

"FOR YOUR EYES ONLY"

SCREEN STORY and SCREENPLAY

by

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1 ENGLISH CEMETERY - DAY

Small lone figure of a MAN in a dark suit walking among the tombstones. He carries a bouquet of flowers.

2 CLOSER ANGLE - MAN

CAMERA BEHIND HIM as he passes tombstones looking at the names. He stops in front of one.

TERESA BOND
1943-1969
Beloved wife of
JAMES BOND

O.S. VOICE
Mr Bond! Mr Bond!

Man turns towards voice. He is JAMES BOND.

3 BOND'S ANGLE - VICAR

wearing robe as he hurries toward him from church in B.G.

4 VICAR AND BOND

The VICAR, a rotund middle-aged man, joins him.

VICAR
(out of breath)
I'm so glad I caught you. Your
office called. They're sending a
helicopter to pick you up. Some
sort of emergency.

BOND
(subdued mood)
It usually is.

He places flowers on grave. CAMERA IN on his brooding face.
SOUND OF APPROACHING HELICOPTER.

5 HELICOPTER

passing overhead as BOND and VICAR walk away from grave.

6 EXT. VICARAGE - HELICOPTER

landing near it. BOND walks to copter, goes under whirling blades. UNIVERSAL EXPORTS lettered on helicopter door.

7 CLOSE SHOT - PILOT

in front seat of HELICOPTER. He waves at BOND. ANGLE WIDENS as BOND gets into back of helicopter and straps himself in.

- 8 INT. HELICOPTER - BOND'S ANGLE - PILOT
giving thumbs up signal.
- 9 EXT. VICARAGE - VICAR
watching HELICOPTER lift off. He makes sign of the cross.
- 10 INT. HELICOPTER - BOND
as chopper climbs.
- 11 EXT. GAS WORKS - ROOF - MAN SEATED IN WHEELCHAIR
White cat is in his lap. We do not see his face. In front of him is A CONSOLE with levers, buttons, switches, etc. and TWO TV SCREENS.
- 12 MAN'S ANGLE - CONSOLE - TV SCREENS
One shows INT. OF HELICOPTER, the other the PILOT'S POV through windshield. MAN'S HAND reaches into scene and throws small switch.
- 13 INT. HELICOPTER - PILOT
clutching earphones. Whiffs of smoke from them indicate electrocution. BOND, visible behind PILOT, sees him stiffen and die.
- 14 BOND'S ANGLE - PILOT'S BODY
slumping sideways.
- 15 BOND
Instinctively leaning forward to reach toward body. His hand strikes PLEXIGLASS PARTITION between rear of plane and cockpit.
- 16 BOND - REVERSE ANGLE
WIDENING to reveal we are now seeing him on one of the CONSOLE SCREENS as he reacts to partition.
- 17 INT. HELICOPTER - NEW ANGLE BOND
Familiar throaty voice comes over speaker.

VOICE

Good afternoon, Mr Bond. I thought we should celebrate the tenth anniversary of our last meeting. Don't concern yourself with the pilot - one of my less useful people.-

18 EXT. GAS WORKS - ROOF - MAN WITH CAT

BACK TO CAMERA as he operates levers near TV SCREEN showing HELICOPTER in flight.

MAN WITH CAT

You are now being flown by remote control.

He moves one of the levers.

19 INT. HELICOPTER - BOND

Through plexiglass he sees controls move.

20 EXT. COUNTRYSIDE - HELICOPTER

flying at tree top level toward CHURCH STEEPLE.

21 INT. HELICOPTER - BOND

looking through plexiglass and windshield beyond it.

22 HIS ANGLE - CHURCH STEEPLE

looming up. Helicopter swerves to avoid it.

23 EXT. GAS WORKS - ROOF - MAN WITH CAT

laughing as he manipulates levers.

24 INT. HELICOPTER - BOND

watching controls move again.

25 EXT. HELICOPTER

heading towards BRIDGE.

26 INT. HELICOPTER - BOND'S ANGLE

as helicopter approaches BRIDGE. At the last moment helicopter dives under it.

VOICE

(as helicopter climbs)

Relax, Mr Bond. I don't want to watch you die on television. You have until I can relish it with the naked eye.

27 INT. HELICOPTER - BOND

unstrapping himself. He tries the door. It is locked. He draws his Walther and shoots off lock. Door flies open. Wind rushes through the cabin.

28 EXT. GAS WORKS - ROOF - MAN WITH CAT

BOND visible on console TV screen. MAN operates levers. BOND is flung around cabin as plane banks abruptly right and left.

29 INT. HELICOPTER - BOND

He gets to door and looks down.

30 BOND'S ANGLE

Ground far below.

VOICE

Think twice, Double-O-Seven. It's
a long way down.

31 BOND

He steps out of door holding on to end of seat belt.

32 EXT. HELICOPTER - BOND

His feet are on runner. He hangs on to seat belt with one hand, tries to reach door of cockpit with other. Helicopter banks sharply. BOND loses his footing, slips off runner, falls.

33 BOND

dangling by one arm as he hangs on to seat belt. He reaches up, grasps runner with free hand. He lets go of seat belt, grabs runner with other hand. Then, with both hands on runner, he swings up his legs to scissor it.

34 EXT. GAS WORKS - ROOF - MAN WITH CAT

HIS HANDS operating levers.

35 EXT. HELICOPTER - BOND ON RUNNER

as chopper goes through several abrupt, violent manoeuvres to shake him off. He hangs on desperately.

36 NEW CLOSER ANGLE - BOND

managing to move forward on runner and reach up to COCKPIT DOOR. He gets it open and climbs in.

37 INT. HELICOPTER - BOND

examining instruments. He tries to forcibly "over-ride" remote control, looks out windshield.

38 BOND'S ANGLE - APPROACH TO GAS WORKS IN B.G.

beside the RIVER THAMES.

- 39 EXT. GAS WORKS - ROOF - MAN WITH CAT
frantically operating levers as remote control starts to malfunction.
- 40 INT. HELICOPTER - BOND
still trying to over-ride remote control.
- 41 BOND'S ANGLE - MAN ON ROOF OF GAS WORKS
as helicopter approaches.
- 42 EXT. ROOF - MAN
forcing lever down.
- 43 INT. HELICOPTER - BOND
alarmed as chopper goes into steep dive.
- 44 HIS ANGLE - GROUND
rapidly coming up toward helicopter.
- 45 BOND
looking desperately at instrument panel. He spots cable running from corner of chopper into small black box near panel.
- 46 EXT. HELICOPTER
still diving, about to crash in front of SMALL BUILDING.
- 47 BOND
He grasps cable, jerks it out of box. He can now control plane and pulls up hard on controls.
- 48 EXT. HELICOPTER
coming out of dive.
- 49 EXT. GAS WORKS - ROOF - MAN WITH CAT
as TV IMAGES on consoles fade.
- 50 INT. HELICOPTER - BOND
Too low for him to pull up before hitting SMALL BUILDING attached to GAS WORKS. *
- 51 EXT. SMALL BUILDING - HELICOPTER
flying through DOOR OF BUILDING.

52 INT. BUILDING - HELICOPTER

flying through it. Chopper approaches wall at end, turns right into longer section of building, then once again turns right into another gallery.

53 EXT. GAS WORKS - ROOF - MAN

operating levers in an effort to regain control of plane.

54 INT. BUILDING (GALLERY) - HELICOPTER

approaching another wall. HOLE IN ROOF in front of it.

55 INT. HELICOPTER - BOND

flying toward HOLE IN ROOF, then up through it and out of building.

56 EXT. MAN IN WHEEL CHAIR

He turns, sees rising HELICOPTER appear before him beyond roof. It flies towards him.

57 WHITE CAT

leaping off man's lap with a loud, terrified squeal.

58 EXT. ROOF - MAN

operating his motorized wheelchair across roof with HELICOPTER in hot pursuit. CAMERA CLOSER as helicopter overtakes chair and runners poke through spokes of wheels. Other set of runners catch underneath in front of chair. ANGLE WIDENS AGAIN as helicopter then rises, taking chair with it.

59 EXT. OVER THAMES - HELICOPTER

Nose tips down. Wheelchair with MAN in it falls a long way down into the water. Large fountain-like splash.

60 EXT. SURFACE OF THAMES

Circular ripples widen around where wheel chair submerged.

BOND'S VOICE

(grimly)

The party's a washout --

61 MAIN TITLES - "FOR YOUR EYES ONLY" theme song over them.

62 EXT. IONIAN SEA - ST. GEORGES - DAY

A 200-foot diesel-engined side trawler in choppy waters near Corfu off the Greek-Albanian coast.

63 CLOSER ANGLE - DECK - CREWMEN

rugged, swarthy MALTESE FISHERMEN readying equipment to unload catch as power winch amidship hauls in warps (cables) of heavy otter trawl net.

64 CLOSE ON MALTESE FLAG

Flying from bow mast. PAN DOWN TO LETTERING ON PROW:
ST. GEORGES.

65 EXT. DECK - CREWMEN

Waiting along rail. PAN AWAY FROM TRAWLER along warps down towards SURFACE.

66 UNDERWATER - OTTER TRAWL (NET)

Partially filled with catch of fish as warps are reeled back towards trawler.

67 EXT. DECK - CREWMEN AND MCGREGOR

He is dressed in navy blue sweater and dark trousers. He takes last drag on his cigarette, throws it overboard, enters deck house.

68 INT. ST. GEORGES - COMPANIONWAY AND GANGWAY

We follow MCGREGOR along companionway and down the gangway to the lower deck.

69 INT. ST. GEORGES - MCGREGOR

He opens door marked: REFRIGERATOR HOLD.

70 INT. ST. GEORGES - REFRIGERATOR HOLD

Stocks of frozen fish. MCGREGOR passes them to bulkhead beyond. He pushes button on bulkhead. Section of bulkhead slides open. MCGREGOR goes through it. Section slides shut behind him.

71 INT. ST. GEORGES - HOLD - OPERATIONS AREA

MCGREGOR comes in. A startling contrast. The place is packed with gleaming computerised electronic surveillance equipment: listening devices, coders, decoders, translation machines, receivers, scramblers, transmitters, etc. A DOZEN MOSTLY YOUTHFUL TECHNICIANS AND OPERATORS sit at consoles, readout screens, panels with dials, meters, oscilloscopes, switchboards, etc. The men are dressed like MCGREGOR, but unlike on deck a spit and polish shipshapeness prevails. Naval protocol is observed.

72 INT. HOLD - COMMAND CABIN

Off operations area. A JUNIOR OFFICER salutes crisply and hands tape to impressive silver haired SKIPPER. In B.G. another OFFICER IS SEATED AT A CONSOLE positioned before a closed panel.

JUNIOR OFFICER

Decode of Russian satellite data on British and American ship positions, Captain.

CAPTAIN

Verify and advise Admiralty.

JUNIOR OFFICER

Yes, Sir.

He exits operations area, passing McGREGOR as McGREGOR crosses to OFFICER AT CONSOLE who is cuffed to it by a light two foot chain.

McGREGOR

My watch.

McGREGOR with key chain unlocks the first of a double lock. THE OFFICER takes out a set of keys, unlocks himself, exits.

73 EXT. ST. GEORGES DECK - CREWMEN

Waiting for net to appear.

74 INT. COMMAND CABIN

SECOND JUNIOR OFFICER enters, telex in hand. He salutes and speaks to CAPTAIN:

SECOND JUNIOR OFFICER

We have a signal, sir. Polaris submarine Sea Wolf is to proceed to coordinates MS 35 and remain on station.

CAPTAIN

Very well. Give it to McGregor to transmit.

THE SECOND JUNIOR OFFICER crosses to McGREGOR sitting at console and hands him the message. McGREGOR slides open a panel with A.T.A.C. written across the front, revealing a transmitter the size of a typewriter. He looks at telex, then types the message.

75 EXT. UNDERWATER - TRAWLER NET AND FLOATING MINE

The trawler net snags an old World War II mine, spiked, corroded, encrusted with saline formations and barnacles. The mine is caught in the netting.

76 EXT. ST. GEORGES DECK - CREWMEN

The crew works to pull the net into the hold.

77 INT. ST. GEORGES - OPERATIONS AREA

SONAR OPERATOR looks at screen.

SONAR OPERATOR

We have an unidentified object
closing fast!

JUNIOR OFFICER rushes to his side, looks at SONAR SCREEN.

JUNIOR OFFICER

(shouting over shoulder)
Order Helmsman to take evasive action!

78 UNDERWATER - NET

Almost to the surface with the FLOATING MINE.

79 EXT. ST. GEORGES - DECK - FISHERMEN ALONG RAIL

Warps pull the net up toward them. A choppy swell slaps the net with catch and mine in it against the hull.

80 EXT. HULL - TREMENDOUS EXPLOSION

Shattering it. Smoke, flame, and debris obscure the scene.

81 INT. HOLD - OPERATIONS AREA

Tilting violently, throwing equipment and PERSONNEL about.

82 INT. COMMAND CABIN - CAPTAIN AND OFFICER

Flung against bulkheads.

83 EXT. ST. GEORGES

Burning, starting to capsize.

84 INT.. ST. GEORGES - COMMAND CABIN

CAPTAIN turns to MCGREGOR.

CAPTAIN

(hoarsely)
Destruct A.T.A.C. system!

MCGREGOR, cut on forehead, has been flung from his chair but is still attached by the cuff to console. He pulls himself up to it and slides back a panel lettered: DESTRUCT SYSTEM, revealing a RED LEVER.

85 CLOSER ON MCGREGOR

Before his hand can operate lever water surges into cabin from operations area, engulfing him and sweeping him back against bulkhead.

86 EXT. ST. GEORGES

Burning, exploding, breaking up.

87 LONGER ANGLE

Smoke and flames obscure the St. Georges as it sinks in a cloud of steam.

88 EXT. LONDON - WHITEHALL - DAY

Ministry of Defense building.

89 INT. MINISTER'S OFFICE - MINISTER

Seated at his desk. Intercom buzzes. He flips it on.

AIDE'S VOICE

First Sea Lord and Vice Admiral are here, sir.

MINISTER

Send them in.

He flips off intercom. FIRST SEA LORD and VICE ADMIRAL enter.

FIRST SEA LORD

Shocking news, Minister. I'm afraid we've lost our electronic surveillance ship St. Georges, sir.

Minister, stunned, stares at him.

VICE ADMIRAL

We had a routine message at 16.00 hours yesterday then nothing. We sighted floating debris this morning.

MINISTER

My God, Jack. How deep is the water there?

FIRST SEA LORD

Not deep enough, I'm afraid.

They look at one another, profoundly concerned.

90 EXT. MOSCOW - KREMLIN CUPOLAS

Silhouetted against a threatening sky.

90 Continued

GOGOL'S VOICE

Yes, Comrade Secretary. Off Albania.
The suspected British spy ship we were
monitoring.

91 INT. GOGOL'S OFFICE - GOGOL

on telephone.

GOGOL

It suggests the chance of getting
an ATAC transmitter.

(after a few beats)

I understand, Comrade. No direct
involvement. But if it comes on the
market we should not lose such a
remarkable opportunity. With that
in mind I will contact our friend in
Greece --

His voice is obscured by SOUND OF A PLANE coming over.

92 EXT. IONIAN SEA - SMALL CHARTER FLOAT PLANE - DAY

flying over water. Lettering on fuselage reads: KIRKIRA
CHARTER SERVICE.

93 INT. PLANE - GONZALES AND MELINA HAVELOCK

She is a beautiful shapely twenty-seven year old brunette
wearing travel clothes. A briskly poised competent marine
archeologist, half-Greek, half-English, she reflects her
ancestry, warmth overlaid with reserve. GONZALES, the
pilot, is a pudgy amiable-looking Cuban in his late thirties
with curly hair and several gold teeth. He points out window.
She looks down, smiles.

94 HER ANGLE - THE TRIANA

distinguishable below in near distance. A boat similar to
Jacques Cousteau's Calypso. Near it are diving buoys and
two outboard motor boats.

95 EXT. TRIANA

Anchored, several miles offshore. CREW MEMBERS visible on
deck. FLOAT PLANE approaching in B.G.

96 INT. TRIANA - HAVELOCK'S STUDY - HAVELOCK

standing at draughtsman's desk working on navigation chart.
A brightly plumaged PARROT sits on his shoulder. SIR
TIMOTHY HAVELOCK, late fifties, ex-British naval officer, is
a world famous marine archeologist. He wears a turtleneck
jersey, white ducks, old skipper's cap, sandals. The study

96 Continued

is filled with books, maps, objets d'art, ancient and modern from all over the world. Coins, statuettes, vases, daggers, a small brass cannon barrel, a crossbow, etc. SOUND OF APPROACHING PLANE. He leaves chart, goes to desk, makes entry in daily book, puts chart and book in antique safe, closes it, goes to parrot's open cage.

HAVELOCK

Get up in there, Max.

He puts parrot in cage, closes it. Parrot squawks.

MAX

Can't get it up, can't get it up.

HAVELOCK

Watch your language, Max. Melina's coming.

HAVELOCK puts cover over cage.

97 EXT. TRIANA - HAVELOCK

Emerging from study onto STERN DECK.

98 EXT. FLOAT PLANE

Landing beside TRIANA as CREWMEN lower accommodation ladder.

99 EXT. TRIANA DECK - IONA HAVELOCK

Standing at rail near top of ladder. CREWMAN starts down it. OTHER CREW MEMBERS, including THE MATE in B.G. HAVELOCK joins his wife, a strikingly attractive woman in her late forties wearing a colourful striped linen robe.

100 INT. PLANE - GONZALES

Handing Melina's suitcase and carryall through open plane door to CREWMAN at foot of ladder. GONZALES helps MELINA out door then hands her gaily wrapped packages.

GONZALES

Your packages, Senorita.

MELINA

Thank you.

101 EXT. ACCOMMODATION LADDER

MELINA follows CREW MEMBERS up onto deck. In B.G. FLOAT PLANE begins taxi-ing away.

102 EXT. TRIANA - DECK - HAVELOCK AND IONA

As MELINA joins them, giving them presents. MELINA and IONA embrace and kiss, then HAVELOCK puts his arm around MELINA affectionately.

IONA
(in Greek)
How are you, darling?

MELINA
(in Greek)
Very well, thank you, mother.

HAVELOCK
Welcome home, Melina. Keeping fit,
dear girl?

IONA
Your call from Athens was such a
pleasant surprise.

MELINA
I was lucky to find you. You left
Crete so suddenly.

HAVELOCK
(a bit uncomfortably)
Yes -- I wanted to resume work here
on the temple --
(changing the subject)
Between jobs, are you?

MELINA
Only for a few days. I'll lend a
hand if you want.

They are interrupted by MEMBERS OF THE CREW greeting her in several languages.

103 EXT. TRIANA

As FLOAT PLANE takes off.

104 EXT. TRIANA DECK - MELINA, HAVELOCK, IONA

who has opened her package. A beautiful dress. MELINA takes a plasticine packet out of her bag.

MELINA
Pistachios for Max --

She walks toward companionway, starts down it. In F.G. IONA holds dress up in front of her.

105 EXT. DECK - HAVELOCK AND IONA

PLANE in B.G. coming in to pass low over deck.

106 EXT. PLANE - GONZALES

waving toward them from window.

107 INT. TRIANA COMPANIONWAY - MELINA

a step or two down. She stops, puzzled by O.S. ROAR OF PLANE ENGINE. Behind her, through an open doorway, the HAVELOCKS are visible on the deck waving at approaching plane.

108 INT. PLANE - GONZALES' THUMB

Pressing red button on steering column.

109 INSERT - PLANE WING

Concealed gun firing. 3,000 rounds per minute of high velocity 222 bullets.

110 EXT. TRIANA

The sea around it boils with bullet hits as a rain of lead moves across the deck.

111 EXT. DECK - HAVELOCK AND IONA

The fire is so intense every square foot of the deck around them is hit. They are both killed instantly. As the plane passes overhead CAMERA PANS TO MELINA standing at foot of COMPANIONWAY.

112 CLOSE ON MELINA

Horrified, staring disbelievingly toward her parents O.S. bodies.

113 HER ANGLE

IONA's new dress is bloody, HAVELOCK's unopened present ripped apart.

114 MELINA - CAMERA BEHIND HER

as she stumbles blindly across deck. She kneels down beside bodies (below CAMERA line) suddenly wracked with sobs.

115 EXT. PLANE - TRIANA IN F.G.

GONZALES PLANE recedes beyond it.

116 CLOSE ON MELINA

stunned, shocked, as she turns her tear-stained face to look after the plane.

117 EXT. LONDON - DAY

MI6 building.

118 INT. MONEYPENNY'S OFFICE - MONEYPENNY

Looking into mirror, putting on lipstick at filing cabinet, her back to the door. In the mirror we see BOND's hat sail past her onto hook of hat tree. She smiles, closing filing drawer. The mirror folds away into the cabinet. Obviously the vanity is a gift from Q.

MONEYPENNY

James!

BOND

Moneypenny -- a feast for my eyes --

MONEYPENNY

How about the rest of you?

He embraces her from behind, nuzzling her neck.

BOND

We'll get around to that --

She skilfully disengages herself.

MONEYPENNY

(sighing)

Unfortunately M wants you immediately --

BOND

(going toward door)

I'll be right back --

MONEYPENNY

I can't wait --

He grins, goes into M's office.

119 INT. M'S OFFICE - M AND TANNER, HIS CHIEF OF STAFF

BOND

Sir -- Chief of Staff --

M

(no time for amenities)

Are you aware of our A.T.A.C. system, Double-O-Seven?

BOND

(nodding)

A.T.A.C. Automatic Targeting Attack Communicator. Uses an ultra-low frequency coded transmitter to order our submarines to launch ballistic missiles.

119 Continued

M

Five days ago our spy ship St. Georges sank in the Ionian Sea. She was A.T.A.C. equipped.

TANNER

If that transmitter falls into the wrong hands our entire Polaris fleet would be useless.

BOND

Every order could be countermanded.

M

Worse. Our submarines could be ordered to attack our own cities.

BOND

Have we begun a salvage operation, sir?

M

An official operation was out of the question. The St. Georges was off the Albanian coast.

TANNER

We asked Sir Timothy Havelock, the marine archeologist, to locate the wreck on the Q.T. Before he could report back he and his wife were killed by a Cuban hitman, Hector Gonzales. Greek police identified him from a description by Melina, the Havelock daughter.

(handing Bond a sealed file)

Operation Undertow. All the information's in here.

M

Gonzales is at a villa near Madrid. Isolate him and apply the necessary pressure to learn who hired him --

CAMERA IN ON FILE. Stamped on it is the classification:
FOR YOUR EYES ONLY.

120 EXT. SPAIN - BOND'S CAR - DAY

driving away from VILLAGE.

121 EXT. CAR

continuing along narrow ROAD winding uphill through extensive OLIVE GROVES.

122 INT. CAR - BOND

Behind wheel. He wears business suit.

123 EXT. ROAD - INTERSECTION

Car reaches it and stops.

124 INT. CAR - BOND

consulting map, then driving on.

125 EXT. PLATEAU BEYOND GROVES - CAR

driving along road.

126 EXT. VILLA GATES

closed, barred. Wooded area glimpsed through grill.
BOND'S CAR drives past.

127 EXT. VILLA - WALL NEAR GATE

Remote TV CAMERA pans with BOND'S CAR.

128 EXT. ROAD - LOCQUE'S CAR

A blue Mercedes approaches. Driver in dark suit. LOCQUE
in the back.

129 CLOSE ON LOCQUE

Tall, lean, late thirties, he has a cadaverous impassive
face with hooded eyes behind incongruous steel-rimmed
spectacles. He wears black hat and suit. A valise beside
him.

130 LOCQUE'S CAR

approaching curve. PAN WITH IT TO CURVE. CAMERA HOLDS as
LOCQUE'S CAR disappears around it. BOND'S CAR appears,
travelling in opposite direction.

131 EXT. VILLA GATES - LOCQUE'S CAR

approaching. Gates open automatically. Car goes through.
Gates close.

132 EXT. ROAD - BOND'S CAR

parked among trees and shrubbery, positioned for a quick
getaway. BOND, standing beside it, now wears a camouflage
recce jacket. He checks Walther, replaces it in shoulder
holster under jacket, then slings binoculars over his
shoulder. He locks car, crosses road, and climbs over low
wall.

133 EXT. WOODS - BOND

Proceeding cautiously further in among trees along pathway.

134 BOND

O.S. STEREO MUSIC, BOISTEROUS VOICES AND LAUGHTER become increasingly audible as he approaches the edge of a clearing. He lies prone between bushes and trains binoculars O.S.

135 HIS ANGLE ACROSS CLEARING

The back of a surprisingly modern VILLA beyond a well kept lawn enhanced here and there by statuary and formally trimmed shrubs and hedges. Between the lawn and the villa a large flag-stoned patio surrounds a pool. Seated and standing around it are about a dozen MOBSTER-TYPE MEN, some in sport clothes, others in bathing trunks, with THEIR WOMEN, most of whom wear bikinis. ONE GIRL, nude, is poised on the diving board. She dives into the pool. Much rough laughter and mock applause. There are tables covered with food. Stripe-jacketed SERVANTS serve it and dispense drinks from a portable bar. Several couples are dancing to the music, the men rather awkwardly. The girls run to the voluptuous and look like expensive hookers.

136 EXT. EDGE OF CLEARING - BOND

Panning binoculars slightly, adjusting them to rest closer on someone.

137 HIS ANGLE - GONZALES NEAR POOL

on chaise longue. He wears swim trunks.

138 EXT. EDGE OF CLEARING - BOND

looking through binoculars at activity around pool.

139 EXT. POOL - GONZALES

He gets up as LOCQUE, carrying valise, walks into scene. They shake hands, then move to a metal table with a beach umbrella through its centre. LOCQUE places valise on table, snapping catches open with his thumbs. He steps back. The valise is filled with currency. GONZALES takes a packet of money at random, thumbs it, tosses it back in the valise, then leads LOCQUE toward bar.

140 EXT. WOODS - BOND

He lowers binoculars, rises, moves further along edge of clearing, then stops abruptly and peers O.S.

141 HIS ANGLE - HOODED FIGURE

dressed in camouflage moving silently through trees.

142 EXT. WOODS - BOND

CLOSE ON BOND distracted by FIGURE. Suddenly barrel of shotgun is pushed into the small of his back. ANGLE WIDENS to reveal GUARD standing above him.

143 EXT. VILLA - GROUP AROUND POOL

LOCQUE in B.G. GONZALES walks to pool's edge. NUDE GIRL in it, now joined by others, waves up to him. A GUNMAN in swimming trunks sits in beach chair, a bikini clad girl in his lap. Shoulder holster and gun are slung over one corner of the chair. As GONZALES is about to step onto diving board TWO THUGS bring BOND to him. Hands on revolvers in their jacket pockets, covering him. General activity around pool stops. Moment of silence. GONZALES scrutinizes BOND, notes his recce jacket. One of the THUGS shows him BOND'S GUN.

GONZALES

(affably)

A Walther PPK. Standard Issue,
British Secret Service. Licence
to kill --

He glances at LOCQUE who nods.

GONZALES

Or be killed.

(to thugs)

Take him away.

He walks onto diving board. THUGS prod BOND. They start out.

144 POV SHOT - SOMEONE PARTING SHRUBBERY

to look through at GONZALES posing to dive as GIRLS and OTHERS WATCH.

145 REVERSE ANGLE - GONZALES

as he dives a METALLIC TWANG is audible from O.S. He does not immediately surface.

146 SURFACE OF POOL - GONZALES' DEAD BODY

floating up. A CROSSBOW BOLT sticks out of the side of his chest. A large blood stain spreads on surface around body. ANGLE WIDENS TO INCLUDE GIRLS IN POOL, reacting, momentarily shocked, then excitedly. Commotion among people standing around pool.

147 BOND AND THUGS

BOND takes advantage of general confusion to karate chop one thug and knee-lift the other. GUNMAN pushes girl off his lap, stands, reaches for gun. BOND picks up beach umbrella from centre of table. It's metal shaft comes to a sharp point at the lower end. BOND skewers the GUNMAN with the umbrella, propelling him into the pool, then sprints towards low wall. FIRST THUG fumbles for his gun as he starts after him. LOCQUE, walking fast, passes them crossing to table. He snaps up valise full of money from metal table, exits into main house.

148 EXT. PATIO - WALL - BOND

with beach umbrella, as he uses it to vault over wall. Umbrella opens as he falls twenty feet. The umbrella catching on branches to help break his fall. FIRST THUG with gun out comes to wall as BOND scrambles from under umbrella and disappears into trees. THUG fires and misses. He motions to GUARD at end of Pool Garden to follow Bond.

149 EXT. WALL ABOVE WOODS - GUARD

comes down stone steps in time to get off quick shot at BOND. He misses, races down stone steps after BOND.

150 EXT. WOOD - BOND

running into it with GUARD in pursuit. BOND breaks through underbrush. Twenty feet away, MELINA in camouflage, hood hiding her face, is kneeling on one knee, her crossbow aimed directly at him. He flings himself to the ground just before she fires. The bolt narrowly misses him and embeds itself in the thigh of the GUARD as he comes crashing through the brush.

BOND

(getting up)

Whoever you are, let's go!

He grasps her arm to pull her along with him. Camouflage hood falls back revealing her hair.

151 CLOSER ANGLE - BOND AND MELINA

He reacts momentarily as he realises she is a girl, then pulls her along with him. CAMERA ANGLE WIDENS AND ANGLES AFTER THEM as they run out of scene through trees.

152 EXT. HILL TOP - BOND AND MELINA

running up hill in direction of Bond's car.

153 EXT. ROAD - BOND'S CAR - TWO GONZALES HENCHMEN

with sub-machine guns approach it.

154 ANOTHER ANGLE - ONE GUARD

peering at sticker on corner of DRIVER'S SIDE WINDOW. It reads: BURGLAR PROTECTED. GUARD laughs contemptuously, smashes window with butt of sub-machine gun.

155 EXT. ROAD - BOND AND MELINA

as they reach it they hear EXPLOSION O.S. He turns to her ruefully.

BOND

I hope you have a car.

She nods, points in opposite direction. They run down hill.

156 EXT. WOODS - GONZALES HENCHMEN

combing woods.

157 EXT. ROAD ALONGSIDE WOODS - MELINA AND BOND

emerging from woods, running toward road. BOND slows, reacting to what he sees. MELINA races on.

158 BOND'S ANGLE - MELINA'S CAR BESIDE ROAD

as she reaches a small delapidated DEUX CHEVAUX COMPACT. She gets in behind wheel.

MELINA

Hurry.

159 NEW ANGLE - DEUX CHEVAUX

BOND, shaking his head, gets to the car and climbs in beside her. She drives onto ROAD and out of scene. TWO GONZALES HENCHMEN step out of woods. One fires after the car. The other speaks into a WALKIE TALKIE.

160 EXT. MELINA'S CAR

Continuing along road.

161 EXT. VILLA GATES

Opening. MERCEDES drives out, turns into road, followed by another. SEVERAL MEN in each car. They drive out of scene in same direction taken by Melina. LOCQUE in BLUE MERCEDES, follows them out of the gate, turns in the opposite direction and drives slowly out of the scene.

162 EXT. DEUX CHEVAUX

bouncing along rutted country road as fast as it can go -- not very.

163 INT. DEUX CHEVAUX - MELINA AND BOND

Watching her drive.

BOND

Who are you?

MELINA

(eyes on road)

He killed my parents.

BOND

Melina? Havelock's daughter?

(moments thought)

How did you know where Gonzales was?

MELINA

Through a detective agency.
What were you doing there?

BOND

I'm a kind of detective, too.

They hear powerful motors behind them, look into rear mirror.

164 THEIR ANGLE - THE TWO MERCEDES VISIBLE IN MIRROR

rapidly overtaking them. Men inside cars fire after them.

BOND'S VOICE

I'm afraid we're out horse-powered --

MIRROR smashes.

165 EXT. VILLAGE - DEUX CHEVAUX

driving into small village. The houses, mostly two and three stories, all built right to the edge of the narrow winding road. The streets are filled with people, street vendors with push carts, etc. The TWO MERCEDES are close behind. The LEADING MERCEDES hits a push cart, knocking it over, sending goods on it flying.

166 INT. DEUX CHEVAUX

Through the windscreen as it rounds curve a TOURIST BUS looms up. MELINA, travelling too fast to stop, aims for a narrow gap between bus and wall.

167 EXT. VILLAGE - BUS AND DEUX CHEVAUX

squeezing by it as one wheel mounts a kerb. DEUX CHEVAUX turns over and stops on one side.

168 EXT. VILLAGE - BUS AND FIRST MERCEDES

braking to precipitate stop in front of the BUS which now blocks road completely. SECOND MERCEDES brakes to screeching stop just behind first one.

169 EXT. VILLAGE - DEUX CHEVAUX - BOND AND MELINA

crawling out of rip in canvas top of car, still on its side. They are shaken up. VILLAGERS surround them excitedly.

170 EXT. VILLAGE - BUS AND MERCEDES

GONZALES' HENCHMEN screaming at BUS DRIVER. TOURISTS come out of bus with cameras, smiling. GONZALES' MEN jump out of car, guns drawn, and force tourists back into bus.

171 EXT. VILLAGE - DEUX CHEVAUX - BOND AND MELINA - VILLAGERS

all pushing together to right the car. They get it back on the wheels. BOND and MELINA climb in. BOND, now in driver's seat, starts motor.

172 EXT. VILLAGE - BUS AND MERCEDES - GONZALES' HENCHMEN

still out of car, guns drawn. The BUS is moving out of the way.

173 INT. DEUX CHEVAUX - BOND

starter catches, then fails. He looks back.

174 HIS ANGLE

BUS is moving.

175 EXT. VILLAGE - BUS AND MERCEDES - GONZALES' HENCHMEN

They jump into car as bus pulls out of way.

176 INT. DEUX CHEVAUX - MELINA AND BOND

Motor starts. He drives car forward.

177 EXT. VILLAGE - MERCEDES

passing BUS. Ahead with DEUX CHEVAUX disappears around corner. MERCEDES speeds after it.

178 EXT. ROAD - WINDING ROAD THROUGH OLIVE GROVES

sloping down the side of a hill. MERCEDES looms up behind DEUX CHEVAUX getting closer and closer. OLIVE PICKERS with nets stop to watch chase.

179 EXT. ROAD - DEUX CHEVAUX AND MERCEDES

on straight away. MERCEDES overtakes them on the inside and forces DEUX CHEVAUX off road. Compact rolls over and over, comes to rest on the lower part of the road on all four wheels.

180 ANOTHER ANGLE - DEUX CHEVAUX

now pointed uphill toward MERCEDES which rounds corner and bears down on Compact.

181 EXT. ROAD - DEUX CHEVAUX - MELINA AND BOND

seeing MERCEDES.

BOND

Let's take a short cut.

He leaves road and drives straight down hillside, cutting across road from time to time. MERCEDES, too large to go between olive trees, has to stay on the road and zigzag along it.

182 EXT. ROAD - DEUX CHEVAUX

turning back on road, now behind MERCEDES. MERCEDES brakes and at the same instant SECOND MERCEDES comes up behind and into DEUX CHEVAUX knocking it into rear of FIRST MERCEDES which rolls onto its top.

183 EXT. OLIVE GROVES - OLIVE PICKERS

startled by MERCEDES sliding down hill on its top until caught up in their nets.

184 EXT. SLOPE - DEUX CHEVAUX

coming down embankment where road snakes. SECOND MERCEDES rounds curve just as BOND is about to get back on road. SECOND MERCEDES intends to broadside DEUX CHEVAUX when it crosses road.

185 ANOTHER ANGLE - DEUX CHEVAUX

coming off high embankment and hitting top of MERCEDES as it crosses road and continues down incline.

186 INT. MERCEDES - THUGS

shaken by thump on top of car, looking after DEUX CHEVAUX.

187 ANOTHER ANGLE THROUGH MERCEDES WINDSCREEN

Ahead large lorry rounds curve.

188 EXT. ROAD - LORRY AND MERCEDES

MERCEDES stays to inside of road to avoid lorry. It goes off bluff at end, flying through space.

189 EXT. OLIVE GROVE - PICKER

using pole to shake fruit off the tree. A few olives fall into the net below, suddenly hundreds of olives fall into his net along with hub cap. He looks up.

190 HIS ANGLE - MERCEDES

in top of olive tree above picker.

191 INT. DEUX CHEVAUX - BOND AND MELINA

He turns to MELINA.

BOND

We haven't been properly introduced.
My name is Bond, James Bond.

He holds out his hand. She shakes it.

192 EXT. DEUX CHEVAUX - NIGHT

Battered but in one piece the car is parked in front of a small Spanish country hotel.

193 INT. HOTEL ROOM - BOND

on the phone.

BOND

Thank you.
(hanging up)
I think it's safe to go to the
airport now.

ANGLE WIDENS TO INCLUDE MELINA. She has changed into travel clothes.

BOND

Olympic has a plane at eleven.
(slight pause)
Or you could stay over. There's
an early morning flight.

Their eyes meet. She shakes her head.

BOND

Life has to go on you know.

MELINA

My life goes on only to avenge my
parents.

193 Continued

BOND

There is an old Chinese proverb:
"Before you set out on revenge,
dig two graves."

MELINA

My life doesn't matter. I'm half
Greek, and Greek women, like
Elektra, have always avenged their
loved ones. I must find the man
who hired Gonzales.

BOND

Melina, I'm interested in finding
that man too.

MELINA

If you do will you let me know?

BOND

I can't promise you that.
(after a beat)
Where are you going?

MELINA

To my father's boat, The Triana.

They face each other for a moment. Then she turns away,
picks up her crossbow case, opens the door and exits. His
expression is oddly rueful. James Bond, great lover, has
encountered a new sort of sexual obstacle. He follows her
out.

194 INT. LONDON - WHITEHALL - MINISTER'S OFFICE - MINISTER -
M - CHIEF OF STAFF - BOND - DAY

All look very unhappy. M holds Bond's report.

M

You were supposed to question
Gonzales, not let Miss Havelock
perforate him.

BOND

(calmly)
I quite agree, Sir.

MINISTER

(glumly)
We'll have to tell the Prime
Minister Operation Undertow is
dead in the water. She'll have
our guts for garters.

194 Continued

BOND

(indicating report)
 Sir, you'll note I saw someone
 pay off Gonzales. Assuming it
 was for Havelock's murder there's
 still a glimmer of hope.

MINISTER

(obtusely)
 I don't follow --

BOND

If we can identify the bagman.

CHIEF OF STAFF

Q! See him at once!

BOND

Yes, sir.

M

Don't hang about! Get cracking
 Double-O-Seven.

BOND exits rapidly.

195 INT. Q'S LAB - TRAVEL SHOT - BOND AND Q

walking past activity of Q BRANCH PERSONNEL. CAMERA HOLDS
 as Q stops beside ASSISTANT with one arm in a plaster cast
 held across his stomach near a dummy.

Q

How's the arm?

ASSISTANT

Coming along nicely.

Cast with plaster fist on end swings out on hinge at
 ASSISTANT's elbow and knocks over dummy.

BOND

Sneaky. Have you got one for
 a leg?

Q

We're working on it.

BOND

The KGB should get a kick out
 of that.

Q winces as CAMERA RESUMES TRAVELLING WITH THEM, THEN
 HOLDS AGAIN as BOND stops, intrigued by pretty FEMALE
 ASSISTANT with a watering can who is standing on a ladder.

195 Continued

Below her is another dummy with an open umbrella. Female assistant sprinkles liquid out of can on top of umbrella. Action of liquid on umbrella skin causes instant shrinkage snapping ribs of frame into dummy's neck.

BOND

Get it ready for Wimbledon.

Q

(dourly)

I disregard your jibes about our equipment, Double-O-Seven.

CAMERA ANGLES THEM TOWARD DOOR.

Q

I'm sure you don't find it funny in the field.

BOND

Indeed I don't, Q.

They stop at door. Q operates locking mechanism. Door stays shut. BOND reaches over Q's shoulder, presses button. Much to Q's chagrin door opens. They go in. Door shuts behind them.

196 INT. CUBICLE - BOND AND Q

who sits down at console of what appears to be a conventional medium sized computer with data processing typewriter and recessed readout screen.

Q

This 3D Visual Identigraph, still in the experimental stage, can be patched into similar units at the Surete, Interpol, CIA, the Mossad, and West German Intelligence. A reciprocal arrangement.

197 NEW ANGLE - BOND AND Q

He activates VI, sets dials, pushes buttons etc.

198 INSERT - SCREEN

Three dimensional colour image of featureless ovoid mannequin head fades in.

Q'S VOICE

Describe the person you want identified. I'll put it into the proper processing equivalents --

198 Continued

BOND'S VOICE
Caucasian, late thirties, thin
angular features --

SOUND OF Q TYPING. Head on screen alters to conform with
Bond's description of Locque (actor playing the role)

199 BOND AND Q

watching screen. Q momentarily stops typing.

Q
Formation of jaw?

BOND
Longish, slightly off centre to
the left --

Q types.

200 INSERT - SCREEN - IMAGE OF HEAD

Shape of jaw changes, then head's resemblance to Locque's
assembles according to Q's typed input of Bond's description.

BOND'S VOICE
Sunken cheeks, sallow pock
marked skin, impassive facial
expression, steel-rimmed specs,
black fedora --

Glasses and hat appear on head.

Q'S VOICE
Hair?

BOND
Probably dark --

Head with hat starts to revolve slowly.

BOND'S VOICE
Shorter in back --

Hair shortens.

201 INT. M'S OFFICE - M

impatiently blowing clouds of pipe smoke. Intercom buzzes.
He flips it on.

M
Yes?

201 Continued

BOND'S VOICE

Sir, the man we want is Emile
Leopold Locque.

202 INT. CUBICLE - Q AND BOND

consulting tape as he talks into intercom.

BOND

Youthful mercenary in Congo and
East Indies. Became an enforcer
in the Brussels underworld. Con-
victed for several particularly
brutal murders he escaped from
Namur Prison by strangling his
psychiatrist. Since then involved
in various capacities with drug
syndicates in Marseilles and Hong
Kong. Last reported working for
Greek smugglers.

203 INT. M'S OFFICE - M

at intercom.

BOND'S VOICE

Servicio Segresso in Rome thinks
he's now in Cortina --

M

I'll instruct Ferrara, our man in
Northern Italy, to contact you there.
And don't muck up again!

He snaps off intercom.

204 EXT. NORTHERN ITALY - DOLOMITES - HIGH ANGLE LONG SHOT -
CORTINA D'AMPEZZO VALLEY - DAY

Surrounding snow covered mountains. Roads converge on
centrally located town. ZOOM IN ON BOND'S CAR (same type
we saw in Spain but different colour) as it approaches
village of CORTINA. Ski rack with skis on back of car.

205 EXT. ALBERGO MIRAMONTI APPROACH ROAD - BOND'S CAR

turning onto it. The hotel, isolated at the top of a
slope outside Cortina, is an imposing four storey tan
brick building surrounded by spacious lawns. Elegant
ironwork balconies painted white outside french doors of
rooms. Car passes others parked along driveway.

206 CLOSE SHOT - LETTERING

below turret windows above entrance: MIRAMONTI

206A INT. MIRAMONTI - LOBBY - MAN

in F.G. with back to CAMERA looks out window at BOND car arriving. MAN moves toward entrance.

206B EXT. ENTRANCE - BOND

gets out of car, walks into entrance as man exits. CAMERA HOLDS MAN who glances back at BOND. He is dapper, wearing eyeglasses and casual clothes. MAN enters a taxi with driver near entrance and drives away.

207/

208 DELETED

209 INT. MIRAMONTI - BEDSITTING ROOM

YOUNG PORTER enters, admits BOND, brings in luggage. BOND glances about, opens french window, glances out, comes back into room, tips PORTER who exits. BOND goes into bathroom.

210 INT. BATHROOM

Sink with mirror above it. BOND turns on hot water tap. Steam rises. Mirror fogs. CAMERA IN ON writing appearing on mirror: TOFANA - 10 a.m. BOND shuts off tap, wipes mirror clean with towel.

211 EXT. MOUNTAINS - CABLE CAR

Cable car approaches top station.

212 EXT. STATION - CABLE CAR

Arriving. BOND, wearing ski clothes, exits with other PASSENGERS. They proceed through archway.

213 INSERT - SIGN OVER ARCHWAY

It reads: "TOFANA - 3243 METRES"

214 EXT. STATION PLATFORM - MAN

back turned, at railing overlooking valley. BOND joins him. MAN turns. Same one we saw in Miramonti lobby.

MAN

(slight Italian accent)

The snow this year is better at Innsbruck.

BOND

But not at St. Moritz.

They shake hands. Exchange was obviously a recognition code.

(M.W. 14/11/80)

214 Continued

MAN

Ferrara.

BOND

Bond. Did London brief you?

FERRARA nods. CAMERA IN CLOSER as they converse in low tones.

FERRARA

If Locque's in Cortina we'll find him.
I have a reliable Greek contact here -
an Anglophile. He helped us out last
year on a smuggling operation.

BOND

What's he doing in Cortina?

FERRARA

Spends a few months a year here at
his chalet. He's in shipping, insurance,
oil exploration. Knows everything
going on.
Very reliable, the British gave him
the King's Medal for resistance
fighting during the war.

BOND

Can I meet him?

FERRARA

I've set it up. He's waiting for us
at the Olympic Ice Rink.

215 INT. OLYMPIC ICE RINK - BIBI DAHL

practising. She is seventeen, apple-cheeked, pretty, well
developed, wholesomely girlish. Supervising her is her coach,
JACOBA BRINK, a dour, dumpy, middle aged Dutchwoman. OTHER
SKATERS have stopped to watch BIBI, obviously a tremendous
talent. She draws spontaneous applause from them as she
executes leaps, glides, spins, pirouettes, etc.

216 INT. RINK - BOND

coming down aisle in stands towards TABLES SET UP ALONG RINK-
SIDE. He stops, looks down O.S.

217 HIS ANGLE - BIBI

Skating. OTHER SKATERS applauding.

218 KRISTATOS' TABLE - KRISTATOS

rising as HEAD WAITER brings BOND and FERRARA to table.
KRISTATOS is a charming, expansive, international business
executive in his middle fifties. FERRARA introduces them.

218 Continued

FERRARA
Ari Kristatos. James Bond.

They shake hands and sit.

KRISTATOS
Gentlemen, how can I help you?

BOND
We need information about a man.

They are interrupted by more applause for BIBI visible with BRINK in B.G.

219 REVERSE ANGLE - BIBI

throwing KRISTATOS a kiss.

220 KRISTATOS AND BOND

as they watch her. As he speaks, KRISTATOS pours gluhwein from a heated container into glasses which he hands to BOND and FERRARA.

KRISTATOS
My protege. A sure winner in the next Olympics.

BOND
She's marvellous.

KRISTATOS
She's completely absorbed in skating. But innocent to the ways of the world.

HEAD WAITER leaves them. KRISTATOS' eyes follow BIBI as she continues practising.

221 HIS ANGLE - BIBI

skating.

KRISTATOS' VOICE
An American girl from a broken home, I have taken her as my ward.

222 BOND AND KRISTATOS

KRISTATOS
... to provide the training she deserves but her parents cannot afford. The day she wins the gold medal will be the greatest of my life.

KRISTATOS is genuinely moved as he turns toward BOND. CAMERA ZOOMS UP to LOCQUE, standing in GROUP OF SPECTATORS near top of sta As always his face is expressionless.

223 LOCQUE'S ANGLE - BOND WITH KRISTATOS AT TABLE
as BIBI and BRINK join them.

224 EXT. RINKSIDE - KRISTATOS, BOND, BIBI, BRINK
BOND rises.

KRISTATOS

Bibi, here are your new admirers,
Mr Bond and Mr Ferrara - Bibi Dahl,
and her coach, Jacoba Brink - once
a world class skater herself.

BOND

I've heard of Jacoba Brink.

BRINK nods curtly.

BOND

And the world will soon hear about
you, Miss Dahl.

BRINK

(sternly as Bibi giggles)
Only if she works harder, much
harder. Come Bibi we must finish
practise.

BIBI rolls her eyes towards heaven and sighs.

BIBI

Slave driver!

BRINK

Come, don't be a silly girl.

BIBI lingers for a moment.

BIBI

Uncle Ari, will you take me to the
biathalon?

KRISTATOS

You know I have to work this afternoon.

224 Continued

She whispers into his ear and glances at BOND.

KRISTATOS

Bibi wants to know if you would escort her, Mr Bond. She will meet you at your hotel after lunch.

BOND

I don't think ...

KRISTATOS cuts him off.

KRISTATOS

I would feel better if someone were with her.

BOND

I would be delighted. I'm at the Miramonti.

BIBI

Great!

She goes back to the rink with BRINK.

KRISTATOS

Now, how can I help?

BOND takes a photograph out of his windbreaker.

BOND

Do you know him?

224A INSERT PHOTO OF LOCQUE

224B RINK - BOND, FERRARA AND KRISTATOS

Hands the photograph back to BOND. A disturbed look on his face. He nods slowly.

KRISTATOS

Yes. Locque, Columbo's right hand.

BOND

Columbo?

FERRARA

Milos Columbo. His name came up in connection with a smuggling operation last year.

224B Continued

KRISTATOS

Smuggling, ha. That's the least of his offences. White slavery, drugs-contract murder. In the Greek underworld he is called 'The Dove'. A very sick joke.

BOND

Where is he?

KRISTATOS

Somewhere in Greece I would guess. Once we were brothers. Now we are enemies. We fought in the Greek Resistance when we were barely teenagers. Then against the communists. But he took a different path.

KRISTATOS turns away to wave at BIBI. He has lost interest in the conversation.

BOND

Thank you for your time Mr Kristatos.

He and FERRARA rise.

KRISTATOS

My pleasure. I leave for Corfu soon. If I get more information I will call Ferrara.

He rises. They shake hands and exit.

225 BOND AND FERRARA

walking up steps of AISLE. CAMERA HOLDS as he reaches where we saw LOCQUE who is no longer there.

226 INT. RINK - SKATERS

clearing the ice as DRIVER, seated on a ZAMBONI, a large ice-shaving, ice-laying vehicle, brings it out onto skating surface and operates it.

226A INT. ICE-RINK - BOND AND FERRARA

TRAVELLING SHOT as they walk to exit.

BOND

Does Columbo have the resources to mount a salvage operation?

FERRARA

Definitely. He runs a fleet of inter-coastal freighters in the Aegean. I'll call my office in Milan. They may have more on him.

227 EXT. CORTINA - CROWDED STREET - DAY

VILLAGERS, TOURISTS, WINTER SPORTS ENTHUSIASTS, COMPETITORS in meet taking place, etc. BOND walking amidst crowd reacts to someone he sees ahead O.S. He ducks into SHOP DOORWAY with his back to street.

228 HIS ANGLE - MELINA

walking along street in Bond's direction. She passes him, unaware of his presence. He waits a moment, then follows her.

229 EXT. CORTINA - SIDE STREET - SPORTS EQUIPMENT SHOP

MELINA enters it. BOND comes into scene. He stays outside, looks through shop window.

230 HIS ANGLE - MELINA THROUGH PLATE GLASS WINDOW

speaking to PROPRIETOR, CAMERA PANS MELINA AND PROPRIETOR TO RACKS OF RIFLES, SHOTGUNS, etc., HOLDS as they reach CROSSBOWS ON DISPLAY. PROPRIETOR hands her wrapped package, obviously containing a crossbow. She starts toward shop door.

231 EXT. SHOP - BOND - CAMERA ANGLES HIM TOWARD FLOWER SHOP

further down street.

232 INT. FLOWER SHOP - PRETTY GIRL FLORIST

working on bouquets, etc. BOND enters, keeping an eye out showcase window.

GIRL

Bon giorno.

BOND

Hello.

GIRL

Lovely roses perhaps? Lilies,
very fresh?

233 BOND'S ANGLE - THROUGH WINDOW - TWO MOTORCYCLES

coming from same direction he did stop outside shop. THE RIDERS are dressed in identical black leather outfits and wear full visor crash helmets. They make a U-turn, stop, and rev their motors.

BOND'S VOICE

(to Girl O.S.)

Fine, a dozen.

He sees MELINA, carrying package, walk past shop.

234 INT. FLOWER SHOP - GIRL AND BOND

to her as he goes toward door.

BOND

I'll pick them up later.

He exits.

235 EXT. SIDE STREET - MELINA

walking along it, her back to BOND who follows her.

236 EXT. FURTHER BACK ON STREET - TWO MOTORCYCLISTS

revving motors.

237 INSERT - MOTORCYCLE TYRES

studded with sharp inch and a half spikes (for snow travel).

238 EXT. STREET - MELINA

reaching STORE FRONT being renovated. WORKMEN are at lunch. Building materials stacked about. Tools, etc., blocking sidewalk. She starts to cross the street.

239 EXT. STREET - MOTORCYCLISTS - CAMERA TRAVELS WITH THEM

starting as RIDERS accelerate and bikes start

240 BOND

He sees MOTORCYCLISTS approaching MELINA and runs toward her. She sees them coming toward her, tries to run, slips on icy street, falls.

241 CAMERA FOLLOWS ACTION

as BOND grabs two-by-four from stack in front of shop and leaps toward nearest MOTORCYCLIST knocking him off bike and into path of other bike. First cyclist's helmet flies off. SECOND CYCLIST turns to avoid hitting him. BOND pulls MELINA to her feet.

242 NEW ANGLE ACTION

BOND pushes MELINA onto sidewalk. SECOND CYCLIST heads directly at BOND. BOND stands his ground, holding two-by-four. At the last moment he dives to one side and throws two-by-four under front wheel of cycle.

243 INSERT - SPIKED WHEELS

biting into two-by-four which jams wheel fork, stopping wheel and cycle dead.

244 SECOND CYCLIST

flying through the air and crashing through FLOWER SHOP WINDOW.

245 BOND - MELINA BEHIND HIM

as FIRST MOTORCYCLIST roars away. PEDESTRIANS gather excitedly. CAMERA GOES WITH BOND AND MELINA to look into SHATTERED FLORIST SHOP WINDOW.

246 THEIR ANGLE - INT. SHOP - SECOND CYCLIST

lying in wreckage of demolished counter, flowers heaped about him in scattered profusion.

247 EXT. FLOWER SHOP - BOND AND MELINA

as GIRL FLORIST, in state of shock, comes out holding Bond's dozen lilies. He gives her 20,000 lire.

BOND

Send them to the funeral.

He takes MELINA's arm, walks rapidly away with her. They turn corner in B.G. SOUND OF POLICE SIREN APPROACHING.

248 TRAVEL SHOT - BOND AND MELINA

walking rapidly along street, passing PEDESTRIANS.

MELINA

You saved my life --

BOND

You saved mine in Madrid --
Why are you in Cortina?

MELINA

(puzzled)

That message -- to meet here
today at the Albergo Aurora --

BOND

Message?

MELINA

The English Consul in Corfu
phoned the Triana and forwarded
it -- he said I would know who
sent it -- I thought it was you --

BOND

It wasn't -- and he wasn't the
Consul -- but it explains those
motorcycles --

CAMERA HOLDS as they stop and he hails PASSING HORSE-DRAWN SLEIGH.

248 Continued

BOND
I never sent a telegram. Get in.
(to the driver)
The Railway Station.

MELINA gets in. The DRIVER is confused. BOND repeats it in Italian. The DRIVER understands. BOND gets into sleigh. They drive off.

MELINA
Are we leaving?

BOND
Not we. You, right now.

MELINA
Don't tell me what to do.

A Police Car, siren blaring goes past in opposite direction.

249 OUTSKIRTS OF TOWN - BOND AND MELINA IN SLEIGH

MELINA
Did you find the man who hired
Gonzales?

BOND
I'm working on it.

MELINA
He's here isn't he? That's why you're
here.
(to the driver)
Driver, stop! Go back.

The driver halts. BOND speaks to the driver.

BOND
(in Italian)
No! Keep going.

The DRIVER shrugs and goes forward.

MELINA
I'm staying.

BOND
So you can put an arrow in him.
Do that and we'll never know
who is really behind this.

MELINA
You go to hell, it was my parents
they killed, not yours... Let me out.
Stop!

249 Continued

BOND

No! Keep going!

DRIVER looks baffled, decides to obey him.

BOND

Melina, let me handle this.
Trust me.

MELINA

Why should I? I don't even
know how you're involved.

BOND

I'm a professional. It's my
job. And I'm your friend.

MELINA

I have no friends. Only a
mission.

BOND

So have I. One that concerns
both our countries. Your father
was part of it. That's all you
should know at this time.

MELINA

(mastering herself)

When will you tell me the rest?

BOND

When I know it. I promise.

MELINA

(after a long moment)

Alright -- I'll go back to the
Triana -- and wait --

ANGLE WIDENS AGAIN. CAMERA HOLDS. SLEIGH drives out of
scene..

250 EXT. RAILWAY STATION - SLEIGH

arriving outside it. BOND gets out, helps MELINA down.
They face each other for a moment, then she turns and walks
to station entrance without looking back. He gets into
sleigh. DRIVER touches up horse with his whip. Sleigh
leaves.

251 INT. ALBERGO MIRAMONTI - CORRIDOR - BOND

approaching his room. "DO NOT DISTURB" sign on door puzzles him. He slides one hand under his jacket to be near shoulder holster, opens door to room with key in the other.

252 INT. BEDSITTING ROOM - BOND

entering cautiously. He hears someone in bathroom, draws gun. Down on one knee he pushes bathroom door open slightly.

253 BOND'S FACE

relaxing. He puts gun away. Opens door wider.

254 HIS ANGLE - BATHROOM - BIBI

wrapped in a towel with her back to him as she brushes her hair.

BOND'S VOICE

No showers at the rink?

She turns, giggles mischievously.

255 INT. BEDSITTING ROOM - BOND AND BIBI

She comes in. He keeps a straight face.

BOND

Where's your coach?

BIBI

Sharpening my skates.

BOND

How'd you get in here?

BIBI

One of the porters is a fan.

He'll do anything for me.

(coming closer)

And I'll do anything for you.

She jumps on bed, bounces up and down, holds out her arms.

BOND

Bibi, I'm flattered, but -

(finding excuse)

-- you're in training.

BIBI

That's a laugh. Everybody knows it builds up muscle tone.

255 Continued

BOND

Put your clothes on Bibi.

BIBI

(chin starting to
quiver)

Don't you like me?

BOND

Of course ... but I don't think
Uncle Ari would approve.

BIBI

Oh him! He thinks I'm still a
virgin.

She gets off bed, presses herself against him. He gently
but firmly holds her at arm's length.

BOND

Now get dressed -- and I'll buy you
an ice cream.

He urges her toward bathroom door, picks up her clothes,
hands them to her.

255A INT. CORRIDOR - BOND'S ROOM

BOND opens door to corridor slightly, peeks out. He turns
to BIBI.

256 INT. BEDSITTING ROOM - BOND AND BIBI

BOND

Let's go.

BIBI

I still like you a lot -- you're
foxy.

She throws her arm around his neck, starts a non-stop kiss.
Even without his co-operation it lasts a long time.

BIBI

(eventually breaking)

That's why I'll get the gold medal --
breath control --

BOND

(winded)

You can't lose -

They exit.

257/
266 DELETED

267 EXT. SNOWY SLOPE - BOND AND BIBI

skiing down it. OTHER SKIERS in near distant B.G.

267A/
269 DELETED

270/ SERIES OF SCENES - BIATHALON COURSE - CONTESTANTS
277

Race in progress. They must ski several more or less level kilometers across country, some of it wooded. At target range they unstrap rifles and fire at plates which break when hit. They return to target area several times during the race.

278 EXT. EDGE OF COURSE - SPECTATORS

watching CONTESTANTS. BIBI and BOND among spectators.

279 THEIR ANGLE - KRIEGLER

far in the lead, skiing effortlessly, while others proceed with obvious exertion. All wear knitted caps, wind-breakers, gloves etc.

280 BOND AND BIBI

watching KRIEGLER

BIBI

That's Erich Kriegler!

BOND

The East German champion?

BIBI

Isn't he beautiful?

BOND

If you like beef cake.

ANNOUNCER'S VOICE

(over loud-speaker)

Leader Erich Kriegler has a third lap time of 8 minutes 13 seconds, a new course record.

KRIEGLER passes BOND and BIBI. She waves to him.

BIBI

Hi Erich! See you at the finish.
We'll have a drink.

KRIEGLER glances towards her. He gives BOND an icy look.

280A EXT. TARGET AREA - KRIEGLER

reaching it. He looks in direction of BOND and BIBI with menace as he unstraps his rifle.

280B BIBI AND BOND

She chats with BOND. BOND looks towards target area.

280C EXT. TARGET AREA - KRIEGLER

Quickly snaps off five shots breaking every target with ease. ANOTHER CONTESTANT next to him tries to steady rifle to get off one shot in same time period.

280D ANOTHER ANGLE - KRIEGLER

in F.G. watches BOND as he re-slings his rifle and prepares to join race.

280E ROADWAY ABOVE TARGET AREA - MERCEDES

parked. DRIVER in front. LOCQUE with binoculars in rear.

280F INT. MERCEDES - LOCQUE

sits in rear seat looking over SPECTATORS. A Dove Pin on his chest.

280G LOCQUE P.O.V. - BOND

and BIBI among SPECTATORS.

280H BOND AND BIBI

He glances at his watch.

BOND

I have to leave you now, Bibi.

BIBI

(clinging to him)

Non James! Stay with me!

BOND

Sorry. I have an appointment.

BIBI

Then come and say goodbye at the practise rink later. Please, James. We're going back to Greece soon.

BOND

I'll try, Bibi. But if I can't make it all I can say is don't grow up anymore. I don't think the opposite sex could survive it.

He skis away from her and out of scene. She pouts unhappily.

281/ DELETED
297

297A KRIEGLER

sees BOND leave BIBI and ski slowly toward a path leading into the woods. He picks up speed. Bond's route will take him to a point further along the Biathlon Course and uphill from Kriegler's position.

297B KRIEGLER

moves past other CONTESTANTS.

297C KRIEGLER ANGLE

BOND in B.G., above, is entering path into woods.

297D KRIEGLER

He skis quickly uphill to the spot where Bond entered woods. He rips Contestant Number from his jacket.

297E MERCEDES - LOCQUE

stands outside MERCEDES watching KRIEGLER enter woods. He speaks into walkie-talkie. We do not hear what he says.

297F EXT. ROADWAY IN WOODS - CLAUS AND MOTORCYCLIST

sit astride bikes. The MOTORCYCLIST is the same one who attacked Bond in Cortina. CLAUS is on a similar bike but dressed in normal ski gear with biker's helmet. CLAUS listens to walkie-talkie. He stows it and motions for the other man to follow. They roar off down the road.

297G EXT. PATH IN WOODS - BOND

skis normally along piste through woods.

297H WOODS - KRIEGLER

cross-country skis through trees. Stops at a place above path and unslings rifle. Below BOND comes into view.

297I BOND

skis on piste. Suddenly a bullet snaps his ski pole in half. He dives behind tree on bank below KRIEGLER.

297J KRIEGLER'S ANGLE

BOND well hidden behind tree. KRIEGLER holds BONDS' position in rifle sight.

297K BOND

sitting behind tree. Unzips his windbreaker and draws gun.

297L BOND

uses tree as cover, peeks around to see who shot at him.

297M KRIEGLER'S ANGLE

only Bond's gun is visible. He fires.

297N INSERT - BOND'S GUN

is shot out of his hand, it lands three feet away in the snow.

297 O BOND

Behind tree. Sees gun just within reach. His hand creeps towards it.

297P KRIEGLER

aims and fires once more.

297Q INSERT - GUN

is knocked from BOND's reach by KRIEGLER's shot.

297R BOND

decides retreat is the better part of valour and slides down bank, keeping out of KRIEGLER's sight. When he gets onto the piste once more he can ski away through cover of trees.

297S KRIEGLER

smiling, re-slings his rifle and pursues BOND.

297T SERIES OF QUICK CUTS OF BOND AND KRIEGLER

racing through woods.

297U CURVE ON PISTE - BOND

on skis races around curve. Across his path are two MOTORCYCLES. Behind them are CLAUS and MOTORCYCLIST holding machine pistols. BOND cannot stop, he vaults over them while executing a 'Helicopter Turn'. The two men duck out of the way.

297V CLAUS AND MOTORCYCLIST

pick themselves up to fire at the receding BOND. But react to KRIEGLER behind them. They duck again as KRIEGLER jumps over them and the bikes and pursues BOND. They jump on their bikes and drive off onto a roadway.

298 EXT. ROAD BESIDE SKI JUMP TOWER - JUMPERS

waiting for LIFT to take them up to the top. BOND approaches, emerging from trees along road. He starts past group.

299 HIS ANGLE - LOCQUE IN APPROACHING MERCEDES

driving up the hill toward BOND.

BOND turns to his left.

299A BOND'S ANGLE - MOTORCYCLISTS

emerge from side road among trees approaching BOND.

299B BOND

turns to look uphill. KRIEGLER appears above him.

300 EXT. BOND

taking off skis and moving in among GROUP OF JUMPERS waiting for the lift.

300A MERCEDES

stops. MOTORCYCLISTS arrive. LOCQUE exits car. They look around for BOND. KRIEGLER joins them putting skis and gun into car.

301 EXT. LOCQUE

looking around for BOND.

302 LOCQUE'S ANGLE - BOND AMONG GROUP

holding skis.

303 EXT. GROUP AT LIFT DOOR

LIFT arrives. Door opens. JUMPERS start onto lift. BOND slips in among them.

304 HIS ANGLE - LOCQUE, KRIEGLER, CLAUS, MOTORCYCLISTS

LOCQUE points toward BOND. He gives rapid instructions. KRIEGLER takes CLAUS' helmet and drives off on his bike with other MOTORCYCLIST down hill. CAR follows. LOCQUE and CLAUS come toward lift.

305 BOND - OTHER JUMPERS ON LIFT

blocking him from getting off.

306 INT. LIFT - LOCQUE AND CLAUS

squeezing in just before door closes. OTHER JUMPERS jammed between them and BOND as lift starts up.

307 EXT. SKI JUMP TOWER - JUMPER

Leaping into space. CAMERA ANGLES TO FOLLOW HIM DOWN PICKING UP CAR AND MOTORCYCLISTS moving down road toward landing area.

308 INT. LIFT - LOCQUE AND CLAUS

pressed against wall, gazing steadily at BOND. Lift reaches top. Door opens.

309 INT. UPPER DECK OF JUMP TOWER - FOYER - BOND

leaving lift before LOCQUE and CLAUS. BOND joins queue of waiting JUMPERS. LOCQUE gets in line several jumpers behind BOND. CLAUS swipes pair of skis from rack against wall and goes toward HEAD OF STAIRWAY to lower jump gate.

310 INT. TOWER - CORRIDOR - BOND

in queue, entering. JUMPERS ahead of him putting on skis etc. LOCQUE, now two behind BOND, palms small pistol. BOND glances back at him.

311 BOND'S ANGLE - LOCQUE'S FACE

CAMERA PANS FROM IT TO DOVE pinned on Locque's jacket.

312 EXT. TOWER - TOP GATE - JUMPER

coming out gate to stand beside JUMPMASER. BOND, behind jumper, is next.

JUMPMASER

Go!

JUMPER skis down short inclined run into space. CAMERA ANGLES AFTER HIM, soaring above jump, and follows him down toward landing area.

313 EXT. LANDING AREA - JUMPER

landing and sliding to a stop before a FEW SPECTATORS watching practise jumps. The MOTORCYCLES and MERCEDES are parked on service road near base of landing area. The MOTORCYCLIST stands by the bike. KRIEGLER is not in view.

313A INT. REAR SEAT OF MERCEDES - KRIEGLER

loading rifle and sighting out of open window of car.

314 EXT. SKI JUMPTOWER - TOP GATE - BOND

looking out down the run.

315 HIS ANGLE - RUN BELOW HIM

Intimidating impression of great height. Two lower gates on right side of run are directly below upper gate.

316 BOND

instinctively turning to go back.

317 HIS ANGLE - LOCQUE

now menacingly behind him.

318 EXT. TOP GATE - BOND

stepping onto run, evidently deciding leap is preferable to tangling with Locque. ANGLE WIDENS TO INCLUDE JUMPMAS-
TER beside gate.

JUMPMAS-
TER

Come! Come!

BOND still hesitates.

319 EXT. SKI JUMP - LOWER GATE - CLAUS ON SKIS

hidden from BOND.

320 EXT. SKI JUMP - TOP GATE - BOND

He starts off, picks up speed. As he gets to lower gate CLAUS jumps out next to him and tries to knock him over. CLAUS' shoulder crashes into BOND who hits barrier on left but manages to stay upright.

321 EXT. SKI JUMP RUN - BOND AND CLAUS

BOND in lead. CLAUS on his heels. Both men leap into space.

322 BOND'S ANGLE

Landing area far below. MERCEDES. A flash of gun barrel reflected in sunlight.

323 . DELETED

323A INT. MERCEDES - KRIEGLER

taking aim.

324 EXT. LONG SHOT - BOND AND CLAUS

in midair, both in classic forward leaning position.

Suddenly BOND straightens up and drops faster than CLAUS who passes over and in front of him.

325 EXT. LANDING AREA - CLOSE ON KRIEGLER

ready to fire.

326 HIS ANGLE

CLAUS blocking his view of BOND.

327 KRIEGLER

he lowers gun and gets out of car on side near BOND.

328 BOND AND CLAUS

ahead of BOND, shielding him from KRIEGLER. They land together, BOND hits CLAUS with shoulder block, sends him flying in heavy flurry of snow.

329 KRIEGLER AT EDGE OF LANDING AREA

in snow flurry, BOND comes out of it five feet off the ground headed directly at KRIEGLER who hits the snow to avoid Bond's skis.

330 EXT. MERCEDES BEHIND KRIEGLER - BOND

glancing off top of car, he skis to edge of landing area and disappears down the slope.

331 EXT. LANDING AREA - MOTORCYCLIST

follows BOND. KRIEGLER takes motorcycle and joins chase.

332 EXT. SNOWY SLOPE - BOND

skiing through fresh snow. In B.G. KRIEGLER and MOTORCYCLIST become visible pursuing him on motorcycles.

332A BOND

takes a narrow path through trees. MOTORCYCLIST and KRIEGLER follow.

332B MOTORCYCLIST

ahead of KRIEGLER - close on BOND's heels.

332C BOND

cuts down a bank and makes a tight turn into small copse of trees.

332D MOTORCYCLIST

follows Bond's tracks.

332E BOND

jams his remaining ski pole in the limbs of two trees on either side of his path and continues on his way, leaving the pole across the line of his tracks about four feet off the ground.

332F MOTORCYCLIST

following Bond's tracks. As he passes the spot where BOND jammed the ski pole across the path, he is hit across the neck and unseated from his bike. KRIEGLER takes an alternative route to avoid crashing into him.

333 EXT. SNOWY BANK - BOND

He jumps bank. A few beats later KRIEGLER also jumps it.

334 EXT. BOB RUN SLED - FOUR MAN SLED

speeding down run.

335 EXT. RUN - SMALL BANK - SLED

passes beneath it and flashes out of scene. BOND skis over bank onto RUN. CAMERA ANGLES AFTER HIM as he skis down it.

336 HIS ANGLE

skiing down run at high speed.

337 EXT. RUN - FURTHER BACK

on motorcycle enters run and drives down it after BOND.

338 RUN - BOND

catching up FOUR MAN SLED.

339 FOUR MAN SLED - BRAKEMAN

seeing BOND behind sled. He taps man ahead on shoulder who also turns and sees BOND. Other men on sled also see him.

340 RUN - KRIEGLER

climbing walls on turns as he continues gaining on BOND and SLED.

343 EXT. RUN - NEXT CURVE - SLED

nearing it. All MEN ON SLED now have turned in amazement and lose concentration. Sled goes off run.

344 SLED BESIDE RUN

crashing. FOUR SLEDDERS tumbling and sprawling off it into snow.

345 DELETED**346 EXT. RUN - BOND**

He looks back, sees KRIEGLER ON BIKE behind him. He makes controlled exit from run by climbing up wall of banked curve and jumping over it.

347 EXT. BESIDE RUN - HUT

BOND lands on roof, falls off and tumbles down to bottom of snow bank beyond hut.

347A HUT

Front door opens. FARMER comes out to see what hit roof. He steps aside leaving door open.

347B RUN - KRIEGLER

comes hurtling off run on motorcycle.

347C HUT - FARMER

gapes in amazement as KRIEGLER races past through open door.

347D REAR OF HUT - KRIEGLER

crashes through rear wall revealing bales of hay and cows inside hut.

348 NEW ANGLE - KRIEGLER

He staggers to his feet, sees BOND at bottom of snow bank below him rising groggily. KRIEGLER picks up wrecked motorcycle.

349 BOND

looking up at KRIEGLER above him holding bike, then throwing it down at him, BOND dives out of the way. Bike lands beside him. He regains feet, skis out of scene.

350 EXT. INDOOR RINK - PARKING LOT - BOND'S CAR

stopping outside rink entrance. BOND behind wheel, FERRARA seated beside him. BOND gets out, turns to FERRARA.

BOND

Wait here for me.

FERRARA

Right.

FERRARA nods. BOND goes into rink.

351 INT. RINK - BIBI AND BRINK - LATE AFTERNOON

BRINK, on skates, watches BIBI execute her routine. Otherwise the place is deserted. The rink is actually an ice hockey arena. Plexiglass walls surround playing area. There is a door at either end. Grandstands on both sides, now deserted.

352 CLOSE SHOT - BRINK

Her pudgy face remains stern but her eyes are glistening. Then she registers definite disapproval.

353 HER ANGLE - BOND

approaching door in plexiglass wall. He opens it, walks out to edge of ice.

354 BIBI AND BRINK

BIBI's face lights up as she sees BOND. CAMERA TRAVELS WITH HER as she skates up to him. She holds his hands and turns in a circle about him.

BIBI

Why so late?

BOND

I took the scenic route. Tell me about your boy friend Erich Kriegler.

As they walk THREE UNIFORMED HOCKEY PLAYERS with the usual protective padding and carrying sticks, skate out onto ice in B.G. One pushes portable goal, another carries a bag of pucks. All wear goalie masks.

BIBI

He's not my boy friend.

He's nobody's anything.

(skating around Bond
as she manoeuvres him
away from Brink)

He doesn't smoke, he only eats health foods, he won't even talk to girls.

She spins away from him, laughing. Behind them the hockey players begin passing pucks back and forth and into goal. BIBI pirouettes back to BOND.

BIBI

James! You're jealous!

BOND

Of course. What else can you tell me about my rival for your affections?

BIBI

They say he's a defector -- from East German --

Before he can question her any further BRINK skates up to them.

BRINK

It is time for your rub down!
come, Bibi!

355 NEW ANGLE - BOND AND BIBI

BRINK watching them. For her benefit BIBI puts on her schoolgirl-with-a-crush act, stands on the tops of her skates and chastely kisses BOND on the cheek.

356 VERY CLOSE SHOT - BOND AND BIBI

Faces close. Her head is on his chest.

BIBI
(whispering)
I could eat you up alive!

357 CAMERA ANGLE WIDENS TO INCLUDE BRINK again.

BIBI
(mischievously elegant
and for Brink's benefit)
Goodbye, Mr Bond -- but not
farewell.

She winks at him, turns and skates away from him. BRINK gives BOND a contemptuous look and follows BIBI across ice toward door in plexiglass, in direction of rink locker rooms. BOND turns and starts walking toward the other door.

358 NEW ANGLE - BOND

as he reaches centre of the ice a HOCKEY PUCK whistles past his head. He turns. ANGLE WIDENS as THREE HOCKEY PLAYERS bear down on him firing pucks, scattered about rink at him. CAMERA FOLLOWS ACTION as BOND, disadvantaged by wearing ski boots on slippery surface, tries to get away from them by running across ice. PLAYERS pursue him. One gets close and bodychecks BOND who crashes off plexiglass wall just in time to dodge SECOND PLAYER who swings stick at his head, misses, and smashes the stick on the wall above BOND's head. THIRD PLAYER tries to karate kick him with his skates. BOND eludes him, moving away from wall to centre of rink. THIRD PLAYER follows, kicking at him again and again. BOND ducks and grabs the skate, holding it between the shoe and the blade. Then he spins the man, who is now on one skate, in a circle and sends him crashing into SECOND PLAYER. FIRST PLAYER, the goalie, chases BOND, swinging stick at him. BOND turns, grabs stick, and manages to flip goalie, breaking his hold on it. The other TWO PLAYERS have picked themselves up and head back toward BOND.

BOND, holding GOALIE's stick, breaks it over head of nearest attacker, only slowing him down momentarily. The GOALIE and the THIRD PLAYER simultaneously bodycheck BOND and send him hurtling and sliding across the ice. BOND rises, looks around desperately as all THREE PLAYERS advance toward him murderously. He sees something O.S.

359 BOND'S ANGLE - THE ZAMBONI

parked beside edge of rink. We saw one operated previously.

360 NEW ANGLE - ACTION

BOND flings himself onto ice and slides to the ZAMBONI. He puts it between himself and advancing PLAYERS and climbs up into Zamboni driver's seat. He starts motor, gets vehicle underway, steps abruptly on gas pedal to make vehicle skid.

361 NEW ANGLE - ZAMBONI

crashing into TWO PLAYERS, knocking them down. One hits his head on the ice and is rendered hors de combat. The other gets up shakily. BOND reverses ZAMBONI, then skids it at oncoming GOALIE who staggers and falls onto his knees, his back against the plexiglass wall. BOND operates levers (dump truck principle) SNOW CONTAINER tips huge load of snow and ice on GOALIE, completely covering him.

BOND

A snow job.

He climbs exhaustedly down from driver's seat and heads for door in plexiglass in get away before hockey players can recover.

362 CLOSE SHOT - PILE OF SNOW

Hand comes out of it, the GOALIE'S HEAD appears. His mask has been half knocked off. He removes it, revealing a battered, humiliated CLAUS.

363 EXT. RINK PARKING LOT - BOND'S CAR

FERRARA seated in front. BOND, somewhat the worst for wear, approaches car.

364 INT. CAR - BOND AND FERRARA

as BOND gets into driver's seat beside him.

BOND

We've got a lot to sort out.
Where can we get a drink?

FERRARA remains motionless and silent. BOND turns to him.

365 HIS ANGLE - FERRARA

a thin red line around his neck, evidently garrotted.

366 BOND

reacting. He feels FERRARA's pulse, realises he is dead.

367 BOND'S ANGLE - FERRARA'S HAND

tightly clenched. BOND'S HAND comes into scene and pries it open. IN FERRARA'S hand is a WHITE DOVE PIN.

368 BOND

He examines pin, puts it grimly in his pocket, starts motor.

369 EXT. PARKING LOT - BOND'S CAR - BOND

The dead man beside him as he drives out of lot.

370 EXT. LONG SHOT - CORFU - KANONI ISLAND - DAY

Tiny island with white one-storey church. QUAY leads from it to shore. A few small boats moored near it. MOUSE ISLAND, with convent in B.G. TRIANA TENDER pulls up along quay between church and shore.

371 EXT. QUAYSIDE - TENDER DECK - MELINA AND MATE

at wheel.

MELINA

I'll be finished about six.
Meet me here.

MATE nods, MELINA steps off deck, goes up steps alongside quay.

372 CLOSE ON MELINA

A HAND from quayside stretches down toward her. ANGLE WIDENS as she takes it, looking up.

373 HER ANGLE - BOND

helping her up onto QUAY.

374 NEW ANGLE - BOND AND MELINA

surprised.

MELINA

James! How did you know I was here?

BOND

I phoned the boat. They said you'd just left.

MELINA

Have you anything to tell me?

374 Continued

BOND

I'm meeting a man at the Casino tonight who may be helpful.

MELINA

Where are you staying?

BOND

The Corfu Palace.

MELINA

I'll ring you there. When will you get back from the Casino?

BOND

Melina, I know how you feel and you've been very patient --

MELINA

I don't know how much longer I can be. I work day and night to keep myself occupied, but I never forget, not for a moment, what I've sworn to do.

BOND

Actually I called to warn you. After you left Cortina I ran into a few more extremely hostile persons. So be careful.

MELINA

(scornfully)

Careful? I'd welcome them.

(brusquely)

I have to lay in provisions for the crew. Come along if you like.

They walk toward shore together.

375 EXT. CORFU - BUSY NARROW STREET - DAY

with shops selling jewellery, clothing, assorted goods. BOND and MELINA walk through CROWD.

BOND

(looking around)

I like Corfu. Where's your home, Melina?

MELINA

Home's always been the Triana, the sea, the Greek islands, Turkey, North Africa, wherever father's work took us --

375 Continued

BOND

A water gypsy. Wasn't it a
lonely life for a young girl?

MELINA

I never thought so -- the crews
all spoiled me --

They walk out of scene.

376 EXT. MARKET - VEGETABLE STAND - MELINA AND BOND

VENDOR puts crate of melons on top of several already put
aside for her.

MELINA

(as she examines melons)
-- then I went to boarding school
in England and after that Scripp's
Oceanography Institute in California --
(to Vendor)
Two crates of these. Have them
on the quay by six --

Now and then BOND glances about to see if they are being
followed.

377 EXT. STREET - BOND AND MELINA

stopping at FRUIT SELLER's who offers them green figs, split
open, ready to eat. They sample them.

MELINA

Delicious, Kostos. Send ten
kilos to the quay.

FRUIT SELLER beams, pleased, as they walk on.

378 EXT. CAFE - NARROW STREET - BUSKERS

playing traditional music as TWO SLIGHTLY INTOXICATED MEN
dance with handkerchief in front of cafe. BOND and MELINA
pause to watch. After a moment he watches her. She turns
toward him, sees him gazing at her, half smiles.

BOND

That's better --
(gently humorous)
-- a ray of Greek sunlight --

MELINA

I'm not really an unhappy person --
it's just that --
(breaking off)
I have to go back --

378 Continued

BOND

Not yet, please.

379 EXT. LONG SHOT - BAND STAND IN THE SPIANADA

Beautiful park, presently deserted. Ruins of old fort in B.G. BOND and MELINA, small figures, walking past bandstand.

380 EXT. GARDEN - BOND AND MELINA - SUNSET

walking through garden (Not revealing casino). They stop and look out over the vista of land and sea.

MELINA

I love the Aegean sunsets. So
did my father --

Tears fill her eyes. CAMERA MOVES IN CLOSER TO THEM.

MELINA

(huskily)
Why would anyone want to kill
him? He only wanted to enrich
people's lives --

She sobs. He puts his arms around her. Instinctively she clings to him. He holds her more closely. She turns her face up to his. Their lips meet. A long tender kiss. Then he feels her body become tense and he releases her.

MELINA

(shaking her head)
I shouldn't have let that happen --
not yet -- we'd better go --

She realizes she is still holding his hand. She releases it. He follows her out of scene.

381 EXT. GASTOURI - AKHILLION - NIGHT

Gastouri is a village about ten miles from Corfu. The casino is in the Akhillion, a large neo-classic edifice built into a hillside so that all three storeys give on different levels of terraced gardens filled with marble statues. Driveway in front of an ornate columned portico. GUESTS entering and leaving. A UNIFORMED DOORMAN.

382 INT. CASINO - CHEMIN DE FER TABLE - GROUP

including PLAYERS, KIBITZERS, CASINO PERSONNEL, etc. Craps, roulette, etc., in B.G. The table is full. BOND is behind a respectable pile of chips. He has the

382 Continued

shoe. FAT MAN on left is studying his cards. COUNTESS LISL VON SCHLAF appears behind him. She is a willowy beauty in her early thirties, elegantly gowned and coiffed. FAT MAN glances at her.

FAT MAN
Good evening, Countess.

He turns over his cards.

DEALER
Huit (Eight)

BOND turns over cards.

DEALER
Neuf pour la banque.
(Nine for the bank)

He takes 5000 placque from FAT MAN, glances at BOND who nods. DEALER puts placque on bank, now 10,000. He looks around at players.

DEALER
La banque est maintenant dix mille.
(The bank is now 10,000)

FAT MAN
(putting in 5000 placque)
5000.

LISL
(chiding him, pleasant
Viennese accent)
Only half? Where is your courage,
Raul?

BOND looks her over.

BOND
Courage is no match for an
unfriendly shoe, Countess.

FAT MAN tosses in his last 5000 with a flourish.

LISL
Bravo, Raul.

BOND deals cards. KRISTATOS arrives beside him, smiles when he sees BOND's chips.

KRISTATOS
A lucky night.

FAT MAN looks at cards.

382 Continued

FAT MAN

Carte.

BOND deals him an ace. LISL smiles. BOND looks at his cards. KRISTATOS sees them, too. CAMERA in as he whispers to BOND:

KRISTATOS

The odds favour standing pat.

BOND

If you play the odds.

ANGLE WIDENS again as he takes card out of shoe. FAT MAN shows card. BOND shows his. BOND has won again. DEALER adds FAT MAN's placques to BOND's bank. LISL leaves.

BOND

(to dealer)

I'll pass the bank. Cash my chips, please.

He and KRISTATOS walk toward French doors leading to garden restaurant.

383 EXT. GARDEN RESTAURANT - TERRACE - TRIO

In native costume. SEVERAL COUPLES dancing in front of them. CAMERA PANS ACROSS DINERS seated at tables being served by WAITERS and BUSBOYS to KRISTATOS and BOND entering from casino. MAITRE D meets them.

MAITRE D

Your table is ready, Mr Kristatos.

He leads them to it.

384 EXT. GARDEN RESTAURANT - TABLE - MAITRE D

seating KRISTATOS and BOND opposite one another. An extra chair between them stands against the table. WAITER joins Maitre D.

KRISTATOS

(to Bond)

Ouzo ?

BOND nods. WAITER leaves.

KRISTATOS

May I suggest preveza prawns, savara salad, bourdetto, and konfeti quince paste?

384 Continued

BOND

Excellent.

KRISTATOS

The wine a white robolo from Cefalonia.

BOND

A little too scented for my palate.
I prefer the Theotaki aspro.

KRISTATOS nods to MAITRE D who leaves.

KRISTATOS

In Athens I asked myself why you wanted to know about Locque, Columbo's man. I know Columbo runs heroin to refine here before it is sent to England. I see the answer. That is why I called you. You are from the British Narcotics Board. Am I right?

BOND

(equivocally)

Go on.

WAITER returns with drinks. After he leaves KRISTATOS picks up his glass.

KRISTATOS

I wish you luck, my friend.

After they both drink.

But I must warn you. Stopping Columbo will be difficult. He has important connections. You cannot arrest him. He must be dealt with differently. You may have to kill him. Does that discourage you?

BOND

Just tell me where he is.

KRISTATOS gestures O.S.

KRISTATOS

Over there.

BOND turns, looks in direction indicated.

385 HIS ANGLE - LISL

now seated at a table with MILOS COLUMBO, a tanned, well-groomed, well-tailored man in his middle fifties. Ruggedly handsome, he looks as though he had a zest for life, an ironical sense of humour, and undeniable authority. He is saying something to LISL. Both laugh.

386 CLOSE SHOT - COLUMBO

CAMERA COMES IN on his cuff-link: a white dove.

387 KRISTATOS AND BOND

COLUMBO and LISL visible in B.G. in animated conversation. He picks up her hand, kisses it.

KRISTATOS

I wanted you to see him. We ignore each other. He is a secret partner in the casino here. We are perfectly safe. He will do nothing in his own place.

BOND

And the Countess?

KRISTATOS

Lisl? An Austrian. An expensive mistress. She sometimes shills for the house. If she bets it's with other people's money.

WAITER arrives with first course. He serves it. In B.G. COLUMBO leaves LISL alone at table and exits.

388 MAITRE D

standing near a table with only three chairs. He snaps his finger and calls to WAITER at Kristatos table in B.G.

MAITRE D

An extra chair!

WAITER picks up chair at table brings it to MAITRE D.

389 WAITER AND MAITRE D

who rocks chair.

MAITRE D

The back is loose. Get another.

WAITER takes chair toward door to kitchen.

390 INT. AKHILLION - CORRIDOR - WAITER

carrying chair to door of COLUMBO'S OFFICE. He goes in.

391 INT. OFFICE - COLUMBO - WAITER

setting down chair next to COLUMBO. He exits. COLUMBO lifts seat of chair, revealing TAPE RECORDER. He places it on desk, pushes button. High pitch of fast rewind. He pushes another button.

KRISTATOS' VOICE

Ouzo?

(beat)

May I suggest prevez prawns ... etc.

COLUMBO continues listening to tape.

392 EXT. GARDEN RESTAURANT - BOND AND KRISTATOS

dining. BOND looks toward LISL.

393 HIS ANGLE - LISL

still seated alone at table. COLUMBO rejoins her. He sits down next to her, speaks to her confidentially, whispering.

394 BOND

watching them.

395 LISL AND COLUMBO

She suddenly rises.

LISL

(indignantly)

You are a disgusting man!

All heads near them turn.

LISL

Because you give me dinner you think you have the right to insult me with your filthy propositions?

COLUMBO

Don't make a spectacle of yourself, you Austrian bitch!

LISL

(haughtily)

How dare you speak to me like that!

She picks up a half-filled glass of wine, throws the contents into his face. Wine drips from his face.

COLUMBO

(low but menacing)

Get out!

395 Continued

LISL

Nothing would please me more!

She starts away from him. He wipes his face with napkin.

396 KRISTATOS AND BOND

as LISL, on her way out, approaches their table. When she passes it she gives BOND an expressive sidewise look.
CAMERA ANGLES HER OFF TERRACE.

397 NEW ANGLE - KRISTATOS AND BOND

looking after her.

398 THEIR ANGLE - LISL

visible through French doors giving HAT CHECK GIRL a token.

399 BOND AND KRISTATOS

BOND turns to him.

BOND

This may be an opportunity.

KRISTATOS

(dubiously)

It may be a trap.

BOND

(getting up)

If you play the odds.

KRISTATOS

As you wish. Take my car. I'll play a little chemmy. Tell the chauffeur to come back for me.

BOND rises, leaves him.

400 INT. CASINO - LISL

fuming. HAT CHECK GIRL brings her mink jacket. LISL turns to let her put jacket on her. BOND takes jacket from girl.

BOND

(as he puts jacket on
Lisl)

May I take you somewhere?

She turns toward him as though his appearance was totally unexpected.

LISL

No ... I'll get a taxi ...

400 Continued

BOND
Difficult this time of night --

LISL
(after a beat)
You look like a gentleman. Why not?

She puts her arm through his. CAMERA GOES WITH THEM TOWARD CASINO EXIT. Attractively gowned GIRL turns to look after them. It is MELINA. CAMERA MOVES IN ON HER. She is unexpectedly disturbed by the sight of Bond with another woman.

401 EXT. COAST ROAD - KRISTATOS LIMOUSINE - NIGHT

APOSTIS, the chauffeur, driving. BOND and LISL seated in back behind glass partition.

402 INT. CAR - BOND AND LISL

She is putting on great lady act.

BOND
Where to, Countess?

LISL
I will direct the driver.

BOND
This is my first visit to Corfu. I'm a writer, looking for local colour.

LISL
What kind of writer?

BOND
Fiction. Action adventure. I'm planning a novel about Greek smugglers. Do you know any?

LISL
(glancing at him)
Perhaps. But surely you would not want me to repeat what I was told confidentially.

BOND
Of course not, but if you could give me some good stories, inside stuff a writer couldn't possibly dream up, I'd be grateful.

LISL
How grateful?

402 Continued

BOND

Just this morning I saw a diamond clip in a jeweller's window.. It would look marvellous on you.

LISL

I adore diamond clips.

She moves closer to him.

403 EXT. ISOLATED BEACH HOUSE - KRISTATOS' CAR - NIGHT

stopping. SOUND OF SURF nearby. BOND and LISL get out.

BOND

May I call you tomorrow, Countess?

LISL

I'm a night person. I have champagne and oysters in the fridge. Why don't you come in for a bite?

BOND

(to Apostis)

I won't need you anymore.

APOSTIS starts motor. BOND's things-I-do-for-England look fleets across his face as he follows LISL toward door of beach house. APOSTIS drives car out of scene.

404 INT. BEACH HOUSE - GLOWING LOG IN FIREPLACE - NIGHT

ANGLE WIDENS to reveal BOND and LISL reclining in front of it, ensconced among large cushions which partially mask their nudity. They have been making love and sipping champagne from a bottle and long stemmed glasses on a low coffee table. The room is brightly but tastefully furnished. LISL is also aglow, partly from amour and partly from champagne. BOND nuzzles her, but his mind is on business.

BOND

How about those smugglers?

LISL

(languorously)

They bore me -- but I could stay with you forever --

BOND

(sighing)

What a pity there's such a social gap between us --

She gives him a come-off-it look.

404 Continued

BOND
Liverpool?

LISL
Close.

BOND
That was an amusing bit between you
and Columbo. What did he whisper
to you?

LISL
That you were a spy -- to learn
more about you --

BOND
And have you?

LISL
Have I ever!

She rolls over against him, twines her arms around him.
They sink back on the pillows.

405 EXT. ISOLATED STRETCH OF SAND DUNES - DAWN

Just beyond the surf FOUR OCTOPUS FISHERMEN, including
KARAGEORGE and SANTOS, are in the water beside a RUBBER
BOAT. A FIFTH MAN is in it. All wear wet suits.

406 . CLOSE ON FISHERMEN

holding hand lights and spears as they dive. One breaks
surface with octopus on spear, puts it in boat, dives again.

407 EXT. SAND DUNES - LISL AND BOND

following her to water's edge. BEACH HOUSE in B.G. She
wears bikini. BOND shirt and slacks.

408 CLOSER ANGLE - BOND AND LISL

She is brooding, a little hung over. As he reaches her she
turns to him.

LISL
Forget about that diamond clip --
(handing him keys)
The car's in the breezeway --

BOND
Thanks, but I'm looking foward to
breakfast --

O.S., right, SOUND OF AN APPROACHING MOTOR. They turn toward
it.

409 THEIR ANGLE - DUNE BUGGY

coming toward them, lights on. SOUND OF ANOTHER MOTOR. CAMERA SWINGS TO PICK UP SECOND DUNE BUGGY approaching from opposite end of beach.

410 BOND AND LISL

as MOTORS grow louder.

BOND

Here are your friends now --

She peers right, then left.

LISL

(alarmed)

I don't know them!

She starts to run back toward house. BOND takes pistol from under his shirt and follows her.

411 EXT. BEACH HOUSE - THIRD DUNE BUGGY

appears around house and comes toward BOND and LISL. CAMERA FOLLOWS THEM as they turn and run toward HIGH DUNE to their right. ROARS OF MOTORS almost upon them.

412 FIRST DUNE BUGGY

CLAUS driving.

413 SECOND DUNE BUGGY

LOCQUE behind steering bar.

414 BOND AND LISL

climbing up steep bank. THIRD BUGGY, driven by one of the MOTORCYCLISTS we saw in Cortina, must go around base of dune. BOND and LISL near top of dune. THIRD DUNE BUGGY reaches top on other side of dune and bears down on them. BOND fires. Tyre on buggy explodes. Out of control, buggy rolls past them down side of dune.

415 CLOSE SHOT - LISL

looking O.S.

416 EXT. BEACH - LISL

running towards what she has seen.

BOND

(grabbing her arm)

Stay here!

She twists away, runs down dune toward water. BOND follows her.

416 Continued

BOND
Lisl, come back!

CAMERA FOLLOWS ACTION as LOCQUE in dune buggy guns motor to cut her off. BOND fires at LOCQUE but misses as buggy dips into sand hollow, bounces, and then hits LISL, knocking her behind small dune. BOND stops, swings around to fire at LOCQUE again, instead has to fling himself, dropping his gun, out of the way of CLAUS' buggy roaring directly at him. He gets up, finds himself flanked by the two buggies that have stopped with LOCQUE and CLAUS pointing guns at him.

417 LOCQUE, CLAUS, BOND

He looks from one to the other.

BOND
You bastards! Why?

LOCQUE remains impassive. CLAUS, with surf at his back, gestures with his gun toward his buggy.

CLAUS
Get in!

He suddenly stiffens and pitches out of the buggy to BOND's feet, the shaft of a spear gun protruding from his back. CAMERA PANS TO WATER'S EDGE where OCTOPUS FISHERMEN get out of rubber boat.

418 LOCQUE

shifting gears of BUGGY and racing away.

419 BOND

He looks around, retrieves his gun, then walks behind small dune and looks down at LISL'S BODY below CAMERA LINE.

BOND
(huskily)
Goodbye, Countess.

ANGLE WIDENS. OCTOPUS FISHERMEN are standing around him, holding their spear guns. He slips his gun under trouser band.

BOND
Thanks for -

He stops abruptly.

420 HIS ANGLE - SANTOS

FISHERMAN nearest to him. Embossed over the heart on his wet suit is A WHITE DOVE.

421 BOND AND FISHERMEN

He reaches for his gun. Before he can get it KARAGEORGE hits him from behind on the base of the skull with the butt of his spear gun. BOND drops to the sand, unconscious.

422 EXT. IONIAN SEA - LARGE CUTTER - DAY

Three masted sailing ships proceeding through placid sea. Hazy shoreline in B.G.

423 CLOSE ON BOW

Name of cutter - THE DOVE.

424 INT. CUTTER - CABIN - BOND

Regaining consciousness. He is in a bunk. He tries to sit up, groans, falls back. ANGLE WIDENS TO INCLUDE SANTOS. He pulls BOND roughly to his feet, then shoves him in front of him out cabin door.

425 INT. COLUMBO'S CABIN - COLUMBO

standing in front of a wall map of the Aegean and Mediterranean Seas. Pins locate the positions of his other boats. The cabin is surprisingly luxurious. He turns toward cabin door as SANTOS brings BOND in. COLUMBO gestures for SANTOS to leave then gazes grimly at BOND.

COLUMBO

(harshly)

What should I do with you?

BOND, weak in the knees, steadies himself against edge of desk. COLUMBO switches on TAPE RECORDER between them on desk.

KRISTATOS' VOICE

He must be dealt with in other ways.
You may have to kill him. Does that discourage you?

BOND'S VOICE

Just tell me where he is.

COLUMBO switches off recorder.

COLUMBO

I am here, Mr Bond of the British Secret Service. But it is Kristatos you want. He told you about himself. He has the powerful connections.

425 Continued

COLUMBO (Cont)

Locque is his man, not mine. I
smuggle gold, diamonds, cigarettes,
pistachio nuts, what have you.
But no heroin. That I leave to
him -- when he is not working for
Russia against my country and yours.

BOND

He holds the King's medal.

COLUMBO

Other men died for it. All through
the fighting in Crete he was a
double agent. I would laugh if my
heart was not so heavy about poor
Lisl.

(shaking his head)

I do not blame you for that. But if
you came directly to me she would
still be alive.

BOND

(warily)

What does Kristatos gain by putting
the finger on you?

COLUMBO

I know what he is. He wants me out
of the way -- by using a British
agent to do his dirty work for him.

(bitterly)

Your government might give him
another medal.

BOND

Why should I believe you?

COLUMBO

Tonight I will prove it to you.
We will go to his warehouse in
Albania.

BOND

If I don't report to my chief by
tomorrow morning you will have
my people and the Greek police
on top of you like a load of
bricks.

COLUMBO

Don't worry.

(motioning Bond to a
chair, then picking
up carafe of whisky)

425 Continued

COLUMBO (Cont)
 Tomorrow we will be friends.
 (pouring two drinks,
 offering Bond one)
 Let us drink to that.

BOND
 I'll wait till tomorrow.

COLUMBO eyes him, puts down glasses, opens desk drawer, takes out BOND's pistol. Tense moment.

COLUMBO
 You may need this. I am a good
 judge of men. You have what the
 Italians call, testicolos, Mr
 Bond.

He hands BOND gun. BOND checks that it is still loaded.
 It is. Another tense moment.

BOND
 So have you, Mr Columbo.

He puts gun away. COLUMBO relaxes, tosses off drink.

426 EXT. ALBANIAN COAST - OLD TURKISH FORTRESS -
 CAMERA SHOOTING FROM OFFSHORE - DAWN

WORLD WAR II LCT moored along JETTY in F.G. A ramshackle corrugated iron WAREHOUSE stands behind and to the left of the jetty in front of FORTRESS WALL. TUNNEL ENTRANCE near rear corner of warehouse starts at wall and runs back through fortress. A ROAD starts near warehouse, runs along wall, then curves up and around fortress where tunnel ends at it. Road continues along back of fortress, then curves again, uphill, and runs back parallel but in opposite direction to road below. External STAIRCASE starts across road from tunnel and extends to road above. CLOCK TOWER is visible beyond.

427 EXT. LCT - CREW OF ABOUT TEN ALBANIANS

unloading cargo, wooden crates and huge ROLLS OF NEWSPRINT, through open bow. SEVERAL WAREHOUSEMEN in B.G. roll newsprint into warehouse. A FEW OTHERS take in crates on dollies.

428 EXT. LCT - INSIDE OPEN HOLD - LOCQUE

Supervising ALBANIAN CREWMEN unloading cargo. THE SAILS OF COLUMBO'S CUTTER, moving from LTC stern toward bow, loom above top of LCT'S HULL. Undetected in the sparse morning light the cutter has approached and drifted in alongside LCT. SEVERAL CREWMEN see sails, point to them, and shout. LOCQUE looks up. sees them.

429 HIS ANGLE - TOP OF LCT HULL AND SAILS BEYOND THEM

as COLUMBO, KARAGEORGE, SANTOS, NIKOS, AND SEVEN OTHER COLUMBO MEN, all young, appear and throw grappling hooks over side of hull to close with LCT. BOND is beside COLUMBO.

430 CLOSER SHOT - BOND

looking O.S. in LCT hold.

431 REVERSE ANGLE - LOCQUE

shouting orders to CREWMEN.

432 FULL SHOT - LCT HOLD

ALBANIANS rush to stacked weapons covered with tarpaulin. They throw it off, grab rifles, revolvers, etc. BOND, now beside COLUMBO, jumps down with Columbo's other men, into hold and engage LOCQUE and ALBANIANS.

433- SERIES OF SCENES - BOND AND COLUMBO PARTY FIGHTING WITH
441 LOCQUE AND ALBANIANS

The struggle quickly becomes too close to fire rifles, so the combatants use them like clubs, get off revolver shots when they can, or use knives. Casualties on both sides.

442 BOND

revolver in one hand, knife in the other, tries to get at LOCQUE, who ducks and dodges past struggle to get away from him. BOND sees ALBANIAN coming up behind COLUMBO to stab him, turn from pursuing LOCQUE, and shoots knife out of ALBANIAN's hand. COLUMBO turns, sees BOND, throws him a five-fingertips-together kiss, then reciprocates by shooting ANOTHER ALBANIAN charging BOND with upraised rifle to club him.

443 LOCQUE

screened by hand-to-hand fighting he opens lid of chest and takes out machine pistol. Unable to use it in packed melee he runs toward bow of LCT and out onto area in front of WAREHOUSE. BOND follows.

444 EXT. IN FRONT OF WAREHOUSE - LOCQUE

trying to rally ALBANIANS, some of whom fled from LCT and some warehousemen. He sees BOND emerge from LCT bow, fires machine pistol at him, then runs into warehouse.

445 EXT. OUTSIDE WAREHOUSE - BOND

as COLUMBO, KARAGEORGE, SANTOS, NIKOS join him, and he leads them into warehouse.

446 INT. WAREHOUSE

Neatly stacked crates on one side of an aisle running from front to back. Stacked rolls of newsprint on the other. BOND, COLUMBO, KARAGEORGE, SANTOS, NIKOS enter and are greeted with gunfire from back of warehouse. They take cover behind crates and rolls of newsprint. SOUNDS OF GUNFIRE, etc, from outside warehouse.

447 BOND

He darts to warehouse wall, hugs it, and moves behind ends of newsprint rolls toward back of warehouse.

448 INT. WAREHOUSE - SEVERAL ARMED ALBANIANS

crouched behind stacked newsprint rolls.

449 BOND

He stops, hearing O.S. CLICKS OF ALBANIAN'S COCKING GUNS. He peeks around corner of stacked rolls.

450 HIS ANGLE - ALBANIANS

Guns at the ready, waiting.

451 BOND

He climbs up other side of stacked rolls, holds pistol against rope, fires, shredding it.

452 ALBANIANS

as huge cylinders of newsprint roll down on top of them. ALBANIANS are crushed or flee toward back.

453 BOND

standing beside roll of newsprint. O.S. FIRING from back of warehouse. BOND ducks. Bullets hit roll. COLUMBO, SANTOS, KARAGEORGE, NIKOS, join him and crouch down.

454 BOND AND COLUMBO

BOND sees sticky substance oozing out of newsprint roll where bullets sliced it open. CAMERA CLOSER as he touches ooze, smells, then tastes it.

BOND

Raw opium.

COLUMBO

An old smuggler's trick. Kristatos knows them all.

454 Continued

BOND looks across aisle toward stacked crates. He gestures for COLUMBO to accompany him.

455 AISLE

BOND AND COLUMBO dart across it to crates. GUNFIRE, too late, from back of warehouse.

456 BOND AND COLUMBO - AT STACKED CRATES

BOND picks up forked crowbar near crate and pries off lid.

457 HIS ANGLE - CONTENTS OF CRATE

Rocket propelled grenade launchers (like bazookas) and grenades.

BOND'S VOICE

Russian. Latest models.

458 BOND AND COLUMBO

as Bond turns to next crate and pries off lid. CAMERA IN CLOSE ON CONTENTS, A J.I.M. DIVING SUIT, helmets, boots, coiled air hoses etc.

459 BOND AND COLUMBO

BOND conceals effect of this on him.

COLUMBO

Diving equipment?

BOND

J.I.M. for salvage work at depths more than 300 feet.

SANTOS, KARAGEORGE, and NIKOS join them, drawing fire from back of warehouse. BOND peeks around crate.

460 HIS ANGLE - LOCQUE

He darts behind crate, reappears, now holding a plunger detonator box, appearing in aisle, firing machine pistol then runs out door in rear wall of warehouse.

461 BOND, COLUMBO, KARAGEORGE, SANTOS, NIKOS

BOND gestures toward front of warehouse.

BOND

(to Columbo)

Get your men out of here! Fast!

CAMERA FOLLOWS ALL EXCEPT BOND TO DOOR OF WAREHOUSE. They start through it. FIRING from OS outside warehouse pins them down inside it.

462 INT. WAREHOUSE - BOND

still near crate. In B.G. he can see COLUMBO group pinned down at door. MACHINEGUN FIRE audible from outside warehouse. BOND takes GRENADE from CRATE.

463 EXT. WAREHOUSE - ALBANIAN WITH MACHINE GUN STANDING BEHIND CRATES

firing at door, preventing COLUMBO group from leaving.

464 INT. WAREHOUSE - BOND JOINING GROUP

He looks out door. CAMERA ANGLES TO INCLUDE CRATES OUTSIDE IN B.G. BOND activates GRENADE and lobs it toward and over crates. EXPLOSION FROM BEHIND THEM. No further machinegun fire. BOND gestures for COLUMBO and men to get out. He follows them.

465 EXT. WAREHOUSE - BOND

He reaches corner of warehouse, turns it.

SIDE OF WAREHOUSE - CAMERA ANGLING AFTER BOND as he is running swiftly toward back.

466 CORNER OF WAREHOUSE

BOND reaches it, peeks cautiously around it.

467 HIS ANGLE - BACK OF WAREHOUSE - LOCQUE

near back door. His hand is on plunger. Wires from detonator box run under bottom of door. A CAR stands on ROAD behind him. He presses down plunger.

468 BOND

flinging himself back.

469 EFFECT SHOT - TREMENDOUS WAREHOUSE EXPLOSION

It buckles crazily and collapses like a pack of tin cards.

470 SECTION OF WALL

buckling outward and falling on BOND.

471 LOCQUE

He gets into car.

BOND extricating himself from under wreckage. He gets up, runs through billowing smoke to follow LOCQUE.

LOCQUE starting car.

472 BOND

approaching CAR. LOCQUE drives it out of scene along ROAD. BOND races to TUNNEL ENTRANCE.

473- SERIES OF SCENES INTERCUTTING LOCQUE driving car uphill around
480 sharp curves and along straight stretches while BOND races through TUNNEL and comes out on road as LOCQUE drives past, almost knocking BOND down. BOND then climbs up EXTERNAL STAIRCASE, three stairs at a time, to ROAD ABOVE IT.

481 NEW ANGLE - BOND

He crosses road as LOCQUE'S CAR rounds curve in B.G. BOND, his back to a steep incline, sinks to one knee and holds gun in both shaking hands.

482 INT. CAR - LOCQUE

looking through windshield.

483 HIS ANGLE - BOND

kneeling beside road, holding gun.

484 EXT. LOCQUE'S CAR

as he drives it at BOND.

485 BOND'S ANGLE - CAR

almost upon him.

486 BOND

Firing.

487 WINDSHIELD OF CAR - LOCQUE

visible behind it. Bullet hits glass, leaving bullethole. Several other bulletholes appear in glass as BOND O.S. continues firing.

488 CAR

out of control, it hits high bank of road, slews across to steep incline side, stops at edge of road, teeters there.

489 FRONT END OF CAR

several feet over edge of steep incline. The slightest push will send it crashing down.

490 LOCQUE'S CAR - BOND

reaching it. He glances in, sees LOCQUE wounded. LOCQUE looks at BOND, his bloody face no longer impassive but silently

490 Continued

imploring mercy. BOND reaches into top pocket and takes something out. He tosses it through open window. It lands on seat beside LOCQUE who looks down at it.

491 LOCQUE'S ANGLE - THE DOVE PIN

BOND found it in Ferrara's hand.

492 BOND

He gives car gentle push. CAMERA FOLLOWS IT DOWN STEEP INCLINE TO BOTTOM. As it crashes the door is sprung and LOCQUE falls out.

493 NEW ANGLE - BOND

as COLUMBO, KARAGEORGE, AND SANTOS, breathing very hard, run into scene and join him. They look down.

494 THEIR ANGLE - LOCQUE

sprawled across rocks near wrecked car, obviously dead.

495 BOND AND OTHERS

looking down.

BOND

(turning to them)

He never looked better.

496 EXT. UNDERWATER EXCAVATION SITE - TEMPLE RUINS - TWO DIVERS AT WORK

Incredibly beautiful site, haunting but majestic. Part of the temple still standing consists of three graceful columns supporting a broken pediment. Near them is a section of wall composed of stone blocks. In B.G. lie two more columns. Scattered about in the sand are parts of arches, roof tiles, shards, fragments of statues and amphorae. Sunlight filter effect. The two divers are working with airbags, inflating them, tying basket on one. BOND, wearing scuba gear, swims into scene toward them. CAMERA IN ON HIS FACE PLATE, identifying him.

497 He takes WRITING TABLET WITH PENCIL ATTACHED from around diver's neck.

498 INSERT - PENCIL

writing on tablet: MELINA?

499 BOND AND SECOND DIVER

pointing O.S. BOND swims out of scene in that direction. Diver releases airbag which rises toward surface.

500 TEMPLE FROM ABOVE - BOND

passing between two of the columns toward MELINA in B.G. on bottom.

501 MELINA

near headless marble female torso. In scuba gear, mask, tank, belt, trunks, etc, MELINA is busily engaged in vacuuming MOSAIC TILE FLOOR with compressed air hose from surface.

502 BOND

swimming a few feet above mosaic floor. SKATE slithers away. He reaches MELINA operating vacuum. She sees him, peers through his face plate, recognises him, signals for him to surface.

503 MELINA AND BOND

She looks at gauge in her tank.

504 INSERT - NEEDLE

indicating tank is almost full.

505 MELINA AND BOND

She hangs tank harness over marble torso.

506 FULL SHOT - FROM ABOVE

as they swim up toward surface, approaching KEEL, SCREW, AND RUDDER of The Triana.

507 EXT. TRIANA - DECK - BOND AND MELINA - DAY

She watches him strip off gear. MATE, SEVERAL CREW MEMBERS, AND ARCHEOLOGICAL WORKERS sorting out artifacts, etc, in B.G.

BOND

(calling to the Mate)

Thanks for the gear.

(he turns to Melina)

Fifth century B.C.? Temple of Apollo,
submerged by an earthquake.

She nods rather coolly.

MELINA

I called your hotel. You weren't there.

BOND

Things got a bit out of hand.

507 Continued

MELINA

I'm not interested in your sex life,
Mr Bond.

BOND

I didn't come here to discuss it.
I need your help. It's time we joined
forces. Where can we -- ?

He looks around. She gestures for him to follow her.

508 INT. TRIANA - HAVELOCK'S STUDY - BOND AND MELINA - PARROT
IN CAGE

MELINA faces BOND, profoundly shaken by what he has told her.

MELINA

Where did the St. Georges sink?

BOND

We don't actually know but it must be
somewhere around here. That's why
your father used the temple for a
front. Kristatos didn't want him to
find the St. Georges before he did.

MELINA

(very slowly)

Kristatos.

(after a beat)

How can I help?

BOND

Where did your father keep his records?
His daily log?

MAX

(interrupting)

Daily log! Daily log!

Then he whistles.

MELINA

(opening cage)

Father and he were pals for thirty
years. He repeats everything.

She takes parrot out, scratches his neck. MAX gargle purrs.

MELINA

They love to be fussed over.

MAX whistles again. She puts him back in the cage.

508 Continued

MELINA

Settle down Max.

She closes cage, goes to antique safe.

MELINA

(working combination)

I couldn't bear to open it --

Safe opens. She takes out Havelock's daily log.

MELINA

Here's the log.

She and BOND stand closely together, turning pages. He shakes his head.

MELINA

He used a kind of shorthand all his own. I was the only one who could decipher it.

(after a beat)

He made several surveys in Neptune.

BOND

Neptune?

MELINA

Our two-man lockout sub.

She takes MARINE CHART out of safe, spreads it on desk, indicates position on it.

MELINA

He saw a diving bell from an oil exploration ship here.

BOND

Kristatos!

MELINA

(excitedly)

Three days later he sighted a wreck in the same area.

BOND

Did he investigate it?

MELINA

That was the last entry -- the day he was killed --

He waits till she composes herself again, looks at chart.

508 Continued

BOND

Too deep for air.

MELINA

We'd need a special oxygen-helium mixture. We have all the necessary equipment --

BOND

The less anyone else aboard knows about it the better --

MELINA

I'll have the mate and two trusted hands stay to help us and give the rest of the crew shoreleave --

BOND'S VOICE comes over.

509 UNDERWATER - TEMPLE SITE - TWO-MAN SUB

approaching the three columns.

BOND'S VOICE

Let's get on with it --

Sub passes columns, moves away from them and out of scene.

510 EXT. SUB

looking up as it comes TOWARD CAMERA. MELINA, seated at controls and BOND beside her with a chart are visible through large circular plexiglass PORT across front of sub. They wear special diving suits and Wellington boots. Sub moves past CAMERA.

511 ROCK SHELF - SUB

approaching edge, then travelling off into murk.

512 INT. SUB - BOND AND MELINA

she reaches up, flicks on overhead switch.

513 SUB TRAVELLING DOWN AND AWAY FROM CAMERA into distant murk.

514 MURK - SUB

looking out of it TOWARDS CAMERA. PAN WITH SUB as it levels off and moves out of scene close to SEABED.

515 INT. SUB - BOND AND MELINA

She points to SONARSCOPE.

516 INSERT - MELINA'S FINGER

indicating BLIP ON SCOPE.

517 BOND AND MELINA

he hands her map, points over her shoulder to position of wreck.

518 SUB'S ANGLE - WRECK OF THE ST. GEORGES

lying aslant on SEABED as CAMERA MOVES IN TOWARD IT.

519 INT. SUB - BOND AND MELINA

looking through port.

520 SEABED - WRECK - SUB

travelling along wreck toward stern.

521 STERN OF WRECK - SUB

moving around stern.

522 INT. SUB - BOND AND MELINA

looking out toward wreck. She snaps on searchlight mounted above port.

523 SUB BESIDE HULL OF WRECK

as searchlight shines directly INTO CAMERA and then swings away. The light sweeps across hull and holds jagged hole near SEABED.

524 INT. SUB - BOND AND MELINA

She operates controls.

525 SEABED - SUB

settling near hole in hull of wreck.

526 INT. SUB - BOND AND MELINA

She raises arm to switch off searchlight.

527 EXT. SIDE ANGLE - HULL OF WRECK - SUB NEAR HOLE

as light switches off.

528 INT. SUB - BOND AND MELINA

he looks over her shoulder at DEPTH GAUGE on control panel.

528 Continued

BOND

583 feet. How much time will that oxygen helium mix give us at that depth?

She gets out of her seat behind controls, checks depth again on her wrist guage, then consults wall chart.

MELINA

Eight minutes.

BOND

We'll have to work fast.

They go to circular cover over entry to diver's chamber.

MELINA

Wouldn't the St. Georges crew have destroyed the transmitter?

BOND

If they had a chance to set the explosive timer.

CAMERA CLOSER ON ENTRY as they open it.

529 INT. SUB - DIVER'S CHAMBER - MELINA

coming through entry. BOND follows her. Their equipment is piled on the floor: tanks, underwater torches, tool kits, knives etc, and spaceman-like helmets with face plates and built in telephone mikes. They help each other get into tank harnesses.

530 EXT. SEA - KRISTATOS' BOAT

Oil exploration vessel standing stationary.

531 INT. SUB - DIVING CHAMBER - BOND AND MELINA

ready to leave sub except for helmets. They close entry from control room, then she operates mechanism to flood chamber. Water starts rising about them.

532 EXT. KRISTATOS' BOAT - BRIDGE - KRISTATOS, KRIEGLER, APOSTIS, SONAR OPERATOR

who is viewing scanner. He indicates it. Others look.

KRISTATOS

We have a visitor below.

He picks up ship's phone.

533 INT. SUB - DIVER'S CHAMBER - BOND AND MELINA

holding helmets above water level now up to their armpits. He shows her a plastic-coated card.

534 INSERT - CARD

in BOND's hand. One side shows ship's plan.

BOND'S VOICE

Plan of the St. Georges' hold.

He turns card over. Other side contains list of instructions headed: A.T.A.C. DISASSEMBLY PROCEDURE.

BOND'S VOICE

Even if the transmitter wasn't destroyed it would explode if anyone tried to remove it without following these special instructions.

535 BOND AND MELINA

He slips card into belt pouch. They put on helmets, attach hoses to tanks. Water rises above their heads.

536 UNDERWATER - BOND AND MELINA

He glances at GAS GAUGE which hangs from his tank, talks into built in helmet-mike.

BOND'S VOICE

(eerily burbled)

Keep checking your gas gauge.

She looks at hers.

537 INSERT - GAS GAUGE

Needle indicates tank is filled. As oxygen-helium is consumed needle will move into red area on dial. At danger point light flashes and electronic beeping will begin until tank is empty.

538 MELINA

She leads BOND to diver's chamber EXIT. They open it by turning metal wheels. She swims out of chamber. He follows.

539 UNDERWATER - BOND AND MELINA

leaving SUB, swimming PAST CAMERA.

540 UNDERWATER - INSIDE WRECK - CAMERA SHOOTING OUT THROUGH HOLE TO SEA - BOND AND MELINA

now holding underwater torches appear in B.G. swimming towards hole. They reach it, shine torches in, then react startledly.

547 NEW ANGLE - BOND AND MELINA

peering through face plates at system.

548 THEIR ANGLE - CAMERA CLOSE ON RED LEVER

as BOND'S HAND indicates DIAL at base of lever.

BOND'S VOICE

The destruct timer's set at one
minute -- for some reason the lever
wasn't pulled --

His hand turns knob below dial to reset indicator at zero.

BOND'S VOICE

I've deactivated it.

CAMERA MOVES WITH HIS HAND TO INDICATE TRANSMITTER WITH THERMITE
CHARGE AND DIAL ATTACHED.

BOND'S VOICE

The transmitter ... with the thermite
charge ...

Hand leaves scene.

549 BOND AND MELINA

He glances at gas gauge.

BOND

About half a tank left ...

He detaches toolkit from weight belt, opens it, extracts screw-
driver, wire cutter, pliers etc. She holds other tools as he
snips wires, then starts to loosen screws holding transmitter
in place.

550 INT. WRECK - COMMAND CABIN - BOND AND MELINA

He is still working to extract TRANSMITTER. She glances at
gas gauge.

551 INSERT - GAS GAUGE

They have third of mix left.

552 INT. BELOW DECK CORRIDOR

a moving P.O.V. through the hole, then following the way BOND
and MELINA went to command cabin. CAMERA PANS to give effect
of another presence in ship.

553 MELINA AND BOND

Lifting TRANSMITTER out of system housing. He gives it to her.

554 DOOR OF COMMAND CABIN

bursts inward. Standing in doorway is JIM. Diver in special monstrous looking suit. He sees MELINA holding ATAC, lunges toward her, a pincer arm slashing out to grab the ATAC. MELINA twists away but JIM's arm hits her backpack. Slow leak develops. She drops ATAC.

555 INSERT CONSOLE - BOND'S HANDS

removing timer and thermite bomb which were held magnetically to console. He sets timer for 1 MINUTE.

556 INSERT - CONSOLE - BOND'S HANDS

removing timer and thermite bomb which were magnetically held in place. He sets timer at 1 MINUTE. Seconds begin ticking away.

557 COMMAND CABIN

MELINA evades JIM and heads toward hatchway of Communications Centre. JIM bends over to pick up ATAC transmitter. BOND, coming up behind him, slaps bomb on his back. JIM reacts to thud of timer magnetically attaching itself and ensuing SOUND OF TICKING. BOND exits into Communications Centre. JIM follows him.

558 COMMUNICATIONS CENTRE

JIM enters, puts ATAC down and attempts to remove bomb from his back but his arms are too short and inflexible. He turns his back toward a partially smashed console and tries to brush ticking bomb off but only succeeds in further damaging console.

559 INSERT - THERMITE BOMB TIMER - NEEDLE INDICATOR

30 seconds to go.

560 BOND

He grabs ATAC and pulls MELINA with him toward exit to corridor. JIM moves to cut them off. He reaches for BOND, knocking over smashed console. It falls on BOND's leg, trapping him.

561 INSERT - TIMER

15 seconds left.

562 BOND

struggling to extricate himself. JIM grabs at him with pincers.

563 INSERT - TIMER

10 seconds.

564 BOND

struggling free. He pulls MELINA out into corridor. JIM follows. He falls over same piece of equipment that trapped BOND.

565 INSERT - TIMER

Needle to zero.

566 EXT. HOLE IN HULL OF WRECK - BOND AND MELINA

as they emerge from it. SOUND OF TREMENDOUS EXPLOSION INSIDE WRECK. DEBRIS is blown concussively out through hole moving BOND and MELINA away from it.

567 EXT. SUB - HATCH TO DIVING CHAMBER

BOND gets MELINA to it. He puts ATAC down, rests her on bottom, looks at her gas gauge.

568 INSERT - GAS GAUGE

registering empty. Flashing light and beeping stop.

569 BOND

opening HATCH with great difficulty. His own tank is almost empty. He puts ATAC through hatch, then lifts MELINA into it. With his last breath of mix he pulls himself into chamber through hatch.

570 CLOSE ON MELINA'S FACE

through face plate. She has passed out.

571 CLOSE ON BOND'S FACE

through plate. He is gasping agonizingly for breath.

572 BOND

barely able to operate deflooding mechanism.

573 EXT. UNDERWATER - MURK

LIGHT BEAM penetrates it, then grows brighter. MANTIS SUBMERSIBLE looms up out of murk and APPROACHES CAMERA. Torpedo shaped, the Mantis is about 7 feet long and 2 feet 9 inches wide. MAN inside, T-shirt, trunks, wearing headset and goggles, lies prone and looks out through a plexiglass dome in the nose while operating craft from control panel

573 Continued

below it. There are four tubular battery powered motors with propellers on each side of the hull and skids underneath. Direction and speed are determined by using motors alone or in combination. Dials on the control panel are lettered: UP, DOWN, RIGHT, LEFT, REVERSE, FORWARD. The Mantis is very manouverable. Also controlled from the panel are two arm-like tubes extending out from along both sides of the bow. Affixed to the end of each arm is an all-purpose revolving cylinder containing various tools which can be utilized when required. Mounted above the hull is a bazooka-like gun and a searchlight.

574 INT. SUB - DIVER'S CHAMBER - BOND AND MELINA

Water level lowering. He manages to pull her to her feet, get their heads above water, and remove their helmets.

575 UNDERWATER - MANTIS

Searchlight sweeps area looking for sub.

576 CLOSE ON NOSE DOME OF MANTIS

MANTIS MAN visible peering through it.

577 INT. SUB - DIVERS CHAMBER - BOND AND MELINA

reviving. He continues holding her up. Waterlevel now at their waists.

578 MANTIS - CAMERA SHOOTING FROM ABOVE AND BEHIND IT.

as SEARCHLIGHT picks up SUB in B.G.

579 MANTIS NOSE DOME - CLOSE ON MANTIS MAN

through glass, his expression indicating he has sighted sub.

580 SUB - DIVERS CHAMBER - BOND AND MELINA

still exhausted and weak. Water level to their ankles. He smiles at her encouragingly, indicates TRANSMITTER, gives thumb and index fingertips OK signal.

581 MANTIS

closing on SUB.

582 INT. SUB - ENTRY FROM DIVING CHAMBER - BOND

climbing through it. MELINA shakily passes TRANSMITTER to him. He sets it down, then helps her climb through entry. He closes it, gets behind controls. She sinks down beside him.

582 Continued

BOND

Let's take her up.

He starts the engine.

583 EXT. SUB ON SEABED - HULL OF WRECK IN B.G.

Sub starts to lift off bottom.

584 INT. MANTIS - MANTIS MAN

peering through nose dome.

585 INT. SUB-MELINA

Seeing MANTIS FLASH BY PORT. She gasps. BOND turns to her. She gestures toward port.

586 THEIR ANGLE - PORT

MANTIS visible outside it.

587 EXT. SUB - MANTIS

Arm with pincers seizes gas lines. Pincer closes, cutting through line. Explosion of gas bubbles.

588 INT. SUB - BOND

Getting into pilot's seat. Sub lurches.

589 EXT. SUB - MANTIS

Pincers now attached to a glide plane elevator on side of sub. It grips like a vice, slightly buckling the metal of the plane.

590 INSERT - OTHER ARM OF MANTIS

projecting a LARGE DRILL, whirling, as it moves toward dome.

591 INT. SUB - BOND

At controls as he looks through port at MANTIS DRILL coming up towards him. It hits plexiglass. BOND operates controls to get away from drill which leaves long dangerous-looking gash in dome. Drops of water ooze through gash. BOND operates controls again.

592 EXT. SUB AND MANTIS

moving together towards side of ship.

593 INT. SUB - BOND

Drill arm of Mantis comes up for another try. As it touches plexiglass dome BOND makes SUB buck. Drill is broken off but leaves another gouge in port. BOND manoeuvres sub.

594 EXT. SUB AND MANTIS

nearing wreck.

595 CLOSER ANGLE

SUB moves close to wreck passing parallel to it. MANTIS is between SUB and WRECK. They near HOLE in Wreck. SUB jams MANTIS into part of the jagged hole of wreck. MANTIS tries to move. Drill arm hammers on dome of sub.

596 INT. SUB - BOND

MANTIS ARM bangs on dome. Water leaks, flows into SUB around seal of door. BOND works controls.

597 EXT. SUB AND MANTIS

SUB rocks back and forth.

598 INSERT - MANTIS ARM

holding glide plane under strain. It gives way.

599 EXT. SUB

moving slowly away from wreck. MANTIS disengages itself. Both craft start toward surface but in opposite directions. Their efficiency appears impaired.

600 EXT. UNDERWATER - DROP OFF - SUB

rising above drop off, tilted, with bubbles streaming out.

601 INT. SUB - BOND AND MELINA

tense as he fights to control sub. Water squirts in around dome seal.

602 EXT. SUB

passing coral formation as it nears site of underwater temple.

603 INT. SUB - BOND AND MELINA

They see hull of TRIANA through port.

604 EXT. SUB

surfacing beside TRIANA.

605 INT. SUB - BOND AND MELINA

He releases controls. They slump exhaustedly, then breathe sighs of relief.

606 EXT. IONIAN SEA - TRIANA - DAY

A CRANE hoists TWO-MAN SUB up onto Triana deck.

607 EXT. SUB - CAMERA FOLLOWING IT

As CRANE lowers it onto CRADLE. MEN watching, backs turned.

608 SUB ON CRADLE - CAMERA CLOSE ON EXIT FROM DIVERS CHAMBER

It is opened from inside. BOND emerges, leans back through exit to get TRANSMITTER, sets it down on deck, then helps MELINA out. CAMERA PRECEDES them as they take a single step forward and then stop abruptly.

609 THEIR ANGLE - KRISTATOS, KRIEGLER, APOSTIS, AND FIVE ALBANIANS

armed with lugers are grouped menacingly around them in a semi-circle.

610 NEW ANGLE - KRISTATOS, KRIEGLER, APOSTIS, ALBANIANS, BOND, MELINA

No Triana crewmembers on deck. KRIEGLER, bare chested, muscles oiled, wears only trunks. Apostis picks up TRANSMITTER.

KRISTATOS

(indicating ATAC)

Thank you, Mr Bond. You saved us the trouble of disarming it. Apostis, take that inside.

APOSTIS starts toward Havelock's study.

BOND

Whatever you're being paid we'll double it.

KRISTATOS

I never reng on a deal. It would be bad for my reputation.

MELINA

Where are the men I left aboard?

KRISTATOS

(smiling)

You will soon be joining them.

CAMERA TRAVELS WITH HIM as he follows APOSTIS toward study.

610 Continued

KRIEGLER'S VOICE

One moment.

CAMERA HOLDS as KRISTATOS stops and KRIEGLER joins him.
APOSTIS also stops.

KRIEGLER

I will deliver it and return with the money.

KRISTATOS

(derisively)

The voice of the KGB. Our agreement was to meet in a place designated by me. After they pay I will turn the transmitter over to them.

(to Apostis)

It must not be let out of your sight.

KRIEGLER

(pointedly)

Nor mine, Herr Kristatos. Where are we going?

KRISTATOS gestures for KRIEGLER and APOSTIS to accompany him into Havelock's study.

611 INT. HAVELOCK'S STUDY - KRISTATOS, KRIEGLER, APOSTIS

entering. The study has been searched. The safe broken open. MAX in cage in B.G.

KRISTATOS

We will take the ATAC to St. Cyril's.

KRIEGLER

St. Cyril's. I'll arrange the pickup.

KRISTATOS exits. CAMERA PANS TO MAX. He whistles.

612 TRIANA - AFTER DECK - BOND, MELINA, ALBANIANS

guarding them. In B.G. alongside the Triano is the KRISTATOS BOAT. On its deck is a red PARAVANE about 6 feet long. Next to it is a coil of cable. An ALBANIAN carrying a coil of rope attached at one end to the PARAVANE climbs onto TRIANA deck. KRISTATOS enters scene.

KRISTATOS

Strip their suits off!

Two of the ALBANIANS rip off BOND and MELINA's suits with fish knives. BOND is in coloured T-shirt and trunks. MELINA in T-shirt and bikini briefs.

612 Continued

KRISTATOS

Tie them together.

As BOND's top is ripped off, KRISTATOS moves forward to his shoulder. BOND has a light wound.

KRISTATOS

Bind that cut. We don't want blood
in the water. Not yet.

BOND's hands are tied by the wrists behind MELINA's back.
MELINA's wrists are bound behind his back.

MELINA

Murderer!

KRISTATOS

You have shot your last bolt Miss
Havelock.

KRISTATOS moves to gangway to his ship. He turns.

KRISTATOS

Their legs can stay free. They'll
make appetizing bait.

He starts across gangway, moving out of scene. One of the ALBANIANS slaps adhesive over BOND's wound as the others tie the rope to the Paravane under BOND and MELINA's arms. The knot is at their throats. The ALBANIANS leave.

613 CLOSER SHOT - BOND AND MELINA

Their faces are close together.

MELINA

(murmuring)

I didn't think it would end like
this -- I'm only sorry we didn't -

BOND

(stopping her)

We're not dead yet.

614 EXT. KRISTATOS' BOAT - ALBANIANS

throwing PARAVANE into the water. Boat moves forward.
Coil to paravane plays out.

615 BOND AND MELINA'S ANGLE

PARAVANE moving forward at right angles to KRISTATOS' boat.

616 BOND AND MELINA

as the coil of rope at their feet plays out.

BOND

Hold on!

They are jerked off their feet into the water.

617 EXT. SEA - AT STERN OF TRIANA

BOND and MELINA fall into water.

618 UNDERWATER - MELINA AND BOND

Submerging, then being pulled forward up to surface by PARAVANE.

619 EXT. SEA - BOND AND MELINA

pulled along on surface by rope.

620 EXT. KRISTATOS' SHIP

approaching gap in reef, but pulling PARAVANE directly toward rocks.

621 BOND AND MELINA side by side, their heads breaking the surface, forming a trough around them.

BOND

We're headed for the reef.

He twists his body so she is on top.

622 UNDERWATER SHOT

PARAVANE travels over coral reef trailing rope. BOND and MELINA approach coral head. BOND's back is scraped along reef. Some blood in the water.

623 EXT. KRISTATOS' SHIP

KRISTATOS shouts to HELMSMAN.

KRISTATOS

Turn around. We'll go again!

624 UNDERWATER SHOT - SHARK'S

reactions to blood in water.

625 KRISTATOS' SHIP

turning around. Rope slackens.

626 UNDERWATER - BOND AND MELINA

They sink as the rope slackens.

627 INSERT - UNDERWATER BOND'S WRISTS

He struggles. Rope on wrists loosens. He frees his hands.

628 KRISTATOS' BOAT

heading back toward REEF. Slack on rope is taken up.

629 UNDERWATER - BOND AND MELINA

jerked back to surface.

630 UNDERWATER SHOT - SHARK

swimming toward CAMERA.

631 KRISTATOS' SHIP - PARAVANE - BOND AND MELINA

SHARK following.

632 CLOSE ON KRISTATOS

astern, watching SHARKS approach.

KRISTATOS

Here they come!

633 UNDERWATER - BOND AND MELINA

He turns as they travel over reef again so that MELINA is again on top. BOND's back scrapes over reef.

634 SHARKS

pursuing them.

635 KRISTATOS' BOAT

slowing down and turning just as BOND and MELINA clear reef. SHARKS circle around KRISTATOS' BOAT.

636 UNDERWATER - BOND AND MELINA

sinking as the rope slackens. BOND grabs slack of rope and loops it about coral head.

637 KRISTATOS' BOAT - KRISTATOS

KRISTATOS

(to Helmsman)

Once again! Hurry!

638 KRISTATOS' BOAT

accelerating abruptly.

639 UNDERWATER - CORAL HEAD

with slackened rope looped around it. Rope suddenly tautens and snaps.

640 KRISTATOS' BOAT

rocked by sudden release of tension.

641 CREWMAN

falling over the side.

642 SHARKS

attacking him. He is pulled under.

643 KRISTATOS' BOAT - DECK

Other CREWMEN start toward rail to rescue overboard man.

KRISTATOS

Leave him!

CREWMEN obey.

KRISTATOS

(urging on Helmsman)

Faster! Run them down!

644 BOND AND MELINA IN THE WATER

KRISTATOS' BOAT coming at them. He has now freed her hands and unties rope that bound them together.

MELINA

Follow me --

She takes deep breath and dives. KRISTATOS' BOAT is almost upon BOND. He takes breath, dives.

645 UNDERWATER - BOND'S ANGLE

BOTTOM OF KRISTATOS' BOAT passes above him.

646 BOND AND MELINA

swimming down to TEMPLE SITE. CAMERA FOLLOWS ACTION as she leads him to ARMLESS MARBLE TORSO where she left her tank. CAMERA HOLDS as she turns on valve and takes a breath. He joins her. She hands mouthpiece to BOND. They share the air.

647 EXT. KRISTATOS' BOAT - KRISTATOS AND HELMSMAN
as ship circles area where BOND and MELINA submerged.

HELMSMAN

Nothing.

KRISTATOS

The sharks have them. Make port!

648 EXT. SURFACE - KRISTATOS' BOAT
pulling away in B.G. BOND and MELINA surface in F.G.

649 EXT. TRIANA - BOND AND MELINA
swimming toward Triana accommodation ladder.
They watch KRISTATOS' BOAT recede in distance.

650 INT. TRIANA - HAVELOCK'S STUDY - BOND AND MELINA - DAY
MAX is muttering in his cage on the desk. MELINA looks around
dispiritedly at the looted room. She picks up a framed
photograph. The glass above it has been shattered.

651 INSERT - PHOTOGRAPH
MELINA with HER PARENTS. All are smiling.

652 MELINA AND BOND
She puts photograph down, turns to him.

MELINA

Kristatos has won. He's still alive.

BOND

(glumly)

And God knows where -- with the ATAC --

653 MAX, on desk behind them, whistles madly, then squawks..

MAX

ATAC to Saint Cyril's! ATAC to
Saint Cyril's!

BOND and MELINA turn to MAX, then toward each other.

654 EXT. GREECE - SMALL PORT VILLAGE - CAMERA CLOSE ON FLOCK
OF DOVES BEING RELEASED - DAY

ANGLE WIDENS TO INCLUDE PRIEST, BRIDE, GROOM, RELATIVES,
GUESTS etc. who have just emerged after marriage ceremony
in a SMALL GREEK ORTHODOX CHURCH.

655 BOND AND MELINA

stopping to let WEDDING PARTY move away from CHURCH DOOR.

656 LETTERING ABOVE DOOR

It reads: St. Cyril.

657 BOND AND MELINA

She is looking after WEDDING PARTY in B.G. approaching tables set up for festivities on patio of a cantina positioned at right angles to the church. MUSICIANS strike up lively Greek folksong. Guests start to dance.

BOND

Wait here.

He goes into church. MELINA continues watching wedding party, almost wistfully. Then she resolutely puts aside thoughts about BOND and herself. One of the wedding guests grabs her and starts to dance with her.

658 INT. CHURCH - BOND

crossing to CONFSSIONAL. He enters it.

659 INSIDE CONFSSIONAL - BOND

He sits down, begins ritual.

BOND

Forgive me, father, for I have sinned --

660 ANGLE WIDENS TO INCLUDE M disguised as a bearded ORTHODOX GREEK CATHOLIC PRIEST.

M

That's putting it mildly, Double-O Seven. Your signal sent Whitehall into shock. There are hundreds of St. Cyril's all over Greece --

BOND

I've contacted a well-informed person about that, sir --

661 EXT. VISTA - WIDE ANGLE LONG SHOT - GREECE - THE METEORAS -
DAWN

Expanse of strange pillar-like rock formations some almost four hundred feet high.

662 EXT. CLOSER SHOT - SIX TINY FIGURES

moving toward rock formation in B.G. with MONASTERY COMPLEX perched on top.

663 EXT. GROUP - BOND, MELINA, COLUMBO, KARAGEORGE, SANTOS, NIKOS

moving along rock strewn approach toward pillar. COLUMBO points up to MONASTERY.

COLUMBO

St. Cyril's -- where we used to hide from the Germans -- only Kristatos would make an abandoned monastery his personal retreat --

All wear black recce suits and rucksacks except BOND. He is in climbing gear, boots, woollen socks, nylon cougale, gloves, etc. Rucksack on his back has loops for piton hammer, knife, small axe, etc. Nylon rope is looped over one shoulder. COLUMBO carries a revolver in waist holster, his men submachine guns. A crossbow is slung over one of MELINA's shoulders, a quiver filled with bolts over the other. Group moves out of scene toward base of Meteora.

664 EXT. SHRUBBERY CLOSER ROCK FORMATION - GROUP

moving behind it. MONASTERY buildings closest to edge of cliff partly visible to the left from below.

COLUMBO

(indicating cliff face to the right)

Climb there. Most of the buildings face the other way.

BOND

Stay out of sight till I send the basket down. You're sure it can only be operated electronically from the top?

COLUMBO

My friend, I have studied this place for years for just such an occasion. Good luck. We will be ready.

CAMERA IN CLOSER ON BOND AND MELINA. She remains silent but her eyes meet his expressively. He puts on goggles, moves cautiously away from behind shrubbery.

665 EXT. ST. CYRIL'S - TWO MAN PATROL

walking along low stone wall just above edge of the cliff. They reach BASKET SHED which overhangs cliff, turn and start back along WING OF MAIN BUILDING, passing ENTRANCE DOOR. Next to basket shed is a smaller shed between it and the other wing of the main house. This wing, like the sheds, extends to cliff's edge. It has two levels, the lower consisting of a

665 Continued

three arched loggia, and the upper which looks out over the cliff through large windows across the front and around the side. Later we will discover there is a staircase which goes up alongside back of main building to a patio on the roof with a stained glass skylight. The only other modern installation is a helicopter landing pad. The buildings are stone with tiled roofs

666 EXT. BOND

reaching foot of perpendicular cliff and starting to climb.

667 EXT. BEHIND SHRUBBERY - GROUP

watching through it toward BOND climbing.

668 COLUMBO AND MELINA

looking up to follow Bond's progress.

COLUMBO

(shaking his head)

I should have brought more of my people.

MELINA

James is counting on surprise.

COLUMBO

(dubiously)

But only five men -

MELINA

And one woman.

COLUMBO

I like your spirit, Miss Havelock.

We both hate Kristatos but do not underestimate him. He never sleeps.

669 INT. MAIN MONASTERY BUILDING - LARGE ROOM - KRISTATOS

pacing restlessly. The room, once the monastery chapel still retains a few old accoutrements, including heavy censors, etc, and a HEAVY MARBLE BAPTISMAL FONT, built into the stone wall, used for an elevated planter with miniature ivy and philadendrum growing in it. The decor is a strange but effective mix of Byzantine and Modern. The large STAINED GLASS SKYLIGHT forms part of the ceiling.

670 ALCOVE OFF LARGE ROOM - APOSTIS AND KRIEGLER

Kriegler has removed his jacket and wears a short sleeved shirt open to the waist. He and APOSTIS are watching each

670 Continued

other watch the door of an antique safe.
enters.

KRISTATOS

KRISTATOS

(snapping at Apostis)

Go outside, check the guards. Let
me know as soon as the helicopter
arrives.

APOSTIS exits.

671 EXT. CLIFF FACE - BOND

continuing his climb. He stops, takes a piton out of a bag
attached to his belt, puts a felt cloth over it to muffle the
noise, and taps piton into crack in the rock with small piton
hammer. Then he pulls himself up to stand on it in order to
reach ledge from where he can get a foothold.

672 INT. MONASTERY - CHAMBER CONVERTED INTO SMALL GYMNASIUM

BIBI wears a leotard as she does stretching exercises at a
bar in front of a wall mirror. Other equipment includes a
trampoline. BRINK supervises her.

BRINK

Fifty more.

BIBI

(stopping)

This is Dullsville!

She gets out of leotard, climbs up onto rubbing table.
BRINK starts to massage her. KRISTATOS enters.

BIBI

I'm supposed to skate in Innsbruck
and then in Oslo. Why are we
staying in this creepy place?

KRISTATOS

My plans have changed. We will
live in Cuba for a few months.

BIBI

Cuba?

KRISTATOS

You will skate privately. I will
be your audience.

BIBI

(getting off table)

What a downer that'll be!

672 Continued

She starts to bounce petulently on the trampoline.

BIBI
(between bounces)
I want to win a gold medal.

KRISTATOS
We both want that.

BIBI
I know what you want. But you're
too old for me.

She bounces off trampoline, lands on her feet in front of him.

BIBI
I'm splitting! Face it, Ari. You're
too old for me.

KRISTATOS, in a sudden uncharacteristic outburst of rage,
turns on BRINK:

KRISTATOS
You have done this! Poisoned
her against me!
(controlling himself)
I will deal with you, Jacaba Brink.
As I deal with everyone who betrays
me.

BIBI
Don't blow your top, Ari. Leave
the old dyke alone.

KRISTATOS glares at her, then strides out. BIBI turns to
BRINK:

BRINK
Bibi, you are so young. You still
need a sponsor.

BIBI
I'll find another one --

BRINK shakes her head.

673 EXT. CLIFF FACE - BOND

reaching overhang. He starts across it, transversing cliff
face toward area below Basket Shed.

674 EXT. MELINA BEHIND SHRUBBERY

looking up toward him.

675 HER ANGLE - BOND

working his way across overhang.

676 EXT. MONASTERY - APOSTIS

coming around corner of building to GUARDS in F.G. He talks to them. We do not hear what he says.

677 EXT. CLIFF FACE - BOND

near the end of his climb. He is about fifteen feet away from the top of the cliff. To get to it he has to climb up sheer no foothold rock. CAMERA MOVES IN CLOSER as he takes piton out of bag, covers it with felt to muffle the sound and taps it into crack. He starts putting in a second piton.

678 EXT. MONASTERY - APOSTIS

as TWO GUARDS leave him. He looks up at the sky for the helicopter, then walks out of the scene.

679 EXT. CLIFF FACE - BOND

he has placed five pitons. He unloops rope, laces one end between pitons, ties it off, then ties the other end around his waist. (for protection in case he falls)

680 EXT. FOOT OF CLIFF - MELINA AND COLUMBO

peering up tensely.

681 BOND

moving up rock face. As he reaches the top APOSTIS suddenly appears above him and hurls him back. BOND grips edge of rock with one hand.

682 CLIFF FACE - BOND

hanging desperately on to edge of rock. Then he slips off and plummets down, losing his rucksack, and dangles on the end of his rope.

683 CLOSE QUICK SHOT - ROW OF FIVE PITONS

as two are yanked out.

684 BOND

dropping further down cliff, stunned, losing consciousness, shocked, gasping.

685 BEHIND SHRUBBERY - COLUMBO, MELINA, SANTOS

watching. She is unable to conceal her terror.

685 Continued

MELINA

James!

COLUMBO

(low voice)

He could suffocate.

He takes carbine from SANTOS. She stares at him.

COLUMBO

(grimly)

It is a long hard death --

He poises to fire carbine.

686 BOND

He reaches down, unhooks shoelace, makes a pusig knot with it around rope, slides up rope, pulls himself up to it with one hand.

687 MELINA AND COLUMBO

watching tensely.

688 THEIR ANGLE - BOND ON CLIFF FACE

grasping rope below him with his other hand.

689 MELINA AND COLUMBO

registering relief. He lowers carbine.

690 BOND

He makes a loop, puts his foot in it, straightens up. He keeps sliding knot further up rope and making loops in it below him to continue progress up rock face.

691 APOSTIS

looking down.

692 HIS ANGLE

No BOND in sight below him.

693 BOND

under overhang.

694 APOSTIS

looking down.

695 HIS ANGLE - THREE REMAINING PITONS

BOND's rope still laced to them.

696 APOSTIS

He works his way down short rock strewn slope just below brink to a ledge then works his way along it. He stops, grasps root growing out of cleft in cliff with one hand, and leans forward. CAMERA IN CLOSER. He is almost within arm's length of the three pitons.

697 NEW ANGLE - APOSTIS

kicking at PITONS with his foot. He knocks on one.

698 BOND

pressed against rock under overhang. He takes piton out of bag hanging from belt.

699 APOSTIS

kicking another piton. Only one is left. He leans far forward to reach it.

700 BOND

Suddenly pulling himself above side of OVERHANG. APOSTIS is in B.G. above him, poised to kick out last piton. BOND, in F.G., throws piton at APOSTIS as though it were a knife.

701 APOSTIS

Piton hits him in the neck. He plunges off ledge. CAMERA ANGLES AFTER HIM as he falls toward foot of cliff.

702 BOND

looking down towards it.

703 HIS ANGLE - APOSTIS' BODY

lying far below him.

704 EXT. BEHIND SHRUBBERY - MELINA, COLUMBO, OTHER MEN

Body in B.G. MELINA afraid it was BOND who fell. CAMERA FOLLOWS HER AND COLUMBO as they go through shrubbery toward it.

705 BODY

COLUMBO and MELINA reach it. He turns body over.

COLUMBO

Apostis. One of Kristatos' killers.

705 Continued

MELINA turns away to control her enormous relief.

706 EXT. TOP OF CLIFF - BOND

pulling himself over it. He releases rope, moves out of scene.

707 EXT. MELINA AND COLUMBO

He turns back, signals to OTHERS O.S. to follow. CAMERA TRAVELS WITH COLUMBO AND MELINA toward base of cliff to wait for basket.

708 EXT. MONASTERY - LARGE SHED - BOND

approaching it, knee and elbow crawl, commando style. He hears approaching FOOTSTEPS, flattens down behind wall. TWO GUARDS, on patrol, pass him on other side of the wall. Footsteps recede. He darts to shed door.

709 INT. SHED - BOND

entering. He sees BASKET, large enough for three passengers, positioned just above trap in section of shed floor overhanging cliff. Basket is suspended from cable which runs from WINCH through roof pulley. He goes to window, opens it, looks down.

710 HIS ANGLE - COLUMBO, MELINA, KARAGEORGE

waiting at foot of cliff.

711 INT. SHED - BOND

He spots CONTROL BOX, opens it, presses DOWN BUTTON. Electronic whine. WINCH lets out cable. BASKET goes down through trap.

712 EXT. CLIFF - BASKET

descending alongside face.

713 INT. MONASTERY - BIBI'S ROOM - BIBI - BRINK

who is packing.

BIBI

Hurry! Unless you want me to go without you!

BRINK

You know I will never leave you, Liebchen.

She packs more rapidly.

714 BASE OF CLIFF - COLUMBO, MELINA, KARAGEORGE

as BASKET reaches them. They climb in. Basket starts up.

715 INT. SHED - BOND

looking down through trap in floor.

716 HIS ANGLE - BASKET COMING UP

with MELINA, COLUMBO, and KARAGEORGE.

717 EXT. ST. CYRIL'S - RETAINING WALL ALONG TOP OF CLIFF

with railing above it. GUARD walks into scene along and behind wall. He hears ELECTRONIC HUM AND WINCH CREAKING O.S., stops, listens, then continues along wall which ends at back of SHED. He climbs over rail, drops down over wall onto ledge running along side of shed. CAMERA PRECEDES HIM as he passes side door of shed, comes to corner of shed and looks down.

718 HIS ANGLE - BASKET COMING UP

with MELINA, COLUMBO, and KARAGEORGE.

719 EXT. BASKET - GROUP

looking up.

720 THEIR ANGLE - THE GUARD

obviously seeing them.

721 EXT. BASKET - KARAGEORGE

aiming carbine at GUARD visible above them on ledge. COLUMBO stops him and indicates MELINA's crossbow. She swiftly unslings it as GUARD draws revolver. Before he can fire MELINA strings bolt and fires it.

722 GUARD

BOLT hits him in the shoulder. He grunts, drops gun, and falls back against side of shed near door. BOND comes rapidly out of door, having heard thud, clamps one hand over Guard's mouth from behind and drags him with other arm into shed.

723 INT. SHED - BOND AND GUARD

BOND's hand still over GUARD's mouth as BASKET comes up through trap. MELINA, COLUMBO, and KARAGEORGE get out. COLUMBO and KARAGEORGE take over GUARD while BOND sends basket down.

724 INT. MONASTERY - LARGE ROOM - KRISTATOS

pacing again. He calls into ALCOVE to KRIEGLER beside safe.

KRISTATOS

The General is late!

KRIEGLER

Only bad weather would delay him --

KRISTATOS frowns, continues pacing.

725 INT. SHED - BOND, COLUMBO, KARAGEORGE, SANTOS, MELINA

who is ministering to wounded GUARD from first aid kit. He is gagged. She has extracted arrow and is bandaging wound in his shoulder. BASKET comes up with NIKOS and SANTOS in it. They get out. BOND indicates side door. He exits followed by KARAGEORGE, SANTOS and NIKOS, leaving COLUMBO and MELINA with GUARD. He makes grateful sounds from behind gag. MELINA finishes bandage and follows the others out. GUARD continues grateful sounds to COLUMBO who nods, smiles, makes an it-was-nothing gesture, then deftly bops him on the head with the butt of his revolver, just hard enough to put him out. COLUMBO follows MELINA through side door.

726 EXT. MONASTERY - BOND, MELINA, COLUMBO, KARAGEORGE, SANTOS, NIKOS

cautiously crossing towards HEAVY DOOR OF MAIN BUILDING. They reach it, flatten back against wall of building to let GUARDS pass them. CAMERA ANGLES AFTER GUARDS who turn corner of building.

727 EXT. STAIRCASE - GUARDS

going up it towards TERRACE ON ROOF.

728 GROUP AT DOOR

Throughout they speak in whispers.

BOND

Barred and bolted. If we blow it
all hell will break loose --

COLUMBO gestures to NIKOS to pick lock. NIKOS tries, shakes his head. BOND gestures for them to blow door. They aim guns at it, then hear bar, etc. being drawn inside. Door opens. BRINK emerges, carrying suitcases. KARAGEORGE and SANTOS grab her, SANTOS clamping his hand over her mouth. Her eyes dart about frightfully.

BOND

Is Kristatos here?

She recognizes him, nods, indicates she wants to talk.

728 Continued

BOND
Keep your voice down.

He gestures for SANTOS to remove his hand.

BRINK
(hoarsely)
We are leaving him. He must not
know till we are gone.

BOND
We'll help you if you'll help us --

BRINK
Ja, Mynheer Bond - ja, ja, anything --

729 EXT. HELICOPTER PAD - GUARDS

passing it.

730 EXT. AT DOOR - GROUP

MELINA, SANTOS, and NIKOS follow BRINK back into house.

BOND
(to Karageorge)
Stay here. Keep us posted.

BOND and COLUMBO go toward corner of house.

731 INT. MAIN BUILDING - BRINK

leading MELINA, SANTOS, and NIKOS down narrow corridor.

732 EXT. FOOT OF STAIRCASE - BOND AND COLUMBO

reaching it. They start up toward terrace.

733 INT. MAIN BUILDING - STEPS - BRINK, MELINA, SANTOS, NIKOS

stealthily going down them to DORMITORY DOOR.

734 INT. MONASTERY - DORMITORY

formerly used by the monks. NINE KRISTATOS MEN are asleep
on cots. The door is opened from outside by BRINK. SANTOS
and NIKOS enter, holding machine guns. Startled men wake up.

735 NEW ANGLE - KRISTATOS' MEN

sitting up sleepily. SANTOS AND NIKOS come down aisle between
cots. SANTOS covers men on one side, NIKOS those on the other.

736 COT IN CURTAINED ALCOVE - BRUTAL LOOKING KRISTATOS MAN

He can see action between partially open curtains.. His hand reaches for gun beside cot. SMALL CROSSBOW, belt loaded is brought up to back of his head. ANGLE WIDENS TO INCLUDE MELINA holding crossbow.

MELINA

(in Greek)

Drop it.

He obeys.

737 INT. MONASTERY - LARGE ROOM - KRISTATOS

Dawn coloured shafts of light stream through stained glass skylight. He turns to BIBI as she enters, carrying her skate bag.

BIBI

What have you done to Brink? Where is she?

KRISTATOS

Go back to your room!

BIBI

(defiantly)

Screw you!

He slaps her viciously, throws her down onto settee.

738 EXT. ROOF TERRACE - TWO GUARDS

backs turned to BOND, carrying revolver, and COLUMBO, with carbine, moving stealthily up behind them along potted dwarf trees placed alongside STAINED GLASS SKYLIGHT. SOUND OF APPROACHING HELICOPTER. GUARD turn toward it.

739 THEIR ANGLE - BOND AND COLUMBO

HELICOPTER visible beyond them, approaching.

740 GUARDS

grappling with BOND and COLUMBO. HELICOPTER SOUND LOUDER.

741 INT. LARGE ROOM - KRISTATOS AND BIBI

He hears HELICOPTER O.S. KRIEGLER comes out of ALCOVE.

KRIEGLER

They're here!

742 EXT. HELICOPTER

approaching MONASTERY.

743 INT. HELICOPTER - GOGOL

looking toward Monastery. PILOT beside him. THIRD MAN behind them.

744 EXT. TERRACE - BOND AND COLUMBO

fighting hand to hand with GUARDS. COLUMBO and man he is grappling with have rolled away from SKYLIGHT. BOND and his adversary are struggling beside it.

745 INT. LARGE ROOM - KRISTATOS, KRIEGLER, BIBI

SOUND OF HELICOPTER increasingly louder continues, KRISTATOS and KRIEGLER start back toward ALCOVE.

746 EXT. TERRACE - BOND AND GUARD

wrestling. They fall onto SKYLIGHT and crash through it.

747 INT. LARGE ROOM - BIBI

BOND, still grappling with GUARD as they fall, turns over so that they land on settee beside her with BOND on top of him. KRIEGLER and KRISTATOS come back out of alcove.

748 THEIR ANGLE - BOND AND GUARD ON SETTEE NEAR BIBI

GUARD who took impact of fall is hors de combat. BIBI scrambles off settee. BOND, winded, dazed, and cut, rolls off settee and tries to get up.

749 INT. LARGE ROOM - GROUP

KRISTATOS turns and runs back into ALCOVE as KRIEGLER draws revolver and strides toward BOND on the floor to finish him off point blank. He aims down at BOND. BIBI picks up her skate bag, swings it at KRIEGLER, hits his arm with it. Shot goes wild. KRIEGLER flings BIBI aside, dazing her. BOND butts KRIEGLER in the belly, manages to make him drop his gun. KRIEGLER picks BOND up, throws him against a wall, picks him up again, flings him onto floor. BOND, groggy, crawls away from him. KRIEGLER picks up HEAVY SPIKED CANDELABRA and follows him.

750 QUICK CUT - ALCOVE - KRISTATOS

opening safe to get TRANSMITTER.

751 INT. LARGE ROOM - KRIEGLER, BOND, BIBI in B.G.

Still groggy, KRIEGLER holds CANDELABRA with both hands and jabs down at BOND with it, spike first. BOND rolls away, eluding spike.

752 INSERT - SPIKE OF CANDELABRA

smashing into floor, springing one of the boards near window.

753 CAMERA FOLLOWING ACTION

BOND gets to his feet, snatches decorative CENSOR ON CHAIN off wall and uses it like a bolo. Censor hits KRIEGLER in the gut with no deterring effect. He laughs, exerts Herculean strength and rips HEAVY MARBLE BAPTISMAL FONT out of stone wall, raises it over his head to drop it on him. In B.G. KRISTATOS comes out of alcove, carrying TRANSMITTER, and starts across room toward door. KRIEGLER sees him, stops, looks at it. BOND has a split second to look around.

754 HIS ANGLE - SPRUNG BOARD

in front of window.

755 ACTION

KRISTATOS exits with TRANSMITTER. KRIEGLER turns back to BOND who feigns dizziness and staggers away from him. KRIEGLER follows, font still raised. BOND falls back to wall, makes pretence of steadying himself against it as he moves along wall to window. KRIEGLER plods after him. As KRIEGLER reaches window BOND pitches forward away from it as though collapsing. KRIEGLER turns toward him, his back to window now, BOND apparently helpless at his feet in front of him. BOND puts up his hands in a supplicatory gesture. KRIEGLER laughs, and takes a step toward BOND.

756 INSERT - KRIEGLER'S FOOT

hitting end of sprung board.

757 NEW ANGLE - BOND AND KRIEGLER

as board comes up and wacks him in the crotch. The weight of the font throws him off balance, backward, and he falls against the window, crashing through it.

758 EXT. SLANTED ROOF OF SMALL SHED BELOW WINDOW

KRIEGLER and font hit roof. Font crashes through it. KRIEGLER rolls down roof into space.

759 KRIEGLER - CAMERA ANGLING AFTER HIM

as he plunges down toward foot of cliff.

760 INT. LARGE ROOM - CLOSE ON BOND

looking down out of window. BIBI, recovered, joins him there.

BIBI

What happened?

760 Continued

BOND
He just stepped out.

761 EXT. MAIN BUILDING - KARAGEORGE

holding submachine gun as he stands beside door.

762 INT. FOYER - KRISTATOS WITH TRANSMITTER

pinned there. He turns around to find another way out.

763 INT. LARGE ROOM - BOND AND BIBI

as MELINA enters, followed by BRINK.

MELINA
Where's Kristatos?

BOND
He took the transmitter! We'll find
him!

(turning to Bibi and
Brink)

Thanks -- both of you.

BOND and MELINA exit hurriedly.

764 EXT. HELICOPTER

now circling above MONASTERY.

765 EXT. MAIN BUILDING - KRISTATOS WITH TRANSMITTER

coming out of side entrance. CAMERA TRAVELS WITH HIM ALONG
BACK OF HOUSE. He passes FOOT OF STAIRCASE, CAMERA HOLDS
there as COLUMBO, in bad shape after finally subduing
guard, comes down to it. He looks after KRISTATOS, shouts
toward him:

COLUMBO
Ari!

KRISTATOS turns back.

KRISTATOS
Milos!

COLUMBO pulls up trouser leg, slides a knife out of a sheath
strapped around his calf and advances toward him. KRISTATOS
looks back over his shoulder.

766 HIS ANGLE - HELICOPTER

over LANDING PAD.

767 KRISTATOS AND COLUMBO

now almost upon him. KRISTATOS puts transmitter down and also slides knife out of sheath around calf. Schooled in the same thrust and cut Greek peasant-bandit mano a mano combat they never really outgrew it.

KRISTATOS

Let us see who cuts whose throat,
Milos!

COLUMBO

I should have cut yours forty years
ago!

They circle about, looking for an opening, thrusting and parrying. COLUMBO already weakened by his fight with the guard is no match for KRISTATOS, but fights desperately. Both men are soon cut and bleeding.

768 EXT. HELICOPTER

overhead.

769 INT. HELICOPTER - GOGOL

looking down. PILOT and THIRD MAN in B.G.

770 GOGOL'S ANGLE - COLUMBO AND KRISTATOS

fighting below. COLUMBO almost defenceless. KRISTATOS trying to finish him off.

771 COLUMBO AND KRISTATOS

as COLUMBO sinks to one knee. KRISTATOS poises for the kill. He hears running footsteps O.S.

772 HIS ANGLE - BEYOND COLUMBO

BOND and MELINA running toward them.

773 KRISTATOS

He takes one last thrust at COLUMBO who miraculously parries it. KRISTATOS turns away from him and waves up toward helicopter to land.

774 EXT. CLOSE SHOT - HELICOPTER

Visible through window GOGOL indicates PILOT should land. It starts down.

775 EXT. KRISTATOS

also exhausted he slips knife into pocket, picks up TRANSMITTER, and staggers towards helicopter landing on PAD in B.G.

776 COLUMBO

as MELINA and BOND stop for an instant beside him. He gestures them weakly toward KRISTATOS O.S. They leave COLUMBO, run toward KRISTATOS.

777 KRISTATOS

approaching pad. GOGOL and THIRD MAN, now holding machine gun get out of helicopter. PILOT remains in cabin. Blades continue turning. KRISTATOS stumbles and falls, dropping TRANSMITTER at edge of landing pad.

778 KRISTATOS

as BOND and MELINA reach him he struggles up onto one knee, apparently at their mercy. MELINA draws a bead on him with the crossbow.

BOND

Don't do it, Melina. We'll turn him over to the Greek police.

He steps in front of KRISTATOS.

MELINA

Get out of the way!

BOND

Remember those two graves. When you kill for revenge something in you dies.

She hesitates, gripped by conflicting emotions. He takes the crossbow away from her. Tears roll down her cheeks. He stoops to pick up transmitter. Before he gets it KRISTATOS suddenly pulls knife out of his pocket and tries to stab BOND. ANOTHER KNIFE, thrown O.S. from behind BOND, hits KRISTATOS in the chest. KRISTATOS drops knife and falls forward. CAMERA PANS BACK PAST MELINA and BOND to COLUMBO who threw the knife. CAMERA GOES WITH COLUMBO to MELINA, BOND, and KRISTATOS. COLUMBO looks down, makes the sign of the sign of the cross over him.

779 EXT. LANDING PAD - GOGOL AND THIRD MAN

who indicates something O.S.

780 THEIR ANGLE - TRANSMITTER

BOND beside it at edge of PAD.

781 GOGOL AND THIRD MAN

who levels machinegun at BOND.

781 Continued

GOGOL
(sharply)
Nyet!

He gestures him to get back into helicopter. THIRD MAN lowers gun.

782 BOND'S ANGLE - GOGOL AND THIRD MAN

as he gets into plane. GOGOL remains at open door.

783 GOGOL'S ANGLE - BOND

picking up TRANSMITTER.

784 BOND'S ANGLE - GOGOL

who throws him a rueful you've-won-this-time salute and climbs back into helicopter. He closes door, gestures for PILOT to lift off.

785 BOND AND MELINA

supporting COLUMBO as they watch HELICOPTER lift off. It climbs banks, and departs over Meteoras.

786 EXT. THE TRIANA - NIGHT

silhouetted in the moonlight.

787 EXT. SURFACE - OYSTER FISHERMEN

diving off rubber boat with searchlights and spears.

788 UNDERWATER

lit by searchlights. SILHOUETTES OF BOND AND MELINA, nude, swimming past TEMPLE SITE.

789 EXT. CUTTER - COLUMBO'S DOVE

drifting TOWARD CAMERA

790 EXT. BRIDGE OF CUTTER - COLUMBO AND BIBI

One arm in a sling, his good one is on the wheel. Pinned on his yachting jacket is the King's Medal. BIBI is nestled against him. ANGLE WIDENS as BRINK joins them. BIBI turns to her.

BIBI
(same sweet young thing
act)
Isn't it super? Uncle Milos is my
new sponsor!

BRINK tries to look pleased as MINISTER AND M come on bridge. They peer O.S.

790 Continued

MINISTER
 Shall we hail Triana?

COLUMBO switches on SEARCHLIGHT ON MAST.

791 EXT. DECK OF TRIANA - BOND AND MELINA

suddenly illuminated as they lie back on inflated mattress. Champagne bucket beside it. MELINA snatches up large striped towel and tries to cover them both with it.

792 BRIDGE OF CUTTER - COLUMBO, BIBI, MINISTER, M. BRINK

all reacting characteristically at what they see O.S. on Triana deck. COLUMBO grinning switches off searchlight. He hands blower to MINISTER.

MINISTER
 (very English - maintaining
 the amenities)
 Congratulations, Mr Bond. We're all
 delighted with your performance.

M
 (taking blower from him)
 Don't dawdle out here too long, Double-
 O-Seven. You're needed on active
 service. So get on with it!

793 DECK OF TRIANA - MATTRESS - CHAMPAGNE BUCKET

But no BOND and MELINA. CAMERA ANGLE TO DOOR OF STUDY IN B.G.

794 INT. STUDY - BOND

now on couch. MELINA stands beside it, still draped in large striped towel. MAX in his cage in B.G., muttering.

MELINA
 (murmuring)
 For your eyes only, darling.

MAX
 (screeching)
 Darling, darling --

MELINA turns. CAMERA FOLLOWS TOWEL as she throws it over Max's cage. MAX whistles ecstatically.

FADE OUT