nineteen  
sixty. Recruited in Tangier  
nineteen sixty-two. Excellent!  
Where is he now?

Rhoda turns to Morzeny.

RHODA  
At the Lake.

MORZENY  
Bring him to my office, will you?

Morzeny touches Kleb's elbow as if to escort her; she backs  
away repulsed.

KLEB  
Take me to the Lake.

MORZENY  
(pointing)  
Through the training area.

MOVING SHOT

Kleb, Morzeny and Rhoda walk across the grounds.

MORZENY  
This Grant's one of the best men  
we've ever had. Homicidal  
paranoiac, superb material. Though  
his methods were a little crude,  
his response to our training and  
indoctrination have been  
remarkable.

EXT. KILLING SCHOOL - MOVING SHOT

Kleb, Morzeny and Rhoda walk along a series of galleries where men fire at targets. Other men in judo garb break cinder blocks in f.g. In another gallery, a man fires a flame-thrower at a running man. Two men fight with knives. In yet another gallery, men practice judo.

MORZENY

I hope our work here meets with your approval?

KLEB

Training is useful, but there is no substitute for experience.

MORZENY

I agree. We use live targets as well.

WIDE ANGLE

Kleb, Morzeny and Rhoda walk away as the mayhem continues.

DISSOLVE TO:

EXT. LAKE

The threesome approach around a grove of trees and turn to face the Lake.

Grant reclines on his back as the masseuse works on one of his arms. A trampoline and barbell lay nearby. The masseuse looks up at the visitors.

Kleb takes a step forward.

KLEB

Call him.

MORZENY

Grant!

Grant jumps to his feet and stands attention. Kleb looks at him then removes her purse from her shoulder.

Grant walks up to the visitors. He stops in front of Kleb and stands at attention. Kleb circles him, looking him over. As she does, she puts on a knuckle duster.

When Kleb arrives in front of Grant again she suddenly punches him hard in the stomach. He barely flinches.



KLEB  
 He seems fit enough. Have him  
 report to me in Istanbul in twenty-  
 four hours.

Kleb immediately turns and walks off, Morzeny and Rhoda following.

DISSOLVE TO:

EXT. ISTANBUL - ESTABLISHING SHOT - DAY

Minarets in f.g., a mosque and the Bosphorous beyond.

EXT. RUSSIAN EMBASSY - DAY

A sign on an outer wall reads:

CCCP USSR  
 CONSULATE GENERAL

A PORTER holds open a wrought-iron gate and three embassy women emerge onto the sidewalk -- a striking blonde, TATIANA ROMANOVA (known as TANIA), and her friends IRINA and NATASHA. Tania holds a piece of paper.

IRINA  
 (in Russian)  
 Are you sure you don't want to come  
 with us?

TANIA  
 (in Russian)  
 I have some shopping to do.

NATASHA  
 (in Russian)  
 We'll see you later at the hostel.

IRINA  
 (in Russian)  
 Don't be late. Goodbye for now.

TANIA  
 (in Russian)  
 Goodbye for now.

NATASHA  
 (in Russian)  
 Goodbye for now.

Irina and Natasha walk away. Tania turns, looking at the piece of paper, and walks off.

DISSOLVE TO:

EXT. STREET - KLEB'S HOTEL - DAY

Tania walks up a cobblestone path to a policeman and shows him the piece of paper.

TANIA  
(in Turkish)  
Can you show me this house?

The policeman points further up the path.

POLICEMAN  
(in Turkish)  
It's the first door on the left.

Tania continues up the narrowing path toward the hotel, which looks more like a sinister tenement.

THROUGH AN ARCHWAY

Tania approaches the hotel, stops, looks at the paper again, looks around, then turns up a flight of stairs.

ON THE STAIRS - MOVING SHOT

Tania continues up the stairs then turns down a walkway. Suddenly a man's shadow crosses a pillar in f.g. He stops behind it and watches. It's Grant, in a suit and tie.

Tania stops at a door and knocks.

AT THE DOOR

MOVE IN on the door as it opens with a creak, revealing Kleb. She wears a Russian uniform.

INT. KLEB'S ROOM - WIDE ANGLE

Tania stands on the threshold.

TANIA  
Corporal of State Security Tatiana  
Romanova.

KLEB  
(matter-of-factly)  
Come in.

Tania enters the room. We CRANE DOWN AND IN as Kleb shuts the door and follows her down a flight of stairs into an office. It contains a desk and a chair. Kleb sits behind the desk.

KLEB  
You know who I am?

TANIA  
Colonel Kleb. Head of operations  
for -- for SMERSH. I saw you once  
in Moscow when I worked for the  
English decoding crew.

KLEB  
Did you tell anyone at the  
Consulate you were coming here?

TANIA  
No, the message said --

KLEB  
Yes, yes. I know. I sent it.

INTERCUT - TANIA AND KLEB

Tania stands watching her, uncertain.

Kleb dons a pair of black-rimmed glasses and opens a dossier  
on her desk.

KLEB  
Your work record is excellent. The  
State is proud of you.

TANIA  
Thank you, Comrade Colonel.

KLEB  
Take off your jacket.

Tania is surprised, then unbuttons and removes her jacket.

KLEB  
Turn around.

Tania obediently pivots around.

KLEB  
Umm. You are a fine-looking girl.

Tania glances down diffidently.

KLEB  
(politely)  
Sit down.

Tania sits in the chair and keeps looking at Kleb, who  
continues to scan the dossier.

KLEB  
I see you trained for the ballet.

TANIA  
 But I grew an inch over regulation  
 height, and so...

KLEB  
 And then you have had three lovers?

[Tania looks off shocked.]

KLEB  
 Did you enjoy their attention?]

TANIA  
 (showing her anger)  
 What is the purpose of such an  
 intimate question?

Kleb explodes, cracking a short whip against her desk.

KLEB  
 You are not here to ask questions!  
 You forget to whom you are  
 speaking! [Did you enjoy it?]

TANIA  
 (softens then smiles)  
 I was in love.

KLEB  
 And if you were not in love?

TANIA  
 (thinks deeply, then  
 smiles again)  
 I suppose that would depend... on  
 the man.

KLEB  
 Sensible answer.

Kleb rises from her desk.

WIDER ANGLE

We see now that Tania is sitting with her legs crossed and her skirt is raised revealing her knee.

Kleb walks to her holding a photograph, hands it to her then sits on the edge of the desk holding the whip.

KLEB  
 This man, for instance.

TANIA  
(studying the photo)  
I cannot tell. Perhaps if he was  
kind and kulturny.

KLEB  
Corporal...

Kleb rests a hand on Tania's knee but withdraws it at Tania's  
look of distaste. DOLLY IN CLOSER to them.

KLEB  
...I have selected you for a most  
important assignment. Its purpose  
is to give false information to the  
enemy. If you complete it  
successfully you will be promoted.  
From now on you will do anything he  
says.

TANIA  
And if I refuse?

KLEB  
Then you will not leave this room  
alive.

Tania looks at her aghast, then regains her composure.

TANIA  
I will obey your orders.

ANGLE ON KLEB

She rises from the desk, then we PAN on her as she crosses  
behind Tania.

KLEB  
Good. Now these are your  
instructions. You report to me  
here.

TANIA  
Yes.

KLEB  
But the Consulate security man must  
not know that I am in Istanbul.  
This is classified far above his  
level.

TANIA  
I will say nothing to anyone.

DOLLY OUT as Kleb steps toward her.

KLEB

If you do, you will be shot!  
 (she cracks the  
 whip hard against  
 the chair, then  
 softens)

Come, come, my dear.  
 (she strokes Tania's  
 shoulder)

You are very fortunate to have been  
 chosen for such a simple,  
 delightful duty.  
 (her hand moves up  
 to stroke Tania's  
 hair)

A real labour of love... as we say.

DOLLY IN to Tania looking down at the photograph.

DISSOLVE TO:

EXT. RIVER - DAY

A punt glides by with a MAN and YOUNG WOMAN inside. He is piloting.

MAN

Great sport, this!

YOUNG WOMAN

What did you say?

MAN

Great sport, this punting!

The punt continues off. TILT DOWN TO REVEAL another punt, resting on the shoreline beneath a tree. Inside are Bond and SYLVIA, embracing and kissing. An ice bucket and glasses are beside it.

BOND

I couldn't agree with him more.

SYLVIA

I might even give up golf for it.

BOND

Really?

He tugs on a cord that extends between his toes into the water, pulling up a bottle of champagne. He touches it.

BOND

Not quite.

He lowers the bottle again. Sylvia notices something on his back -- a scar. She runs her finger across it.

SYLVIA

Ooh! Souvenir from another jealous woman?

He turns back and slips an arm around her.

BOND

Yes, but I haven't turned my back on one since.

He fully embraces her and they kiss. Suddenly a BEEPER goes off. Bond looks back, disheartened.

BOND

Excuse me.

SYLVIA

What?

He reaches into his coat pocket and switches off the device.

WIDER ANGLE

Bond climbs out of the punt with his jacket, then turns back.

BOND

Give me my shirt, will you?

SYLVIA

(tossing it to him)

What's going on?

BOND

I have to make a phone call.

PAN ON BOND as he walks to his car -- a classic green convertible.

SYLVIA (O.S.)

(calling)

But we haven't eaten yet! I'm starving!

Bond opens the driver's door and picks up a phone while raising his shirt.

BOND

(into phone)

Come in, Univex. James Bond here. Over.

INT. MISS MONEYPENNY'S OFFICE - SAME TIME

She sits holding her phone and with her other hand taps a cigarette against a file on her desk.

MISS MONEYPENNY  
He's been asking for you all morning. Where in the world are you, James?

**[END OF REEL 2. START REEL 3.]**

MEDIUM SHOT - BOND

He is in his shirt now, buttoning it.

BOND  
Well, I've just been reviewing an old case.

SYLVIA

approaches in a huff. PAN ON HER as she walks to Bond.

SYLVIA  
Oh, so I'm an old case now, am I?

BOND  
Shh! It's the office.  
(into phone)  
Err... tell him I'm on my way, will you?

Sylvia snatches the phone from him.

SYLVIA  
(into phone)  
He is not on his way.

BOND  
(taking the phone back)  
Sylvia, behave! We'll do this again some other time, soon.  
(he keeps buttoning his shirt)

SYLVIA  
Do what? The last time you said that you went off to Jamaica.  
(she undoes one of his buttons)  
I haven't seen you for six months.

He slaps her hand.



BOND  
 (into phone)  
 I'll be there in an hour.

INTERCUT - MISS MONEYPENNY

She now holds a lit cigarette.

MISS MONEYPENNY  
 Hey, your old case sounds  
 interesting, James.

INTERCUT - BOND AND SYLVIA

Sylvia has completely unbuttoned Bond's shirt.

BOND  
 (into phone)  
 Er... make that an hour and a half.

He returns the phone to its cradle as Sylvia quietly claps her hands together. Bond passes her and raises the convertible top. DOLLY IN till it conceals him and Sylvia and the screen goes black.

BOND  
 Now, about that lunch...

SYLVIA  
 (giggling)  
 Hmm-hmm.

FADE IN:

INT. A DOOR - MEDIUM CLOSE SHOT

The door opens to reveal Bond dressed in a suit and tie and holding his hat. As he enters, PULL BACK TO REVEAL

INT. MISS MONEYPENNY'S OFFICE

Unseen by Bond, 'M' stands with Miss Money Penny at a filing cabinet behind the door. 'M' holds a file marked 'SECRET.' They look up.

Bond tosses his hat at a hat-rack and it lands perfectly on a hook. He turns to Miss Money Penny and begins to close the door.

BOND  
 For my next miracle, I...

'M' comes into view. Bond stops cold. The others just look at him. Chagrined, Bond gently leans against the door to shut it the rest of the way -- and it creaks loudly.

Wordlessly, 'M' nods to Bond to follow him. PAN ON THEM as they cross the room and pass through an open doorway into 'M's' office. BOOTHROYD ['Q'] stands just outside the office holding a briefcase and waiting. Bond closes a padded door behind them.

MISS MONEYPENNY

(to Boothroyd)

It'll be a miracle if he can explain where he's been all day.

INT. 'M's OFFICE

'M' walks toward his desk, Bond following having just closed the padded inner door.

BOND

But I've never even heard of a Tatiana Romanova.

'M'

Ridiculous, isn't it?

BOND

It's absolutely crazy.

'M'

Of course, girls do fall in love with pictures of film stars.

'M' stops behind his desk and gestures to Bond to sit.

INTERCUT - BOND AND 'M'

BOND

But not a Russian cipher clerk with a file photo of a British agent. Unless she's, uh... mental.

'M'

Mmm.

BOND

No, it's some sort of trap.

'M'

(filling his pipe)

Well, obviously it's a trap, and the bait is a cipher machine. A brand new Lektor.

BOND

A Lektor, no less. The C.I.A.'s been after one of those for years.

ANGLE ON 'M'

over Bond's shoulder. 'M' lights his pipe and sits.

'M'

Yes. So have we. When she contacted Kerim Bey, head of Station T, Turkey, and told him she wanted to defect, she said she'd turn it over to us, on one condition: that you went out to Istanbul and brought her and the machine back to England.

(he takes a photo  
from the file)

Here's a snapshot Kerim managed to get of her.

BOND

takes the photo, glances at it absently, then looks up.

BOND

Well, I don't know too much about cryptography, sir, but, uh... a Lektor could decode their top secret signals. The whole thing's so fantastic, it just could be...

(he finally looks  
at the photo and  
catches himself)

...true.

INSERT - THE PHOTO

shows Tania standing at a railing aboard a ship with one hand raised provocatively, holding her hair back.

'M' (O.S.)

Hmm. That had occurred to me.

BOND

continues to look at the photograph

'M' (O.S.)

Besides, the Russians haven't been up to any tricks recently.

BOND

Well, really, I'm not too busy at the moment, sir.

INTERCUT - BOND AND 'M'

'M'

You're booked on the eight-thirty plane in the morning. If there's any chance of us getting a Lektor, we simply must look into it.

BOND

Suppose when she meets me in the flesh, I don't come up to expectations?

ANGLE ON 'M'

over Bond's shoulder.

'M'

Just see that you do.

He presses a switch on his intercom.

'M'

Miss Money Penny, ask the Equipment Officer to come in, please.

(he releases the switch)

Q Branch has put together a smart looking piece of luggage for us.

ANGLE ON THE PADDED DOOR

Boothroyd enters carrying the briefcase. PAN ON HIM as he walks to the desk, to include Bond and 'M'.

'M' (O.S.)

We're issuing this to all double-o personnel.

Boothroyd nods to Bond and sets the briefcase on the desk. Bond rises to face him.

BOOTHROYD

An ordinary black leather case...

(tilts it up and points to two buttons on its back edge)

... with twenty rounds of ammunition here and here.

Boothroyd presses one of the buttons and a narrow tube pops up. Bond does the same to the other button and another tube pops up.

MEDIUM SHOT - BOND AND BOOTHROYD

BOOTHROYD  
 (indicating the tube)  
 Now, if you take the top off,  
 you'll find the ammunition inside.

Bond opens the top and drops a couple of bullets into his hand, then returns them to the tube. Meanwhile Boothroyd turns the briefcase the other way around.

BOOTHROYD  
 In the side here: flat throwing  
 knife.

CLOSE SHOT - THE BRIEFCASE

Boothroyd's hand enters.

BOOTHROYD (O.S.)  
 Press that button there...  
 (he presses a release  
 and a knife pops  
 out)  
 ... out she comes.

Bond's hand enters and takes the knife.

MEDIUM SHOT - BOND AND BOOTHROYD

Boothroyd opens the briefcase and sets it down flat.

BOOTHROYD  
 Inside the case...

CLOSE SHOT - THE BRIEFCASE

The inside is bright red and contains what looks like part of a rifle. Boothroyd's hand picks it up.

BOOTHROYD (O.S.)  
 ...you'll find an AR Seven folding  
 sniper's rifle.  
 (he pulls the heel  
 off the grip,  
 revealing a barrel  
 hidden inside)  
 Point-two-five calibre, with an  
 infra-red telescopic sight.

He reattaches the heel and sets the rifle beside the briefcase. Then he pulls on a strap connecting the case's lid to its body. A hidden strap comes out of the inner lining and gold sovereigns are embedded in it.

BOOTHROYD  
 Then, if you pull out these straps,  
 inside are fifty gold sovereigns.  
 Twenty-five in either side.

He slides the strap back into the lining.

TIGHT TWO-SHOT - BOND AND BOOTHROYD

BOOTHROYD  
 Now watch very carefully.  
 (he reaches down)

MEDIUM CLOSE SHOT - THEIR TORSOS

Boothroyd takes a tin of talcum powder from his pocket. It bears the trademark 'Club.'

BOOTHROYD (O.S.)  
 An ordinary tin of talcum powder.  
 Inside, a tear gas cartridge.

TWO-SHOT

BOOTHROYD  
 That goes in the case against the  
 side...

MEDIUM CLOSE SHOT - THE BRIEFCASE

DOLLY IN as Boothroyd's hand attaches the tin to the inside of the case.

BOOTHROYD (O.S.)  
 ... here, like that. It's  
 magnetized so it won't fall.

His hands shut the case and close the catches.

BOOTHROYD  
 Shut the case.

TWO-SHOT

BOOTHROYD  
 Now, normally to open a case like  
 that...

MEDIUM CLOSE SHOT - THE BRIEFCASE (BOND'S POV)

Boothroyd's thumbs rest on the catches.

BOOTHROYD (O.S.)  
 ... you move the catches to the  
 side.

(his thumbs move  
 sideways without  
 touching the catches)  
 If you do, the cartridge will  
 explode -- in your face.

TWO-SHOT

BOOTHROYD  
 Now, to stop the cartridge  
 exploding...

MEDIUM CLOSE SHOT - THE BRIEFCASE (BOND'S POV)

Boothroyd's fingers twist the catches sideways.

BOOTHROYD  
 ... turn the catches horizontally,  
 like that. Then open normally.

His thumbs open the catches and the briefcase pops open.

TWO-SHOT

BOOTHROYD  
 Now you try it.

MEDIUM CLOSE-UP - 'M'

Pipe in his mouth, 'M' looks up at Bond, removes the pipe and  
 blows out smoke.

MEDIUM TWO-SHOT - BOND AND BOOTHROYD

Bond moves behind the upright case and lays his fingers the  
 catches.

BOND  
 Hmm. Turn the catches...  
 (twisting them)  
 ...like that...

BOOTHROYD  
 That's right.

BOND  
 And open ordinarily.

Bond snaps the briefcase open then grins in satisfaction.

BOOTHROYD  
You've got it?

BOND  
Yes, I think so.

BOOTHROYD  
(to 'M', off)  
Is that all, sir?

'M' (O.S.)  
Yes, thanks very much.

BOOTHROYD  
Right. Thank you.

Boothroyd exits as Bond closes the briefcase.

BOND  
That's a nasty little Christmas  
present. But I shouldn't think  
I'll need it on this assignment,  
sir.

CLOSE-UP - 'M'

'M'  
All the same, take it with you.

WIDE ANGLE OVER 'M's SHOULDER

'M'  
Good luck, Double-o-seven.

BOND  
Thank you, sir.

Bond heads for the door.

CLOSE-UP - 'M'

He returns the pipe to his mouth and looks down at the file.

INT. MISS MONEYPENNY'S OFFICE - SAME TIME

Bond enters from 'M's office flipping the padded door shut  
behind him. PAN WITH HIM as he walks to Miss Money Penny's  
desk and sets the briefcase down.

BOND  
'Once more into the breach, dear  
friends.'

Miss Money Penny holds up an airline ticket.



MISS MONEYPENNY  
And one plane ticket.

Bond sits on the edge of her desk and takes the ticket from her. SLOW DOLLY IN to tight two-shot as they talk.

MISS MONEYPENNY  
Lucky man. I've never been to Istanbul.

BOND  
You've never been to Istanbul?

MISS MONEYPENNY  
No.

BOND  
(leaning toward her)  
Where the moonlight on the Bosphorous is irresistible.

MISS MONEYPENNY  
(rising and touching her forehead to his)  
Maybe I should get you to take me there some day. I've tried everything else.

BOND  
Darling Moneypenny, you know I never even look at another woman.

MISS MONEYPENNY  
Oh, really, James?

BOND  
Uh-huh. Let me tell you the secret of the world...  
(he leans back to her ear)

Just then her intercom buzzes.

CLOSE SHOT - INTERCOM

Miss Moneypenny's finger switches it on. PULL BACK TO MEDIUM TWO-SHOT of Bond and Miss Moneypenny.

'M' (over intercom)  
Miss Moneypenny, ask Double O Seven to leave the photograph. I'm sure he'll recognize the lady when he sees her.

Miss Money Penny holds out her hand. Bond takes out Tania's photograph and sets it on her palm. Then he picks up a pen.

CLOSE SHOT - THE PHOTOGRAPH

Bond's hand writes the words 'WITH LOVE,' then adds above it 'FROM RUSSIA.'

MEDIUM TWO-SHOT

Bond picks up the briefcase and steps off the desk.

MISS MONEYPENNY  
(watching him go)  
Good luck.

BOND  
(passing in front  
of her)  
Ciao!

MISS MONEYPENNY  
Ciao!

SLOW DISSOLVE TO:

EXT. ISTANBUL AIRPORT - DAY

A plane lands on a runway marked '2.' PAN ON IT as the nose-wheel touches down.

INT. CONTROL TOWER - SAME TIME

A number of AIRPORT OFFICIALS look out the windows.

1ST OFFICIAL  
(into microphone)  
Hello, London. Your flight P-A-One  
just landed Istanbul.

CUT TO:

INT. AIRPORT LOUNGE - REVERSE TRUCKING SHOT

Bond, wearing a grey suit and holding his briefcase, walks through the lounge, surrounded by other passengers.

He passes a CHAUFFEUR who stands holding a glass at a drink tray manned by a DRINK SELLER. The chauffeur sports a mustache and wears a grey suit, black tie, cap and gloves.

CHAUFFEUR  
(seeing him)  
Mr. Bond!  
(MORE)

CHAUFFEUR (cont'd)  
 (to the drink seller,  
 in Turkish)  
 Tesekkür ederim.

Bond stops and looks back. The chauffeur walks to him.

CHAUFFEUR  
 Kerim Bey sent a car for you, sir.

BOND  
 Oh, fine.  
 (reaches into his  
 coat and takes out  
 a cigarette case)  
 Can I borrow a match?

CHAUFFEUR  
 I use a lighter.

BOND  
 (opening the case  
 to reveal cigarettes)  
 It's better still.

CHAUFFEUR  
 Until they go wrong.

BOND  
 (shutting the case)  
 Exactly.

Bond gestures to the chauffeur to move on.

CHAUFFEUR  
 I'll get the car, sir.

The chauffeur walks off. Bond follows in REVERSE TRUCKING SHOT, returning the cigarette case to his pocket. Bond walks off and we HOLD on a man in b.g. watching him -- HASSAN. Hassan steps forward, staring after him.

EXT. TERMINAL BUILDING - LONG SHOT - SAME TIME

Bond follows the chauffeur to a black Rolls Royce waiting at the curb. Meanwhile we see GRANT'S FACE reflected in the driver's door mirror of a car in f.g., watching them. He raises a gloved hand to his mouth. PAN TO GRANT. He chews on one of the gloved fingers.

BOND'S ROLLS ROYCE

PAN ON IT as it drives away, then HOLD on the front of the terminal. Hassan emerges watching it go. A black Citroen car pulls up. Hassan climbs into the passenger seat.

GRANT

sits in his car watching.

THE CITREON

PAN ON IT as it drives off. [Mistake: the passenger seat is vacant!]

WIDE ANGLE - ENTRANCE TO TERMINAL

The Citroen drives away.

INT. ROLLS ROYCE - DRIVING - DAY

The chauffeur is in f.g., Bond behind him in the back seat. Bond waves his hat across his face against the heat. Through the rear window we see the Citroen following.

CHAUFFEUR

Kerim Bey suggested that you see him before going to the hotel, sir. Would that be convenient?

BOND

Fine.

Bond glances back, sees the Citroen following, then looks forward again and continues fanning his face with his hat.

EXT. ISTANBUL STREET - SAME TIME

PAN ON THE ROLLS as it drives on. Then HOLD on ancient ruins in b.g. as the Citroen passes following it.

DISSOLVE TO:

EXT. NARROW STREET - DAY

The Rolls continues past some buildings and continues down an open road. The Citroen keeps following.

INT. ROLLS - SAME TIME

the Citroen still visible through the rear window.

BOND

I suppose it's customary to have people trailing you in these parts.

CHAUFFEUR

Oh, yes, sir. Today it's Citroen H-three-one-eighty-four on duty.

(MORE)

CHAUFFEUR (cont'd)

They are Bulgarians working for the Russians. They follow us, we follow them. It's a sort of understanding we have.

BOND

That's very friendly.

EXT. STREET - SAME TIME

CRANE BACK ON THE ROLLS as it swings over toward the Grand Bazaar and stops.

THE CITREON

stops just short of the Rolls. Hassan jumps out and looks off.

MEDIUM LONG SHOT - A COBBLESTONE STREET

Bond and the chauffeur walk down the street. PAN ON them as they walk into the bazaar.

INT. GRAND BAZAAR - SAME TIME

PAN ON THEM as the chauffeur leads Bond through the Bazaar. It is filled with people and Bond glances back at some of them. They continue past us and walk off.

HASSAN

stands in a passageway drinking a cup of coffee and watching them.

HASSAN'S POV - BOND AND THE CHAUFFEUR

They turn into a shop where Turkish rugs hang outside.

INT. SHOP (STUDIO SEQUENCE) - SAME TIME

The chauffeur leads Bond through the shop to a door covered by a hanging tapestry. Salesmen are showing rugs to customers.

CLOSER ANGLE

The chauffer pulls a cord which retracts the tapestry, revealing a door. He opens the door to reveal an office.

Bond starts to step inside but stops, seeing KERIM'S MISTRESS within. She is picking up a hat, dons it and walks toward the doorway straightening the shoulder of her blouse. DOLLY BACK as she exits past Bond pulling her skirt down and straightening her hat.

Bond steps into the office followed by the chauffeur.

KERIM (O.S.)  
Ah, my friend, come in!

INT. KERIM'S OFFICE - SAME TIME

PAN ON BOND as he walks in, the chauffeur following. The office is well-appointed with curtains, pillars, and a large bed with a golden cover that KERIM BEY is straightening. He turns to Bond.

KERIM  
Come in! Glad to see you! Welcome  
to Istanbul!

Kerim walks to Bond and shakes his hand, then PAN ON THEM as they walk to Kerim's desk.

BOND  
Oh, thank you for sending the car,  
but, uh -- it does rather tie you  
in with me.

Bond sits in a chair across from the desk. Kerim picks up a yellow plastic cigarette holder and a wooden cigarette box.

KERIM  
You are in the Balkans now, Mr.  
Bond. The game with the Russians  
is played a little differently  
here. In the day-to-day routine  
matters we don't make it too  
difficult to keep a tab on each  
other.

Kerim holds out the box to Bond.

ANGLE ON BOND

BOND  
(taking a cigarette  
from the box)  
So I gathered from your chauffeur.  
He's a rather intelligent young  
man, by the way.

Bond lights the cigarette.

KERIM

steps back behind his desk.

KERIM  
He should be. He's my son.

Kerim picks up a bell and rings it.

ANGLE ON BOND

He puffs on the cigarette.

KERIM (O.S.)  
Coffee?

BOND  
Medium sweet.

A YOUNG MAN enters through the doorway behind him.

CLOSE SHOT - KERIM

KERIM  
Two, medium sweet.

ANGLE ON BOND, KERIM IN F.G.

The young man nods and shuts the door.

KERIM  
He also is my son.

INTERCUT - BOND AND KERIM

Kerim sits at his desk, his cigarette burning in the yellow holder.

KERIM  
All of my key employees are my sons. Blood is the best security in this business.

BOND  
You must have quite an establishment here.

KERIM  
Biggest family payroll in Turkey. Not bad for a man who started life breaking chains and bending bars with his teeth in a circus. But let's talk about this business of yours.

BOND  
Well, 'M' thinks I'm wasting my time here.

KERIM

And so do I.

(points to his nose)

This is an old friend of mine. And it tells me something smells.

BOND

Maybe. But if there's a chance of getting a Lektor... Now you tell me. Where can I contact this girl?

KERIM

She said she would make her own arrangements. You'll just have to wait.

A knock sounds at the door.

KERIM

(rising)

Ah!

**[END OF REEL 3. START REEL 4.]**

A YOUNG MAN

walks in carrying a tray containing two demitasse cups. PAN ON HIM as he walks to Kerim's desk and sets the tray down.

KERIM

Thank you.

The young man exits. Kerim sets his cigarette in an ashtray, hands Bond a cup and takes the other cup.

KERIM

My friend, if you really want my advice...

DOLLY IN on Kerim.

KERIM

... you should spend a few pleasant days with us here in Istanbul, then... then go home.

DISSOLVE TO:

EXT. BAZAAR - DAY

The Rolls Royce drives through an archway and down a street. [Mistake: there are no passengers.] The Citroen immediately follows.



MEDIUM SHOT - HASSAN

emerges from the Bazaar looking at both cars.

HASSAN'S POV - BOTH CARS

drive off.

INT. CITREON - SAME TIME

Grant is driving and, in f.g., is a pair of tied-up hands.  
Cut to:

THE DRIVER

lies bound and gagged in the back seat bleeding from a gash on his temple.

TILT UP to Grant who glances back then continues to drive.

DISSOLVE TO:

INT. KRISTAL PALAS HOTEL - LOBBY - DAY

DOLLY IN on Bond as he enters carrying his briefcase; the chauffeur follows carrying Bond's suitcase. They stop at the front desk.

A MALE CONCIERGE turns to Bond; there is a FEMALE RECEPTIONIST behind him.

BOND

James Bond. You have a reservation for me.

CONCIERGE

Ah, Mister Bond. Your room is ready.

(to the receptionist)

Number thirty-two.

The concierge rings a bell. A PORTER walks up and takes the suitcase from the chauffeur.

FEMALE ASSISTANT

(to the porter)

Thirty-two for Mister Bond.

CONCIERGE

(to Bond)

Hope you enjoy your stay.

BOND

Thank you.

The chauffeur tips his hat to Bond, then Bond and the porter cross the lobby and enter a lift. The doors close.

WIPE BOTTOM TO TOP TO:

INT. SITTING ROOM - DAY

The porter opens the door for Bond. Bond enters, crosses the room and drops his briefcase on the bed. He hears the porter clear his throat and turns back.

PORTER

Will there be anything else, sir?

Bond slips some cash into his pocket.

BOND

No, only this. Thank you.

Bond turns to the bathroom door. The porter peeks at the money.

PORTER

Thank you, sir.

The porter exits.

Bond opens the bathroom door and looks inside, then turns to a painting on the wall and looks behind it, then walks to another painting and looks behind it. Then he crosses the room, glances at a clock, then looks behind another painting. On the wall behind it are a microphone and a cord.

BOND

backs away, continuing to look around. He sees a chandelier overhead, walks under it and turns it around, then steps forward and looks at:

INSERT - A PHONE

resting on the nightstand.

BOND

turns up his briefcase, moves the catches sideways and opens it. He takes out a test instrument and picks up the phone.

INSERT - PHONE

Bond places the instrument beneath it. The meter rises and crackles.

BOND

drops the phone onto the bed and picks up the receiver.

BOND  
Mister Bond here.

RECEPTIONIST'S VOICE  
Yes?

BOND  
I'm afraid the room won't do.

RECEPTIONIST'S VOICE  
I'm sorry.

BOND  
The bed's too small.

INTERCUT - FRONT DESK

RECEPTIONIST  
(into phone)  
One moment, sir.

She turns to the concierge, who stands in a back room holding a receiver. A WOMAN sits behind him at a console wearing headphones.

RECEPTIONIST  
(to the concierge)  
Did you hear that?

CONCIERGE  
Tell him that's all there is,  
unless he would like the Bridal  
Suite.

The concierge raises the receiver to his ear.

RECEPTIONIST  
(into phone)  
I'm sorry, sir. That's all we have  
available, except the Bridal Suite.

INTERCUT - SITTING ROOM

BOND  
(into phone)  
Well, let's have a look at it. I  
may like it.

INTERCUT - FRONT DESK

The receptionist cups her hand over the receiver and looks back at the concierge. He nods to her.

RECEPTIONIST

(into phone)

The porter will show it to you. He will be up immediately.

She rings the bell. The concierge walks up to her.

CONCIERGE

Good.

INTERCUT - BOND

He cups his hand over the mouthpiece, hears a click, grins tightly and hangs up.

CUT TO:

EXT. RUSSIAN CONSULATE - DAY

A whistle sounds as the Citroen drives up and stops at the curb. Grant emerges. PAN ON HIM as he walks off removing his gloves, then HOLD on the doorman.

GRANT

gets into a green car which drives away.

THE DOORMAN

walks to the Citroen, suddenly sees something and pulls the back door open.

THE DEAD DRIVER'S HEAD

which was leaning against the door falls forward.

INT. GREEN CAR - DRIVING - SAME TIME

Grant sits in back with Kleb.

KLEB

Good work.

(puts on her glasses

and looks at a dossier)

Who can the Russians suspect but the British? The Cold War in Istanbul will not remain cold very much longer.

CUT TO:

EXT. A MOSQUE - ESTABLISHING SHOT

with the Bosphorous in b.g. We hear a wailing prayer.

DISSOLVE TO:

INT. KERIM'S OFFICE - DAY

Kerim's mistress lies on a bed tonguing a string of black pearls.

KERIM'S MISTRESS

Ali Kerim Bey?

She looks off then glances at her watch.

WIDER ANGLE

Kerim sits in a chair writing in a file. The mistress turns over and looks at him.

KERIM'S MISTRESS

Ali Kerim Bey!

KERIM

(glancing back)

Hmm?

THE MISTRESS

drops the string of pearls from her mouth.

KERIM'S MISTRESS

Ali Kerim Bey.

ANGLE ON KERIM

He sits unmoved, continuing to write.

THE MISTRESS

gets up, straightens her skirt, walks over to Kerim and puts her hands around him.

KERIM'S MISTRESS

You're not glad to see me this morning, sirree?

KERIM

(annoyed)

Overjoyed.

KERIM'S MISTRESS

I... I no longer please you?

KERIM

Be still.

Giving up, he slaps the file down on his lap then sets it on a table.

KERIM

(rising)

Back to the salt mines.

KERIM

walks toward the bed unbuttoning his jacket. From behind, his mistress removes it. [MISTAKE: She starts further away.]

Kerim turns. She wraps her arms around him and they kiss. Suddenly an explosion occurs which bathes them both in red. She screams and they fall.

KERIM'S DESK

one leg broken crashes to the floor as smoke envelops it till the image turns black.

FADE IN:

KERIM'S STORE

PAN ON BOND as he walks through the store then through the open doorway into Kerim's office. Workmen are clearing the debris.

KERIM

Careful with those papers!

DOLLY IN as Bond approaches Kerim who dusts a table-top with his handkerchief.

BOND

Well, who won?

KERIM

I had visitors.

CLOSER ANGLE

PAN ON KERIM as he moves the table to one side and sets it down.

KERIM

Limpet mine on the wall outside,  
timed to catch me at my desk. But  
by good fortune, I was relaxing on  
the settee for a few moments. The  
girl left in hysterics.

BOND

(grinning)

Found your technique too violent?

KERIM

I cannot understand this sudden  
breach of the truce. It is unlike  
our Russian friends to break the  
peace this way.

BOND

It's most inconsiderate. I think  
my visit might have something to do  
with it.

KERIM

Let's try and find out.

Kerim walks off; Bond follows.

KERIM'S SHOWROOM - SAME TIME

DOLLY BACK as Kerim leads Bond into the showroom, grabs a  
flashlight from the wall and goes to a door covered by a  
tapestry. Kerim pulls a cord, withdrawing the tapestry to  
reveal a door which he opens.

KERIM

(to an assistant)

Close up after us.

Bond goes through the doorway, Kerim follows and shuts the  
door. An ASSISTANT walks up and retracts the tapestry.

INT. UNDERGROUND CISTERN

Bond and Kerim walk down a flight of stairs.

BOND

Quite a place you've got here.

KERIM

The Emperor Constantine built it as  
a reservoir sixteen hundred years  
ago.

BOND

Really?

KERIM  
(tossing him the  
flashlight)

Here.

Kerim unties a boat, they get in (Bond sitting and Kerim standing), and Kerim moves them away with an oar.

CLOSE SHOT - THE OAR

Rats climb across it. Kerim tilts it to drop them back into the water.

LONG SHOT

Kerim continues rowing them through the cistern.

DISSOLVE TO:

THE BOAT

passes more pillars.

KERIM  
My daily exercise. At eleven in  
the morning; at three in the  
afternoon.

CLOSE SHOT - THE OAR

continues guiding them.

KERIM (O.S.)  
Tie her up, will you?

LONG SHOT

Bond gets out and ties the boat to a dock, then Kerim gets out.

PANNING SHOT

KERIM  
Mind your head now.

They walk across a cobblestone path.

INT. ALCOVE - SAME TIME

They pass through an archway into another part of the cistern.

KERIM  
Underneath the Russian Consulate.

He pulls a tarpaulin off a periscope.



KERIM

A present from your navy.

CLOSER TWO-SHOT

Kerim raises the periscope and wipes the lens with his handkerchief.

KERIM

Our friends were turned out while the Public Works Ministry conducted a survey. The story was that the heavy traffic was shaking the foundations. By the time the place was declared safe, I had this installed.

BOND

I can see everything 'M' said about you is right.

KERIM

Or, why I stay in this mad business?

BOND

Well, it could be that you find selling rugs a bore.

KERIM

My friend, you should be a mind reader.

Kerim looks into the periscope.

KERIM'S POV - A CONFERENCE ROOM

GENERAL VASSILI, KOSLOVSKI, BENZ and another MAN sit at a conference table.

KERIM

Head of the table is General Vassili, Director of Military Intelligence. On his left, Koslovski, Chief of Security. Opposite him, Benz, one of his agents.

He pans the periscope to one side.

KERIM

I can't see the face of the other man -- the one the general is shouting at.

BOND AND KERIM

Kerim steps back and Bond looks through the periscope.

BOND  
He's giving him a hell of a blowing  
up for something.

BOND'S POV - THE CONFERENCE ROOM

Bond pans across the room.

KERIM (O.S.)  
It's too bad we can't hear as well  
as see.

BOND AND KERIM

BOND  
Tell me, does our girl Romanova  
ever come to this room?

KERIM  
Sometimes with messages.

BOND'S POV - THE CONFERENCE ROOM

Koslovski leans back in his chair, revealing the other man.

BOND (O.S.)  
I can see the face of the other man  
now.

BOND AND KERIM

Bond steps back and Kerim looks through the periscope again.

KERIM  
(exclaiming)  
Krilencu!

KERIM'S POV - THE CONFERENCE ROOM

KRILENCU, an evil-looking man with a mustache, is speaking  
vociferously.

KERIM  
So he's back! Another Bulgarian  
they use as a killer.

BOND AND KERIM

Looking up at them from a LOWER ANGLE

KERIM

Just the man for that limpet mine job. I have had trouble with him before. But he's stayed away from Istanbul for over a year now. Take a look -- you should remember him. This man kills for pleasure.

Bond looks through the periscope.

BOND'S POV - THE CONFERENCE ROOM

Krilencu is still talking, then suddenly stops and looks at the door which is opening.

BOND (O.S.)

Nice face. -- Just a moment...

A smart-looking pair of female legs enter -- Tania.

BOND (O.S.)

A girl's just come in.

BOND AND KERIM

KERIM

Probably Romanova. She's the only one who's allowed to. How does she look to you?

BOND'S POV - THE CONFERENCE ROOM

The periscope pivots, following Tania's legs.

BOND (O.S.)

Well, from this angle, things are shaping up nicely. I'd like to see her in the flesh. Yes.

BOND AND KERIM

Bond backs away from the periscope.

BOND

Could you get me a plan of that place?

KERIM

I wish I could.

BOND

But there must be the original architect's drawings registered somewhere.

KERIM

I'll get onto that.  
 (lowers the periscope)  
 Now, I need a little time to deal with this stinking Krilencu. It will be better if you didn't stay at the hotel tonight. Come.

PAN ON THEM as Kerim walks off, Bond following.

DISSOLVE TO:

EXT. ROAD TO GYPSY CAMP - DAY FOR NIGHT - LONG SHOT

A station wagon approaches.

**[END OF REEL 4. START REEL 5.]**

INT. STATION WAGON - SAME TIME

Bond and Kerim sit in back. Kerim fans his face with his hat. Bond glances back then forward again.

BOND

I see now why you keep the Rolls.

KERIM

One of my sons is driving it, with two dummies in the back... in the opposite direction. They'll follow it for hours. You'll like my Gypsy friends. I use them like the Russians use the Bulgars. I'm afraid it's created a blood feud between them.

THE STATION WAGON - DAY FOR NIGHT

It continues on.

EXT. GYPSY ENCAMPMENT - NIGHT

TWO BULGARS in dark clothes lurk in f.g. behind an archway, one of them holding a walkie-talkie.

DOLLY IN THROUGH THE ARCHWAY as the station wagon drives up and stops in front of a house. TWO SENTRIES approach it.

CLOSER ON THE STATION WAGON

Bond and Kerim [actually a stand-in] get out of the car.

1ST SENTRY

(in Romany)

Ah, Kerim Bey!

They walk toward the house.

BEHIND THE ARCHWAY

The Bulgar with the walkie-talkie pulls out an antenna.

1ST BULGAR

(into walkie-talkie)

Hello, Krilencu?

EXT. GYPSY CAMP - MEDIUM SHOT

Krilencu listens on a walkie-talkie, surrounded by OTHER BULGARS. He glances at his watch, speaks into the walkie-talkie in Bulgarian, then rises with the others and gets into a lorry which drives off.

EXT. GYPSY CAMP - HIGH ANGLE - SAME TIME

Bond and Kerim approach. A GYPSY MAN comes running forward and converses with Kerim in Romany.

CLOSER ANGLE

The Gypsy man finishes talking and runs off.

CLOSER ANGLE - BOND AND KERIM

KERIM

It seems we have come on the wrong night. Two girls in love with the same man have threatened to kill each other. It must be settled in the Gypsy way. As I am an old friend of the family, I think we'll be allowed to stay.

A GYPSY GIRL steps toward them speaking in Romany and gesturing forward.

KERIM

We are bidden to table. I hope you're good at eating with your fingers.

VAVRA (O.S.)  
(shouting)  
Kerim Bey!

GYPSY CAMP - HIGH ANGLE

Bond and Kerim follow the Gypsy girl across the encampment.

CLOSER ANGLE

PAN ON ANOTHER GYPSY GIRL carrying a liquor bottle and pulling out the cork with her teeth. She stops at the head table where Bond and Kerim are sitting with Vavra, the Gypsy chieftain.

KERIM  
Ah, Rachi. Filthy stuff.

The Gypsy girl fills his glass while A THIRD GYPSY GIRL walks up to Bond carrying a cushion. He rises, she sets it on his seat, and he sits again, thanking her in Romany.

CUT TO:

A FEMALE GYPSY DANCER

rises into frame raising her arms seductively behind her head and starts to dance.

SERIES OF SHOTS

- Bond and Kerim look back at her.
- She moves past their table dancing erotically and passes the MUSICIANS who are playing.
- Bond, Kerim and Vavra watch her (Kerim grinning broadly).
- She continues to dance; TILT DOWN on her swaying hips.
- Kerim holding the Rachi bottle refills his glass.
- The dancer's hips continue to sway.
- Kerim sips from his glass.
- Now she moves her belly in and out seductively.
- Bond, Kerim and Vavra continue to watch.

WIDER ANGLE - THE DANCER

raises her arms above her head and swings her body erotically.

EXT. A GATE - SERIES OF SHOTS - SAME TIME

- A SENTRY stands on the gate watching the encampment.
- Krilencu's head rises over a wall looking at him.
- The sentry continues watching, then glances back.
- Krilencu throws a knife at him.
- The knife pierces the sentry's heart and he falls dead.
- Krilencu gestures to OTHER BULGARS.

KRILENCU

Quick!

WIDE ANGLE - THE ARCHWAY

Krilencu beckons and the lorry drives through the archway. It stops for a moment for Krilencu to get into the passenger seat then continues on. PAN ON IT to reveal Grant in f.g., holding a pistol and watching.

SERIES OF SHOTS

- The Gypsy dancer continues to sway seductively, then drops to her knees swaying.
- Bond, Kerim and Vavra continue to watch.
- The dancer rises and wiggles her ass frantically, revolves around then moves forward.
- She approaches Bond who looks on appreciatively.
- She smiles at him as she dances.
- Bond watches intently as she wiggles her ass in front of him.
- Kerim, looking on, grins.
- The dancer leans backwards so that her breasts are almost in Bond's face. Her mouth comes close to his and they almost kiss, then she runs off and the music stops.

BOND AND KERIM

BOND

Tell our host his hospitality  
overwhelms me.

THREE-SHOT - BOND, KERIM AND VAVRA

Kerim turns to Vavra and speaks in Romany.

TWO-SHOT - BOND AND KERIM

Bond grins at Kerim as Kerim grins off at Vavra.

VAVRA (O.S.)

Thank you! Thank you!

Bond and Kerim laugh.

MEDIUM SHOT - ZORA'S CARAVAN

TWO GYPSY MEN approach. The first one opens the door. ZORA, wearing a scarf and green top, immediately comes out. PAN WITH HIM as he walks to VIDA's caravan, pulls back a tarp, beckons and tells her in Romany to come out. She emerges, wearing a red top, and walks down some steps.

Zora glares at her then lunges at her and they embrace in battle.

THREE-SHOT - BOND, KERIM AND VAVRA

Vavra calls out in Romany.

The first man separates the two girls.

Kerim turns to Bond.

KERIM

No matter what happens now, say and do nothing.

WIDE REVERSE ANGLE - THE HEAD TABLE

The two girls approach as Vavra talks to them in Romany.

THREE-SHOT - BOND, KERIM AND VAVRA

As Vavra continues speaking in Romany, DOLLY IN on Bond and Kerim.

KERIM

(to Bond)

He's asking them whether they'll cease their blood feud and give up this fight. The elders of the tribe will then decide who, in the end, will marry the chief's son.

Vida's voice sounds from O.S. in Romany, replying to Vavra.

TWO SHOT - THE GIRLS

Vida is speaking angrily.



BOND AND KERIM

KERIM  
She's saying that...

BOND  
Yes, I think I got it without the  
sub-titles.

Kerim laughs.

THE TWO GIRLS

start to fight.

SERIES OF SHOTS

- A Gypsy man separates them.
- The girls run forward.
- Kerim watches intently.
- Zora pulls off her scarf and ties it around her waist.
- Vida, watching her angrily, ties her own scarf around her waist.
- The two girls face each other.
- Bond, Kerim and Vavra look on.
- Vida holds her hands up like finger-nailed weapons.
- Zora lunges forward but passes her.
- Vida turns toward her, again holding up her nailed fingers.

WIDE ANGLE

Bond, Kerim and Vavra watch in b.g. as the two girls face off in f.g. The girls grab each other and pivot round and round.

Vavra watches intently.

CLOSER ANGLE - THE GIRLS

clutch each other. Vida holds back Zora's hand which tries to gouge her face. TILT DOWN to their feet as they circle each other.

WIDER ANGLE - THE GIRLS

Zora trips Vida. She falls to the ground and rolls across it.

As the men watch in b.g., Zora jumps at Vida but misses and lands face-down. Vida jumps onto Zora's back and starts to strangle her.

BOND

watches intently.

THE GIRLS

roll around on the ground, clutching each other's throats, as the men keep watching in b.g.

CLOSER ANGLE - THE GIRLS - SERIES OF SHOTS

- Each tries to strangle the other, Zora atop Vida.
- Zora keeps strangling.
- Vida, looking up, strangles back.
- Vida kicks Zora backwards.
- Zora lands on her ass.
- Both on their knees now, the girls face off.
- Zora glares at Vida.
- The girls rise and clutch each other again.

WIDER ANGLE

The girls fall against a table, men scattering to make room for them. Vida picks up a bottle, ready to smash Zora's face with it. Suddenly a GUNSHOT sounds. The girls freeze and look up. ZIP TILT UP AND ZOOM IN on a sentry on a wall falling dead in a puff of smoke.

THE HEAD TABLE

DOLLY IN on Bond, Kerim and Vavra jumping up. Bond grabs a gun from inside his coat.

THE ARCHWAY

The Bulgar's truck drives in.

CLOSER ANGLE - THE TRUCK

Krilencu rides in the passenger seat.

Kerim fires a revolver at him.

Krilencu, outside the truck now, runs forward holding a revolver and fires it.

WIDER ANGLE - THE ENCAMPMENT

A Gypsy falls dead as A DOZEN BULGARS run in through the archway firing guns.

BOND

A Gypsy runs past him then Bond rises, aims his revolver and fires.

KRILENCU

hears the gunshot and dashes off.

KERIM

still sitting at the head table tries to fire his revolver but it is jammed.

REVERSE ANGLE

Finally Kerim [actually a stand-in] shoots an oncoming Bulgar who drops to the ground. ANOTHER BULGAR runs toward Kerim.

FRONT ANGLE

The Bulgar jumps onto the table. Kerim upturns it, flinging the Bulgar to the ground.

REVERSE ANGLE

Kerim [actually a stand-in] fires his gun over the overturned table.

AT A CARAVAN

A Bulgar with a flaming torch sets the caravan ablaze.

WIDER ANGLE

Bond dashes past in f.g. A Gypsy shoots the Bulgar with the torch. From O.S., a dagger flies at Bond. It misses him, lodging in a tent-pole. A fighting Gypsy and Bulgar fall into the tent. Bond grabs the dagger and cuts down the tent on them.

KERIM

on his knees fires his revolver again.

KRILENCU

holding his own revolver takes a step back and fires it.

KERIM

is wounded in the arm; he grabs the bullet-hole as blood gushes out.

BOND

aims his revolver off at Krilencu.

KRILENCU

darts away between two caravans.

BOND

runs forward, chasing him.

A CARAVAN

blazes in flame.

KERIM

looks at his bloody arm. A GYPSY runs behind him firing a revolver. Kerim picks up his revolver with his other hand and fires it.

A BULGAR drops dead from the bullet.

ANOTHER ANGLE

A GYPSY fights off a BULGAR with a knife in f.g. as a horse runs away in b.g.

REVERSE ANGLE

A caravan blazes behind them. Bond enters.

BOND

hits the Bulgar in the neck with a judo-chop and he falls.

THE GYPSY AND BULGAR

roll across the ground clutching each other.

As a caravan blazes behind them, a GYPSY throws a BULGAR over a corral fence.

AT THE BLAZING CARAVAN

Bond slices a holding rope with the dagger.

THE CARAVAN

rolls forward, crashing into the fighting Gypsy and Bulgar against the corral fence.

ANGLE FROM BEHIND - BOND

Bond sees Krilencu. He takes a step back and aims the dagger.

KRILENCU

steps sideways and fires his revolver.

BOND

throws the dagger at him.

KRILENCU

runs behind a caravan, avoiding it.

BOND

runs forward then stops beside a caravan.

MEDIUM LONG SHOT

Bond trips a BULGAR running by. The Bulgar falls to the ground. Bond leans down, smashes the Bulgar's head with the butt of his pistol, then runs off.

A HIGH ARCHWAY

Grant, holding a revolver, steps through the archway onto a high ledge and crouches, watching the fracas.

REVERSE ANGLE - OVER GRANT'S SHOULDER

Men fight below as horses run past.

UPWARD ANGLE ON ANOTHER LEDGE

A BULGAR on the ledge fires a pistol. A GYPSY jumps him from behind. They struggle. A horse crosses in f.g.

BOND

runs forward, aims his revolver and shoots an ONCOMING BULGAR in the stomach. TILT DOWN as the Bulgar falls and Bond runs off.

ON THE LEDGE

The fighting men roll off the ledge to the ground as men past in f.g.

BOND

gripping his gun runs toward a small lake; beyond it is a high wall and ledge. We glimpse Vavra and a BULGAR running at each other at the base of the wall.

Bond sees a Bulgar behind him and shoots him. A white horse runs past.

On the ground, beneath the white horse, Gypsies and Bulgars are fighting.

Bond turns. He sees Vavra and the Bulgar fighting at the base of the wall. Above them, a BULGAR aims a rifle downwards from the ledge.

BOND

Head down!

Vavra drops to the ground. Bond drops to one knee aiming at the Bulgar on the ledge.

Bond fires. The Bulgar falls. Vavra rises waiving to Bond.

VAVRA

Thank you! Thank you!

Vavra runs off. Bond runs forward firing his revolver again. Then Bond pivots and upturns a table on which a Bulgar and Gypsy are fighting. The men land in the lake.

ANGLE OVER GRANT'S SHOULDER

He continues to watch as men fight below and horses run past. Below him, a BULGAR stands on a straw roof, also watching.

MEDIUM LONG SHOT - BOND

Bond stops and shoots a BULGAR running by; the Bulgar falls over an overturned table.

MEDIUM SHOT - THE STRAW ROOF

The Bulgar, gripping a knife, jumps off the roof. He lands just behind Bond.

The Bulgar raises the knife to stab Bond in the back.

GRANT

watching through the archway, fires his pistol.

BOND AND THE BULGAR

The Bulgar drops to the ground. Bond turns and notices him for the first time.

ANGLE OVER GRANT'S SHOULDER

Grant fires again at the Bulgar as Bond looks at the body. The body whirls around from the force of the shot.

BOND

looks around in confusion, then looks off and fires his gun.

MEDIUM SHOT - THE GATEWAY

Bulgars begin running out toward the truck. Krilencu follows then stops and shouts back in Bulgarian to retreat.

More Bulgars run toward the gateway, shooting behind them as they run.

Krilencu fires his gun at someone then keeps gesturing and shouting as still more Bulgars run past. Krilencu runs out after them.

HIGH WIDE SHOT - THE GYPSY CAMP

The battle ends as Gypsies surround the remaining Bulgars as others retreat in b.g.

EXT. THE ENCAMPMENT - NIGHT

PAN ON BOND returning his revolver to its holster as he walks. He reaches a tent where Kerim holds a bottle of Rachi.

KERIM

Did you get Krilencu?

BOND

No.

Bond takes the bottle and pours alcohol on Kerim's wound. A GYPSY GIRL walks by.

BOND

(to the girl)

Just a minute. Here.

(he takes her scarf)

Thank you.

The girl walks off. Bond presses Kerim's handkerchief against his wound.

KERIM

You fought well. I am nothing but a clumsy old man.

A SCREAM sounds from O.S.

**[END OF REEL 5. START REEL 6.]**

THEIR POV - THE GYPSY CAMP

Vavra and some torch-bearing Gypsies surround a Bulgar on the ground.

KERIM (O.S.)

They are making one of the wounded Bulgars talk.

Vavra looks back.

VAVRA

Kerim Bey!

Vavra continues speaking in Romany.

BOND AND KERIM

The scarf has been tied like a sling over Kerim's arm and shoulder. Kerim holds the Rachi bottle.

KERIM

It was me they were after. Why would they want me out of the way?

Bond steps behind him and adjusts the sling.

KERIM

Tomorrow we will have to find Krilencu's hide-out.

Bond steps to his other side and takes the bottle from him.

BOND

In the meantime, I'll take care of this filthy stuff.

VAVRA (O.S.)

[He calls to them in Romany.]

Vavra approaches speaking fondly. When he reaches them he pats Bond's shoulder.



KERIM

Vavra thanks you for saving his life. You are now his son.

BOND

(to Vavra)

Oh, thank you.

(to Kerim)

I'd like to ask him a favour. Could he stop the girl fight?

Kerim speaks to Vavra in Romany. Vavra replies with a laugh, pats Bond's shoulder again and exits.

KERIM

(to Bond)

He says your heart is too soft to be a real Gypsy. But he'll let you decide the matter.

BOND

As if I didn't have enough problems!

He raises the Rachi bottle and sniffs it.

WIDE ANGLE - THE ENCAMPMENT

More Gypsies now surround the Bulgars and their truck.

DISSOLVE TO:

INT. VAVRA'S TENT - NIGHT

Bond sits at a bowl washing his face then picks up a towel.

He hears something and looks back. DOLLY BACK TO REVEAL Zora and Vida entering demurely, then Kerim follows smoking a cigarette. He leans devilishly against a tent-pole.

KERIM

(to Bond)

Vavra said for you to decide. So decide. They are both yours.

He puts the cigarette in his mouth, turns and exits chuckling.

BOND

(to himself)

This might take some time.

DISSOLVE TO:

EXT. THE ENCAMPMENT - DAY

PAN ACROSS the camp as Gypsies make repairs, tend animals and cook.

EXT. VAVRA'S TENT - SAME TIME

Bond reclines on cushions with a coffee tray beside him as Zora and Vida kneel before him. Zora hands him a cup of coffee as Vida sews his shirtsleeve.

Bond raises the cup but lowers it again so Vida can cut the thread with her teeth. DOLLY BACK.

DISSOLVE TO:

EXT. THE GYPSY HOUSE - NIGHT

The station wagon waits at the porch. Kerim is in the passenger seat and his driver behind the wheel.

Bond emerges from the house with Vida on his arm, followed by Zora, Vavra and a GUARD. Vida takes Bond's hands, then Bond turns to the car. She calls to him.

The driver opens the back door.

BOND  
(to Kerim)  
Did you pick up that package at the hotel?

KERIM  
It's on the seat.

DOLLY IN as Bond climbs into the back seat and Kerim passes the rifle back to him.

BOND  
Thank you.

Bond shuts the door and the car drives off. TILT UP to the porch where the Gypsies all wave goodbye and call out in Romany.

DISSOLVE TO:

EXT. A SIDE STREET IN ISTANBUL - NIGHT

Bond and Kerim walk round a corner. Behind them stands a two-story apartment house with a billboard mounted on it.

The billboard contains a picture of Anita Ekberg and the words, 'HARRY SALTZMAN, ALBERT R. BROCCOLI PRESENT BOB HOPE AND ANITA EKBERG in CALL ME BWANA.'

Bond and Kerim stop at a dark alcove beside a shop and look back.

KERIM  
Twice has Krilencu tried to kill  
me.

CLOSER ANGLE - BOND AND KERIM

They step further back into the alcove.

KERIM  
The third time he will succeed...  
unless I get him first. That I'll  
do tonight.

BOND  
Not with that arm, you won't.

Bond takes the folded rifle from his jacket.

BOND  
You'd better leave it to me.

KERIM  
I'm already too much in your debt.

BOND'S HANDS

assemble the rifle.

BOND (O.S.)  
How can a friend be in debt?

TWO-SHOT

BOND  
Here.

He hands Kerim an infra-red telescopic lens. Kerim looks through it.

KERIM'S POV - THE BILLBOARD (THROUGH LENS)

KERIM (O.S.)  
Infra-red lens.

It pans across the billboard then stops on Ekberg's mouth.

KERIM  
(suddenly)  
Shh!

BOND AND KERIM

They step back and look through some fencing. They see a clear street. They keep looking.

From their POV, TWO POLICEMEN come walking down the street beyond the fence. Bond and Kerim keep watching, Bond gripping the rifle. The policemen come closer then stop.

Kerim signals Bond to do nothing, then steps forward. The policemen turn away.

KERIM

My sons. They will ring his doorbell. He has a private escape hatch.

Kerim hands the infra-red lens to Bond.

WIDE ANGLE - THE STREET

Bond and Kerim lurk in f.g. as the two policemen approach the apartment house in b.g.

IN THE ALCOVE

Bond raises the rifle to look through it but it wobbles. Kerim steps in front of him.

KERIM

Try this for size.

Bond rests the barrel across Kerim's shoulder and peers through the lens.

BOND'S POV - THE BILLBOARD (THROUGH LENS)

We PAN ACROSS the billboard to reveal two windows.

KERIM (O.S.)

Do you notice anything?

BOND (O.S.)

Not yet.

He keeps looking.

KERIM (O.S.)

She has a lovely mouth, that Anita.

We PAN BACK ACROSS the billboard to Anita's mouth.

BOND (O.S.)

Yes. I see what you mean.

LONG SHOT - THE SIDE OF THE HOUSE

The two policemen approach.

BOND AND KERIM

KERIM  
(frustrated)  
Arm or no arm, I have to pull that  
trigger.

BOND  
(handing him the  
rifle)  
Here, if you think you can. You've  
got one shot, remember.

KERIM  
It'll have to do.

Kerim puts the rifle on Bond's shoulder and looks through the  
sight.

LONG SHOT - SIDE OF HOUSE

The two policemen stand at the door.

CLOSE SHOT - THE DOORBELL

The hand of one of the policemen rings the bell.

WIDE ANGLE - FRONT OF HOUSE

The light in one of the windows goes out, then suddenly a  
trap-door opens in Anita's mouth and light streams through.

BOND (O.S.)  
Quick! He's coming!

ZOOM IN to the trap door. Krilencu peers out.

SERIES OF SHOTS

- Kerim takes aim over Bond's shoulder.
- Krilencu lowers a rope through the opening.
- DOLLY IN on Kerim watching intently.
- Krilencu climbs out the opening.
- Kerim keeps watching.

BOND  
Quick!

- Krilencu dangles from the rope.
- DOLLY IN closer on Kerim. He fires the rifle.
- Krilencu spins around, shot in the back.
- Kerim looks up at him over Bond's shoulder.
- Krilencu hangs desperately from the rope, then falls with a scream.

WIDE ANGLE - THE APARTMENT HOUSE

Krilencu's body tumbles to the ground.

CLOSER ANGLE

TILT DOWN on Krilencu's falling body. It lands with a CRUNCH.

BOND AND KERIM

KERIM  
(handing him the rifle)  
That pays many debts.

Kerim walks off.

BOND  
She should have kept her mouth  
shut.

WIDE ANGLE - THE STREET

Bond and Kerim walk off around the corner.

DISSOLVE TO:

INT. LOUNGE OF BOND'S BRIDAL SUITE - NIGHT

Bond enters the darkened room, turns on the lights and looks around. He walks to a table where his briefcase rests, sets his folded rifle on it and tosses down his key.

DOLLY BACK as he slips off his shoes, picks up the briefcase and rifle, walks to a couch and sits. A set of French doors behind him is open, revealing a balcony, but he doesn't notice.

He sets down the briefcase, opens it, places the rifle inside and closes it. Then he rises, removes his jacket and holster, and picks up a telephone.

BOND

(into phone)

Hello?... Uh, breakfast for one at nine, please... Green figs, yogurt, coffee very black... Thank you.

He sets down the phone, removes his tie and walks to the bathroom door, then turns and looks back. He sniffs, but ignores it and turns back to the door unbuttoning his shirt.

IN THE BATHROOM

The door opens. Bond enters removing his shirt and turns on the lights. He tosses his shirt aside and turns the tap on the bathtub. Steaming water comes out.

He removes his socks, then DOLLY IN as he removes his pants. Suddenly he hears a soft noise. He glances around then finishes removing his pants. He hears a louder noise. He pulls a towel around his waist and leaves the bathroom.

IN THE LOUNGE

Bond comes out of the bathroom. He picks up his gun and goes out onto the balcony.

BOND'S POV - THE BEDROOM

We see it through curtains on a set of French doors. A naked Tania runs past and climbs into the bed.

IN THE BEDROOM

Bond enters through the French doors. He looks ahead.

Tania, in bed, whips a blanket around her.

PAN ON BOND as he walks toward her aiming his gun.

TANIA

You look surprised. I thought you were expecting me.

BOND

Oh, so you're Tatiana Romanova.

TANIA

My friends call me Tania.

BOND

Mine call me James Bond.

He places the gun in his other hand and shakes her hand.

BOND  
Well, now that we've been properly  
introduced...

Bond moves toward her holding the gun. She pushes it away.

TANIA  
Careful. Guns upset me.

He sits on the edge of the bed and sets the revolver on the  
nightstand.

BOND  
I'm sorry. I'm a bit, eh... upset  
myself.

CLOSE-UP - TANIA

TANIA  
You like just like your... your  
photograph.

CLOSE-UP - BOND

[BOND  
You look even better than yours.  
Much... much better.

TANIA  
If you are looking for concealed  
weapons...

She touches a black band around her neck.

BOND  
I take it this is your traveling  
outfit?

TANIA  
Oh, you don't think this kulturny?

BOND  
Well, I'll tell you something  
kulturny.] You're one of the most  
beautiful girls I've ever seen.

CLOSE-UP - TANIA

TANIA  
Thank you, but I think my mouth is  
too big.



CLOSE-UP - BOND

BOND  
No, it's the right size...

EXTREME C.U. - TANIA

Her lips part invitingly.

BOND

BOND  
... for me, that is.

He leans forward and they kiss.

BOND  
Yes.  
(he kisses her again)  
Is it here?

TANIA  
What?

BOND  
(brushes his lips  
against hers)  
The decoding machine -- the Lektor.

TANIA  
(kissing him)  
Must we talk about it now?

BOND  
Or is it at the Russian Consulate?

They kiss again, lingering.

TANIA  
Umm... yes.

BOND  
Yes.  
(he leans back)  
I would need a plan of the place.  
If you could get one, we can meet  
at the Saint Sofia Mosque, like we  
were tourists.

TANIA  
(leaning forward)  
Why don't you ask me that... later?

She embraces him, then runs a finger down his back until it touches the scar.

BOND (O.S.)  
Now what are you looking for?

INTERCUT - BOND AND TANIA

TANIA  
The scar. You see, I know all about you... from your file.

BOND  
Mmm, do you? Well, I hope you're not, uh... disappointed.

She leans back onto the pillow seductively.

TANIA  
I will tell you in the morning.

Bond embraces her and they kiss.

ANGLE ON THE BED

revealing a mirror behind it as Bond and Tania kiss. PAN UP to the mirror.

REVERSE ANGLE ON BOND AND TANIA

We see them now through the other side of a one-way mirror. PULL BACK TO REVEAL Kleb and a MAN in a storeroom; he is filming Bond and Tania in bed. He nods to Kleb.

DISSOLVE TO:

EXT. ISTANBUL - DAY

A wide shot looking at the Aya Sofia Mosque over the Bosphorous.

GALATA BRIDGE - DAY

Tania approaches the bridge and walks up some steps. Hassan enters in f.g. and watches her.

DISSOLVE TO:

EXT. AYA SOFIA MOSQUE - DAY

PAN ON Tania as she walks past the mosque, then HOLD. Hassan peers around the corner of the building at her.

**[END OF REEL 6. START REEL 7.]**

INT. AYA SOFIA MOSQUE - WIDE ANGLE - SAME TIME

A GUIDE leads a TOUR GROUP through the mosque.

GUIDE

We are now approaching the most interesting corner of Saint Sofia... including these two great red porphyry columns stolen and brought from Egypt.

Tania enters through a side door. Bond enters behind the sightseers. He wears sunglasses and carries a bag. As they walk away he turns to one side.

GUIDE (O.S.)

In front of them, alabaster urn was brought from Bergama, a famous historical city near Smyrna. It dates back from the Alexander the Great period.

Bond stops beside a towering column.

Hesitantly, Tania walks closer. She stops and pulls her hair back from her eyes and looks at him. Bond takes off his sunglasses and looks back. Tania looks back.

Bond gestures with the sunglasses for Tania to move off.

GUIDE (O.S.)

About sixteen forty-eight, Sultan Murad the Fourth brought it from Bergama. It was used as an ablution fountain. It contains a thousand litres of water. Right after the ablution fountain we are going to a highly interesting column over there...

Tania moves off and Bond does the same.

We CONTINUE WITH BOND as he passes more columns then reaches the base of a huge pillar-complex. Right ahead he sees Hassan, looking around the far end of the complex. Bond darts forward to conceal himself against it.

GUIDE

... known for centuries as Saint Sofia wishing column. Tens of thousands of people have wished here, putting their right hand and middle finger in the hole.

LONG SHOT - TANIA

approaches the pillar-complex as Hassan watches from f.g.

BOND

runs to the other side of the complex to intercept Tania but doesn't see her.

TANIA

stops at pillar on the side of the complex near Hassan and opens her handbag.

BOND

sets his bag down behind a pillar and runs forward pulling out his revolver. He wraps a handkerchief around it. Then he returns to the base of the complex and peers around at Hassan, who still stands looking around the corner ahead.

TANIA

Her hand sets down a compact at the base of the pillar. TILT UP as she walks away.

AT THE PILLAR-COMPLEX

Hassan, looking around the corner, watches her go.

Bond, behind the next corner, watches Hassan. Bond steps back to see Tania go then steps forward again.

Hassan heads for the pillar where Tania left the compact.

Bond looks back, looks in Hassan's direction, looks back again.

HASSAN

His hand starts to pick up the compact at the base of the pillar.

Suddenly ANOTHER MAN enters. His foot smashes down onto the hand holding the compact and he bashes Hassan's neck with two Karate chops. Hassan drops to the floor dead, the compact in his hand.

BOND

looks in Hassan's direction then steps around the corner and heads for the spot where Hassan had stood.

HASSAN'S BODY

His attacker starts to walk away then turns back, pulling off a pair of gloves. It's Grant. He looks ahead.

GRANT'S POV - BOND

walks along the pillar-complex toward the corner.

GRANT

walks quietly away.

WIDE SHOT - BOND

DOLLY IN as he arrives at Hassan's body.

Bond reaches down and takes the compact from his hand. He looks inside and sees a piece of paper. He removes and opens the paper. It is a small, hand-drawn map.

CUT TO:

ANOTHER MAP

a large blueprint of the same area. It lowers revealing

INT. KERIM'S OFFICE - DAY

PULL BACK as Kerim sets the blueprint on his desk. Bond sits on the edge of the desk holding the compact.

KERIM

I promise you it wasn't one of my men who killed him.

BOND

Well, he didn't die of old age. All I know is that it saved me a job.

(removes the hand-drawn map)

Once he'd seen the girl, she was obviously compromised and so...

KERIM

(indicating the compact)

And he wasn't killed because of that!

BOND

Let's just say that Istanbul's a rough town.

DOLLY IN as Bond sets down the compact, approaches Kerim and unfolds the hand-drawn map.

BOND

Now, let's see how Tania's map of the Russian Consulate compares with your architect's plans.

ANGLE ON THE DRAWINGS

Bond's finger points between the two maps.

BOND

This is the Conference Room in the Russian Consulate. Yeah, that checks. And this is the Communication Room. That's the same.

TILT UP to TWO-SHOT of Bond and Kerim.

BOND

Now, she says she works there with the Lektor every day between two and three.

KERIM

How is she going to get the machine over to us?

BOND

Well, she's leaving that to me. She'll do anything I say.

Kerim laughs. DOLLY BACK as he picks up the architect's drawing and sits on the edge of his desk in f.g.

KERIM

Anything? My dear James, you are not using this.

(taps his head)

It all sounds too easy to me.

(starts folding the drawing)

We don't even know if she's telling the truth.

BOND

Well, I intend to find out.

KERIM

Where? In the hotel?

BOND

No, she won't go there again. Says it's too dangerous.

KERIM

The old game! Give a wolf a taste then keep him hungry. My friend, she's got you dangling.

BOND

That doesn't matter. All I want is that Lektor.

KERIM

All?

(looks back at Bond)

Are you sure that's all you want?

BOND

Well...

They both grin, then Kerim laughs then Bond laughs.

CUT TO:

EXT. BOSPHEROUS - DAY

A ferry boat passes by in the crowded harbor and toots its whistle.

ON THE FERRY BOAT

Bond walks upstairs onto a deck then along the deck. He wears a hat and sunglasses and carries a camera. He stops, leans back against a railing and removes his sunglasses.

Tania rounds a corner of the deck ahead of him. She wears sunglasses, a scarf and long coat.

Bond looks at her. She looks back. He approaches her but stops short, turning to the railing and opening his camera case. Tania walks up beside him.

TWO-SHOT - BOND AND TANIA

Bond winds the camera.

BOND

Lovely view.

TANIA

James, we must leave here now. If that agent reports my seeing you...

BOND  
Don't worry. He won't.

TANIA  
But you don't understand -- it's a  
danger.

Bond looks at her unconcerned.

He steps back and aims the camera at her.

TANIA  
James, look...

BOND  
Smile!

He presses a button, then gestures to her to move back as a  
MAN walks past them.

BOND  
Another one. Further back.

DOLLY IN as they move to a corner of the deck and the man  
walks off.

INTERCUT CLOSE-UPS - BOND AND TANIA

BOND  
About the machine...

TANIA  
That's all you're interested in.  
Not me.

BOND  
Business first.

TANIA  
I know. Once you have got what you  
want...

BOND  
I haven't got it yet. But if you  
tell me about the machine, well...  
afterwards we won't always be  
working on the company's time.

TANIA.  
All right. What do you want to  
know?

Bond glances around then lowers the front flap of the camera  
case, revealing a tape recorder.



BOND

Talk into this. Answer my questions quietly but clearly.

BOND

How long is the machine?

TANIA

Like... like a typewriter.

BOND

Weight?

TANIA

About ten kilos. In a brown case. Brown like your eyes.

BOND

Keep it technical. Self-calibrating or manual?

TANIA

Both. With an in-built compensator. James, couldn't we...?

BOND

Not now. Talk into the camera. How many keys?

TANIA

Symbol or code keys?

BOND

Both.

DISSOLVE TO:

A LARGER TAPE RECORDER

The reels are spinning. PULL BACK to reveal:

INT. 'M'S' OFFICE - DAY

The tape recorder is on 'M's' desk and he sits listening. Money Penny sits beside him taking notes. Across the desk sit a NAVAL OFFICER, an ARMY OFFICER and FOUR OTHER SUPERNUMERARIES. 'M' lights and puffs his pipe.

Bond and Tania's voices come through the speakers:

TANIA'S VOICE

There are twenty-four symbols, sixteen code keys. It is inserted in a slot. And the message comes out on a paper roll from another slot on the other side. And the mechanism is... oh, James... James... will you make love to me all the time in England?

BOND'S VOICE

Day and night. Go on about the mechanism.

TANIA'S VOICE

Oh, yes, the mechanism. Once when it was being repaired I saw the inside. There were many perforated discs made, I think, of copper, with a small light...

ANGLE ON 'M' AND MISS MONEYPENNY

TANIA'S VOICE

Dooshka, tell me the truth. Am I as exciting as all those Western girls?

Miss Money Penny blinks, then breaks into a cryptic grin.

BOND'S VOICE

Oh, once when I was with 'M' in Tokyo, we had an interesting experience.

'M' shuts off the machine.

'M'

Thank you, Miss Money Penny. That's all, that's all.

She gets up and exits past the men. We hear a door close, then 'M' re-starts the tape recorder.

BOND'S VOICE

Later, later.

IN MISS MONEYPENNY'S OFFICE - SAME TIME

Miss Money Penny flips on her intercom and sits down at her desk. She hears the tape playing in the other room.

BOND'S VOICE

Those copper discs, are they light?

TANIA'S VOICE

Of course. Light, light. James,  
come closer. I want to whisper  
something.

BOND'S VOICE

Go on with what you were telling  
me... No, not that! The mechanism!

'M'S VOICE (OVER INTERCOM)

Miss Money Penny, as you're no doubt  
listening, perhaps you'd take this  
cable. Text reads... merchandise  
appears genuine...

DISSOLVE TO:

INT. KERIM'S OFFICE - DAY

Bond sits across from Kerim's desk reading the telegram aloud.

BOND

(overlapping 'M')

'... merchandise appears genuine.  
Stop. Go ahead with deal. Signed  
'M'.'

Kerim walks up to Bond, a cigarette in a yellow holder in his  
mouth. Kerim takes the telegram, sits on the edge of his desk  
and reads.

BOND

(to Kerim)

Now all I have to do is to tell the  
girl the date.

KERIM

The thirteenth?

BOND

The fourteenth.

DISSOLVE TO:

EXT. RUSSIAN CONSULATE - DAY

A taxi pulls up to the curb. Bond hands the driver some money  
and gets out. TRUCK WITH HIM as he walks to the embassy gate.  
A PORTER opens the gate for him.

BOND

Visa?

The porter opens the gate and gestures to Bond to enter. Bond  
passes into the compound.

INT. CONSULATE VESTIBULE - SAME TIME

Bond steps up to a DOORMAN.

BOND  
Visas?

DOORMAN  
(pointing; in Russian)  
There.

BOND  
Thank you.

PAN ON BOND as he walks into a large reception room. He stops at a desk where a CLERK faces a MAN. There is a large clock on the wall in b.g.

CLERK  
(in Russian)  
Take and fill in this form, write your surname and bring it back to me in five minutes.

MAN  
(in Russian)  
Yes, thank you.

The man walks away.

BOND  
(to clerk)  
Visa, please.

The clerk hands him a form.

BOND  
Your clock.  
(glances at it)  
Is it correct?

CLERK  
Always.

BOND  
Of course.

Bond walks to a bench at the wall. The clerk calls out "Agregarium!" A SECOND MAN rises from the bench and walks off.

Bond looks at his watch.

CLOSE SHOT - BOND'S WATCH

It shows 3:00.

INT. UNDERGROUND CISTERN - SAME TIME

Kerim sits on a box looking at his watch. A detonator rests at his feet. In b.g., rats scurry about through a break in the cavern wall.

**[END OF REEL 7. START REEL 8.]**

IN THE RECEPTION ROOM

Bond walks back to the clerk, who is still talking to the second man.

BOND  
Excuse me. You did say your cock  
was correct?

CLERK  
Russian clocks are always --

A sudden explosion smashes through the floor behind Bond. The clock falls from the wall. Debris cascades down from the ceiling.

Bond rises with a big grin. He says something to himself and turns to an archway behind him.

Embassy men run frantically around as Bond exits through the archway.

The clerk starts grabbing drawers from his desk. Other EMPLOYEES run behind him with drawers and files.

IN A HALLWAY

Smoke fills it. Bond runs down the hall carrying a gas mask.

TRUCK WITH HIM as he passes through a swinging door into another hall and puts on the mask. He continues into the conference room then turns to an iron gate. At the same time, a LADY emerges through the gateway carrying files.

CLOSER ANGLE - THE GATEWAY

Bond lunges toward the gateway. A GUARD holding a gun tries to close the gate. Bond grabs his arm and makes the gun fire wide.

INT. COMMUNICATIONS ROOM - SAME TIME

Tania looks up from her desk, which she had been wiping with a cloth. The Lektor sits on the desk.

BOND AND THE GUARD

Bond wrestles the guard to the floor and knocks him out with a judo-chop to the neck.

IN THE COMMUNICATIONS ROOM

DOLLY IN as Bond runs in. He sees the machine.

BOND  
Is this the Lektor?

TANIA  
(unplugs it and hands  
him the cord)  
Yes!

Tania starts to cough. Bond hands her the gas mask.

BOND  
Here, take this. It's only tear  
gas.

TANIA  
I thought it was for tomorrow, as  
today is the thirteenth, isn't it?

BOND  
This is a hell of a time to be  
superstitious.  
(he shuts the case  
and grabs the Lektor)  
Come on!

He runs through the gateway; Tania follows holding the gas mask.

IN THE CONFERENCE ROOM

A few flames burn. Bond and Tania run inside.

BOND  
Come on, quickly!

DOLLY WITH THEM as he leads her across the room to a hole in the floor. He climbs into the hole, Tania following.

EXT. CONSULATE - LOW ANGLE - SAME TIME

Smoke pours out as men run from the Consulate carrying documents.

WIDER ANGLE - THE STREET

A fire truck pulls up as a crowd watches.

ANGLE ON THE CONSULATE

Firemen run toward the building with hoses.

IN THE UNDERGROUND CISTERN - A CAVERN

Kerim helps Bond and Tania down some steps from a tunnel.

BOND  
(to Tania)  
Keep your head down.

DOLLY BACK as they walk under an archway into a second cavern.

Suddenly they see a flood of rats running at them. Tania screams.

BOND  
Back inside!

He and Tania turn back. The rats keep coming.

IN THE FIRST CAVERN

Kerim watches as Bond and Tania enter under the archway.

KERIM  
This way! Quickly!

They run off. The rats keep coming.

WIDE ANGLE ON CAVERN - TRUCKING SHOT

Kerim leads Bond and Tania through a forest of pillars. PAN ON THEM as they run to a stairway.

They dash up two flights of steps.

INT. A KIOSK

A knock sounds from under a trap-door in the floor. A MAN opens it. Kerim comes up followed by Tania.

EXT. KIOSK - LONG SHOT - DAY

Kerim, Tania and Bond run outside. They are across the street from the Consulate. The street is blocked by fire trucks and spectators. They run across the street, avoiding traffic.

CUT TO:

EXT. ISTANBUL STATION - DAY

PAN ON Kerim, Tania and Bond as they run across a platform to a train. Bond jumps over a newsrack to keep up with them. An announcement is being broadcast in Turkish.

Tania suddenly stops.

Bond stops and runs back to her.

BOND  
What's the matter?

TANIA  
(looking off)  
Benz, the Russian security man.

TWO-SHOT - BENZ AND ANOTHER MAN

sit at a table eating. Benz looks off at Tania and rises.

BOND AND TANIA

He takes her arm.

BOND  
Come on, never mind!

ANGLE ON THE TRAIN

Kerim stands on the steps with a PORTER on the platform beside him.

KERIM  
(calling back to Bond)  
Hurry! Hurry!

WIDE ANGLE - THE TRAIN

Bond and Tania jump aboard and the train starts to move. Benz and the other man look on in f.g.

ANGLE ON BENZ

He suddenly jumps up, grabbing a briefcase and hat.



BENZ  
 (to the other man;  
 in Russian)  
 Telephone the Consulate!

OTHER MAN  
 (in Russian)  
 Yes... yes...

BENZ  
 (in Russian)  
 Dear Corporal Romanova has defected  
 to the English!

He runs to the passing train and jumps aboard.

Grant watches him through a window of one of the compartments.  
 ZOOM IN on Grant as he closes the window.

INT. CORRIDOR OF TRAIN - DAY

Kerim leads Tania and Bond down the corridor.

KERIM  
 Here's one of them... and there's  
 the other one.

Kerim steps into the first compartment as Bond and Tania turn  
 to the other.

IN THE FIRST COMPARTMENT (TANIA'S)

Kerim opens a connecting door to the other compartment,  
 revealing Bond and Tania. Kerim hands Bond two passports.

KERIM  
 Your passports. The pictures do  
 not do you justice. I have rarely  
 seen a handsomer couple.

Bond looks at them. Tania looks over his shoulder.

BOND  
 (reading)  
 Mister and Misses David Somerset.  
 (to Tania)  
 Your name's Caroline.

He hands her a passport.

TANIA  
 Caroline. I like that name.

BOND  
 You're accompanying me on a  
 business trip. On the way back to  
 Derbyshire.

TANIA  
 To our children?

BOND  
 No children.

DOLLY BACK as Bond and Kerim turn to the door to the corridor.

TANIA  
 Not even one little boy?

BOND  
 (turning back)  
 Nyet.

KERIM  
 I like big families myself. In  
 fact, my whole life has been a  
 crusade for larger families.

BOND  
 So I've heard.

Kerim turns down the corridor. Bond stops in the doorway.

BOND  
 Tania?

TANIA  
 Yes?

BOND  
 Keep the door locked. I'll knock  
 three times.

TANIA  
 Okay.

He shuts the door and she locks it.

IN THE CORRIDOR

Bond looks out the window. Kerim takes out his yellow  
 cigarette holder and his cigarette case.

KERIM  
 I'll go see the conductor now.

BOND  
 You sure he'll cooperate?

KERIM

Oh, we've done business before.  
He'll stop the train near the  
Bulgarian frontier where my sons  
will be waiting with a car. We'll  
be there... about six o'clock.

A WOMAN IN A SCARF turns into the corridor and walks toward them.

BOND

And the airstrip?

KERIM

Twenty miles.

Bond and Kerim pause and back up. She walks between them and down the corridor then enters a compartment.

KERIM

The plane is chartered to Athens.  
You'll be in London tomorrow.

Kerim places a cigarette in the holder and turns down the corridor.

BOND

We'll drink to that in London.

He knocks three times on the compartment door.

IN TANIA'S COMPARTMENT

She opens it to admit Bond. He enters closes it behind him. She wraps her arms around him.

TANIA

So, we are really on our way to  
England!

BOND

Yes, with a lovely two-day  
honeymoon before us.

TANIA

Honeymoon? And I have nothing to  
wear.

BOND

Ah!

He holds up her black ribbon and puts it around her neck.

BOND

Your trousseau!

TANIA  
 (holding the ribbon)  
 Oh, James!

BOND  
 (holding up a finger)  
 Ah, one moment.

He backs away raising his jacket cuffs then holds up his hands as if to say there's nothing there, then he disappears behind the door to the other compartment.

Tania looks on in puzzlement.

Suddenly the door is kicked open revealing Bond holding up a blue negligee.

TANIA  
 Oh, no! James, James!  
 (she hugs him, then  
 glances down  
 surprised)  
 Oh, look! Look!

She kneels in amazement to a suitcase and looks through the clothes in it.

She rises holding another blue negligee. She swings around then holds it up against herself. Bond takes the black ribbon from her hand and holds it against her neck.

BOND  
 There.

She laughs.

CUT TO:

EXT. TRAIN - DAY

PAN on it as it barrels past.

DISSOLVE TO:

INT. TANIA'S COMPARTMENT - DAY

Tania wears a blue negligee and dances around humming "The Blue Danube." Bond sits on the couch reading a newspaper. She drops down and lies across him. He wraps an arm around her neck.

TANIA  
 Oh, I will wear this one... in  
 Piccadilly.

BOND  
 You won't. They've just passed  
 some new laws there.

IN THE CORRIDOR

Benz stands at door to Tania's compartment, listening, then moves on. Kerim rounds the corner behind him and watches.

Benz pauses the next compartment door, listens and moves on.

Kerim watches closely, then knocks on Tania's door.

IN TANIA'S COMPARTMENT

Through the doorway to Bond's compartment we see her feet as she lies with him in bed.

BOND (O.S.)  
 You're nearest.

TANIA  
 Oh, all right.

Tania gets up and walks into her compartment. She is wearing her negligee and has her hair tied up in a bun. She opens the door. Kerim enters and looks at her approvingly.

KERIM  
 Charming! Charming!

Kerim turns to the doorway to Bond's compartment. Bond emerges tying his tie.

KERIM  
 Let's go to the restaurant car,  
 James, for... that drink.

BOND  
 Surely.

KERIM  
 (off to Tania)  
 Charming!

Kerim exits past Tania. Bond follows putting his coat on.

BOND  
 (to Tania)  
 We'll continue the fashion show  
 later.

He goes out into the corridor and she shuts the door and locks it.

IN THE CORRIDOR

Bond and Kerim look out the window.

KERIM

Everything is arranged for me to stop the train. We'll get off from the restaurant car...

(he nods down the hall)

It's up that end.

BOND

Fine, we'll meet you there at six o'clock then.

KERIM

Make it just a little later. But there are slight complications.

(he turns and looks up the hall)

One of the Russian security men, Benz -- he watches the airports and the stations -- he's on the train.

BOND

But he couldn't have had time to contact the Consulate before he boarded.

KERIM

Well, just in case, I'll keep him company for the next two hours until it's time to get off.

PAN on Kerim as he starts down the corridor.

KERIM

Perhaps you'd like me to introduce you?

BOND

(approaching him)

Charming!

They walk together down the corridor.

IN BENZ' COMPARTMENT

Benz stands looking out the window. He hears a knock at the door and turns.

KERIM (O.S.)

Ticket control.

Benz walks to the door taking some money from his pocket. He opens the door then freezes. Kerim's hand aims a gun at his stomach. Benz backs away, drops onto the couch and drops the as Kerim follows.

Bond shuts the door. PAN OVER to Kerim. He pulls Benz' handkerchief from his pocket and stuffs it in his mouth.

KERIM

Do not be alarmed, my friend. We will make you as comfortable as possible.

Bond and Kerim pull Benz to his feet. Kerim takes a gun from inside his jacket then Bond pulls the jacket down over his arms.

KERIM

Now I'm sure Commissar Benz will have a much safer journey.

Bond pivots Benz forward.

BOND

I'm not mad about his tailor. Are you?

Bond shoves him and he drops back onto the couch.

KERIM

You know, James, life in Istanbul will never be the same without you.

BOND

I'll see you in the restaurant car.

Bond walks off. TILT DOWN with Kerim as he sits beside Benz and starts to raise his yellow cigarette holder.

KERIM

I've had a particularly fascinating life. Would you like to hear about it?

Benz grunts.

KERIM

You would?

IN THE CORRIDOR

Bond walks away through a doorway into the next train car. Grant emerges from behind the doorway, wearing his gloves. He glances back at Bond then walks forward.

IN TANIA'S COMPARTMENT

She lies on the couch wearing a blue nightdress and looking at her face in a mirror. She holds a lock of hair under her nose like a mustache.

She hears a triple-knock at the door, jumps up and opens it. Bond enters looking at her and smiling.

TANIA

Do you like it?

She walks toward the couch. Bond follows.

BOND

Yes. It does rather suit you.

TANIA

I will save everything else for England.

BOND

Uh, it is four o'clock, you know.

TANIA

It is not kulturny in the afternoon?

(Bond looks at her)

Even on a honeymoon?

(Bond keeps looking)

Than I will take it off.

She steps forward out of frame removing a strap as Bond watches.

BOND

I think we are talking at cross-purposes again. [A couple of hours will straighten that out.

Bond pulls down the blind.]

CUT TO:

EXT. TRAIN - DAY

FOLLOW the spinning wheels.

DISSOLVE TO:

INT. TANIA'S COMPARTMENT - DAY

CLOSE SHOT of the wall, then TILT DOWN to reveal Bond and Tania lying on the couch. She smokes a cigarette.



BOND  
Tania...

TANIA  
Um-mm?

BOND  
We'd better get dressed now.

TANIA  
Why?

BOND  
It's almost six.

TANIA  
So?

BOND  
Well, it's, uh... it's tea time.

TANIA  
We'll have it in here. We'll have  
all our meals here.

BOND  
Yeah, that would be splendid. But  
I've arranged to meet Kerim in the  
restaurant car.

TANIA  
Mmm, you go alone. I will stay  
here.

Bond takes her cigarette, rises and walks to the window which  
is covered with the blind.

BOND  
My dear Mrs. Somerset, we're  
supposed to be a respectable  
English couple.  
(he pulls on the  
blind)  
We would certainly have tea in the  
restaurant car --

The blind rolls up with a loud snap that startles Bond. Tania  
walks up to him.

BOND  
Now, listen...  
(kisses her)  
Just do as I say, will you?

TANIA

Yes, James.

He picks up his tie and passes her, smacking her bottom.

TANIA

But there are some English  
customs...

BOND

(looking back)

Hmm?

TANIA

... that are going to be changed.

BOND

(wrapping his tie  
around her finger)

But of course, darling.

She holds the tie between her teeth and starts laughing. Bond  
grins.

CUT TO:

**[END OF REEL 8. START REEL 9.]**

EXT. TRAIN - HIGH ANGLE - DAY

PAN on it as it rushes forward.

DISSOLVE TO:

INT. BOND'S COMPARTMENT - DAY

Seen through the open doorway of Tania's compartment, Bond and  
Tania are dressed. She wears her long jacket and buttons it.  
Bond wears his shoulder holster and puts on his coat.

TANIA

Do I look nice, Mister Somerset?

BOND

Yes. -- Uh...

He faces her and puts a ring on her finger.

BOND

Misses Somerset.

TANIA

(in Russian)

How pretty!

Bond opens the compartment door, picks up the Lektor and they step into the corridor.

IN THE CORRIDOR

Tania holds up and admires the ring as Bond shuts the door. They turn down the hall.

REVERSE ANGLE

A CONDUCTOR suddenly runs down the corridor calling urgently.

CONDUCTOR  
Mister Somerset! Mister Somerset!

BOND AND TANIA

turn back. The conductor approaches.

CONDUCTOR  
(anxiously)  
You are the friend of Kerim Bey?

BOND  
Yes?

CONDUCTOR  
There has been a terrible accident.  
Please come quickly.

The conductor turns back down the corridor. Bond opens the door and pushes Tania back into her compartment, handing her the Lektor.

TANIA  
No tea?

BOND  
Later. Keep the door locked.

He shuts the door.

REVERSE ANGLE

Bond follows the conductor down the corridor.

IN THE CORRIDOR OF THE NEXT CAR

The conductor leads Bond to the door to Benz' compartment as a MAN walks past them. The conductor looks both ways then starts to open the door.

IN BENZ' COMPARTMENT

The door slides open the rest of the way revealing Bond and the conductor.

CONDUCTOR  
They killed each other!

DOLLY BACK as Bond walks in, to reveal Kerim and Benz lying dead. Kerim lies face-down on the floor with a knife in his back. Benz lies on the couch with a bullet-hole in his chest. Near Kerim's face is his yellow cigarette holder.

Bond kneels and lays his hand on Kerim's shoulder, surveying the scene, then rises.

BOND  
(to the conductor)  
This must be kept quiet until we reach Trieste.

CONDUCTOR  
It will be difficult.

BOND  
(reaching into his jacket, with disdain)  
I'm sure.  
(Bond takes out some cash and counts it)  
Kerim Bey was a very influential man. He had many influential friends. I'm sure they also will reward you.

He gives some money to the conductor and puts the rest away.

CONDUCTOR  
I'll try.

Bond frowns with disdain again, then looks down at Kerim.

ANGLE ON KERIM

Bond's hand reaches down and squeezes his shoulder. Then Bond picks up the cigarette holder.

TWO-SHOT - BOND AND THE CONDUCTOR

Bond rises and, with a last look back, turns into the corridor followed by the conductor, who closes the door behind them.

CUT TO:

EXT. TRAIN TRACKS - DAY

The train races forward. Kerim's chauffeur stands in front of the station wagon on a cross-road watching. PAN on the train as it passes him.

THE CHAUFFEUR

with his hands on his hips watches in puzzlement.

From his POV, the train keeps passing by.

The chauffeur keeps watching.

From his POV, the train now travels into the distance.

The chauffeur looks at his watch then runs back to the station wagon. ANOTHER MAN sits at the wheel. The chauffeur calls to him in Turkish (we hear the word "telefona") then jumps into the passenger seat and the car drives off.

CUT TO:

INT. TANIA'S COMPARTMENT - DAY

She sits on the couch folding a sweater. A triple-knock sounds at the door. She gets up and unlocks it. From outside, Bond slams the door open and glares at her.

TANIA

What is it?

She looks at him, not comprehending.

BOND

Kerim's dead!

TANIA

Dead?

BOND

Um-umm.

Tania backs up and sits on the couch, shocked. Bond approaches.

BOND

Now, I want the truth!

He reaches down, grabs her wrists and yanks her to her feet. DOLLY IN closer.

TANIA

James, you're hurting me!

BOND

I'll do worse than that if you don't tell me! You're doing this under orders, I know. What are they?

TANIA

I don't know what you mean.

BOND

Liar!

He slaps her face and she flies back, landing on the couch.

TANIA

(holding her cheek)

Even if you kill me I can say nothing. I did not know anything like Kerim's death would happen. But when we get to England, I tell you.

Bond goes to her.

BOND

Go on.

TANIA

(falling back crying)

Oh, no!

BOND

(sitting beside her)

Tania, maybe they didn't let you in on all of this, but whatever you do know, tell me.

He grabs her arms from behind. She responds by stroking his hand.

TANIA

I know I love you, James. I love you.

BOND

Just tell me.

TANIA

I love you, I love you, it's true.

BOND

Sure.

He rises, takes the Lektor from an overhead luggage rack, goes into his compartment and shuts the door. We hear Tania crying.

CUT TO:

EXT. TRAIN - DAY

The train races forward. PAN on it as it goes by. FADE IN a SUPERIMPOSITION of a map of Europe and PAN across it, showing the train's route, from 'Sofiya' to 'Beograd.'

DISSOLVE TO:

EXT. BELGRADE STATION - NIGHT

The train approaches the station. The SUPERIMPOSITION FADES OUT.

GUARD (O.S.)  
(calling)  
Belgrade! Belgrade!

AT A RAILING

Kerim's son MAHMET, wearing a suit and tie and holding his hat, watches.

THE TRAIN

comes to a stop at the platform. Bond immediately alights reaching inside his coat.

MAHMET

sees him and follows.

ALONG THE TRAIN - TRUCKING SHOT

Bond walks past the train putting a cigarette in his mouth. Through the windows behind him we see Grant inside following him. Bond stops and looks back. Grant disappears behind a partition. Bond walks forward again. Grant again follows.

Nearing the end of the train, Bond stops and looks around at people walking by

ALONG THE TRAIN - TRUCKING SHOT

Mahmet, holding a cigarette, hurries to Bond.

MAHMET  
Excuse me.

Bond turns to face him.

MAHMET  
May I borrow a match?

BOND  
(lighting his cigarette)  
I use a lighter.

MAHMET  
Better still.

BOND  
Until they go wrong.

Bond gestures feebly, slips the lighter into his pocket and starts walking with Mahmet; TRUCK with them.

MAHMET  
My brother telephoned me. Why did the train not stop?

BOND  
Well, I... I have some... some bad news.

Bond stops and gives Mahmet a direct look.

BOND  
Your father's dead.

MAHMET  
Who did it? Tell me.

BOND  
Well, he took care of that himself.  
The other man died first.  
(all business)  
Now, listen.

Bond tosses his cigarette aside. DOLLY IN closer.

BOND  
I'll need some help to get across the frontier strip between Yugoslavia and Trieste. I want you to send a message to 'M' in London. Tell him to send someone from Station Y to meet me in Zagreb. All right?

MAHMET  
I will.



BOND

Good.

Bond nods to him, then PAN on Bond as he walks away. Then he stops and turns back.

BOND

Oh.

DOLLY BACK as Bond returns to Mahmet taking out Kerim's wallet and cigarette holder.

BOND

(handing them to  
Mahmet)

You'll, uh -- I think you'll want  
these.

CONDUCTOR (O.S.)

(calling to Bond  
in French)

Monsieur Somerset, the train is  
leaving!

MAHMET

(to Bond)

Thank you.

BOND

(backing away)

Ciao.

CONDUCTOR (O.S.)

(in English)

The train is leaving!

Bond turns and walks off. Mahmet turns the other way and looks at the objects in his hands. DOLLY BACK as he walks away. Then HOLD on the train. We see Grant looking out through a window in a door of the caboose.

The train starts moving. Grant turns into the corridor.

EXT. TRAIN - NIGHT - SAME TIME

PAN on the wheels as they gather speed.

UP ANGLE ON THE TRAIN

Passenger windows fly by, many with people looking outside.

DISSOLVE TO:

## THE JOURNEY - MONTAGE - NIGHT

PAN on the wheels as the train speeds along. Then DISSOLVE TO a wider angle of the train continuing into the distance. Then DISSOLVE TO a deserted station as the train races by. Then DISSOLVE TO the speeding wheels again.

Meanwhile FADE IN a SUPERIMPOSITION of the map of Europe. PAN across it showing the route from Belgrade to Zagreb.

DISSOLVE TO:

## EXT. ZAGREB STATION - NIGHT

The train pulls into the station. FADE OUT the SUPERIMPOSITION. The train sounds its whistle. DISSOLVE TO a shot of the passenger windows passing by.

## THE STATION

seen through a window in a door. A sign comes into view: 'ZAGREB.' Grant steps to the door and opens it.

## EXT. TRAIN - SERIES OF SHOTS - SAME TIME

- Grant steps onto the platform, looks around and walks off.

- Bond walks along an inside corridor glancing out the windows.

- A man in a business suit holding a briefcase stands in the station waiting. He is NASH.

## ALONG THE TRAIN - TRUCKING SHOT

Grant puts a cigarette in his mouth and walks purposefully through the station past many people.

He reaches Nash. We see them speak and gesture but we don't hear them.

They start walking forward. Grant tosses his cigarette aside, pulls a pair of gloves from his pocket and puts them on.

They turn to the restroom. Grant pats Nash on the back and Nash goes in first. Grant looks around then follows.

## MEDIUM SHOT - THE TRAIN

Bond steps onto the platform, looks around and starts walking.

## OUTSIDE THE RESTROOM

Grant emerges carrying the briefcase and donning Nash's hat. He pulls off the gloves and walks off.

ANGLE ON THE TRAIN - TRUCKING SHOT

Bond walks forward looking around. Grant passes him. Bond looks down at Grant's briefcase. Grant backs away a bit then stops and looks at Bond. He walks up taking a cigarette case from his pocket.

A gush of steam from the train drowns them out so we only see them speak and gesture.

At the end of their conversation, a whistle sounds. Bond gestures to hurry. Grant boards the train and Bond follows. The conductor closes the door and the train starts moving.

INT. TRAIN - CORRIDOR - SAME TIME

Bond and Grant face each other. A conductor guides some passengers in b.g.

GRANT  
(offering a handshake)  
Nash. Captain Nash.

They shake hands.

BOND  
Bond, traveling as Somerset.

Grant hands him a card.

GRANT  
My card.

Bond looks at it -- a touch of concern crossing his face -- then slips it into his pocket.

BOND  
What kept you?

GRANT  
Oh, I'm so sorry. I only got 'M's wire an hour ago. I busted every record getting here.

BOND  
What were 'M's orders?

GRANT  
Only to, uh, contact you and the lady on the train.

BOND  
Good. Come this way.

Bond leads him to another car, then waits to let him go first.

GRANT

Thank you.

Bond follows him down the next corridor.

IN TANIA'S COMPARTMENT

She opens the door to a triple knock. Bond immediately enters followed by Grant.

BOND

This is my wife Caroline. Captain Nash.

NASH

(taking off his hat)

Oh, uh, how do you do.

(shakes her hand)

I'm so pleased to meet you.

BOND

This way, Nash.

Bond opens the door to his compartment and they go in.

BOND

Sit down, will you?

NASH

Thank you.

IN BOND'S COMPARTMENT

Bond closes the door. Grant drops Nash's briefcase and hat onto the couch, sits, crosses his legs and sighs. Bond leans back against the doorjamb.

BOND

Been long in Yugoslavia?

GRANT

About three years.

BOND

Interesting work?

GRANT

Yes, sometimes. Well, you know how it is, old man.

BOND

You look very fit, Nash.

INTERCUT - BOND AND GRANT

GRANT  
Yes, I try to keep in shape.

They look at each other.

GRANT  
So what's our problem, sir?

BOND  
Well, I can't risk taking this...  
(points to the Lektor  
on the luggage rack)  
... through the customs at the  
Yugoslav-Trieste border.

GRANT  
No stops till then. We'll have to  
jump off.

BOND  
(nods)  
Can you get us across?

GRANT  
Any of the opposition around?

BOND  
Well, not in any condition to worry  
about.

GRANT  
Good. We'll make it. I know this  
territory like the back of my hand.

He glances down at the back of his hand.

TWO-SHOT

Bond watches him.

GRANT  
(leaning forward)  
Uh, sir, do you mind if we have a  
bite to eat first? I've been on  
the go since breakfast.

BOND  
No, of course not. Leave your  
things there. We'll go to the  
restaurant car.

Bond opens the connecting door.

BOND  
 Caroline, you go on with Captain  
 Nash to the restaurant car.

IN TANIA'S COMPARTMENT

She rises and takes her coat as Grant walks in past Bond.

BOND  
 I'll join you there in a few  
 minutes.

GRANT  
 (patting his shoulder)  
 Whatever you say, old man.  
 (passing Tania)  
 Excuse me.

He opens the door for her and steps into the corridor. She follows. Grant look back at Bond with a half-smile then closes the door.

Bond walks over and locks the door then goes back into his compartment.

IN BOND'S COMPARTMENT

Grant's hat and briefcase rest on the couch. Bond sits beside them and lifts the briefcase. He turns the latches sideways and pops it open.

Inside are a man's shirt and a tie. He reaches beneath them and sees a revolver. He picks it up, feeling its heft, then puts it back.

**[END OF REEL 9. START REEL 10.]**

INT. RESTAURANT CAR

Grant sits with Tania at a table waiting. He looks back at the entrance then at his watch.

GRANT  
 Excuse me.

He gets up and steps toward the entrance. Just then Bond enters carrying the Lektor.

GRANT  
 Ah, there are you, old man. I was  
 worried something had happened to  
 you.

They walk back to the table. Bond sits beside Tania, Grant across from them.

ANGLE ON BOND AND TANIA

A WAITER walks up to their table.

WAITER  
Pardon, monsieur.

He hands Bond a menu.

BOND  
Thank you.

He hands a menu to Grant, off.

GRANT (O.S.)  
Thank you.

Bond looks at the menu.

BOND  
I'll have the grilled sole.

He looks at Tania for approval. She shrugs.

BOND  
And for madam.  
(to Grant, off)  
What about you, Nash?

ANGLE ON GRANT

GRANT  
Yes. That sounds very nice. Make  
that three of those, will you?

WIDER ANGLE - THE TABLE

BOND  
I'll have a bottle of the Blanc de  
Blanc.

GRANT  
Make mine Chianti.

WAITER  
White Chianti, monsieur?

GRANT  
Uh, no. The red kind.

Bond, unfolding his napkin, glances up at Grant. The waiter walks away.

GRANT

Well, enjoy your dinner, old man.  
I think I've got the answer to our  
problems. Very simple, really.

BOND

Good.

CUT TO:

EXT. TRAIN - NIGHT

The train races by.

DISSOLVE TO:

INT. RESTAURANT CAR - AT THE TABLE - LATER

Bond, Tania and Grant are eating dinner. In front of Bond and Tania are glasses of white wine and a wine bottle. In front of Grant is a glass of red wine, the bottle nearby.

GRANT

(glancing at his watch)

We should reach the border in about  
an hour.

CLOSE SHOT - GRANT'S HAND

reaches for the salt but knocks over Tania's wine glass.

THREE-SHOT

GRANT

Oh, I'm terribly sorry, Misses  
Somerset. Most clumsy of me.

Grant dabs the spot with his napkin.

BOND

(calling)

Waiter?!

WAITER (O.S.)

Oui, monsieur?

Grant picks up the wine bottle and Tania's glass, then glances sharply back.

GRANT

Waiter?!

WAITER (O.S.)

Tout suite, monsieur!



CLOSE SHOT - GRANT'S HAND

refills the glass and at the same time drops a white pill into it.

OVER GRANT'S SHOULDER

Bond eats as Grant sets down the wine bottle and glass.

WIDER ANGLE - THE TABLE

The waiter picks up something.

WAITER

Excuse me. Merci.

He walks away.

GRANT

You'll, uh... you'll find Trieste quite interesting. Of course, it's not London.

Grant lets out a little laugh and picks up his glass.

GRANT

Cheerio!

Bond raises his glass.

BOND

Cheerio.

They toast each other, Grant letting out another little laugh, and they drink.

MEDIUM CLOSE SHOT - TANIA

absently picks up her glass, looks off at Bond then sips.

DISSOLVE TO:

INT. CORRIDOR - NIGHT

Bond walks down the corridor carrying the Lektor, opens the [unlocked] door to Tania's compartment and goes in. She follows, tipping from one wall to the other.

TANIA

I don't feel very well. My head!

Grant holds her from behind. Bond looks out from the compartment.

GRANT  
The lady's come over faint.

BOND  
Bring her in here.

GRANT  
May I?

He guides Tania to the doorway. Bond backs up and Grant walks her inside.

IN TANIA'S COMPARTMENT

Bond takes her and lies her down on the couch. She moans.

BOND  
(to Grant)  
Let's go next door.

He opens the door to his compartment.

GRANT  
(looking at Tania)  
Exhaustion, I'd say.

BOND  
Hmm.

Grant steps into Bond's compartment. Bond turns off the light in Tania's compartment then follows Grant, closing the door behind him.

IN BOND'S COMPARTMENT

Bond locks the door and turns his back on Grant.

BOND  
What was it -- the stuff you put in her drink?

GRANT  
Chloral-hydrate. Quick but mild.

Bond takes out his pistol and turns, aiming it at Grant.

BOND  
And?

GRANT  
(raising his arms)  
Take it easy, o-o-seven.

Bond glares at him.

GRANT  
 My escape route's only for one.  
 (smiles slightly)  
 What are you after, the girl or the  
 Lektor?

BOND  
 (relenting, stops  
 aiming at Grant)  
 All right. What is your plan?

GRANT  
 Explain it better on a map.  
 (gestures with one  
 hand to his pocket)  
 All right?

Grant takes a map from his pocket, sits on the couch and opens the map on Nash's briefcase. Bond puts his pistol in his pocket and looks down. Grant points to the map with both index fingers.

GRANT  
 Now, we're here, you see?

Bond crouches beside him.

GRANT  
 When we reach there, there's a  
 steep gradient. The train slows  
 down there.

ANGLE ON THE MAP

Grant's left hand continues pointing to the map as his right hand comes down to his leg.

GRANT (O.S.)  
 We'll block the line. Make for  
 that main road.

TWO-SHOT

GRANT  
 Pick up a car... there.

GRANT'S RIGHT HAND

goes to his ankle. He takes a pistol from a holster under his pant leg.

GRANT (O.S.)  
 A truck, in fact.

BOND (O.S.)  
That must be about...

TWO-SHOT

BOND  
... twenty miles from here.

Grant suddenly slams the butt of his pistol against the base of Bond's skull. Bond groans and drops to the floor.

Grant jumps up.

Bond rolls across the floor.

LOW ANGLE - BOND AND GRANT

Bond lies on his side in f.g. Grant kicks his leg to see if he'll react.

Then Grant reaches down, rolls Bond onto his back, puts his pistol to Bond's temple, takes Bond's gun from his shoulder holster and slips into his pocket. He feels Bond's legs for more weapons, then takes his cigarette case.

ANGLE ON BOND

Grant opens the cigarette case, sees only cigarettes, and slips it into his pocket. He takes cash from Bond's inside pocket. Bond starts to raise his hand. Grant slaps it down.

LOW ANGLE

Grant pockets the money, then takes Bond's silencer from another pocket and rises aiming his gun at Bond.

INTERCUT - BOND AND GRANT

Struggling, Bond sits up.

GRANT  
Keep still!

Bond looks back.

GRANT  
All right, get up on your knees.

Bond rises to his knees.

GRANT  
Put your hands in your pockets.  
Keep 'em there.

Grant sits on the couch, still aiming his gun at Bond.

BOND  
(kneeling with his  
hands in his pockets)  
Red wine with fish. That should  
have told me something.

GRANT  
(slips the silencer into  
his pocket and rests his  
free arm on his knee)  
You may know the right wines, but  
you're the one on your knees. How  
does it feel, old man?

BOND  
'Old man'? Is that what you chaps  
in SMERSH call each other?

GRANT  
SMERSH?

BOND  
(looks up with realization)  
Of course! SPECTRE! Then it  
wasn't a Russian show at all.  
You've been playing us off against  
each other, haven't you?

Grant stares back at him.

BOND  
Then it was SPECTRE who killed the  
Russian agent in the mosque. You?

GRANT  
Um-hmm.

BOND  
Kerim and the other man?

GRANT  
Um-hmm.

BOND  
And Nash?

GRANT  
Well, I don't mind talking. I get  
a kick out of watching the great  
James Bond find out what a bloody  
fool he's been making of himself.

He takes Bond's gun from his pocket, sets it on the couch,  
then takes out the silencer.

GRANT  
We're pros, Mister Bond.

He attaches the silencer to Bond's gun.

GRANT  
We sweated your recognition code out of one of your men in Tokyo -- before he died. I've been keeping tabs on you. I've been your guardian angel. I saved your life at the Gypsy camp.

BOND  
Oh, yes. I am much obliged.

GRANT  
We were keeping you alive till you could get us the Lektor.

BOND  
So you had me deliver it on a plate. It's brilliant. Go on, I'm fascinated.

GRANT  
Now that we've got it, you and the girl are expendable. Between here and Trieste.

He picks up Bond's gun with his left hand and aims it at him.

BOND  
The girl? Isn't she working for SPECTRE, too?

GRANT  
No. She thinks she's doing it all for Mother Russia. She takes her orders from Colonel Kleb.

BOND  
Well, Rosa Kleb's Russian. Head of operations for SMERSH.

GRANT  
Was. Kleb works for SPECTRE now. The girl doesn't know that.

BOND  
Well then, why kill her?

GRANT  
Orders.

Grant slips his own gun into his pocket then reaches into another pocket.

GRANT  
That's only half of it, old man.

Bond stares at him. Grant takes out a roll of 8mm movie film.

GRANT  
Here's a roll of film. She'll have this in her handbag.

He tosses the film onto the couch and takes an envelope from his pocket.

GRANT  
And on you... they'll find this letter. It's from her. Threatening to give the film to the press unless you marry her for helping you get the Lektor.

He sets the letter down.

BOND  
What film?

GRANT  
Taken in the bridal suite at your hotel. Something else the girl didn't know about. Or you.  
(he snickers)  
[What a performance!]

BOND  
Must be a pretty sick collection of minds to dream up a plan like that.

GRANT  
Can't you see the headlines?  
'British agent murders beautiful Russian spy, then commits suicide'?

BOND  
Tell me. Which lunatic asylum did they get you out of?

GRANT  
Don't make it tougher on yourself.

DOLLY BACK as Grant walks over to Bond and slaps his face hard.

GRANT  
My orders are to kill you and  
deliver the Lektor. How I do it is  
my business. It'll be slow and  
painful.

BOND  
How much are they paying you?

GRANT  
What's it to you?

BOND  
We'll double it.

GRANT  
Your word of honour? As an English  
gentlemen?

Bond just stares at him. Grant glances down, smirks as if  
thinking, then looks at Bond again.

GRANT  
The first one won't kill you. Nor  
the second. Not even the third.  
Not till you crawl over here and  
you kiss my foot!

BOND  
How about a cigarette?

GRANT  
Not a chance.

BOND  
I'll pay for it.

GRANT  
What with?

BOND  
Fifty gold sovereigns.

GRANT  
Where are they?

BOND  
Up there, in my case.

Grant glances up at the luggage rack. Bond watches him.

Grant switches the gun to his right hand and takes the  
briefcase with his left. Bond keeps watching.



GRANT

You show me.

He tosses the briefcase onto the couch. It lands on top of Nash's. Bond takes his hands from his pockets and raises the case. Grant watches.

**[END OF REEL 10. START REEL 11.]**

ANGLE ON BOND

over Grant in f.g. aiming the gun at him. Bond opens the case, removes the straps with the sovereigns and holds them out to Grant.

BOND

Here you are. What about that cigarette?

REVERSE ANGLE - OVER BOND'S SHOULDER AT GRANT

Grant starts pulling a glove onto his left hand.

GRANT

Throw 'em down there.

Bond tosses the straps onto the couch.

GRANT

Any more in the other case?

ANGLE ON BOND

Grant in f.g. continues pulling on the glove [onto his right hand as he holds Bond's gun with his left]. Bond stares at him.

BOND

I should imagine so. It's a standard kit.

He sets Nash's case aside and turns his own case to face him.

BOND

I'll have a look.

ANGLE ON GRANT - OVER BOND'S SHOULDER

Grant finishes pulling the glove onto his right hand. His left hand is also gloved.

GRANT

Put your hands back in your pockets!

MEDIUM CLOSE SHOT - BOND

obeys and returns his hands to his pockets.

ANGLE ON GRANT OVER BOND'S SHOULDER

GRANT

Keep them there.

He sits on the couch and turns Bond's case toward himself.

MEDIUM CLOSE SHOT - BOND

watches.

ANGLE ON GRANT OVER BOND'S SHOULDER

He turns the first catch on the case.

MEDIUM CLOSE SHOT - BOND

still watches.

CLOSE SHOT - THE CASE

Grant's hand moves to the other catch and flips it open.

MEDIUM CLOSE SHOT - BOND

still watches. Suddenly a gushing sound occurs O.S.

MEDIUM CLOSE SHOT - GRANT

flies backwards in a gale of smoke shooting from the case.

SERIES OF SHOTS

- Bond lunges through the smoke at Grant and grabs the arm with the gun.

- Bond shoves Grant against the wall.

- Grant twists forward.

- They struggle over the gun. The gun fires.

- A bullet smashes the light.

- Bond and Grant, bathed in blue moonlight, keep struggling in the smoke. Bond grabs the gun and throws it.

- The gun smashes through the window. We see the men's reflections in the glass. Bond grabs Grant by the collar and twists him around.

- Bond tries to pull Grant's jacket down over his arms.
- WIDER ANGLE: Bond pulls Grant downward then slams a knee into his face. Grant flies backwards.
- IN TANIA'S COMPARTMENT: Grant crashes in through the door. He bounces off the couch (where Tania is sleeping) and flies forward. His head butts into Bond's stomach
- IN BOND'S COMPARTMENT: Bond crashes against the wall and falls onto the couch.
- IN TANIA'S COMPARTMENT: Grant dives at Bond.
- Bond pivots and Grant lands on the couch in front of him. Bond stands on the couch and kicks Grant in the back then in the face. Grant flies backwards.
- Grant lands in a corner then ducks as Bond tries to step on him. Bond's foot goes wide and his legs arch over Grant.
- Bond tries to wrap his legs around Grant's neck. Grant grabs his legs and pushes upwards in a tackle.
- Bond lands backwards on the couch, Grant atop him. Bond grabs his neck with both hands and they roll onto the floor.
- Grant pushes Bond backwards against the couch.
- Bond smashes two fists into Grant's face.
- Grant falls backwards. Bond grabs him by the neck with one hand.
- With the other, Bond punches him in the face. Grant falls backwards, landing in the doorway to Tania's compartment.
- Bond lunges forward.
- Grant jumps to his feet as Bond dives at him.
- Both on their feet now in the doorway, Bond throws a punch at his face. Grant ducks then punches Bond in the stomach.
- WIDER ANGLE: Grant pulls his arm back readying another punch.
- Bond slams the connecting door into his face.
- Grant falls backwards onto Tania's couch.
- He lunges at Bond and grabs him around the waist. Bond grabs him under the arms and slams him against the doorjamb.

- CLOSER: As Grant rebounds, Bond slams him against the other doorjamb, then against the first one...

- WIDER: ... then against the second one, then against the first one. Grant suddenly heaves him backwards.

- Bond falls against his couch.

- Bond sinks down then kicks at Grant.

- Bond's foot connects with Grant's face and Grant flies backwards, landing on his back.

- Bond jumps up and runs forward.

- Grant jumps up and runs forward.

- Bond throws a punch at Grant and misses. Grant punches him in the face then repeatedly in the stomach as Bond raises his hands to defend himself.

- Grant's face is contorted in anger.

- Bond grabs Grant around the neck.

- Grant pushes Bond against the wall. Bond keeps one hand on Grant's back and plants the other on his face, trying to break his neck.

- CLOSER: Bond's hand pushes Grant's head back.

- Bond judo-chops both sides of Grant's neck then grips the bar on the overhead rack.

- WIDER: Bond swings his legs forward and kicks Grant in the chest. Grant falls backwards.

- Grant lands on Bond's couch. Bond releases the bar and dives at him. Grant rolls aside. Bond lands face-down on the couch. Grant jumps onto his back and grabs him around the neck, then swings him around so Bond is almost sitting on Grant's lap.

- CLOSE ON GRANT'S HANDS: He wears the watch containing the garrote.

- Bond reaches back, struggling to grab Grant's hands. Grant reaches for his watch.

- CLOSE ON GRANT'S HANDS: He pulls the garrote from his watch.

- Grant slings the garrote around Bond's neck. Bond clutches at it as Grant strangles him. The back of Bond's right hand is bloody. He looks down at his briefcase and reaches for it.

- Grant continues to strangle Bond.
- CLOSE ON THE BRIEFCASE: Bond's hand tries to press the button to release the knife.
- Grant continues strangling him. Bond glances down.
- His hand still fumbles with the briefcase.
- Grant continues strangling him, Bond still looking down.
- Bond's finger presses the button. The knife pops out the side of the case. Bond's hand grabs it and turns it upward.
- Bond swings around with the knife.
- Bond plunges the knife into Grant's shoulder. Grant screams. Bond grabs him by the neck and whips him around.
- Bond slings the garrote around Grant's neck.
- Grant falls backwards as Bond strangles him.
- Grant's head dangles now from the garrote.
- Bond pulls the garrote tighter. Grant gasps. Bond pulls still tighter. Grant's head slumps back and he lands on the couch dead.

ANGLE ON BOND

He backs away, breathing heavily. He straightens his tie and buttons his coat. Then he goes to the couch, picks up various things and puts them in his pocket.

He takes his hat and briefcase and starts to back away, but returns to Grant and reaches inside his coat, taking out the cash.

BOND

You won't be needing this, old man.

IN TANIA'S COMPARTMENT

Bond enters, closing the connecting doors behind him and locking them. He turns to the compartment door, opens it and looks outside.

BOND'S POV - THE RAILROAD TRACKS - DAY FOR NIGHT

A truck with its hood up sits on a railroad crossing blocking the tracks up ahead. The train sounds its whistle.

BOND

puts on his hat. DOLLY BACK as he shuts the door.

BOND

Tania!

He goes to her and grabs her shoulders.

BOND

Wake up!

He pulls her up by the collar. She is barely conscious.

BOND

Wake up or I'll leave you behind!

She sinks back onto the couch, groaning.

He grabs her again and pulls her up into a sitting position.

BOND

Oh, Tania, wake up or I'll leave you behind! Do you hear me?!

TANIA

Don't leave me; never leave me.

EXT. RAILROAD CROSSING - DAY FOR NIGHT - SAME TIME

We see the truck now in f.g. There is a bed of flowers in back. The driver -- Rhoda -- stands next to it waiving to the approaching train to stop. The train slows and sounds its whistle.

The train wheels grind to a halt.

IN TANIA'S COMPARTMENT

Bond lifts Tania to her feet and leans her against the wall.

BOND

Tania, this is Nash's escape route. Do you understand? We've got to get off here.

He hands her a sweater from a coat-hook.

BOND

Take this. Come on.

He picks up his briefcase and the Lektor and leads her out into the corridor.

EXT. TRAIN CROSSING - DAY FOR NIGHT - SAME TIME

TWO PORTERS run toward the truck calling out in Turkish. Rhoda gets behind the wheel as one of them goes to the passenger door. They move to push the car off the tracks.

EXT. TRAIN - ANGLE ON DOORWAY

Bond leads Tania down the steps.

BOND  
Must get to the other side of the  
train. Under here.

He pushes her down and follows.

AT THE CROSSING

The porters push the car off the tracks.

WIDE ANGLE - THE SIDE OF THE TRAIN

Bond and Tania emerge from underneath it, run behind some trees and duck.

AT THE CROSSING - SERIES OF SHOTS - BOND AND RHODA

- The train starts slowly forward as the porters run back to it.
- Bond watches from behind a tree.
- The train wheels pick up speed.
- Bond darts forward and jumps onto the train. He looks around.
- The train reaches the crossing. Bond jumps off and couches. The rest of the train passes by. Bond runs across the tracks to the passenger side of the truck as Rhoda walks back along the driver's side.
- Rhoda peers down the track.
- Bond crouches, watching him.
- Rhoda lets out a sharp whistle.

RHODA  
Grant! Where are you?

- Bond keeps watching.
- Rhoda walks back along the driver's side of the truck.

RHODA

Grant!

(he whistles again)

- Bond rises, ready to strike.

- Rhoda steps in front of the truck, whistles again, and reaches up to close the hood. Bonds leaps forward and slams it shut on Rhoda's arms. Bond grabs Rhoda's hair.

BOND

Excuse me.

- Bond punches him in the face.

- Rhoda falls to the ground. Bond kneels, pulls off Rhoda's belt and ties his wrists behind his back.

- The train continues into the distance.

- Bond frisks Rhoda, finds a gun and tosses it aside. Then he rolls Rhoda over.

- Bond lifts Rhoda, places him in the passenger seat of the truck and shuts the door.

BOND

Now don't run away.

TANIA

lies sleeping behind the trees. Bond runs to her.

BOND

Come on!

She moans.

BOND

Come on or I'll leave you here!

TANIA

Stay here with me!

Bond picks up his briefcase and the Lektor with one hand and pulls Tania up with the other.

TANIA

(exclaiming)

Oh!

WIDER ANGLE

PAN on them as they run along the tracks to the truck. Bond lifts Tania into the bed of the truck atop the flowers.



BOND  
 Sleep it off in there. You'll feel  
 better in the morning.

Tania rolls onto her side, her eyes flickering closed. We hear the hatch close.

AT THE DRIVER'S SIDE OF THE TRUCK

Bond opens the driver's door climbs behind the wheel. Rhoda is still unconscious.

BOND  
 Come on, wake up.

Rhoda barely moves. Bond closes the door and drives away.

DISSOLVE TO:

EXT. A DIRT ROAD - DAY

The truck approaches.

IN THE TRUCK - SAME TIME

Bond continues to drive, Rhoda still unconscious beside him.

HELICOPTER SHOT - THE TRUCK

continues along the road.

IN THE HELICOPTER - SAME TIME

The PILOT and a GUARD holding a rifle look down at the truck.

THEIR POV - THE TRUCK

continues down the road.

BOND

behind the wheel looks up at the chopper.

SERIES OF SHOTS - BOND AND THE HELICOPTER

- The chopper's passenger waves at Bond to stop driving.
- Bond looks forward, ignoring him.
- The helicopter flies across the truck, circles around and flies back.
- The pilot and passenger look down at the truck.
- From their POV, ZOOM IN on Tania looking up at them.

- The chopper whizzes past overhead, the passenger still waiving at Bond to stop.
- Bond glances up but keeps driving.
- The helicopter flies over the truck.
- Bond glances up again but keeps driving.
- The helicopter flies over the truck again.
- Its tail passes directly above the bed of the truck. Tania looks up.
- The helicopter circles again.
- The passenger holds a hand grenade and pulls out the pin with his teeth.
- The chopper zooms right overhead.
- An explosion goes off right behind the truck.
- Bond ducks but keeps driving.
- The chopper zooms right overhead again.
- Bond looks up then back at the road.
- The chopper zooms across the truck.
- The passenger holds another hand grenade.

PILOT

Try and straddle the truck.

The passenger nods, pulls the pin out with his teeth and leans over the side.

- From their POV, they cross the truck again.
- Another explosion goes off behind the truck.
- The helicopter zooms right overhead again.
- Another explosion goes off, this one beside the truck. The truck stops.
- Bond gets out, looking up at the chopper
- The chopper circles around again.
- Bond rushes out with the Lektor and his folded rifle and slams the door behind him.

- Bond runs to the back of the truck.
- Tania looks up at him.

BOND (O.S.)  
I'll get them away from here! You  
hide under the truck.

- Bond runs forward again and looks up.
- The helicopter zooms by right overhead.
- Bond runs away from the truck and up a hill.
- From the chopper's POV, we see Bond running onto the hilltop.
- The chopper passes by right in front of us.
- The chopper passes over Bond and he drops to the ground.
- The chopper zooms away.
- Tania peers around the back of the truck then climbs underneath it.
- The chopper zooms right overhead again.
- From the chopper's POV, Bond runs forward as the chopper tries to run him down. Bond drops flat to the ground and the chopper continues on.
- Bond looks up at the chopper.
- The chopper starts to circle again.
- Bond runs forward.
- The chopper flies right at us.
- From the chopper's POV, Bond runs over the crest of the hill then ducks as the chopper passes by.
- The chopper starts to circle again.
- Bond turns and looks up.
- The chopper flies right over him and he drops to the ground again as it passes by. He jumps to his feet and runs forward again.
- The chopper flies right at us again.
- From the chopper's POV, Bond runs back up the hillside then drops to the ground.

- The chopper circles again.
- Bond runs off.
- The chopper, nearly at ground level, chases him. Bond dives over an outcropping of rock and the chopper passes over him. It starts to circle. Bond emerges from behind the rock and runs up the hill toward us.
- Bond runs behind another rock formation. He lies back to let the rock shelter him.
- The chopper passes right overhead again.
- Bond picks up his folding rifle.
- The chopper circles again.
- Bond assembles the rifle.
- The chopper now hovers directly overhead.
- The passenger leans out holding a grenade.
- Bond aims the rifle at the chopper.
- The chopper continues to hover.
- Bond fires the rifle.
- The bullet strikes the passenger and he drops the grenade inside the chopper. He and the pilot struggle frantically to reach it.
- The chopper explodes in a ball of flame.
- Bond looks up.
- The chopper drops spinning from the sky.
- ZOOM IN on Bond as he covers his face.
- The chopper keeps tumbling.
- ZOOM FURTHER IN on Bond. An explosion O.S. bathes him in red.
- The chopper on the ground explodes again.
- Bond leans against the rock as smoke wafts by. His hat is gone.
- The chopper explodes yet again.

- Bond looks around the corner of the rock at it. Then, picking up the Lektor, he crawls forward, leaving his hat behind. He runs downhill from the burning chopper.

ANGLE ON THE TRUCK

Rhoda sits fuming in the passenger seat, muttering to himself in Russian. Tania walks up to the driver's window and leans against it, pleased.

Bond turns toward them.

Rhoda keeps muttering. TRUCK FORWARD to Bond arriving. Tania hugs him.

TANIA

Oh, Ja --

Right behind them the chopper explodes yet another time. Bond shields Tania with his body then looks back.

BOND

I'd say one of their aircraft is missing.

He and Tania turn toward the truck.

DISSOLVE TO:

EXT. JETTY - DAY

The truck drives down a road and stops at the jetty where a motor launch waits. It bears four fuel drums.

Bond emerges from the truck wearing a skipper's cap. He grabs the Lektor, briefcase and rifle and hurries to the back of the truck, where Tania was riding.

BOND

Tania?

She climbs down holding her sweater.

BOND

(hands her the  
briefcase)

Here, take this and cast the rope off.

TANIA

All right.

She runs forward. Bond passes behind the truck.

**[END OF REEL 11. START REEL 12.]**

ANGLE ACROSS RHODA IN THE TRUCK

Bond stops at the passenger door and opens it.

BOND  
Where's the key?

No response. Bond jabs the barrel of the rifle into Rhoda's neck.

BOND  
Where's the key?

RHODA  
In my coat. In the pocket.

Bond lifts Rhoda's coat and takes a key from the pocket.

BOND  
All right, get out. Move!

Rhoda climbs out of the truck.

WIDE ANGLE

BOND  
In the boat!

Rhoda runs down the jetty to the boat. Tania is untying the back rope. Bond follows carrying the Lektor, rifle and Rhoda's coat. He unties the front rope and the three of them climb aboard. Bond starts the engine and the boat moves off.

ON THE BOAT

The three of them stand looking through the windshield.

BOND  
(to Rhoda)  
Can you swim?

Rhoda looks away.

BOND  
(to Tania)  
Here, take the wheel.  
(to Rhoda)  
This way, please.

Bond leads Rhoda to the back of the boat.

BOND  
Oop, mind the step!

He makes Rhoda step up onto the edge of the boat. Tania looks back. Bond unstraps Rhoda's belt from his wrists.

BOND  
It just isn't your day, is it?

Bond pushes him over the side of the boat into the water.  
Rhoda screams back at him in Russian.

Tania smiles as Bond walks back to her.

TANIA  
Where are we going?

BOND  
Venice. Look in that locker, will  
you?

She passes him and he takes the wheel.

She opens the locker.

TANIA  
Chart, pistol, some flares...

BOND  
Here, give me those charts.

She hands him a chart. He unfolds it on the cabin and looks  
at it.

BOND  
(pointing at the map)  
Yes, we're here. Near Istria.

He looks back and sees the four fuel drums.

BOND  
Well, we've got plenty of fuel.  
With a bit of luck we should be  
there by tomorrow morning.

CUT TO:

MEDIUM CLOSE SHOT - BLOFELD'S CAT

He strokes it.

BLOFELD (O.S.)  
Three men were found dead on the  
train at Trieste. One of them was  
Grant.

PULL BACK to reveal:

INT. BLOFELD'S CABIN ON HIS YACHT - DAY

Blofeld swivels forward to face Kleb and Kronsteen.

BLOFELD  
What do you have to say, Number  
Five?

KRONSTEEN  
He was Kleb's choice. Her people  
failed.

KLEB  
(to Kronsteen)  
It was your plan! They followed it  
implicitly.

KRONSTEEN  
Impossible. It was perfect.

KLEB  
Except for one thing. They were  
dealing with Bond!

KRONSTEEN  
Who is Bond... compared to  
Kronsteen?

Blofeld continues stroking his cat.

BLOFELD (O.S.)  
Exactly. What have you to say to  
that, Number Three?

Kleb looks at him fearfully.

Blofeld presses a white button on his desk.

Morzeny enters through the doorway behind them. DOLLY IN as  
he approaches the desk.

BLOFELD  
Bond is still alive and the Lektor  
is not yet in our possession. I  
have already negotiated with the  
Russians to return it to them.  
We've agreed a price. And SPECTRE  
always delivers what it promises.  
Our whole organization depends on  
our keeping those promises.

Morzeny quietly puts his feet together and a knife shoots out  
of the toe of one of his boots.

BLOFELD  
(still stroking his cat)  
I warned you. We do not tolerate  
failure, Number Three.



Kronsteen looks smugly at Kleb. Kleb sweats profusely.

BLOFELD (O.S.)  
You know the penalty?

KLEB  
Yes, Number One.

The boot with the knife leans back, preparing to strike.

BLOFELD (O.S.)  
Our rules are very simple.

Kleb keeps sweating. Kronsteen turns smugly to Blofeld. Blofeld keeps stroking his cat.

BLOFELD (O.S.)  
If you fail...

Morzeny's boot turns sideways toward Kronsteen, and suddenly kicks him in the ankle. Kronsteen cries out in pain and doubles over. Kleb looks on, amazed.

Kronsteen rises, a look of total incomprehension on his face. He starts to fall then braces himself against the edge of Blofeld's desk. DOLLY BACK. Kronsteen shakes his head at Blofeld in disbelief and slowly sinks to the floor.

BLOFELD  
Twelve seconds. One day we must  
invent a faster working venom. --  
Number Three.

KLEB  
(snapping to attention)  
Yes, sir.

BLOFELD (O.S.)  
I do not wish to have to tell the  
Russians that there will be another  
delay.

KLEB  
There will be no delay, Number One.  
There's still time.

CUT TO:

EXT. GULF OF VENICE - LONG SHOT - DAY

Bond's boat races across the water in the distance, leaving a white wake.

IN THE BOAT

Tania licks her finger and holds it to the wind. Bond, steering, smiles at her.

TANIA  
Which way are we going?

BOND  
The shortest route.  
(holds up the chart)  
Which is between those two  
mountains...

He points to mountains looming up ahead.

BOND  
... and straight along the coast.

They look peacefully into the distance.

Suddenly a motorboat rounds a point in front of them, heading for them.

BOND

spins the wheel, turning back in the direction they came from, throwing a wide wash behind. They race ahead at full throttle.

They hear Morzeny's voice calling through a megaphone:

MORZENY (filtered)  
Ahoy, Mister Bond!

Tania looks back.

THE MOTORBOAT

races to catch up.

MORZENY (filtered)  
Ahoy, Mister Bond!

CLOSER SHOT - THE MOTORBOAT

Morzeny holds the megaphone and stands beside the PILOT; TWO SPECTRE MEN sit behind him.

MORZENY (filtered)  
(to Bond)  
Heave to! Heave to!

BOND

glances back then puts on even more speed.

Suddenly he sees another motorboat up ahead round a point and race at him, then another.

He swerves to avoid them, completing another half arc.

MORZENY (filtered)  
 You're trapped, Mister Bond!  
 You're trapped! You cannot escape!  
 You cannot escape!

WIDE ANGLE - THE SEA

Bond's boat speeds ahead, leaving a wide wake, with three motorboats racing after it. ZOOM BACK to an even wider angle.

MORZENY'S BOAT

speeds forward. One of his men kneels on the bow aiming a machine gun. Morzeny barks orders into the megaphone:

MORZENY (filtered)  
 Rifle grenade, prepare to fire!

ANGLE OVER MORZENY

The other two boats are right ahead, chasing Bond's boat in b.g. On each bow a man crouches with a machine gun.

MORZENY (filtered)  
 We're coming through! Pull over,  
 SPECTRE Green!  
 (lowers the megaphone  
 and waves)  
 Get out of the way!

His boat passes between the other two.

MORZENY  
 (to a man behind him)  
 Give them a warning shot!

The man behind him fires a rifle grenade.

ANGLE ON BOND'S BOAT

An explosion occurs just behind it.

ON MORZENY'S BOAT

He calls through the megaphone to the boat on his left.

MORZENY (filtered)  
Rifle grenade fire!

A man on that boat fires a rifle grenade.

REVERSE ANGLE ON BOND'S BOAT

An explosion occurs right in front of it.

ON MORZENY'S BOAT

He calls through the megaphone to the man on his bow.

MORZENY (filtered)  
Forward machine gun fire!

MEDIUM SHOT - ANOTHER BOAT

A man fires a rifle grenade.

BOND'S BOAT

Another explosion occurs behind it and we hear machine gun fire.

MORZENY'S BOAT

The man on the bow is firing his machine gun. Morzeny calls through the megaphone to the two boats behind him.

MORZENY (filtered)  
You're firing too close!

ON ANOTHER BOAT

A man fires another rocket grenade.

ANGLE ON BOND'S BOAT

Another explosion occurs behind it.

MORZENY (O.S., filtered)  
SPECTRE Red, SPECTRE Green, you're firing too close!

MORZENY'S BOAT

He turns to the boats behind him. A man on his stern fires another grenade.

ON BOND'S BOAT

Tania looks back. An explosion occurs right behind her. The three SPECTRE boats follow in b.g.

MORZENY'S BOAT

Morzeny continues on the megaphone.

MORZENY (filtered)  
 (to the others)  
 You're trying to stop them, not to  
 sink them!

ON BOND'S BOAT

Bond glances back. Machine-gun fire and another explosion erupt behind him. Tania ducks and looks back.

MORZENY'S BOAT

comes right at them, the man on the bow firing his machine gun.

ON BOND'S BOAT

Bond glances back at the fuel drum. Bullets puncture each of them and fuel pours out. Bond keeps looking. More fuel.

He touches Tania's arm.

BOND  
 Here, take the wheel!

Tania takes the wheel. Bond turns, unties the drums and pushes three of them off the boat. They splash into the water. PAN BACK to show the drums floating between Bond's boat and the others.

MORZENY

raises a pair of binoculars. He sees the drums in the water.

**[END OF REEL 12. START REEL 13.]**

MORZENY  
 (to skipper)  
 Slow down!

The three boats pass one of the fuel drums. ZOOM BACK to a wide angle.

MORZENY  
 Slow down all boats! Green, go  
 alongside, while we keep you  
 covered.

## BOND'S BOAT

Bond rolls the last fuel drum off the boat. It splashes into the water. Bond starts to reach down.

MORZENY (O.S.)  
Hands up, Mister Bond!

Bond raises his hands as Tania looks back.

TANIA  
Why are you giving up? Without those drums the boat must be lighter. We can go faster.

BOND  
Hand me that Very Pistol.

## MORZENY'S BOAT

He calls to Bond through the megaphone.

MORZENY  
Keep your hands up, Mr. Bond.  
We're sending a boat along to take you off.

## ON BOND'S BOAT

Tania hands Bond the pistol. He aims and fires it.

## SERIES OF SHOTS

- A fuel drum blows up.
- The fuel in the water explodes around the SPECTRE boats as Bond speeds away.
- Bond fires the pistol again.
- More explosions in the water.
- Flames roar up.

## ON BOND'S BOAT

He glances back grinning.

BOND  
(to Tania)  
There's a saying in England:  
'where there's smoke there's fire.'

## SERIES OF SHOTS

- Two SPECTRE boats collide amidst the flames and smoke, setting off an explosion between them. The man on the bow of one of the boats catches fire and jumps overboard.

- Morzeny's boat comes forward through the flames.

MORZENY  
(yelling at another boat)  
Green, change your course!

- The other boat passes through deep smoke and, when it emerges, the man on the bow is gone.

- Morzeny yells at the others:

MORZENY  
All boats, toss your ammunition!  
Get rid of it -- quick!

- PAN across a boat on fire.

- Morzeny stands on his burning boat, waving back at the other boats.

MORZENY  
Get rid of it!

- On another boat, the man on the bow shields his face against the flames.

- Flames engulf Morzeny's boat.

- It passes through more fire.

- Fire burns on the water.

- Morzeny calls to his men.

MORZENY  
Quick as you can! Let's jump!

- His boat passes into a cauldron of flame.

- Morzeny is ablaze. He falls backwards into the water.

MORZENY  
(screaming)  
Ahhh!

- His boat explodes.

SLOW DISSOLVE TO:

EXT. VENICE - ESTABLISHING SHOT - DAY

laying serenely on the Mediterranean.

ON A HOTEL BALCONY

Tania sits in a chair. A champagne bottle and glasses are on the table beside her, and Bond stands lighting her cigarette. DOLLY IN. Bond wears a shirt and tie but no jacket. He kisses the back of her neck.

A phone rings inside.

BOND

Don't go away.

He goes into their room. PAN on him through the window as he walks to the phone.

INT. SALON - SAME TIME

Bond picks up the phone.

BOND

(into phone)

Yes?... Oh, thanks. Tell him to wait, will you? And, uh, send up a porter for the luggage... Thank you.

A knock sounds at the door.

BOND

(calling back in Italian)

Avanti!

The door to the suite opens and Kleb enters dressed as a chambermaid.

KLEB

(in Italian)

Permesso, signor. (By your leave, sir.)

BOND

(in Italian)

Si, prego. (Yes, please.)

Kleb shuts the door and walks off.

BOND

(into phone)

And also, uh, get me the British Consul... Thank you.



He replaces the receiver. PAN on him as he walks to a table where the Lektor sits and shuts the case. Kleb, behind him, is dusting a couch.

Bond picks up his shoulder holster, which hung over a chair at the table, and walks into the bedroom putting it on.

DOLLY IN on Kleb. She walks to the table and picks up the Lektor.

The phone suddenly rings again. She sets the Lektor down and takes an ashtray from the table.

BOND

emerges from the bedroom. PAN on him as he grabs his coat from the chair, passes Kleb holding the ashtray, goes to the phone putting his coat on and picks up the phone.

BOND

(into phone)

Yes?... Oh, Mister Maxwell,  
please... James Bond.

TANIA

enters the salon, holding a green coat over her shoulder.

TANIA

James, we will miss the plane and  
we will...

She freezes, seeing Kleb.

KLEB

looks at Tania and puts a finger to her lips, shushing her.

TANIA

DOLLY IN on her as she mouths the words, "Rosa Kleb."

BOND (O.S.)

(into phone)

Hello, Paul. Bond here. Just to  
tell you we're off in a few minutes  
and I want to thank you for  
everything. And signal the office  
we are on our way back, will you?

ANGLE ON BOND

Tania stands in b.g. near the door. Kleb, holding a suitcase, picks up the Lektor from the table and turns toward the door.

BOND  
 (continuing)  
 ... What was that?  
 (he sees Kleb and  
 points)  
 Here, leave that! I'll take it.

Kleb sets the Lektor down.

BOND

listens on the phone and laughs.

BOND  
 What?... Oh, no. It should be  
 routine from here on in. Y'know,  
 so many times--

He looks off at Kleb and stops.

MEDIUM CLOSE SHOT - KLEB

aims a gun at him.

BOND

stares at her. Meanwhile we hear Paul over the phone:

PAUL (filtered)  
 Hello, what was that you're saying?  
 Hello, hello?

KLEB

gestures to him to hang up.

BOND

Realization crosses his face.

BOND  
 (to himself)  
 Kleb.

KLEB

gestures again for him to hang up.

MEDIUM SHOT - BOND

Again we hear Paul over the phone:

PAUL (filtered)  
 James! Are you still there?  
 Hello!

Bond puts the phone down.

KLEB

makes an upward gesture with the gun.

BOND

turns and puts his hands up.

TANIA

looks at Bond shaking her head, as if to say she's not in on this.

BOND

looks at her in chagrin then glances down.

KLEB (O.S.)

Romanova!

WIDER ANGLE

Bond stands in f.g. with his arms raised as Tania and Kleb stand in b.g.

KLEB

The door!

BOND

looks at Tania.

TANIA

looks back, shaking her head again.

KLEB

KLEB

(yelling now)

Romanova!

BOND

glances at Tania.

THREE-SHOT

Tania opens the door. DOLLY UP as Kleb walks over to Bond, takes his gun and tosses it aside.

BOND

looks on.

CLOSER ANGLE - TANIA AND KLEB

Kleb picks up the Lektor and hands it to Tania.

KLEB

Take this.

Tania takes it from her.

BOND

watches.

ANGLE ON THE DOORWAY

Tania steps out into the hall with the Lektor. DOLLY IN as Kleb starts closing the door, still aiming at Bond.

BOND

watches.

ANGLE ON KLEB

DOLLY IN closer on she closes the door further, still aiming at Bond.

BOND

DOLLY IN CLOSE as he watches.

ANGLE ON KLEB

Suddenly the door bursts open and Tania lunges in and grabs Kleb.

SERIES OF SHOTS

- The gun lands on the floor.

- Bond lunges forward.

- Tania falls to the floor as Kleb rises, facing Bond. She backs away ripping off her cap.

- Bond runs forward then hesitates.

- Kleb knocks her feet together. A knife shoots out from the toe of one of her shoes.

BOND

backs away and grabs a chair, aiming it to block her, and steps forward.

ANGLE ON KLEB'S FEET

They step forward. She shouts and kicks out with her shoe. Bond's feet approach her. TILT UP as he pushes the chair against her and pins her to the wall. She curses at him in Russian and tries to hit him.

BOND'S FACE

Her fist misses him.

ANGLE ON KLEB'S FEET

Her knifed foot keeps kicking at him.

TWO-SHOT

Bond keeps Kleb pinned against the wall.

TANIA

on the floor on her side grabs Bond's gun, rolls onto her back and aims it at one and then the other.

BOND AND KLEB

DOLLY IN as he keeps her pinned and she tries to hit and kick him.

THEIR FEET

Kleb's feet keep kicking at Bond's legs but he moves to avoid them. She curses again in Russian.

TANIA

aims the gun again at one and then the other and then fires.

KLEB

KLEB  
(screaming)  
Ah! Ah!

Her arms fly up.

BOND

watches her.

KLEB

sinks down along the wall to the floor then tips over.

BOND

backs away and sets the chair down. DOLLY BACK as Tania walks up to him still holding the gun and looking at Kleb. She rubs Bond's shoulders. He takes the gun from her.

TANIA

Horrible woman.

BOND

Yes.

(he rubs his eyes)

She's had her kicks.

CUT TO:

EXT. VENICE CANAL - DAY

A flock of pigeons fly into the air. FOLLOW THEM as they cross the canal. Matt Monro sings "FROM RUSSIA WITH LOVE."

CLOSER ON THE CANAL

TILT DOWN from a bridge above the canal to gondolas streaming forward.

IN A GONDOLA - SAME TIME

Bond and Tania ride in the back seat. He wears his suit and she her green coat. She takes the wedding ring off her finger and hands it to him.

TANIA

Here you are, in case you ever need it again.

BOND

(taking it)

Oh, yes. All government property has to be accounted for.

(slips the ring into his pocket)

But as I said before: 'We won't always be working on the company's time,' will we?

TANIA

No.

They kiss, Bond squeezing Tania's shoulder.

FAVORING BOND

They continue to kiss then Tania suddenly sits upright and straightens her hair.

TANIA  
James, behave yourself! We are  
being filmed!

Surprised, he glances back.

BOND'S POV - A BRIDGE OVERHEAD

An ELDERLY COUPLE stands on the bridge. The man films them as the woman takes snapshots.

ON THE GONDOLA - FAVORING TANIA

BOND  
Oh, not again!

He takes the reel of film given to him by Grant from his pocket.

FAVORING BOND

He unspools the start of the roll and holds it up to the light.

BOND  
(looking at it)  
He was right, you know. [What a  
performance!]\*

FAVORING TANIA

TANIA  
What is it?

BOND  
I'll show you.

He slings an arm around her and they kiss. TILT UP to the canal. Bond's hand rises into frame holding the reel, swings it around and tosses it.

CLOSE SHOT - THE CANAL

The reel lands in the water.

---

\* At this moment there is a skip in the soundtrack where the line was removed, which is obvious because the lyric skips.

BOND'S HAND

waves goodbye to it.

THE WATER

PULL BACK as 'THE END' comes on, then TILT UP to the receding Venice shoreline as another title comes on:

NOT QUITE THE END  
JAMES BOND  
WILL RETURN IN  
THE NEXT  
IAN FLEMING THRILLER  
'GOLDFINGER'

END CREDITS ROLL.

FADE OUT.

THE END