

"MOONRAKER"

19th May 1978

1. EXT. BOEING 747 AIRLINER AND SPACE SHUTTLE. DAY - 1

Wispy clouds floating past disperse to reveal the Boeing 747. Mounted on top of its fuselage is the Space Shuttle. The Boeing is flying high. Far below one has an impression of a landscape of sub-arctic tundra.

2. INT. CONTROL CABIN. BOEING 747 AIRLINER. DAY - 2

The CAPTAIN and FIRST OFFICER sit side by side. They are American and wear NASA uniform. Behind them sits a British NAVIGATION OFFICER, in RAF uniform.

The CAPTAIN speaks back to the NAVIGATION OFFICER.

CAPTAIN

How are we doing for time, Richard?

NAVIGATION OFFICER

We should reach London Airport approximately fifteen minutes ahead of schedule, sir.

The CAPTAIN speaks to the FIRST OFFICER, jerking his thumb up and behind him.

CAPTAIN

With this load on our back, that's good going.

The FIRST OFFICER smiles and nods.

3. EXT. BOEING 747 AIRLINER AND SPACE SHUTTLE. DAY - 3

A SHOT favouring the Space Shuttle. On the side of the shuttle, in big letters, is the word "MOONRAKER" with beside it a distinctive symbol. The CAMERA MOVES IN to a CLOSE SHOT of a window in the lower forepart of the fuselage, below the control cabin.

4. INT. LOWER DECK. SPACE SHUTTLE. DAY - 4

OPEN on a CLOSE SHOT of the same window we have seen in the previous scene. As the CAMERA PULLS BACK, a hatch slides open below the window to reveal the face of the 1st HIJACKER. He slides the hatch further back, revealing a bunk on which he is lying. He climbs out of the bunk and moves across to a similar hatch on the other side of the cabin. He slides it open, revealing the face of the 2nd HIJACKER. He slides the hatch further open and gestures to the 2nd HIJACKER, who climbs out. They both move to a narrow steel circular stairway leading up.

5 - INT. CONTROL CABIN. SPACE SHUTTLE. DAY - 5

The 1st HIJACKER comes up the stairway and clambers into the control seat. The 2nd HIJACKER follows and sits beside him. They strap themselves in. The 1st HIJACKER studies the control panel for a moment, then flicks a switch.

6 - INT. CONTROL CABIN. BOEING 747 AIRLINER. DAY. - 6

A red light starts flickering on the console. The CAPTAIN and 1st OFFICER stare at it with sudden concern.

CAPTAIN
What the hell's that ?

1st OFFICER
The shuttle ignition.

CAPTAIN
That's crazy .

7 - INT. CONTROL CABIN. SPACE SHUTTLE. DAY. - 7

The 1st HIJACKER moves a lever, glances at the 2nd HIJACKER, who nods. The 1st HIJACKER presses a button on the control panel.

8 - EXT. BOEING 747 AIRLINER AND SPACE SHUTTLE. DAY. - 8

The retro rockets of the Shuttle ignite. The Shuttle leaps forward from the Boeing's back and up in a steep climb, its rockets flaming behind it.

9 - INT. CONTROL CABIN. BOEING 747 AIRLINER. DAY - 9

The CAPTAIN and 1st OFFICER, with the NAVIGATION OFFICER behind and between them, all look up and ahead, shocked and horrified. They are immediately engulfed in a sea of flame from the tail fire of the Shuttle's rockets.

10- EXT. BOEING 747 AIRLINER AND SPACE SHUTTLE. DAY - - 10

As the Shuttle zooms up and away, the Boeing is engulfed in flames. Almost at once it explodes and disintegrates, burning pieces of it falling earthwards.

11- INT. M'S OFFICE. DAY - 11

In a CLOSE SHOT, almost as if projected from the previous scene, a piece of smouldering dross drops into an ashtray. Immediately, the CAMERA MOVES UP to M's pipe, from which the lump of dross has been ejected. M has the phone receiver to his ear. He looks aghast.

11 (cont.)

M
Disappeared? ... How about the Moonraker? ...
Good God! ... Yes, of course, Minister.
At once.

He hangs up, flicks the intercom on his desk and speaks into it.

M
Moneypenny! Is 007 back from that
African job?

12. INT. MONEYPENNY'S OFFICE. DAY - 12

MONEYPENNY, sitting at her desk, speaks into her intercom.

MONEYPENNY
He's on his last leg, sir.

13. INT. CABIN. PRIVATE JET AIRCRAFT. DAY - 13

BOND is sprawled on a couch-sized seat, in a close embrace with a beautiful STEWARDESS. His hand is on her knee and moving upwards. They break from a kiss.

BOND
I don't think I'm ever going to fly
with anyone else.

The STEWARDESS gives BOND a quick, sexy kiss. Then:

STEWARDESS
You're so right, Mr. Bond.

The CAMERA MOVES to reveal that the STEWARDESS is holding a gun pressed against BOND'S side.

14. INT. CONTROL CABIN. PRIVATE JET AIRCRAFT. DAY - 14

A CLOSE SHOT of the PILOT as he stands behind his seat, finishing strapping on his parachute. As he turns to the door behind him, we catch a glimpse of an enormous pair of shoulders in the co-pilot's seat.

15. INT. CABIN. PRIVATE JET AIRCRAFT. DAY - 15

The door from the control cabin opens and the PILOT appears, his parachute strapped on him. He is holding a revolver. BOND is sitting back against the arm of the settee, the STEWARDESS beside him with her gun aimed at him.

PILOT
This is where we leave you, Mr. Bond.

15 (cont.)

BOND looks at him steadily.

BOND

It's a little premature, isn't it?

The PILOT turns towards the control cabin.

16. INT. CONTROL CABIN. PRIVATE JET AIRCRAFT. DAY - 16

The PILOT stands in the door. We are aware of the great shoulders of the figure crouched in the co-pilot's seat. The PILOT points his revolver at the control panel and fires three shots. The panel is shattered.

17. INT. CABIN. PRIVATE JET AIRCRAFT. DAY - 17

The sound of the jet engine starts rising to a scream. The PILOT turns from the control cabin door and smiles at BOND.

PILOT

Enjoy your flight.

With a sudden lightning swing, BOND knocks the gun from the STEWARDESS'S hand and jumps the PILOT, forcing him back against the side of the cabin - against what is, in fact, an emergency exit door. The PILOT drops his revolver, reaches up, grabs the door release handle and pulls it. The door is released, but as the PILOT is about to throw BOND out, with a violent effort BOND reverses the positions.

18. EXT. PRIVATE JET AIRCRAFT. DAY - 18

In a CLOSE SHOT of the emergency door exit, we see BOND hurl the PILOT into space. He just saves himself from following by grasping the sides of the opening. He looks down at the distant ground.

19. INT. CABIN. PRIVATE JET AIRCRAFT. DAY - 19

In a CLOSE SHOT from behind him, we see BOND, his hands grasping the sides of the emergency door opening. Then an enormous pair of hands come past camera into picture, spread themselves on BOND'S back and, with a violent push, send him flying out into space.

20. EXT. CABIN. PRIVATE JET AIRCRAFT. DAY - 20

Now, in a CLOSE SHOT, we get our first full view of JAWS, his huge bulk filling the emergency door opening as he looks down in the direction he has sent BOND. He grins with evil satisfaction, his steel teeth glittering.

21. EXT. MID AIR SEQUENCE. DAY.

- 21

BOND, falling through space, spreadeagles himself into a parachutist's free-fall position. As he slices through the air, we see below him the PILOT, also free-falling, still not having opened his parachute .

BOND skilfully increases his speed of descent, gaining on the PILOT, who starts twisting and turning to avoid BOND, but in vain. BOND catches up with him and grapples with him. After a struggle, BOND succeeds in unstrapping the PILOT's parachute and wrenching it off his back. The PILOT clings to BOND desperately, but BOND delivers a knock-out blow and the PILOT spirals earthwards.

Now BOND, still free-falling, straps himself into the parachute harness. He looks up to see, above him, JAWS free-falling. BOND pulls his ripcord and his parachute opens. As his descent is checked, JAWS, still free-falling, hurtles down past him.

As BOND, steering his parachute expertly, drifts away to safety, we see that below him lies a small American Mid-West township. On its outskirts we glimpse the oval expanse of a giant circus tent, surrounded by its attendant trucks and caravans .

JAWS, free-falling, looks down and reacts to the realisation that the ground is now only a few hundred feet below him. Desperately, he wrenches at his ripcord - and it comes away in his hand.

We see, below the falling JAWS, the oval expanse of the circus big-top, the canvas spread like a giant safety net.

22. INT. CIRCUS BIG TOP. DAY.

- 22

A packed AUDIENCE gazes up into the heights of the huge tent as a roll of drums builds up in a growing crescendo of sound. The MAGNIFICENT MARCOLINIS are embarking on their death-defying high wire act.

On the high wire, PAPA MARCOLINI in white singlet and red tights, stands balanced, holding a wheelbarrow, its wheel on the wire. In the wheelbarrow sits MAMA MARCOLINI, in a bra and panties of gold sequins. Head back, she balances a long pole horizontally on her tilted chin. On each end of the pole a chair is balanced.

In one chair sits fifteen-year-old NINO MARCOLINI, in the other sixteen-year-old NINA MARCOLINI, both in brightly coloured costumes.

Between his teeth PAPA holds a foot-long stick on the end of which is balanced, upright, another stick on which a plate is spinning. MAMA, NINO and NINA all have sticks in both hands and balanced on their foreheads, all with spinning plates on them. All three are also revolving four-foot coloured rollers with their feet.

Now, as the drum-roll crescendo reaches its climax, PAPA MARCOLINI takes one perilous step, then another. The entire human edifice moves forward, plates spinning, rollers rolling. The AUDIENCE gazes upwards, eyes wide, breath held.

22 A EXT. CIRCUS BIG TOP. DAY

- 22

JAWS plummets down and crashes into and through the top of the great tent.

22 B INT. CIRCUS BIG TOP. DAY

- 22

Like a thunderbolt, with a great tearing of canvas, the huge bulk of JAWS hurtles through the roof of the tent. The result is catastrophic. The MARCOLINIS fly in all directions, the uprights and rigging holding the high wire give way. The AUDIENCE screams. In a chaos of tumbling bodies, chairs, poles and plates, the entire big top caves in and buries the MARCOLINIS and the AUDIENCE in a churning, heaving sea of canvas.

23. EXT. CIRCUS BIG TOP. DAY

- 23

From the midst of the billowing mass, two giant hands rip a long jagged tear in the canvas. Through the tear appears JAWS' head. He looks around him, then casts his eyes heavenwards despairingly. His eyes focus on something.

23 A EXT. SKY. DAY

- 23 A

BOND is floating serenely away beneath his parachute. He looks down, smiling.

TITLE SEQUENCE.

24. INT. MONEYPENNY'S OFFICE. DAY

- 24

MONEYPENNY looks up from her desk as the door opens and BOND enters.

MONEYPENNY

James - you're late.

BOND

My flight was diverted. What's going on?

MONEYPENNY

I don't know, but he's got Q and the Minister of Defence with him. You're to go straight in.

BOND moves towards the door to M's office.

25. INT. M'S OFFICE. DAY

- 25

BOND enters. M is sitting at his desk. In another chair is FREDERICK GRAY, the Minister of Defence, a middle-aged man in a dark suit. Nearby stands Q. M rises.

M
007. At last.

GRAY rises.

M (to Bond)
I think you know Mr. Frederick Gray,
Minister of Defence.

GRAY (smiling)
Of course.

He holds out his hand to BOND.

BOND (formally)
Minister.

They shake hands. BOND nods at Q.

BOND
Q.

Q
'Morning, 007.

M (to Bond)
Have you had time to read the station reports?

BOND
I've glanced at them, sir.

GRAY
This Moonraker business, Commander ...

BOND
The Space Shuttle.

GRAY
Yes. As you'll know, it was being flown
over here on loan from the Americans.

BOND
On the back of a seven-four-seven.

GRAY
That's right.

BOND
Which crashed somewhere in the Yukon. Both
aircraft and shuttle totally destroyed. Right?

GRAY and M exchange worried glances.

M
That's the official version.

25 (cont.)

He looks at Q.

Q (to Bond)

The truth is rather more disturbing, 007.

He looks at M for permission.

M

Go on, Q.

Q picks up a long pointer and steps to a handsome wall mirror. He touches a tiny button at the bottom of the mirror. The mirror immediately becomes a blank screen. With the pointer, Q touches the screen at the top and draws the pointer down the screen. As he does so, as if being pulled down on a blind, an aerial picture appears of a rocky hillside strewn with wreckage.

Q

This is the scene of the crash.
Wreckage strewn over a wide area.

Q draws his pointer down the screen again. As he does so, the first picture is replaced by another - a close-up of a piece of twisted, scorched half-melted metal.

Q

That's what remains of the fuselage.
We've been through it with a fine tooth comb. There's no sign of the Moonraker.

BOND

None?

Q

Not a trace.

BOND registers this - then ...

BOND

You're suggesting it was hi-jacked in mid-air?

M

That's for you to find out, 007.

GRAY

We were responsible for the safety of that Shuttle, Commander. The United States Government is justifiably concerned.

BOND (nods - then:-)

Where was the Shuttle built?

25 (cont.)

Q
In California - by Drax Industries.

BOND
Hugo Drax? The multi-millionaire?

GRAY
Yes. Absolutely obsessed with the conquest of space. Prepared to finance an astronaut training programme out of his own pocket.

BOND (to GRAY)
Looks like California is where I should start.

GRAY
I agree.

M
Don't make any mistake, 007. The situation is critical. We've got to find that shuttle.

BOND
Yes. Well - if that's all, gentlemen ...
He is about to turn to the door.

Q
Just a moment, 007.

BOND turns back.

M
Oh, yes. Q has something for you.
BOND moves to Q with a questioning look.

Q
Roll your right sleeve up, will you?
BOND pushes his coat sleeve up and rolls up his shirt sleeve. As he does so, Q takes from a small box on the table beside him what looks like a slim leather wrist brace with two straps. He turns to BOND and straps the appliance on to BOND'S wrist. As he does so ...

Q
This is being issued now as standard equipment. It's actuated by nerve impulses from the wrist muscles.

BOND
Like this.

25 (cont.)

He lifts his arm, holds it pointing across the room and jerks his wrist back sharply. A dart is fired from the leather wrist-band - it is, in fact, a gun.

In a REVERSE SHOT, we see, on the wall, a big gilt-framed oil painting - a heroic portrait of an 18th century military Commander, seated on a rearing charger. The dart is firmly embedded in the charger's hindquarters, seemingly causing it to rear in alarm and producing its expression of outraged dignity.

M

(coldly)

Thank you, 007.

Q picks up a small box in which are five red-tipped darts and five blue-tipped darts.

Q

Ten darts. Five blue-tipped, with armour-piercing heads - and five red-tipped, cyanide coated, causing death in thirty seconds.

BOND takes the box.

BOND

Very novel, Q. You must get them into the stores for Christmas.

26. EXT. LOS ANGELES AIRPORT. DAY

- 26

OPEN on a SHOT of a British Airways Jumbo Jet airliner landing. The CAMERA PANS with it, then around to a shot of the main airport building, with a notice establishing that this is Los Angeles Airport.

27. EXT. HELICOPTER PAD. LOS ANGELES AIRPORT. DAY

- 27

An enclosed section at one side of the main airport buildings. A Jet Ranger helicopter is waiting on the pad, engines running, blades revolving. On the side of the cabin are the words "DRAX AIRLINES" and the Drax insignia - the design seen previously on the crates in the Boeing 747 that transported the hi-jacked Moonraker Shuttle.

BOND, carrying a grip, walks across to the helicopter.

In a CLOSE SHOT, we see SYLVIE DUFOUR sitting strapped into the pilot's seat. She is young, cute and beautiful. She wears a very fashion-conscious pilot's uniform with the Drax insignia and her name emblazoned on a breast pocket.

As BOND reaches the helicopter, SYLVIE smiles down at him.

27 (cont.)

SYLVIE

Welcome to California, Mr. Bond.

BOND looks at her with obvious approval.

BOND

I like it already.

He climbs up into the helicopter.

28. INT. DRAX HELICOPTER. LOS ANGELES AIRPORT. DAY - 28

BOND climbs into the cabin and takes his seat beside SYLVIE.

SYLVIE

My name's Sylvie Dufour.

BOND smiles at her.

BOND

You'll be showing me around,
will you, Sylvie?

He straps himself into his seat.

SYLVIE

No. I'm just a humble pilot in the
service of the Drax Corporation.

She moves a control and the engines rev up, the blades
revolve faster.

29. EXT. DRAX HELICOPTER. LOS ANGELES AIRPORT. DAY - 29

The helicopter lifts off the pad and moves up and away.

30. EXT. DRAX HELICOPTER IN FLIGHT. DAY - 30

The helicopter is flying over an expanse of flat,
almost desert-like plain.

31. INT. DRAX HELICOPTER. DAY - 31

SYLVIE is piloting the helicopter, with BOND beside her.
She looks down.

SYLVIE

This is the Drax estate now.
Everything you see belongs to Mr.
Drax.

31 (cont.)

BOND looks down at the scene below him.

BOND

He owns a lot, doesn't he?

SYLVIE

What he doesn't own, he doesn't want.

32. EXT. DRAX HELICOPTER IN FLIGHT. DAY

- 32

The helicopter continues its flight across the plain towards a prospect of distant mountains.

33. INT. DRAX HELICOPTER. DAY

- 33

SYLVIE points down and ahead.

SYLVIE

We're approaching the main complex now.

BOND looks.

34. EXT. DRAX COMPLEX. DAY

- 34

From the helicopter's VIEWPOINT, an AERIAL VIEW of the vast spread of the Drax works complex. On the roof of one of the buildings the word "MOONRAKER" is painted in big white letters. BOND'S and SYLVIE'S VOICES are overlaid.

BOND'S VOICE
(overlaid)

That's where the Moonraker Shuttle is made?

SYLVIE'S VOICE
(overlaid)

That's right. Workshops, hangars, design and experimental blocks, test centre - everything.

35. INT. DRAX HELICOPTER. DAY

- 35

BOND is still looking down at the scene below.

BOND

Very impressive.

He suddenly leans forward, looking startled.

BOND

Good heavens!

SYLVIE chuckles. She takes the helicopter down lower.

From BOND'S VIEWPOINT there comes into view a perfect specimen of a French Renaissance chateau, complete with an extensive forecourt, terraces, ornamental gardens, statuary, lakes. SYLVIE'S VOICE is overlaid.

SYLVIE'S VOICE

(overlaid)

The Drax residence. Every stone brought from France. Cute, isn't it?

37. INT. DRAX HELICOPTER. DAY

- 37

BOND is still looking down with amazement.

BOND

Magnificent. Why didn't he buy the Eiffel Tower as well?

SYLVIE

(with a chuckle)

He did, but the French government refused him an export permit.
(she points below)

Look there.

BOND looks down and his eyebrows go up.

38. EXT. DRAX CHATEAU AND GARDENS. DAY

- 38

The helicopter is now flying only a few hundred feet up. From BOND'S VIEWPOINT we see the formal gardens stretching away behind the Chateau - long straight paths, symmetrically planned flower beds, classical statuary, impeccably shaped hedges.

In groups about the gardens, we see about thirty TRAINEE ASTRONAUTS - young men and women, all perfect physical specimens, clad in figure-revealing garments. They are engaged in various physical training exercises.

39. EXT. GARDENS. DRAX CHATEAU. DAY

- 39

A CLOSE OVERHEAD SHOT of the TRAINEE ASTRONAUTS. A few of them pause in their exercising to look up unemotionally at the helicopter, posed to emphasise their physical perfection.

SYLVIE'S VOICE

(overlaid)

They're the astronaut trainees.

40. INT. DRAX HELICOPTER. DAY

- 40

BOND is looking down at the Chateau gardens.

BOND

They look more like contestants for a Mr. and Miss Universe contest.

40 (cont.)

SYLVIE

Mr. Drax went out of his way to select
the finest physical specimens.

BOND looks at SYLVIE appreciatively.

BOND

So I can see.

SYLVIE smiles, then ...

SYLVIE

Going down.

She banks the helicopter and puts it into a steep descent.

41. EXT. DRAX CHATEAU AND FORECOURT. DAY

- 41

The helicopter appears over the chateau, hovers, then drops on to a landing pad at one side of the forecourt. The engines are switched off. BOND, carrying his grip, jumps to the ground and holds up a hand to help SYLVIE. She jumps down, then leads the way across the forecourt towards the chateau.

42. EXT. TERRACE. DRAX CHATEAU. DAY

- 42

BOND, carrying his grip, and SYLVIE come up the flight of steps from the forecourt on to the terrace and walk across towards the massive entrance to the chateau.

43. INT. MAIN HALL. DRAX CHATEAU. DAY

- 43

A magnificent, high-ceilinged hall, paintings in heavy gilt frames, huge chandeliers, magnificent pieces of antique furniture.

BOND and SYLVIE enter from the terrace. A MANSERVANT comes forward, takes BOND'S grip and puts it down beside a side table. He speaks to SYLVIE in Wodehouse English.

MANSERVANT

Mr. Drax will see Mr. Bond in the
drawing room, Miss Dufour.

SYLVIE

Thank you, Cavendish.

MANSERVANT

(to BOND)

This way, sir.

He leads the way across the hall. BOND smiles at SYLVIE and follows.

DRAX is seated at a grand piano, playing a Chopin Nocturne. Beside the piano, two large dogs - Dobermann pinschers - lie crouched. Nearby, posed gracefully, are two beautiful GIRLS. They are elegantly dressed for the afternoon in the height of fashion.

The door opens and the MANSERVANT appears with BOND, who comes forward a few paces and stands listening. In a few moments, DRAX reaches the end of a phrase, stops playing and rises. He comes forward to BOND, hand outstretched.

DRAX (with weight)

Mr. Bond.

They shake hands. DRAX turns and, with a gesture, indicates the two GIRLS.

DRAX

Allow me to present ... before they
leave us ... the Countess Lubinski -
Lady Victoria Devon ... Mr. Bond.

BOND and the two GIRLS incline their heads formally to each other and the GIRLS move across to the door. As they go each gives BOND a quick, intense but indefinable look. They go out and the MANSERVANT follows, closing the door silently. DRAX turns to BOND.

DRAX

Well, my dear fellow - your reputation
precedes you, of course. I'm honoured
that your government should have sent
you on so delicate a mission.

He turns to a side table and picks up a silver salver on which are several chunks of raw meat and a pair of silver tongs. The dogs sit up, ears pricked, watching DRAX.

BOND

Delicate, Mr. Drax?

DRAX

To apologize in person for the loss
of my space Shuttle.

With the tongs, he picks up a piece of meat and tosses it to the floor in front of one of the dogs. The dog stares at the meat, but does not move.

DRAX

How would Oscar Wilde have put it?
To lose one aircraft may be regarded
as a misfortune. To lose two seems
like carelessness.

He tosses a piece of meat to the second dog, who, again, does not move.

44 (cont.)

BOND

An apology will be made to the American government, Mr. Drax - when we've discovered why there was no trace of the Moonraker in that wreckage.

DRAX (with irony)

Your loyalty commands respect, Mr. Bond.

He clicks his fingers. At once, both dogs leap on the pieces of meat and devour them. As DRAX replaces the salver, the door opens and CHANG enters. He carries a large silver tray with a Georgian silver tea service, Rockingham china and a dish of cucumber sandwiches. As he crosses the room and puts the tray on a side table, DRAX turns to BOND.

DRAX

You have arrived at a propitious moment ... coincident with your country's one indisputable contribution to Western civilisation. Afternoon tea.

He picks up the dish of sandwiches. CHANG is pouring tea.

DRAX

May I press you to a cucumber sandwich?

BOND

No, thank you.

DRAX takes a sandwich and returns the dish to the side table.

BOND

The shuttle. Is it made entirely in California?

DRAX

No. I own a number of subsidiaries throughout the world, producing components.

CHANG comes forward with a cup of tea on a small salver. He offers it to BOND, who shakes his head. Meanwhile DRAX continues ...

DRAX

The conquest of space represents an investment in the future of the entire human race, Mr. Bond.

CHANG offers DRAX the cup of tea. He takes it as he continues speaking.

DRAX

It is therefore logical to seek out the best that each nation has to offer.

BOND

Are you referring to people or skills?

DRAX

(firmly)

Both, Mr. Bond.

He sips his tea. There is a tap at the door. It opens and SYLVIE appears.

SYLVIE

Am I too soon?

DRAX

Not at all. I'm sure Mr. Bond is eager to start his tour.

(to BOND)

Miss Dufour will escort you to Doctor Goodhead who will show you round. Ask anything you like.

BOND

Thank you for being so co-operative.

DRAX

(with a cordial smile)

A pleasure.

He sips his tea as BOND goes out. SYLVIE follows, closing the door. Now, as CHANG comes to him, carrying the silver teapot, DRAX'S smile is replaced by a look of controlled hatred. As he holds out his cup ...

DRAX

Look after Mr. Bond, Chang. See that some harm comes to him.

CHANG smiles as he pours tea into DRAX'S cup.

45. EXT. ADMINISTRATION BLOCK. DRAX COMPLEX. DAY

- 45

A long, modern, office-type building. SYLVIE, with BOND beside her, drives a small open vehicle like a golf buggy up to the front entrance. BOND gets out of the buggy.

SYLVIE

You'll find Doctor Goodhead just along the corridor.

BOND

(smiling)

Thanks for the ride.

SYLVIE

Any time.

She smiles winsomely and drives away.

46. INT. CORRIDOR. ADMINISTRATION BLOCK. DRAX COMPLEX - 46
DAY

A long corridor with doors on either side. As BOND comes along the corridor, he passes two TRAINEE GIRL ASTRONAUTS - both very beautiful. As they pass, they look at BOND intently and meaningfully.

BOND checks the name cards on two or three doors, then stops at one.

In a CLOSE SHOT we read the card - "DOCTOR H. GOODHEAD".

BOND taps on the door. There is silence. He opens the door.

BOND comes in. This is obviously an outer office. It is empty. There is a secretary's table and chair, some filing cabinets, charts on the wall. BOND crosses to another door which stands ajar. He pushes it open.

BOND comes in. The office is large, furnished in ultra-modern style. A young woman stands with her back to BOND, studying a schedule board on the wall.

BOND gives a little cough and the young woman turns.

BOND

I'm looking for Doctor Goodhead.

HOLLY

(with a formal smile)

You've just found her.

HOLLY GOODHEAD is slim, very beautiful, with a cool, self-confident face. She wears a zip-fronted tunic like a jump suit.

BOND

A woman.

HOLLY

Your powers of observation do you credit, Mr. Bond. It is Mr. Bond, isn't it?

BOND

James to my friends.

HOLLY holds out her hand.

HOLLY

Holly Goodhead.

They shake hands.

BOND

You're training to be an astronaut?

HOLLY

(business-like)

I'm fully trained. Seconded from Nasa - the Space Administration. Come, Mr. Bond - I'll show you round. You don't want to lose time as well as a space shuttle, do you?

Without waiting for a reply, she moves briskly but gracefully towards the door. BOND'S expression, as he follows her, acknowledges the tartness of her remark, but there is a grudging admiration in his eyes.

49. INT. WORKSHOP. DRAX COMPLEX. DAY.

- 49

A high-roofed, very spacious workshop, with a large contingent of TECHNICIANS working on the manufacture of a space shuttle. There is a considerable noise of machinery, lathes turning, rivetting, hammering and so on. Centrally, part of the fuselage of the space shuttle. On its side is painted the word " MOONRAKER " and the Drax insignia.

HOLLY enters the workshop, followed by BOND . They stand watching the scene of activity.

BOND

So this is it. The Moonraker .

HOLLY (with brisk fluency)

That's right. Capable of being launched into space by rocket, orbiting the earth and re-entering the atmosphere to land like a conventional aircraft.

She leads the way across the workshop.

50. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY.

- 50

The Centrifuge Trainer - a futuristic-looking fuselage on a long arm stands in the middle of the room. On one side of the room, built into the wall some twelve feet up, is a long, glass-fronted Control Room.

HOLLY enters from a door in the corner of the room, followed by BOND. He follows her across to the Centrifuge Trainer .

HOLLY

This is the Centrifuge Trainer.
It simulates the gravity force you have to withstand on being shot into space.
The speed is controlled by the instructor from up there .

She points up at the Control Room.

BOND

I see .

HOLLY opens the door of the Trainer and looks at BOND, a challenge in her eyes.

HOLLY

Why not try it ?

BOND, with a casual shrug, accepts the challenge.

BOND

Why not ?

50 (cont.)

A little reluctantly he climbs into the Trainer and sits in the seat.

HOLLY

Strap yourself in firmly.

She helps him strap himself in. Then : -

HOLLY

Now your arms.

She puts his forearms on the arms of the seat and straps them firmly.

HOLLY

That's to prevent you knocking yourself out.

BOND

How fast does it go ?

HOLLY

Three G's is equivalent to take-off pressure. It can go up to twenty G's, but that would be fatal. Most people pass out at seven.

BOND

You'd make a great saleswoman.

HOLLY (relenting with a
slight smile)

You don't have to worry. There's what we call a chicken switch. That's it there .

She indicates a column coming up from the floor beside BOND's right hand with a button on the end .

HOLLY

You keep your thumb down on that button. The moment the pressure gets too much for you, release the button and the power's cut off at once .

BOND (doubtfully)

At once ?

HOLLY

Of course. Come on, Mr Bond - a seventy-year-old can take three G's.

BOND

Trouble is, there's never a seventy-year-old around when you want one .

50 (cont.)

HOLLY looks aside and we see CHANG has entered and is waiting nearby.

HOLLY (to Chang)
You want me ?

CHANG
Mr Drax says to telephone him.

HOLLY
Right - I'll call him from my office .

As CHANG goes out, HOLLY turns to BOND, sitting strapped into the Centrifuge Trainer .

HOLLY
You go ahead. I'll be back.

She nods up at the Control Room.

HOLLY
The instructor will supervise the session .
(with a little smile)
Enjoy yourself.

She slams the door of the Trainer and walks briskly out of the room. BOND looks up at the Control Room.

From BOND's VIEWPOINT we see the head and shoulders of a shadowy silhouetted figure seated behind the glass window of the Control Room.

BOND moves to check that he is securely strapped in, then grips the end of the column, testing the chicken switch with his thumb.

51. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM. - 51
DRAX COMPLEX. DAY.

Now we see that the figure seated at the control console is CHANG. He is looking down through the window at the Centrifuge Trainer. We see a ghost of a smile flit across his face. He reaches down beside the console to a switchboard. He unplugs two cables and re-plugs them in a different position.

52. INT. INNER OFFICE. DRAX COMPLEX. DAY. - 52

HOLLY is seated behind her desk, speaking into the phone.

HOLLY (on phone)
Yes, Mr Drax ... Yes ... Yes, we're taking good care of him.

53. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY. - 53
- A CLOSE SHOT of BOND in the Centrifuge Trainer .
He looks up at the Control Room.
- From BOND's VIEWPOINT we see the shadowy figure seated
at the control console.
54. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM. - 54
DRAX COMPLEX. DAY.
- CHANG, seated at the control console, looks down through
the window at the Centrifuge Trainer. With deliberation,
he flicks a switch on the console.
55. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY - 55
- From CHANG's VIEWPOINT we see the Centrifuge Trainer
start to move.
56. INT. CENTRIFUGE TRAINER. DAY. - 56
- From BOND's VIEWPOINT, a shot of the Training Hall as
the Centrifuge Trainer gathers speed.
57. INT. CONTROLE ROOM. CENTRIFUGE TRAINER ROOM. - 57
DRAX COMPLEX. DAY.
- A CLOSE SHOT of the speed meter on the control console.
The needle passes 1 G and moves on. The CAMERA PULLS
BACK to bring in CHANG looking down through the window.
58. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY - 58
- From CHANG's VIEWPOINT, we see the Centrifuge Trainer
gathering speed.
59. INT. CENTRIFUGE TRAINER. DAY. - 59
- A CLOSE SHOT of BOND. He grits his teeth as the speed
increases.
60. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM. - 60
DRAX COMPLEX. DAY.
- CHANG is watching the speed meter on the console, his
face blank. We see the needle on the meter swing past
3 G's and keep climbing .
61. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY - 61
- The Centrifuge Trainer is spinning fast.

62 - INT. CENTRIFUGE TRAINER. DAY.

- 62

BOND is pressed back against the seat and the strain is showing on his face. An ear-piercing scream is building up. In a CLOSE SHOT we see BOND struggling to lift his thumb off the chicken button. The ear-piercing scream continues rising .

63. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM.
DRAX COMPLEX. DAY.

- 63

The needle on the speed meter passes 4 G's. Still CHANG's face is expressionless.

64. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY.

- 64

From CHANG's VIEWPOINT, we see the Centrifuge Trainer spinning like a giant demented whip.

65. INT. CENTRIFUGE TRAINER. DAY.

- 65

The scream is higher pitched. BOND is fighting to retain his senses. With a desperate effort he lifts his thumb off the chicken button. Still the speed builds up.

66. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM.
DRAX COMPLEX. DAY.

- 66

The needle on the speed meter has gone through 5 G's and is still climbing. CHANG smiles evilly.

67. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY.

- 67

The Centrifuge Trainer continues to spin with increasing speed.

68. INT. CENTRIFUGE TRAINER. DAY.

- 68

BOND, in agony, is battling against the G-force that denies him freedom of movement. Very slowly, he lifts his hand from the chicken switch column.

69. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM.
DRAX COMPLEX. DAY.

- 69

The needle on the speed meter is now past 7 G's. CHANG looks down with a smug smile .

70. INT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY.

- 70

From CHANG's VIEWPOINT, the Centrifuge Trainer whirls and screams dementedly.

71. INT. CENTRIFUGE TRAINER. DAY.

- 71

Slowly and with immense effort, BOND bends his right hand back. Now, in a CLOSE SHOT, we see the wrist gun strapped to his arm. With a final effort, BOND aims the gun, jerks his wrist and the gun fires.

72. EXT. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY. - 72

A puff of smoke comes from the engine housing of the Centrifuge Trainer and slowly, with a tortured grinding sound, the machine slows down and is finally still.

As it stops, the door of the room opens and HOLLY appears. She wrenches open the door of the Trainer. BOND looks at her dazedly as she unfastens the straps on his arms and his safety belt.

HOLLY

For God's sake, what happened ?

She helps BOND out of the Trainer. He stands swaying, steadying himself against the Trainer .

HOLLY

Something must have gone wrong with the controls.

BOND takes a step away from the Trainer. HOLLY takes his arm.

HOLLY

Let me help you.

BOND shakes her off .

BOND

No, thank you, Doctor. I think you've done enough for one day .

He walks slowly away towards the door. As he goes, he looks up at the Control Room. For a moment he pauses, looking up.

73. INT. CONTROL ROOM. CENTRIFUGE TRAINER ROOM. DRAX COMPLEX. DAY. - 73

From BOND's VIEWPOINT we see, for an instant, CHANG, a vicious grin on his face as he looks down at BOND. Then he turns and moves out of sight.

74. INT. CENTRIFUGE TRAINER ROOM. DRAX. COMPLEX. DAY. - 74

BOND registers his recognition of CHANG. Then he walks on towards the door.

75. EXT. DRAX CHATEAU. NIGHT. - 75

The massive outline of the chateau is silhouetted against the night sky -beautiful, remote, menacing. There are no lights in any of the windows.

76. INT. WIDE CORRIDOR. DRAX CHATEAU. NIGHT

- 76

This is a bedroom corridor. A door opens silently and BOND appears. He is wearing his usual prowling kit - black polo-neck pullover, black slacks, black rubber shoes. He looks right and left along the corridor, pulls his door shut and crosses to a door almost opposite. Silently, he turns the handle.

77. INT. SYLVIE'S BEDROOM. DRAX CHATEAU. NIGHT

- 77

The door opens and BOND enters. He looks across to the dimly lit double bed, closes the door and moves to the bed.

SYLVIE lies in the bed, seductive in a decollete night-dress. As BOND looks down at her, she opens her eyes and shrinks back in momentary alarm. Then, realising it is BOND, she relaxes and sits up with a little smile of anticipation.

SYLVIE

Mother gave me a comprehensive list of things not to do on a first date.

BOND

Maybe you won't need it. That's not what I came here for.

There is an edge of disappointment in SYLVIE'S voice.

SYLVIE

No? What do you want then?

BOND sits on the bed.

BOND

Would your feelings be shattered if I said information?

SYLVIE

Why should I tell you anything?

BOND leans forward and kisses her on the mouth.

BOND

Because you like me.

SYLVIE

Who are you?

(impetuously)

Do that again.

BOND repeats the kiss with interest. Then ...

SYLVIE

What do you want to know?

77 (cont.)

BOND

What goes on here besides the manufacture of the Moonraker and the Astronaut Training Programme?

SYLVIE

There are the laboratories - but there's not much happening now.

BOND

No?

SYLVIE

They were working on something very secret, but everything's been moved.

BOND

Where to?

SYLVIE

I don't know.

(she leans forward enticingly)

Kiss me.

BOND

What about that list of your mother's?

SYLVIE starts to slide her arms round BOND'S neck and pull him on to her mouth. Her eyes close.

SYLVIE

(huskily)

What mother?

She sinks back against the pillow, pulling BOND with her. As they kiss memorably ...

78.

INT. PICTURE GALLERY. DRAX CHATEAU. NIGHT

- 78

The gallery is a long, wide corridor. The massive gilt-framed paintings along one wall are dimly lit by the light from the tall windows along the opposite wall. Along the gallery comes CHANG. He moves silently, his expression one of wary, anticipatory menace.

79.

INT. SYLVIE'S BEDROOM. DRAX CHATEAU. NIGHT

- 79

BOND is lying back against the pillows, eyes closed, apparently naked. SYLVIE lies across his chest. They are discreetly covered by a sheet.

In a CLOSE SHOT we see the watch on BOND'S wrist. It shows the time to be almost twelve o'clock. The second hand ticks through the last few seconds. As it reaches the twelve, the watch plays the first eight bars of "Rule Britannia".

79 (cont.)

BOND'S eyes snap open. He switches off the watch, briskly moves the encumbering arm of the still-sleeping SYLVIE, swings his legs to the floor and stands up.

80. INT. MAIN HALL. DRAX CHATEAU. NIGHT

- 80

BOND, dressed again in his black pullover and slacks, appears from the shadows at the back of the hall. He looks about him, then silently, unhurried, watchful, he moves across the hall to an imposing carved door.

81. INT. STUDY. DRAX CHATEAU. NIGHT

- 81

The room is in pitch darkness. The door opens and BOND is silhouetted in the doorway in the dim light from the hall. He closes the door and switches on a torch. Its thin beam moves about the room, picks up the long window curtains, which are closed, then moves to a desk. BOND crosses to the desk, switches on a desk lamp, then switches off his torch. He starts to go systematically through the desk drawers.

A slight sound makes BOND look up. SYLVIE stands in the open doorway, wearing a diaphonous wrap. She closes the door quietly and takes a step or two into the room, looking at BOND wide-eyed.

SYLVIE

What are you doing?

BOND

You whetted my appetite ... for information. Is there a safe in here?

Before she can stop herself, SYLVIE'S eyes go to an ornate gilt wall clock. BOND takes the hint and goes to the clock. He switches on some nearby wall lights.

SYLVIE

(anxiously)

James - you can't ...

BOND turns, puts a silencing finger to his lips, then turns back to the clock. As SYLVIE moves to him, he opens the glass of the clock face, feels around the edge of the clock, finds a catch and swings open the clock face itself. Behind is the door of a safe, with its combination dial.

From his pocket, BOND takes a slim cigarette case. He flips it open and places the lid flat against the safe door adjacent to the combination dial. He presses the corner of the cigarette case and the lid becomes an X-ray plate, revealing the pattern of the tumblers of the lock of the safe.

81 (cont.)

As SYLVIE looks on, fascinated, BOND swiftly manipulates the combination dial. With a final click, the safe door swings open.

SYLVIE

That's amazing.

Holding his cigarette case, BOND turns to SYLVIE with a smile and holds the case against her left breast. He looks at the lid of the case.

BOND

You have a heart of gold.

SYLVIE gives him a small, nervous smile. He looks into the safe, pulls out a folded sheet of paper, turns to a nearby table and spreads it out.

In a CLOSE SHOT we see a sectionalised drawing of what is, in fact, a Nerve Gas Globe. Beside it is a drawing of its accompanying phial of nerve gas. In a corner of the drawing are printed the words "VENINI GLASS". BOND studies the drawing, then turns to SYLVIE.

BOND

Do you know what this is?

SYLVIE

No.

From his pocket, BOND takes a Dunhill lighter, inscribed "007". He holds the lighter to his eye and points it at the drawing. There is a click and one of the 0's of 007 lights up. BOND takes a second photograph, then pockets the lighter.

With sudden nervous decision, SYLVIE picks up the drawing and folds it.

SYLVIE

That's enough. You must go.

She hurriedly puts the drawing back in the safe, shuts the safe door and closes the clock face. She turns to BOND again.

SYLVIE

You go first. I'll put the lights out.

He gives her a quick embrace and a kiss.

BOND

Thanks, Sylvie. Look after yourself.

SYLVIE

(with a little, uneasy smile)

And you.

81 (cont.)

BOND moves quickly to the door, opens it a little, looks out, looks back at SYLVIE with a quick smile, then slips out, pulling the door almost shut behind him.

SYLVIE switches off the desk light and moves to the door. She puts a hand on a switch, looks quickly round the room, then clicks the switch, putting out the wall lights.

82. INT. MAIN HALL. DRAX CHATEAU. NIGHT - 82

SYLVIE comes from the study, closes the door, then crosses the hall.

Now, in a dark corner, we see CHANG watching SYLVIE. When she has gone, he crosses to the study door and opens it.

83. INT. STUDY. DRAX CHATEAU. NIGHT - 83

Standing in the doorway, CHANG switches on the main lights. His eyes move, then focus on something.

From CHANG'S VIEWPOINT we see the wall clock. The glass door is not quite closed.

CHANG'S eyes narrow as he looks at the clock.

84. EXT. DRAX ESTATE. DAY (EVENING) - 84

OPEN on a SHOT of a pheasant in flight. There is the crack of a gunshot and the pheasant plummets earthwards. The CAMERA FOLLOWS it down, PULLING BACK as the bird hits the ground.

Now we see the whole scene. It is evening. Shadows are long on the ground. An expanse of open country, bounded by an area of trees. Away in the distance, the Drax chateau, silhouetted against the darkening sky. Strung out across the scene are a line of BEATERS, PARK RANGERS in charge of dogs, and six or eight SPORTSMEN in shooting clothes.

DRAX stands a little apart, reloading his double-barrelled shot gun, dressed a little over-correctly in a knickerbocker suit and soft hat. With him are two BEAUTIFUL WOMEN, in stylish tweed shooting outfits. CHANG is in attendance, nearby, holding the two Dobermann pinscher dogs on leashes.

A chauffeur-driven Cadillac comes along an adjacent drive and pulls up. BOND, in a well-tailored tweed suit, alights. As he does so, DRAX speaks to a black-bearded SPORTSMAN a few paces from him.

84 (cont.)

The SPORTSMAN nods and, his gun under his arm, starts to walk casually away towards the trees. The other SPORTSMEN, the PARK RANGERS and the BEATERS, begin to drift away as BOND walks across from the car to DRAX.

DRAX (cordially)

Well, my dear Bond - a pity you have to leave us. Such good sport .

BOND looks at the line of slaughtered pheasants laid out on the ground .

BOND

Unless you're a pheasant .

DRAX

Over for today, I think - it will soon be dark. But still ...

He holds out his gun to BOND.

DRAX

Take my gun. A stray bird may fly over .

BOND

No, no. I just stopped to thank you for your hospitality.

DRAX

Fraser will get you to the airport in plenty of time. Come, now ...

BOND reluctantly takes the gun .

BOND

I doubt if I'm in your class .

DRAX (an edge of sarcasm in his voice)

You're too modest, Mr Bond. Over here .

He leads BOND towards a higher piece of open ground .

85. EXT. GROUP OF TREES. DRAX ESTATE. DAY. (EVENING.) - 85

In a CLOSE SHOT we see, high in one of the trees, a rifle poking out from among the leaves, the light from the setting sun glinting on its barrel. The CAMERA MOVES to reveal that the gun is held by the black-bearded SPORTSMAN. He is perched in a fork in the branches of the tree, the rifle to his shoulder and is looking along the telescopic sight .

86. EXT. DRAX ESTATE. DAY (EVENING) - 86

From the SPORTSMAN'S VIEWPOINT and as seen through the telescopic sight of his gun, we see BOND and DRAX moving on to the higher ground some three hundred yards away.

In a CLOSE SHOT, BOND and DRAX come to a halt and stand waiting for a bird to rise. BOND, with his gun at the ready, is silhouetted against the setting sun.

87. EXT. TREE. DRAX ESTATE. DAY. (EVENING) - 87

The SPORTSMAN holds his rifle steady. His finger tightens on the trigger.

88. EXT. DRAX ESTATE. DAY. (EVENING) - 88

DRAX moves a few paces away from BOND. There is a whirr of wings as a pheasant rises some fifty yards away.

DRAX

Now- a chance!

BOND raises his gun to his shoulder, his eye to the sight. As the pheasant flies across, he swings the gun sharply and fires. The pheasant flies on.

DRAX

You missed, my dear Bond.

BOND looks across at the group of trees.

BOND

Did I?

89. EXT. GROUP OF TREES. DRAX ESTATE. DAY (EVENING) - 89

For a moment nothing happens. Then the SPORTSMAN comes crashing down through the branches of the tree, hits the ground and lies spreadeagled, motionless, his gun beside him.

90. EXT. DRAX ESTATE. DAY (EVENING) - 90

BOND hands the gun to DRAX with a polite smile.

BOND

As you say - such good sport.

He walks quickly to the car, gets in and is driven away. DRAX watches him go with cold anger. He turns to see SYLVIE coming along the drive from the chateau in her buggy. She gets out and hurries across to DRAX. DRAX watches her approach.

SYLVIE

You sent for me, Mr. Drax?

For a moment DRAX stares at her, his eyes hard. Then:-

DRAX

You were with Bond last night - in my study.

90 (cont.)

SYLVIE looks suddenly terrified.

SYLVIE

No ... I ...

DRAX

You showed him the safe.

SYLVIE

I didn't ... He ...

DRAX

(icy)

I am terminating your employment.
You will leave immediately.

He turns and moves away towards where CHANG waits with the two Dobermann pinscher dogs. For a moment SYLVIE hesitates, then, with a despairing shrug, she starts to walk towards her buggy.

DRAX gestures to CHANG, who releases the dogs from their leashes. The dogs wait, watching DRAX. After a few moments he clicks his fingers. At once, the dogs start after SYLVIE moving steadily.

SYLVIE looks back, sees the dogs following her and starts to hurry towards her buggy. The dogs move faster. SYLVIE looks back, suddenly panics, turns aside and starts running for the shelter of the trees. The dogs break into a run, gaining on her.

91. EXT. GROUP OF TREES. DRAX ESTATE. DAY (EVENING) - 91

SYLVIE, running desperately, plunges in amongst the trees. It is almost dark among the thick foliage. What light there is casts long, deep shadows. SYLVIE struggles on, gasping and crying with fright.

Now the dogs are close behind her. She breaks into panting screams as she stumbles on, dodging among the trees. The dogs whine with excitement as they overtake her and leap. She screams as they drag her to the ground.

92. EXT. WATERFRONT. ST. MARK'S BASIN. VENICE. DAY - 92

An ESTABLISHING SHOT in which the CAMERA captures the full panorama of the colourful scene and then moves in to a CLOSER SHOT of a gondola as it glides towards the mooring area on the St. Mark's Basin Waterfront. In the gondola sits BOND. The gondolier, FRANCO, a tall, wellbuilt Italian, steers his craft to its mooring post. BOND gets to his feet.

BOND

Wait for me here, Franco.

92 (cont.)

FRANCO acknowledges BOND'S request with an inclination of the head that is almost conspiratorial. BOND jumps ashore and starts walking towards the Piazzetta and St. Mark's Square.

93. EXT. ST. MARK'S SQUARE. VENICE. DAY

- 93

A CLOSE SHOT of the clock tower over the archway at the entrance to the Merceria. As one of the two Moors lifts his hammer and strikes the first note of the hour...

A cloud of pigeons feeding in the Square explodes into the air. From among them, BOND appears. He stands looking at the shops in the arcade along the side of the square adjacent to the Merceria archway, above which is the clock tower with the two Moors.

BOND moves along, then stops at a shop near the Merceria archway. We see, over the shop, the name "VENINI GLASS". On either side of the name is the Drax symbol. Below the sign are the big windows of the showroom, with their display of glassware. BOND moves towards the door.

94. INT. SHOWROOM. VENINI GLASS. VENICE. DAY

- 94

The showroom consists of three or four big areas on different levels, containing show-cases and shelves displaying all kinds of ornate coloured glass specimens of the glassblower's art.

BOND enters and looks around him. A young and very beautiful ITALIAN SHOP ASSISTANT approaches. She speaks in English.

ITALIAN SHOP ASSISTANT
Could I interest you in something?

BOND'S eyes appraise the physical attractions before him.

BOND
I'm tempted to say yes immediately,
but maybe I'd better have a look round.

With a graceful gesture, the ITALIAN SHOP ASSISTANT offers BOND the freedom of the showroom.

ITALIAN SHOP ASSISTANT
Please - go anywhere you wish.

She moves away. BOND watches her go appreciatively then turns and strolls around the shop. He reaches an opening at the back of the showroom and looks through it.

95.

INT. WORKSHOP. VENINI GLASS. VENICE. DAY

- 95

BOND stands in the opening to the workshop, looking around.

From BOND'S VIEWPOINT we see the workshop. The lighting is subdued, with the emphasis on the furnaces and the glowing globules on the ends of the GLASS WORKERS' long tubular rods. There are pincers, stirring rods and other tools in evidence. (C.f. the glassworks on the island of Murano in the Venetian Lagoon.)

A group of TOURISTS are standing in a half-circle around TWO CRAFTSMEN who are together fashioning an ornament, expertly manipulating the molten glass. BOND joins the group and watches with them. His attention is caught by a THIRD CRAFTSMAN, standing apart from the others, who is blowing a distinctively-shaped glass phial, some four inches long, a replica of the phial that BOND saw on the drawing he took from the safe in DRAX'S study in California.

BOND watches as the THIRD CRAFTSMAN completes the fashioning of the phial, and places it on a tray which already contains nine completed phials. As he starts work on another phial, a LABOURER comes in. BOND watches as the LABOURER picks up the tray of ten completed phials, carries it across to an open service lift, puts it on the shelf and presses a button. The lift ascends out of sight.

A thoughtful BOND turns away and sees, across the workshop, standing in an open doorway, a TOURIST PARTY with a woman GUIDE in charge. She is tall, blonde and beautiful. Among the party is HOLLY.

As the TOURIST PARTY moves through the doorway, BOND crosses to it. Above it is a notice in several languages. The English version reads "MUSEUM OF ANTIQUE GLASSWARE".

96.

INT. MUSEUM. VENINI GLASS. VENICE. DAY

- 96

The museum is a big room, filled with shelves and show-cases of priceless specimens of the glassblower's art.

The TOURIST PARTY, with HOLLY among them, are grouped around the blonde GUIDE.

BOND enters and stands unobtrusively in the background, as the GUIDE moves to a showcase.

GUIDE

And here, ladies and gentlemen, we have some of the rarest examples of the glassblower's art.

The GUIDE reverently indicates an exquisitely fashioned glass boat.

GUIDE

This exquisite craft was fashioned
about fifteen hundred and twenty ...

As she is speaking her eyes move beyond the TOURISTS.

From the GUIDE'S VIEWPOINT, a quick shot of BOND, looking
at her.

GUIDE'S VOICE (overlaid)

... over four hundred and fifty years ago.

The GUIDE'S eyes are focussed on BOND.

GUIDE

If it ever came on the market ...

For a moment she pauses, then her eyes move from BOND to
the TOURISTS as she continues ...

GUIDE

... it would certainly fetch a price in
excess of one million American dollars.

A dutiful gasp of amazement from the TOURIST PARTY.

BOND, watching, looks aside with sudden interest.

From BOND'S VIEWPOINT we see HOLLY moving towards a door
set unobtrusively in a corner of the museum. She opens the
door and her head lifts as she looks up. After a moment she
closes the door and rejoins the TOURIST PARTY. Meanwhile
the GUIDE, indicating a bowl of ruby-red glass set high in
a tall showcase, has continued ...

GUIDE

This perfect bowl is the work of Bruno
Venini, the founder of this establishment.
Born in Padua in fourteen hundred and
fifty one, he came to Venice at the age
of eighteen and, five years later, opened
a small workshop on the island of Murano.

As the TOURIST PARTY moves away, BOND goes across to the
door in the corner, opens it, looks, then goes through it.

97. EXT. COURTYARD. VENINI GLASS. VENICE. DAY

- 97

BOND comes into the courtyard, pulls the door shut and
moves out into the courtyard, looking about him.

From BOND'S VIEWPOINT, we see that against one wall of the
courtyard is a stone stairway running up to an archway
leading into the building. In another wall of the courtyard
is a wrought-iron gate. Through it can be seen the water of
a side canal.

BOND looks through the wrought-iron gate, then moves away
towards the door he came through.

98. EXT. ST. MARK'S SQUARE. VENICE. DAY.

- 98

HOLLY is walking slowly across the square, deep in thought. BOND walks up quickly behind her, passes her without her noticing, then stops and turns with assumed surprise.

BOND

Why - Doctor Goodhead.

HOLLY stops and answers BOND without warmth.

HOLLY

I can only hope your presence here is a coincidence, Mr Bond. I dislike being spied on.

BOND (lightly)

Don't we all ?

As he speaks, the CAMERA starts to ZOOM UP towards the Merceria clock, until we catch a glint of light coming from the balcony surrounding the clock tower .

99. EXT. MERCERIA CLOCK TOWER. ST.MARK'S SQUARE. VENICE. DAY -

- 99

A CLOSE SHOT of the balcony of the clock tower. We see that the glint of light comes from the lenses of a pair of binoculars being pointed down towards the square far below.

100. EXT. ST. MARK'S SQUARE. VENICE. DAY.

- 100

As seen through the binoculars from the Merceria clock tower, a LONG SHOT of BOND and HOLLY as they start to walk on across the square .

101. EXT. ST. MARK'S SQUARE. VENICE. DAY.

- 101

BOND and HOLLY are walking across the Square .

BOND

You're staying at the Danieli, aren't you ?

HOLLY

Yes. How did you ...?

BOND

One tries to keep abreast.

He waves aside a PHOTOGRAPHER who wants to take the traditional picture of them feeding the pigeons with the Basilica in the background. Then ...

BOND

Can I ask what you're doing in Venice?

HOLLY

I'm addressing a Seminar of the European Space Commission.

BOND shakes his head in mock admiration.

BOND

Heady stuff. I keep forgetting you're more than just a very beautiful woman.

HOLLY stops walking. So does BOND. She faces him.

HOLLY

Mr. Bond, if you're trying to be ingratiating, don't bother. I have more important things on my mind.

BOND

That's what I'd like to talk to you about. Dinner this evening?

HOLLY

This evening I'm giving my address.

BOND

Can you think of a reason why we can't have a drink afterwards?

HOLLY

Not immediately - but I'm sure I shall.

She turns and walks away across the square. BOND looks after her, then with a small smile and a philosophical shrug, he walks on towards the waterfront.

102. EXT. MERCERIA CLOCK TOWER. ST. MARK'S SQUARE. - 102
VENICE. DAY

A CLOSE SHOT of the binoculars being pointed down towards the St. Mark's Basin Waterfront.

103. EXT. WATERFRONT. ST. MARK'S BASIN. VENICE. DAY - 103

As seen through the binoculars from the bell tower of the Campanile, a LONG SHOT of BOND stepping into his gondola, with FRANCO standing on his platform. BOND sits and FRANCO poles the gondola out into the lagoon.

104. EXT. GRAND CANAL. VENICE. DAY - 104

BOND'S gondola appears through the Rialto Bridge. BOND is lounging at ease as FRANCO poles the gondola through the bustling water traffic, then steers towards the entrance to a side canal.

104 A

EXT. SIDE CANAL. VENICE. DAY- 104²

Along one side of the canal runs a sidewalk for pedestrians. FRANCO poles the gondola along, with BOND sitting at east. They approach a low bridge - so low that FRANCO has to bend down as the gondola passes under it.

Now, they see a funeral launch, chugging slowly towards them. On the sidewalk an ELDERLY MAN, strolling along with his WIFE, raises his hat respectfully as the funeral launch passes them.

104 B

EXT. BOND'S GONDOLA. SIDE CANAL. VENICE. DAY

- 104

BOND sits up a little, looking with casual interest at the approaching funeral launch. FRANCO reverently removes his hat.

104 C

EXT. FUNERAL LAUNCH. SIDE CANAL. VENICE. DAY

- 104

The ornate coffin stands on black-draped trestles amidships of the launch, surrounded by elaborate wreaths of flowers. Forward of the coffin, a HELMSMAN sits at his wheel, steering and controlling the launch. Behind the coffin is a low cabin. Through the curtained windows can be seen dimly three or four black-clothed MOURNERS.

104 D

EXT. SIDE CANAL. VENICE. DAY

- 104

Now BOND'S gondola and the funeral launch start to pass each other. As they come abreast ...

104 E

EXT. FUNERAL LAUNCH. SIDE CANAL. VENICE. DAY

- 104

In an OVERHEAD SHOT we see the lid of the coffin spring open. In the coffin lies the CORPSE, a male figure draped to the neck in burial robes, hands clasped on chest, the face a white mask. But almost at once the CORPSE sits upright.

In a CLOSE SHOT we see that in front of the CORPSE, across the coffin, is a rack of throwing knives, their handles towards him. At once, he grasps a knife.

104 F

EXT. SIDE CANAL. VENICE. DAY

- 104

BOND'S gondola and the funeral launch are abreast. At once, the CORPSE throws the knife. It hits FRANCO in the chest. With a scream, he throws his hands in the air and plunges into the canal, taking his pole with him.

As the CORPSE lifts his arm to throw a second knife, BOND hurls himself into the bottom of the gondola.

104 G EXT. BOND'S GONDOLA. SIDE CANAL. VENICE. DAY - 104
BOND, lying in the bottom of the gondola, presses a button. The back of the seat and the gondolier's platform slide away, revealing an outboard motor and steering gear. BOND starts the engine. 3'
As a second knife thumps into the woodwork of the gondola beside his head, the gondola leaps forward. BOND pulls his gun from his shoulder holster and turns to look at the funeral launch, now astern of him.

104 H EXT. SIDE CANAL. VENICE. DAY - 104
In the funeral launch, the CORPSE, seeing BOND escaping, kneels up, a third knife in his hand. As BOND'S gondola gathers speed, BOND, his gun levelled, fires. The CORPSE, about to throw the knife, gives a scream of pain, throws his arms up and collapses back into his coffin. The lid snaps down.

The HELMSMAN looks back, startled. He sees that BOND'S gondola, now travelling fast, is turning into a branch canal.

104 I EXT. FUNERAL LAUNCH. SIDE CANAL. VENICE. DAY - 104
The HELMSMAN turns from looking astern at BOND'S gondola and looks ahead. Now he looks appalled.

104 J EXT. LOW BRIDGE. SIDE CANAL. VENICE. DAY - 104
From the HELMSMAN'S VIEWPOINT, we see the low bridge looming immediately ahead.

104 K EXT. LOW BRIDGE AND SIDE CANAL. VENICE. DAY - 104
With a crash the coffin hits the low bridge and, as the funeral launch travels on under the bridge, is swept off its trestles, skids along the roof of the cabin and lands with a great splash in the water.

104 L EXT. BRANCH CANAL. VENICE. DAY - 104
BOND'S gondola, its prow in the air, comes speeding along the canal.

104 M EXT. BOND'S GONDOLA. BRANCH CANAL. VENICE. DAY - 104
BOND, steering the gondola, sees something ahead and tenses.

104 N EXT. BRANCH CANAL. VENICE. DAY - 104
A fast motor boat is approaching from the opposite direction. Beside the DRIVER of the boat is a HEAVY. A gun suddenly appears in his hands. At once BOND speeds up and swings his gondola around, heading for a narrow canal running off the branch canal. The HEAVY fires, but BOND'S gondola is already speeding into the narrow canal. The motor boat swings around, following BOND.

BOND'S gondola comes speeding along the canal, with the motor boat in pursuit. Ahead, at the point where a minor canal abuts on to the narrow canal, are traffic lights, showing green. But as BOND nears them they change to red and a gondola starts out from the minor canal. In the bows are a pair of YOUNG LOVERS, closely embraced. As their GONDOLIER poles his craft out into the narrow canal, BOND, at full speed, whips past its prow and on along the canal. The motor boat, travelling fast, hits the gondola amidships and cuts clean through it.

As the two halves of the gondola start to sink, the YOUNG LOVERS, in the front half, remain ecstatically embraced, lost to the world. In the stern half, the GONDOLIER continues to wield his pole automatically, looking after the receding motor boat with open-mouthed, stunned bewilderment.

In his speeding gondola BOND races on along the narrow canal, pursued by the motor boat.

104 P

EXT. LOW BRIDGE AND SIDE CANAL. VENICE. DAY

- 104

A hefty ITALIAN, a cigarette in his mouth, lumbers across the low bridge. He pauses, leans on the parapet, puffs at his cigarette and coughs as he looks down at the water. He tenses suddenly.

From the ITALIAN'S VIEWPOINT we see the coffin floating half-submerged in the water under the bridge.

The ITALIAN jerks upright. He looks from the coffin to the cigarette between his fingers. With a gesture of horrified repugnance, he throws the cigarette into the canal and lumbers hurriedly off the bridge.

104 Q

EXT. GRAND CANAL. VENICE. DAY

- 104

BOND'S gondola speeds from a secondary canal out into the thronged Grand Canal. As he weaves his way through the traffic, the motor boat emerges from the secondary canal, still pursuing him.

104 R

EXT. WATERFRONT. ST. MARK'S BASIN. VENICE. DAY

- 104

BOND'S gondola, travelling fast, appears among the other water craft, heading directly for the waterfront. About a hundred yards astern the motor boat is still in pursuit.

104 S

EXT. BOND'S GONDOLA. ST. MARK'S BASIN. VENICE. DAY 104

BOND, looking ahead at the fast approaching waterfront, reaches down and pulls a lever.

104 T EXT. WATERFRONT. ST. MARK'S BASIN. VENICE. DAY - 104

As BOND'S gondola is heading for the waterfront steps, a rubber skirt drops around the entire hull. With a roar, downward thrusting jets start up, the gondola lifts off the water and becomes a hovercraft. To the alarm and amazement of the GONDOLIERS in their moored gondolas, and of passing TOURISTS, BOND'S gondola mounts the waterfront steps and races off across the Piazzetta.

The motor boat, thwarted of its prey, cuts its engine and swerves wildly to avoid crashing into the moored gondolas.

104 U ST. MARK'S SQUARE. VENICE. DAY - 104

BOND'S gondola, with BOND sitting calmly at the helm, comes roaring round from the waterfront into the square and across it. TOURISTS, the ORCHESTRAS, WAITERS and CUSTOMERS at the outside cafes, all react to the sight with astonishment as the gondola disappears through an opening in a corner of the square.

105 } DELETED
143 }

144 EXT. BACK CANAL. VENICE. NIGHT - 144

A narrow, dimly-lit canal lined with tall, shabby buildings. A gondola, poled by the shadowy figure of a gondolier, drifts along the side of the canal and stops at a wrought-iron gate recessed into a stone wall, its base two feet above the water.

The church clocks of Venice are striking ten as, in a CLOSE SHOT we see that the gondolier is BOND, wearing his prowling gear and a gondolier's red-ribboned straw hat. Now he takes the hat off and tosses it with his usual expertise to hook itself on to the prow of the gondola. Then he mounts the steps and, by the light of a pencil torch, manipulates the lock on the gate, then quietly opens it.

145. EXT. COURTYARD. VENINI GLASS. VENICE. NIGHT - 145

BOND comes through the wrought-iron gate into the courtyard and closes the gate after him. He crosses the courtyard and goes up the stone steps beside the courtyard wall to the archway at the top. He looks cautiously round the archway.

146. INT. CORRIDOR. VENINI GLASS. VENICE. NIGHT - 146

The archway leads into a wide corridor running for some thirty feet to a point where another corridor crosses it, forming a T-junction. Halfway along the corridor, on the right-hand side, are wide double doors. Opposite them is another door. The corridor is lit, but not brilliantly.

BOND moves along the corridor from the archway and pauses at the double doors. Beside them is a plaque with a number of numerals, rather like a pocket calculator. BOND is examining it when he hears footsteps approaching from the cross-corridor. He turns quickly, moves to the opposite door and tries the handle. The door opens and he slips through.

147. INT. LIVESTOCK STORE. VENINI GLASS. VENICE. NIGHT - 147

BOND stands in the doorway of the room, looking startled. Behind him we can hear the footsteps approaching. BOND almost closes the door behind him and turns into the room again.

Now we see the room from BOND'S VIEWPOINT. It is small, dimly lit and around the walls are stacked tiers of cages containing a multitude of rats of all species and sizes. Seeing BOND, they claw at the bars of their cages, sensing it is feeding time.

BOND turns to the door again as the footsteps draw near. He opens the door a fraction and looks through the crack.

148. INT. CORRIDOR. VENINI GLASS. VENICE. NIGHT - 148

A white-coated SCIENTIST stops outside the double doors. He is carrying a file of papers.

A quick CLOSE SHOT of BOND'S face, his eye to the chink in the door of the livestock store, watching.

From BOND'S VIEWPOINT we see the SCIENTIST tap five of the numerals on the plaque beside the double doors. There is a click, he pushes the right hand door open and goes through. The door shuts behind him with another click.

BOND opens the door of the room opposite, gives a quick look back of distaste, closes the door and crosses to the double doors. He lifts his hand, pauses a moment, thinking, then taps five of the numerals on the plaque. There is a click, he pushes the right hand door gently open.

149. INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE - 149
NIGHT

BOND stands in the doorway and looks about him. From where he stands, the room, dimly-lit, is longer than it is wide. It appears to be a mixture of office and storeroom. There are shelves, cabinets and cupboards, stacked crates and boxes.

In one of the long walls, at BOND'S end of it, is a closed door. Beyond it, a long interior window. Behind the window one can see a brightly lit area. BOND moves forward to the corner of the window and peers cautiously round it.

150. INT. LABORATORY. VENINI GLASS. VENICE. NIGHT - 150

From BOND'S VIEWPOINT, through the interior window, we see the laboratory. It is extensive, with an elaborate array of scientific equipment - test tubes, beakers, bottles, balances, microscopes, etc. Along one wall are a number of cages housing rats of various sizes and species, similar to those BOND saw in the Livestock Store. But the room is dominated by a complex distillation system, looking like a miniature oil refinery - an involved pattern of coloured pipes and glass tubes connecting an array of retorts and bottles.

Standing with their backs to BOND, working at the distillation plant, are two white-coated SCIENTISTS - one of them the SCIENTIST whom BOND watched operating the numbered plaque on the laboratory door. Now, as BOND watches, he sees that the SCIENTISTS are supervising what is clearly a delicate process taking place within a long, sealed, glass cabinet. Inside are racks of the distinctively shaped phials which, earlier, BOND had watched being fashioned in the workshop. By means of a series of mechanical devices, the phials are being filled with a coloured liquid, passed through into another section of the cabinet, stoppered, assembled in separate racks of six and, eventually, moved out of the cabinet on to a polished surface.

Nearby are two trolleys, each holding a shining globe of some glass-like material. Each globe has, projecting from it - around its equator, so to speak - a hexagonal ledge, some four inches wide at its widest points. In the top of each globe is a circular, hinged cap.

150 (cont.)

Now, as BOND watches, each of the SCIENTISTS carefully takes a phial from a rack, holds open the cap on a globe, inserts the phial into the globe, then releases the cap which snaps down and hermetically seals.

From BOND'S VIEWPOINT we see the two SCIENTISTS exchange a few words. Then, together, they wheel one of the trolleys with its globe away across the laboratory and out through a door on the far side.

151. INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE - 151
NIGHT

BOND goes quickly to the door beside the interior window and opens it.

152. INT. LABORATORY. VENINI GLASS. VENICE. NIGHT - 152

BOND moves across to the glass cabinet area. He looks at the rack of phials, picks one up carefully and holds it up to the light, examining it with interest. He looks aside at the second of the shining globes, then, still holding the phial, moves quickly to it.

He puts out a hand and lifts the cap at the top of the globe. He releases it and it snaps shut on a strong spring. He opens it again and peers into the interior of the globe.

Still holding the cap open, he puts the phial down carefully on the ledge projecting from the "equator" of the globe, close against the side of the globe, puts his hand into the globe and brings it out again, holding another phial. As he does so, he hears the voices of the SCIENTISTS returning. Immediately he releases the cap, and crosses quickly to the door by which he entered from the anteroom.

153. INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE. - 153
NIGHT

BOND comes through from the laboratory. He slips the phial he took from the globe into the breast pocket of his pullover, then looks cautiously round the corner of the interior window.

154. INT. LABORATORY. VENINI GLASS. VENICE. NIGHT - 154

From BOND'S VIEWPOINT, watching through the window, we see the two SCIENTISTS enter the laboratory from the rear door. Though we can hear nothing, we can see they are chatting casually. They cross to the trolley on which rests the second globe and, together, start wheeling it towards the rear door.

154 (cont.)

In a CLOSE SHOT, we see the glass phial which BOND had put on the ledge of the globe. As the trolley moves, the phial is shaken, then slowly starts to roll towards the edge of the ledge.

As the SCIENTISTS, pushing the trolley, near the rear door, one of them looks down. His face expresses sudden horror. He gives a shout of alarm and makes a grab at the phial.

In a CLOSE SHOT we see the SCIENTIST'S hand grab at the phial and knock it on to the floor. It shatters and as the liquid spills a smoke-like vapour rises from it.

For an instant, the two SCIENTISTS stare at the liquid spilling on the floor. Then they turn and start to run to the interior door. But, simultaneously, a buzzer sounds and red lights flash in the ceiling.

155. INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE - 155
NIGHT

As the buzzer sounds, BOND looks aside at the door. With a zipping sound, a line of sealing material appears round the door. BOND looks through the window again.

155 A INT. LABORATORY. VENINI GLASS. VENICE. NIGHT - 155 A

The two SCIENTISTS are reeling now, gasping for breath. One of them reaches the door, tries to wrench it open, fails, staggers away from it, collapses on the floor and lies still. The other SCIENTIST starts to stumble towards the rear door. After a few steps he, too, falls, writhes for a moment, then is still.

156 INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE - 156
NIGHT

BOND stares through the window, shocked. He takes the phial half out of his breast pocket, looks at it, then through the window.

157 INT. LABORATORY. VENINI GLASS. VENICE. NIGHT - 157

From BOND'S VIEWPOINT we see the two SCIENTISTS lying sprawled on the floor, obviously dead. Near them is the shattered phial, vapour still rising from the spilled liquid.

The CAMERA PANS to bring in the rats in their cages, still full of life, clawing at the bars.

158 INT. ANTEROOM. LABORATORY. VENINI GLASS. VENICE - 158
NIGHT

BOND looks across at the rats' cages, then at the phial in his hand, a puzzled frown on his face. Carefully, he slips the phial back into his breast pocket, then turns to the door.

159. DELETED

160. EXT. COURTYARD. VENINI GLASS. NIGHT

- 160

BOND comes down the steps, crosses to the wrought-iron gate, opens it quietly - and finds himself face to face with CHANG. He backs away. CHANG follows, crouched, then springs, bringing BOND to the ground. They roll over and over. BOND gets to his feet, finds CHANG is barring his way to the gate, so turns and dives through the door leading into the glass museum.

161. INT. MUSEUM. VENINI GLASS. VENICE. NIGHT

- 161

The museum is dimly lit. BOND comes through the door from the courtyard, whips round between some showcases and free-standing shelves laden with priceless pieces of antique glassware, then dives behind a showcase standing against a wall and peers out.

From BOND'S VIEWPOINT, through the showcases, we see CHANG come through the door from the courtyard. He looks around, then moves out of BOND'S sight. BOND starts to move stealthily along between two rows of free-standing shelves.

Without warning, CHANG comes hurtling through a bank of shelves on to BOND. Glass figures and ornaments crash about them as they struggle. BOND connects to CHANG'S jaw with a cracking right hook. As CHANG crashes back through a showcase of glassware, BOND turns and grabs up from the shelf beside him the bowl displayed earlier by the GUIDE to the TOURISTS. BOND replaces it on the shelf and, instead, picks up a less valuable-looking vase with a heavy base.

As CHANG comes for him again, BOND brings the vase down on CHANG'S head. It shatters and CHANG staggers back into a row of shelves, bringing them down about him. BOND dives through the doorway leading to the workshop. CHANG struggles up through the debris and goes in pursuit.

1 August 1978 - blue.

162. INT. WORKSHOP. VENINI GLASS. VENICE. NIGHT - 162

CHANG bursts through the doorway. Across the room, BOND stands facing him, apparently at bay. Between him and CHANG is one of the furnaces. CHANG moves forward until he is beside the furnace. Then, with a sudden movement, he pulls from the furnace a glass-blower's rod, its tip white-hot, and launches it like a spear at BOND. Within inches of BOND'S face it hits an invisible barrier which stars into a spider's web as the rod falls harmlessly to the floor. We see now that between the two men is a screen of toughened glass. Before CHANG can recover, BOND leaps round it and across the room to a door. He wrenches it open and leaps through.

163. INT. STAIRWAY. VENINI GLASS. VENICE. NIGHT - 163

An interior well with a stairway round it going up. BOND starts up it fast.

164. INT. LOFT. VENINI GLASS. VENICE. NIGHT - 164

The loft is stacked with wooden crates. In one corner stairs come up through a space in the floor.

BOND comes clambering up the stairs and dives behind one of the crates. Looking about him, he registers that some of the crates in the loft are open and he can see they contain glass globes similar to those he had seen in the laboratory. He hears CHANG coming up the stairs from below and crouches, ready to spring.

As CHANG clammers up into the loft, BOND jumps him. They grapple, rolling over and over. CHANG throws BOND behind an empty crate. BOND lifts the crate and crashes it down on CHANG'S head. It splinters. As CHANG lies momentarily dazed, BOND stands holding a jagged piece of the crate. He is about to cast it aside when he notices something stencilled on it.

164 (cont.)

In a QUICK CLOSE SHOT we read the stencilled words:-

"C and W. RIO DE JANEIRO"

Beside it is stencilled the Drax symbol.

BOND registers the words, then throws the piece of crate aside as CHANG jumps him again. BOND fights him off, sees a door across the loft, leaps to it and wrenches it open, revealing a spiral staircase. He scrambles up it.

165. INT. WORKS CHAMBER. MERCERIA CLOCK. VENICE. NIGHT - 165

A large square room, full of the cog-wheels, chains and pulleys that comprise the works of the clock. On one side of the room is the semi-transparent circular back of the clock-face, with its figures in reverse, dimly lit by the reflected light from St. Mark's Square.

In a corner is the spiral staircase coming up from below. BOND comes clambering up and stands for a moment looking around him. Distantly, there is the sound of an orchestra playing. BOND looks at the reverse clock-face.

166. EXT. ST. MARK'S SQUARE. VENICE. NIGHT - 166

OPEN on a CLOSE SHOT of the Merceria clock-face. Immediately, the CAMERA PANS DOWN FAST to the ground. Here, on a dais outside a cafe, an ORCHESTRA- strings and a grand piano, led by a bravura VIOLINIST-CONDUCTOR - is playing a selection from "Madame Butterfly". TOURISTS sit drinking at tables around the dais, VENETIANS stand listening.

167. INT. WORKS CHAMBER. MERCERIA CLOCK. VENICE. NIGHT - 167

As BOND looks around him in vain for a way out, CHANG comes up the stairs and once more the battle is joined, now among the wheels and pulleys of the clock-works. In turn BOND and CHANG use any available loose chains or weights as weapons.

Finally, BOND cracks CHANG on the head, grabs him and throws him bodily against the clock-face. It shatters with an almighty crash as CHANG disappears through it.

BOND crosses to the shattered clock-face and leans through it, looking down.

168. EXT. MERCERIA CLOCK. ST-MARK'S SQUARE. VENICE. NIGHT. - 168

A CLOSE SHOT of BOND, his head and shoulders through the shattered clock-face. He is looking straight down. From below comes the sound of a great commotion.

169. EXT. CAFE. ST-MARK'S SQUARE. VENICE. NIGHT. - 169

From BOND's VIEWPOINT we look down on the ORCHESTRA. All is chaos. The ORCHESTRA has stopped playing, the MUSICIANS, TOURISTS and VENITIANS are standing around the piano, in varying stages of hysteria. The lid of the grand piano is open and, buried in its works, head-first up to his waist, is CHANG.

170. EXT. MERCERIA CLOCK. ST-MARK'S SQUARE. VENICE. NIGHT. - 170

A CLOSE SHOT of BOND as he looks down through the shattered clock-face. From below, agitated cries .

BOND

I never knew he had an ear for music.

171. EXT. BALCONY. HOLLY'S SUITE. DANIELI HOTEL. VENICE.- 171

The French windows leading from HOLLY'S bedroom on to the balcony are open. HOLLY comes out on to the balcony looking ethereal in a long flimsy nightgown and a filmy wrap. Behind her, the bedroom is dark. She stands looking down to her right towards the twinkling lights of St-Mark's Basin. After a moment she turns and, with a last almost wistful look back at the panoramic view, goes through into the bedroom.

172)
172 A) DELETED
173)

173^A INT. BEDROOM. HOLLY'S SUITE. DANIELI HOTEL. VENICE -173^A
NIGHT

HOLLY stands silhouetted in the open French windows, behind her the reflected lights of Venice. She moves, a ghostly figure, across the room to the shadowy outline of a tall standard lamp. She reaches out a hand to switch it on. As she touches the switch, a disembodied hand comes from behind the lamp and grasps her wrist. With an exclamation of alarm, she turns the switch and the lamp comes on, lighting BOND'S face as he stands behind the lamp.

As HOLLY moves away, recovering her composure, BOND comes forward, smiling amiably. He is still wearing his prowling gear and is somewhat dishevelled after his battle with CHANG.

HOLLY (coldly)
 What are you doing here ?

BOND
 Convalescing. Your friend Chang just tried to kill me.

He moves to the door and switches on more lights, revealing the room - a luxurious apartment with a large and ornate double bed, a chaise longue, writing desk, a well-stocked drinks cabinet, etc .

HOLLY
 And you think I had something to do with it ?

BOND
 The thought had flashed across my mind.

He crosses to the writing desk.

BOND
 What's Drax up to in that laboratory ?

He sits at the desk and picks up a slim gold retractable ball-point pen. HOLLY moves a little nearer, watching him.

HOLLY
 Why don't you ask him yourself ?

BOND smiles up at her, presses the top of the pen and starts to doodle on the pad.

HOLLY
 Are you leaving me your telephone number ?

BOND
 I don't see the point.

173 A (cont.)

He looks at the pen and presses the top again. A hypodermic needle shoots from its tip.

BOND

Ah - now I do.

He presses the top a third time and a fine jet of coloured liquid spurts from the needle.

BOND

Not what I want to be stuck with tonight.

He presses the top a fourth time. The needle retracts. He pockets the pen as he stands up and starts to prow around the room. HOLLY is looking a little discomfitted.

HOLLY

Why don't you pour yourself a drink, James ?

BOND'S reply is the merest concession to politeness as he pauses at the dressing table on his way to the drinks cabinet.

BOND

Thanks.

He picks up a scent atomiser from the dressing table and sniffs at it thoughtfully. With a glance across at HOLLY, he points the atomiser at the dressing table mirror, aiming it at his own reflection. He presses the top of the atomiser. A spurt of fire, as from a flame thrower, comes from the atomiser, obliterating BOND'S image.

BOND

A trifle overpowering, isn't it ?

He puts the atomiser down on the dressing table, moves to the bed, and picks up from it HOLLY'S handbag. He touches a clasp on its side and a telescopic aerial springs smoothly out. The other clasp glows with luminous radio bands and we hear the crackle of static.

BOND looks steadily at HOLLY.

BOND

I've seen this equipment before, Holly. It was developed for the C.I.A.

He puts the handbag down on the dressing table. HOLLY is silent.

BOND

And the C.I.A. placed you with Drax. Right ?

173 A (cont.)

A moment's pause, then HOLLY'S expression blossoms into a conciliatory smile.

HOLLY

Right.

She moves to BOND as he stands beside the bed.

HOLLY -

Could this be the moment for us to pool our resources ?

BOND takes her in his arms.

BOND

It might have its compensations .

They kiss. As they do so, BOND slides open the drawer of the bedside table behind HOLLY'S back, opens a crafty eye and looks into it.

HOLLY, over BOND'S shoulder, looks into the dressing table mirror and sees what he is doing.

BOND, seeing the drawer is empty, gently closes it as HOLLY disengages from the embrace.

HOLLY (reproachfully)

You still think I'm trying to conceal something, don't you ?

BOND glances down at her generously revealed cleavage, then at her face again.

BOND (drily)

Yes and no.

He glances round the room.

BOND

Where are you planning to go from here ?

As HOLLY answers, the CAMERA MOVES ROUND to look behind the chaise longue .

HOLLY (docilely)

I'm not planning to go anywhere.

Behind the chaise longue we see - but BOND does not - two labelled suitcases, packed ready for departure.

173 A (cont.)

BOND (generously)
I suppose you're right, Holly ...

He turns her so that she has the bed behind her.

BOND
... we'd be better off working together .

He takes both herhands in his.

BOND
Detente ?

HOLLY
Agreed.

He kisses her gently on the cheek.

BOND
Understanding ?

HOLLY
Possibly.

He brushes his lips against her other cheek.

BOND
Co-operation ?

HOLLY
Maybe.

He kisses her on the lips.

BOND
Trust ?

HOLLY
Out of the question.

But her arms snake round his neck. He kisses a reciprocating HOLLY back on to the bed. THE CAMERA diplomatically chooses its moment to PAN towards the open French windows.

14 August 1978 - blue.

174 DELETED

175. EXT. GRAND CANAL. VENICE. NIGHT.

- 175

It is late and the canal is almost deserted. Lanterns along the jetties outside the great houses reflect their lights in the seductively lapping water. A GONDOLIER propels his craft with long, measured strokes.

He pauses to watch as two craft approach and pass him. The first is an Ambulance barge, with red crosses painted on its sides. Behind it chugs a second barge. Mounted amidships and, indeed, all that is visible - is the wreckage of the grand piano on which CHANG perished. The CAMERA follows the piano as its outline fades into the night.

176. INT. BEDROOM. HOLLY'S SUITE. DANIELI HOTEL. VENICE - 176
NIGHT

BOND and HOLLY are in bed, asleep. BOND lies on his back. HOLLY nuzzles into his shoulder. Both appear naked beneath the sheet. After a moment, BOND warily opens an eye and turns his head to look at HOLLY. Carefully, he draws himself away from her and pauses as she twitches in her sleep. When she is still again, he slips silently from the bed and moves away.

HOLLY stretches luxuriantly and, with a little murmur, edges into the space he has vacated. She appears to be fast asleep.

BOND reappears in his black slacks and black pullover. He pulls the pullover down, then, not without tenderness, moves the sheet up over HOLLY'S bare shoulder.

He goes swiftly across the room, silently opens the main door of the suite, goes through and closes the door gently behind him. At once, HOLLY'S eyes open. She sits up and reaches for the bedside phone. With a businesslike gesture, she flicks the hair away from her eyes, then speaks.

HOLLY

(briskly - on phone)

Send the night porter up for my bags ...
At once, please .

14 August 1978 - saumon.

177. EXT. ST. MARK'S SQUARE. VENICE. DAY

- 177

BOND and M, with GRAY, the Minister of Defence, between them, are striding across the Square towards the Benini Glass showroom. GRAY is looking thoroughly testy, M anxious, BOND confident.

Three or four ITALIAN POLICEMEN can be seen grouped outside the showroom. A few SIGHTSEERS stand around, their curiosity aroused. Other POLICEMEN lurk discreetly in the archways surrounding the square.

As they walk ...

GRAY

This had better be good, Bond.

M

007 doesn't usually press the panic button unless it's serious, Minister.

GRAY

I should hope not.

(he speaks to Bond)

I suppose you've covered everything with our Italian friends?

BOND

Yes, sir. It's all been taken care of.

They have reached the entrance to the showroom. An INSPECTOR stands at the door, with a POLICEMAN on either side. They move the SIGHTSEERS aside as BOND nods at the INSPECTOR, who salutes. BOND ushers M and GRAY through the door.

178. INT. SHOWROOM., VENINI GLASS. VENICE. DAY

- 178

There are two more POLICEMEN and another INSPECTOR in the shop. The INSPECTOR salutes as BOND, M and GRAY enter. The beautiful young ITALIAN SHOP ASSISTANT comes forward, looking worried and upset. She speaks in Italian.

ITALIAN SHOP ASSISTANT

What is happening? What is the meaning of this?

The INSPECTOR pulls her aside as BOND leads the way across the showroom towards the opening to the workshop.

179. EXT. COURTYARD. VENINI GLASS. VENICE. DAY

- 179

A POLICEMAN stands guard at the wrought-iron gate leading to the canal. Another POLICEMAN is stationed at the top of the flight of stone steps.

BOND is leading the way up the steps. GRAY follows, then M.

GRAY

I hope you know what you're doing, Bond. I've played bridge with this fellow Drax.

180. INT. CORRIDOR. VENINI GLASS. VENICE. DAY

- 180

Outside the double doors of the laboratory stand two more POLICEMEN and another INSPECTOR. One of the POLICEMEN is holding a bulky canvas hold-all.

BOND, with GRAY and M following, comes along the corridor. As they reach the laboratory doors, the INSPECTOR salutes, then turns to take the hold-all from the POLICEMAN.

M

Is this it?

BOND

Yes, sir.

He turns to the INSPECTOR, who is now holding the hold-all open. From it, BOND takes three gas-masks.

GRAY

(incredulously)

Gas-masks?

BOND solemnly hands gas-masks to M and GRAY.

BOND

I don't think it's wise to take any chances, sir.

GRAY shakes his head with resignation, then begins to pull on his mask. M does likewise. BOND gestures to the INSPECTOR to withdraw. The INSPECTOR moves away along the corridor, taking the two POLICEMEN with him.

BOND pulls his mask on, then steps to the laboratory doors and taps out the five numerals on the plaque beside them. There is a click and BOND pushes the right-hand door open.

181. INT. DRAWING ROOM. (EX ANTEROOM AND LABORATORY) - 181
VENINI GLASS. VENICE. DAY

The CAMERA is facing the double doors. Pushed by BOND, one of the doors swings wide open. BOND takes a step or two forward, with M and GRAY behind him, all looking grotesque in their gas-masks.

In a CLOSE SHOT we see BOND'S startled eyes behind his mask.

In a REVERSE SHOT, from BOND'S VIEWPOINT we see what was the anteroom and the laboratory. Nothing remains of its original appearance. The wall, with the interior window and door, has gone. Now it is all one great and magnificent room, with tall windows with brocade curtains, priceless pieces of antique furniture, wall tapestries, plants in containers, luxurious settees and armchairs, cabinets containing pieces of delicate glassware.

DRAX, wearing a smoking jacket, has been standing across the room, lovingly carressing a glass figurine. Now, he looks across with surprise at the masked figures grouped near the doors. As he looks, BOND pulls off his mask and comes forward, looking about him with frowning bewilderment and anger.

Behind him, M and GRAY hurriedly remove their masks and also come forward. DRAX crosses the room to them, his look of surprise now replaced by a mocking smile.

DRAX
 Frederick Gray! What a surprise!

He holds out his hand to GRAY, who shakes it, then turns to glare at BOND.

DRAX smiles with mock cordiality at BOND and M.

DRAX
 And in distinguished company, all wearing gasmasks. You must excuse me, gentlemen. Not being English, I sometimes find your sense of humour rather difficult to follow.

BOND turns as M addresses him with tight-lipped anger.

M
 I think you owe us an explanation,
 007.

182.

EXT. ST. MARK'S SQUARE. VENICE. DAY

- 182

BOND, M and GRAY are walking away from the Venini Glass showrooms. There are still POLICEMEN and SIGHTSEERS congregated outside the shop. GRAY is looking furious, M serious, BOND calm. GRAY brings them all to a halt and speaks to M.

GRAY

I've never been so humiliated in my life.
Your man should be taken off the assignment.

He turns and walks away with angry finality. M looks at BOND, resigned.

M

You're in trouble this time, 007. I shall have to do as he says.

BOND takes a small steel box from his pocket.

BOND

Before you do, I'd like you to see an analysis of this, sir.

M takes the box and lifts the lid. Inside, resting on some padding, is the glass phial BOND took from the laboratory.

BOND

I got it from the laboratory. Q should exercise extreme care. I believe it to be lethal.

M

So there was a laboratory.

He shuts the box and pockets it.

M

All right, 007 - take two weeks leave of absence.

(he looks at BOND meaningfully)

Where will you go?

BOND

(straight-faced)

Rio de Janeiro, sir - as agreed.

M

Yes. And 007 - no mistakes - or we're both in trouble.

They walk on across the square.

183.

INT. LIBRARY. VENINI GLASS. VENICE. DAY

- 183

A big handsome room, lined with expensively bound books. DRAX sits at a luxurious desk, speaking on the phone.

DRAX (on phone)

Yes, a minor crisis has been averted ...
No, nothing serious, but all merchandise
is to be rerouted as from today ... Now,
regarding a replacement for Chang ...
You have someone in mind?... Ah, yes. If
you could get him, of course ...

184. INT. AIRPORT. DAY

- 18

OPEN on a BIG CLOSE SHOT, of a man's check-patterned jacket - just the back of it, from below the neck to above the waist. Over this, DRAX'S VOICE continued:

DRAX'S VOICE
(overlaid)

He's on his way? Excellent!

The checked jacket moves a little away from camera - just enough for us to see that the wearer is moving through an electronic security arch. A high-pitched, strident, intermittent buzzer starts up.

The CAMERA PULLS BACK to reveal, still from behind, the wearer of the checked jacket entirely filling the arch. Beyond, we can now recognize a typical airport departure area. As the buzzer continues shrilling, a SECURITY OFFICER hurries forward. He looks up at the figure in the arch, his mouth opening in amazement.

In a REVERSE SHOT we see the gigantic figure of JAWS standing in the arch. He looks down with patient resignation as the SECURITY OFFICER frisks him. The buzzer continues stridently. The SECURITY OFFICER, finding nothing, looks up at JAWS, puzzled. JAWS shakes his head then glares. The SECURITY OFFICER gazes with awed realization at the famous array of steel teeth, while the note of the buzzer rises to a higher and more frantic pitch.

185. EXT. RIO DE JANEIRO AIRPORT. DAY

- 18

A CONCORDE taxis along the runway. As it slows and stops, steps are run forward into position. A stately Rolls Royce is driven across the tarmac to the foot of the steps, a uniformed CHAUFFEUR at the wheel. The door of the aircraft is opened and BOND appears. He is smartly dressed, a carnation in his lapel. He comes down the steps, the CHAUFFEUR springs from his seat, opens the door of the Rolls and salutes. BOND steps in and is driven away.

186. EXT. COPACABANA BEACH. RIO DE JANEIRO. DAY

- 18

Along the sweep of the promenade, the Rolls Royce threads its way through the traffic.

In a CLOSE SHOT we see BOND sitting at ease in the back.

187 } DELETED
190 }

62

190 A INT. ROLLS. COPACABANA BEACH. RIO DE JANEIRO. DAY - 190 A

BOND glances casually up into the driver's mirror, then suddenly reacts to something he sees. He looks behind him out of the rear window.

190 B EXT. COPACABANA BEACH. RIO DE JANEIRO. DAY - 190 B

From BOND'S VIEWPOINT we see, coming up fast behind the Rolls, a spectacular open sports car driven by an equally spectacular girl. This is MANUELA. Driving in a highly unlawful manner, she weaves through the slow-moving traffic and nips into a space immediately behind the Rolls.

190 C INT. ROLLS. COPACABANA BEACH. RIO DE JANEIRO. DAY - 190

BOND, looking thoughtful, leans forward and speaks to the CHAUFFEUR in fluent Portuguese.

BOND
Take the next right.

CHAUFFEUR
Sim, senhor.

190 D EXT. COPACABANA BEACH. RIO DE JANEIRO. DAY - 190 :

The Rolls makes a dramatic right turn into an avenue leading off the Copabana Beach road. But, narrowly missing the oncoming traffic, MANUELA swings the sports car in close pursuit, to a chorus of hooting and angry shouts.

190 E EXT. AVENUE. RIO DE JANEIRO. DAY - 190 I

The rolls comes fast along the avenue with MANUELA in her sports car in hot pursuit.

190 F INT. ROLLS. AVENUE. RIO DE JANEIRO. DAY - 190 F

BOND looks behind him through the rear window of the Rolls.

190 G EXT. SPORTS CAR. AVENUE. RIO DE JANEIRO. DAY - 190 G

MANUELA is looking straight ahead, her face expressionless, concentrating on her driving.

190 H EXT. CROSSROADS. RIO DE JANEIRO. DAY - 190 H

The Rolls approaches a busy crossroads. A tram comes from the cross street and starts across the intersection. It is packed with colourfully dressed PASSENGERS, crowding the rear platform and clinging to its sides. The Rolls cuts across the front of the tram and disappears as the tram continues across the intersection.

190 H (cont.)

MANUELA, in her sports car, is forced to stop, her view of the Rolls temporarily obscured. As soon as the tram has passed, she accelerates across the intersection.

190 H (a) EXT. TRAM. CROSS STREET. RIO DE JANEIRO. DAY - 190 H

The tram is moving along the street. BOND is hanging nonchalantly on to the side among the rest of the colourful PASSENGERS.

190 I DELETED

190 J EXT. PELERINA HOTEL. RIO DE JANEIRO. DAY - 190 J

BOND walks suavely up to the entrance of the hotel. He is carrying a grip. A smartly-uniformed DOORMAN opens the door for him. As he enters, the CAMERA PANS UP the many-storeyed face of the building.

190 K EXT. UPPER LANDING. PELERINA HOTEL. RIO DE JANEIRO - 190 K
DAY

A wide area, elegantly decorated. The lift doors are opened by a uniformed LIFT BOY. BOND steps out, accompanied by an unctuous HOUSE MANAGER, holding a large door key. He leads the way across to a door, inserts the key, turns it, flings open the door and, with a beaming smile and a bravura flourish, invites BOND to enter.

190 L INT. MAIN ROOM. PENTHOUSE SUITE. PELERINA HOTEL - 190 L
RIO DE JANEIRO. DAY

BOND, with the HOUSE MANAGER in attendance, enters the suite. The main room is vast and superbly decorated and appointed. The entire length of one long side of the room opens on to an extensive terrace.

The HOUSE MANAGER sweeps an arm in an expansive gesture.

HOUSE MANAGER
(rapturously)
The President's Suite!

BOND looks about him at the enormous apartment.

BOND
You must have a lot of Presidents.

The HOUSE MANAGER looks a little nonplussed. BOND takes the key from him and guides him to the door.

190 L (cont.)

BOND

Don't bother to show me round. If
I get lost, I'll take a cab.

He eases the bemused HOUSE MANAGER through the door
and closes it. He turns and strolls admiringly through
the room and, eventually, out on to the terrace.

190 M EXT. TERRACE. PENTHOUSE SUITE. PELERINA HOTEL. DAY - 190

BOND comes from the main room out on to the terrace.
Centrally, there is a long swimming pool, with a wide,
paved surround. Beyond are tall archways, through
which can be seen a wide panoramic view of the bay.

Now we see that, lying on the diving springboard
of the pool, is MANUELA. She is sunbathing, wearing
a bikini with the bra straps unfastened. A can of
aerosol suntan cream is at hand. Beside her is a tray
with a bottle of vodka, a bottle of Martini Dry and two
glasses. As BOND strolls towards her, she indolently
fastens her bra, then pours vodka and Martini into the
glasses.

BOND sits on the springboard at MANUELA'S feet.
He looks at her appraisingly as she pours the drinks.

BOND

Do you come with the apartment?

MANUELA

It depends who's renting it.

She picks up one of the glasses and holds it out to
BOND.

MANUELA

Vodka Martini - shaken, not stirred.

BOND looks at her, intrigued, as he takes the glass.

BOND

I have a suspicion you were
following me from the airport.

MANUELA

I was trying to meet you. My
name is Manuela. I work for
Station VH. We have been asked
to assist you.

190 M (cont.)

BOND

M thinks of everything.

He holds his glass up to her in a silent toast, sips his drink, then:-

BOND

Tell me, Manuela - do the initials
C and W mean anything to you?

MANUELA

Most certainly. Carlos and Wilmsberg.
They are very big importers in Rio.
A subsidiary of the Drax group, I
believe. They have a warehouse on
Carioca Avenue.

29 August 1978, - blue

190 M (cont.)

BOND

I'd like to pay it a discreet
visit tonight.

MANUELA

(smiles - then:)

Tonight? I think you may find
that a little difficult.

BOND picks up the can of suntan cream.

BOND

Difficult or not, we have to
do it.

He squirts a small dab of cream on to MANUELA'S calf
and gently begins to smooth it in.

BOND

Meanwhile - how do you kill
five hours in Rio if you don't
samba?

MANUELA'S hand moves down to meet BOND'S as it massages
her calf. Their fingers entwine. As they begin to
kiss, the CAMERA PANS DOWN to the surface of the water
in the pool. The shadow of the springboard begins to
quiver as the water is disturbed by a slight breeze.

191.

EXT. CARIOCA STREET. RIO DE JANEIRO. NIGHT

- 191

OPEN on an explosion of sound and music as the Carnival
procession swirls past the grandstands, packed with
ONLOOKERS, which line one side of the route.

On the opposite side of the street are a row of sombre
warehouses and similar buildings.

The CAMERA MOVES AROUND, dwelling on the exotically
costumed REVELLERS and the beautiful DANCING GIRLS.
In the midst of the procession, we see MASKED FIGURES
ON STILTS.

Along the sidewalk, beside the procession, we see BOND
and MANUELA. BOND is wearing a dinner jacket, MANUELA
is in an exotic South American costume. They are having
difficulty making progress against the surging tide of
ONLOOKERS and REVELLERS. MANUELA points ahead.

MANUELA

That's the warehouse.

BOND looks and shrugs with a resigned smile.

BOND

And not a soul about.

191 (cont.)

As he and MANUELA struggle through the REVELLERS, the CAMERA PANS to pick up in the procession a row of five eight-foot high CARNIVAL FIGURES, grotesquely carved and decorated, with swivelling heads and eyes, carried and operated from inside. As they move along in the procession, the head of the outside figure turns to watch BOND and MANUELA as they struggle through the dancing, singing, laughing REVELLERS.

Now, MANUELA seizes BOND'S arm and points to a gap between two tall buildings across the street. Together, they push their way through the crowd.

In the procession, the outside CARNIVAL FIGURE separates from the other four and moves through the crowd, seemingly following BOND and MANUELA. But a throng of REVELLERS swarms across and the CARNIVAL FIGURE is forced to a standstill, turning this way and that searchingly.

192. EXT. ALLEYWAY. CARIOCA STREET. RIO DE JANEIRO. NIGHT -

The alleyway runs between the two buildings. As BOND and MANUELA struggle through the REVELLERS towards it, BOND looks up at a signboard on the corner of one of the buildings - a warehouse. It reads "C and W Inc. - IMPORT AND EXPORT".

BOND and MANUELA push their way through the crowd and into the alleyway. In contrast to the noisy, brilliantly-lit Carioca Street, the alleyway is dark and deserted. A short distance along there is a door leading into the warehouse opposite, on the other side of the alleyway is a side entrance to a Night Club. Over the entrance is an illuminated sign - "CABANA CLUB". From inside the Club come the muffled throb of a band playing a Samba.

As MANUELA leads the way towards the warehouse door, with BOND close behind her, there is a burst of music and chatter from the Club and a group of eight or ten fancy-dressed DANCERS erupt into the alleyway, laughing and chattering exuberantly. As they surge away towards the street, BOND and MANUELA move to the warehouse door. It is locked. BOND quickly and expertly deals with the lock and pushes the door open. With a nod to MANUELA, he goes in. As he disappears, a group of REVELLERS come dancing into the alleyway and through into the Club. MANUELA watches them go a little enviously. Then, clicking her fingers and tapping her feet to the rhythm of the Samba, she moves across to the entrance of the Club.

192 A INT. CABANA CLUB. RIO DE JANEIRO. NIGHT

- 192

On the platform, the BAND plays exuberantly. Below, the dance floor is packed tight with a seething mass of sweating, laughing, singing REVELLERS, in a bewildering variety of fancy dress outfits.

195. INT. MAIN FLOOR. WAREHOUSE. RIO DE JANEIRO. NIGHT - 195

In startling contrast to the preceding scene, here there is near-silence and darkness. The floor space is vast, the only light reflected through the tall windows from Carioca Street, the only sound the distant noise of revelry.

BOND appears, moving around, looking about him. There is obviously nothing of importance here. Empty crates, piles of discarded packing materials, broken furniture. In a corner, a flight of wooden stairs leads up to an upper floor. BOND crosses and starts up it.

195 A INT. UPPER FLOOR. WAREHOUSE. RIO DE JANEIRO. NIGHT - 195

BOND comes up the stairs from the main floor into the upper floor. The windows dimly light the vast area with its high ceiling. The place is entirely empty. BOND stands looking about him. Distantly, the sound of music and laughter from the Carnival can be heard. Coloured lights flash through the windows, reflected from the street.

195 B INT. CABANA CLUB. RIO DE JANEIRO. NIGHT - 195

From the comparative peace of the empty warehouse we are thrown again into the whirlpool of noise and colour of the Club. A group of DANCERS have formed a crocodile and are winding their way through the other laughing, dancing REVELLERS.

196. DELETED

197. EXT. ALLEYWAY. CARIOCA STREET. RIO DE JANEIRO. NIGHT - 197

Again, a surge of REVELLERS come from the Cabana Club. They sweep past MANUELA, still standing near the Club entrance, and away towards the street.

198. EXT. CARIOCA STREET. RIO DE JANEIRO. NIGHT - 198

The procession moves along the street. A decorated float passes, followed by a Samba school, with brilliantly costumed DANCERS cavorting around them.

199. EXT. ALLEYWAY. CARIOCA STREET. RIO DE JANEIRO. NIGHT - 199

Among the throng of REVELLERS at the entrance to the alleyway there appears the CARNIVAL FIGURE. As it moves across, the head turns and looks down the alleyway. The figure pauses, then moves to the entrance of the alleyway.

From the VIEWPOINT of the CARNIVAL FIGURE we see MANUELA outside the entrance to the Cabana Club. She moves across towards the door into the warehouse.

The CARNIVAL FIGURE stands watching MANUELA.

201 (cont.)

BOND

Are you badly hurt?

MANUELA

No. But I'd rather dance with you.

BOND smiles.

MANUELA

Did you find anything in there?

She nods at the warehouse door. BOND takes from his pocket the label he picked up and shows it to her.

BOND

Only this. Where does Drax Air Freight operate from?

MANUELA

San Pietro Airport. You want me to take you there?

BOND

(smiles)

Not tonight. You need rest. I'll drop you off. Come on.

He leads her towards the street and the music and laughter of the Carnival.

202. EXT. PROMENADE. COPACABANA BEACH. RIO DE JANEIRO. DAY - 2

It is dawn. The first rays of the sun illuminate the scene, but still the revels continue. Colourfully costumed DANCERS and MUSICIANS, laughing, singing REVELLERS swirl their way along the promenade or around bonfires on the beach.

BOND, still in his dinner-jacket, comes along the promenade, weaving his way through the crowd. A beautiful BLACK GIRL, wearing a minimum of clothing, grabs him and tries to dance with him. Gracefully, BOND detaches himself.

BOND

Sorry - I've got too much on, darling.

She goes laughingly on her way. BOND moves on. As he goes, he looks up thoughtfully at the distant view of the sun-tipped Sugar Loaf Mountain.

202 A EXT. LOWER CABLE CAR STATION. DAY

- 20

Outside the front of the cable car station is an open space with tables and chairs. A few CUSTOMERS are sitting drinking, among them some REVELLERS still in fancy dress.

BOND walks towards the station and enters it.

203. EXT. UPPER CABLE CAR STATION. DAY - 203

An ascending cable car approaches the station and comes to rest. The doors open and BOND steps out.

204. EXT. TERRACE. SUGAR LOAF MOUNTAIN. DAY - 204

BOND comes from the cable car station and looks about him. The terrace provides a magnificent bird's-eye view of Rio de Janeiro, its harbour and bays. At the front of the terrace is a balustrade. BOND walks across to it and finds a telescope for the use of sightseers to view the city and its surroundings. He stands beside it and looks down at the scene spread out below him.

From BOND'S VIEWPOINT we see, below us, a suburb of the city. Distantly, the small colourful figures of REVELLERS are still dancing along the streets. The sound of laughter singing and the music of Samba bands echoes up to us.

The CAMERA PANS across the harbour and the fort and comes to rest on the airport. As we watch, a heavily laden cargo aircraft gathers speed along the runway, prior to take-off.

BOND hastily puts a coin into the telescope and focusses on the aircraft.

From BOND'S VIEWPOINT, through the telescope, we see the aircraft take off and climb slowly towards us.

BOND follows the flight of the aircraft, lifting the telescope as it approaches. When it is level with BOND'S vision, the aircraft banks.

From BOND'S VIEWPOINT, through the telescope, we see on the side of the aircraft, as it banks, the words "DRAX AIR FREIGHT" with, on either side of the words, the Drax symbol.

204 (cont.)

Now, from further back on the terrace, we have a rear view of BOND at the balustrade as he stoops, his eye glued to the telescope, watching the cargo aircraft. A dozen paces from him, also standing at the balustrade, is HOLLY, her binoculars to her eyes, also watching the aircraft.

As the aircraft recedes, climbing away into the distance, simultaneously BOND stands upright and HOLLY lowers her binoculars. Together, they turn towards each other - and react. A moment - then BOND strolls casually across to HOLLY. Smiling cheerfully, he puts a hand on one of hers.

BOND

Haven't we met before somewhere ?

HOLLY (unsmiling)

The face is familiar.

She draws her hand away.

HOLLY

As is the manner .

BOND

You didn't seem to object too much in Venice .

HOLLY

That was before you walked out on me.

BOND

Nearly tripping over your suitcase. Come on, Holly - you weren't planning to wait around to see if I ate muffins for breakfast.

HOLLY can't conceal the ghost of a smile.

HOLLY

SO ? ...

He puts a hand under her arm and starts to lead her back across the terrace towards the cable car station. She doesn't resist .

BOND

So don't let's waste any more time working against each other. Let's pool our resources. I've checked Drax's warehouse in town. It's empty - except for this .

He pulls from his pocket the " Drax Air Freight " label.

(cont.)

HOLLY

That's no surprise. Since I've been here, those planes have been taking off every two hours.

BOND

So he's moving everything out.

They have reached the cable car station.

HOLLY

But where to?

BOND

That's what we're going to find out.

205. EXT. UPPER CABLE CAR STATION. DAY - 205

A cable car is waiting. BOND and HOLLY cross the platform. BOND steps into the car. HOLLY hesitates.

206. INT. UPPER CABLE CAR. DAY - 206

BOND stands in the cable car, looking out at HOLLY on the platform.

BOND

What is it?

207. EXT. UPPER CABLE CAR STATION. DAY - 207

HOLLY speaks to BOND in the cable car.

HOLLY

I still don't know if I trust you.

A bell rings loudly.

208. INT. UPPER CABLE CAR. DAY - 208

BOND reaches out, grabs HOLLY'S wrist and pulls her into the car.

BOND

I don't know if I trust you, either.
It makes it more exciting, doesn't it?

The door slides across and crashes shut. With a jerk, the cable car slowly starts its descent.

209. EXT. UPPER CABLE CAR. DAY - 209

The car starts moving slowly and steadily down on its two overhead cables. Inside the car BOND and HOLLY can be seen looking out. The sun is higher now and the view breath-taking.

From the station, the lower cable car has started to ascend. The CAMERA MOVES IN to a CLOSE SHOT of the Engine Room, with the cables running out through apertures in the wall.

210 }
216 } DELETED

216 A INT. ENGINE ROOM. LOWER CABLE CAR STATION. DAY - 216

The room contains the great wheels and cable drums that hoist and lower the cars - the cables running through apertures in the side of the room.

Through an open doorway in one corner of the room comes JAWS. He looks out and up through one of the apertures. Then, his steel teeth glittering in a grin of anticipation, he turns to the great wheel and, with both hands, grasps one of the moving spokes. Gritting his teeth, he strains back.

216 B }
216 C } DELETED

217 INT. UPPER CABLE CAR. DAY - 217

The car slows, jerks and stops suddenly. HOLLY lurches against BOND. As she recovers her balance, BOND looks up at the roof of the car, then reaches up and pulls down a hinged ladder that gives access to a roof hatch.

HOLLY

What's wrong?

BOND

I don't know. But I'm sure
we're better out than in. Come on.

He starts to climb the ladder, then points to a heavy chain stretched between two hooks across the door on the opposite side of the car to the one by which they entered.

BOND

Bring that chain.

As HOLLY starts to unhook the chain, BOND climbs the ladder and pushes open the roof hatch.

218 DELETED

218 A INT. ENGINE ROOM. LOWER CABLE CAR STATION. DAY - 218

JAWS is looking up at the cable car, grinning with evil delight. He turns, reaches up, grasps one of the cables from which the car is suspended and pulls it down level with his face. He opens his mouth, gets his steel teeth round the cable and bites.

219 EXT. UPPER CABLE CAR ROOF. DAY

- 219

The car is stationary. BOND is crouched on the roof. HOLLY'S head and shoulders are through the hatch as she mounts the ladder from inside the car. She has the chain from the door slung round her neck. Suddenly, there is a distant crack like a pistol shot and one of the cables goes slack. The car lurches. BOND is thrown across the roof and only saves himself by grasping a projecting piece of decorated metalwork on the corner of the car roof. He hangs, his legs dangling in space. The car swings alarmingly.

HOLLY

(desperately)

James! Hold on!

He looks up at her.

BOND

The thought had occurred to me.219 A INT. ENGINE ROOM. LOWER CABLE CAR STATION. DAY

- 219 A

JAWS moves from peering out through the cable aperture to the open doorway.

219 B INT. CONTROL ROOM. LOWER CABLE CAR STATION. DAY

- 219 B

A CAR OPERATOR sits slumped over his controls console. Standing over him, a cosh in his hand, is a DRAX HEAVY. He looks round as JAWS comes in through the open doorway from the engine room and they grin at each other. JAWS gestures to the HEAVY, who picks up the CAR OPERATOR, tosses him in a corner like a sack of potatoes and takes his place at the console. As he does so, JAWS goes out on to the station platform.

220. EXT. LOWER CABLE CAR STATION. DAY

- 220

JAWS comes from the control room out on to the platform and looks up.

221. DELETED

222. EXT. UPPER CABLE CAR ROOF. DAY

- 222

HOLLY, the chain round her neck, is lying flat, helping BOND as he struggles to get back up on to the roof of the car.

222 A EXT. LOWER CABLE CAR STATION. DAY

- 222

JAWS, standing on the platform, is looking up at the lower cable car, suspended stationary, a short distance up the cable. He looks up at the cable above his head, then, with a mighty leap, springs up, grasps the cable and starts to go up it, hand over hand.

- 222 B EXT. UPPER CABLE CAR ROOF. DAY - 222
- BOND, with HOLLY'S help, gets back on to the roof of the car and lies, momentarily exhausted. HOLLY, crouched beside him, looks down towards the lower car and reacts.
223. EXT. LOWER CABLE CAR. DAY - 223
- JAWS has climbed up the cable to the car and now clammers on to the roof. He looks down to the lower cable car station and gives a signal.
- 223 A INT. CONTROL ROOM. LOWER CABLE CAR STATION. DAY - 223
- The DRAX HEAVY, seated at the console, looking up at the cable cars, presses a button.
- 223 B EXT. UPPER AND LOWER CABLE CARS. DAY - 223
- The two cars start travelling towards each other.
- 223 C EXT. UPPER CABLE CAR ROOF. DAY - 223
- BOND, crouched on the roof with HOLLY, looks down at the ascending lower cable car and reacts.
- 223 D EXT. LOWER CABLE CAR ROOF. DAY - 223
- From BOND'S VIEWPOINT, we see JAWS crouched on the roof, looking up with an evil grin of anticipation.
- 223 E EXT. UPPER CABLE CAR ROOF. DAY - 223
- HOLLY looks at BOND enquiringly.

BOND

I might have guessed.

HOLLY

D'you know him?

BOND

Not socially. His name's Jaws.
He kills people.

224. EXT. UPPER AND LOWER CABLE CARS. DAY - 224
- Now the two cars are nearing each other. BOND crouches, ready to stand up. So does JAWS.
- 224 A INT. CONTROL ROOM. LOWER CABLE CAR STATION. DAY - 224
- The DRAX HEAVY is sitting at the console, looking up at the cable cars, his hand poised over one of the buttons. After a moment, with decision, he presses it.

224 B EXT. UPPER AND LOWER CABLE CARS. DAY

- 224

The cable cars are level with each other. With a simultaneous jolt, they both stop moving. As JAWS rises and stands poised, BOND gets to his feet. Then, with a gigantic effort, JAWS leaps across from his car to BOND'S. He and BOND go into a desperate fight, each trying to throw the other off the roof of the car. HOLLY crouches in one corner, ready to help if needed, now holding the chain in one hand.

There comes a moment when BOND and JAWS stand facing each other, each poised to pounce. Suddenly, HOLLY stands up and lifts her hand. In it we see she is holding the scent atomiser BOND found in her handbag in Venice. Now she points it at JAWS'S face and presses the button. The fine jet of flame hits JAWS'S steel teeth. With a roar of pain he staggers back, trips, and plunges down through the roof hatch into the car. At once, BOND slams the hatch cover down. As HOLLY jumps forward and lies on it, BOND grabs the chain from her, reaches up and slings it round the remaining cable above the car. He takes the hooks at each end of the chain and links them together to form a loop. He hooks an arm through the chain and calls across to HOLLY.

BOND

Come on.

HOLLY scrambles across to BOND. He puts his other arm round her waist.

BOND

Hang on to me.

She puts her arms round his neck. He pushes off, and the two of them start to slide down the cable towards the base station.

225. INT. UPPER CABLE CAR. DAY

- 225

JAWS gets to his feet, clambers across to the window, glares down towards the lower cable car station and gestures wildly.

225 A INT. CONTROL ROOM. LOWER CABLE CAR STATION. DAY

- 225

The DRAX HEAVY, sitting at the console, looking up at the cable cars, presses a button on the console.

225 B EXT. UPPER CABLE CAR. DAY

- 225

At the window, JAWS is peering down towards BOND and HOLLY. With a jerk, the car starts moving down.

226. EXT. CABLE. DAY - 226

Both BOND and HOLLY now have an arm through the chain looped round the cable. BOND'S other arm is around HOLLY'S waist, hers round his neck. The chain is sliding quite fast down the cable. BOND looks back and up.

227. EXT. UPPER CABLE CAR. DAY - 227

From BOND'S VIEWPOINT, we see the car travelling down the cable, with JAWS peering down from it.

228. EXT. CABLE. DAY - 228

HOLLY turns her head and looks up towards the cable car.

229. INT. UPPER CABLE CAR. DAY - 229

JAWS stares down ahead, his face a mixture of excitement and alarm.

230. EXT. CABLE AND UPPER CABLE CAR. DAY - 230

BOND and HOLLY, embraced, are sliding fast down the cable, followed by the cable car, now not far behind them.

231. EXT. CABLE. DAY - 231

BOND and HOLLY, clinging together, are looking below them, their faces tense.

232. EXT. LOWER CABLE CAR STATION. DAY - 232

From BOND'S and HOLLY'S VIEWPOINT we see the station approaching rapidly.

232 A INT. CONTROL ROOM. LOWER CABLE CAR STATION. DAY - 232 A

The DRAX HEAVY stares up out of the window, horrified, desperately pressing buttons on the console. Then, with a shout of terror, he leaps up and dives out of the room.

233. EXT. CABLE AND UPPER CABLE CAR. DAY - 233

BOND and HOLLY are sliding fast, with the cable car only a few yards behind them and gaining.

BOND

Ready ...

Just when it looks as if either the car will hit them or they will crash into the station, BOND shouts ...

BOND

Now!

Simultaneously, they let go of the chain and drop.

BOND and HOLLY drop on to a grassy slope a few yards above the station and roll out of sight.

A momentary shot of the cable car careering down, with JAWS, his face now filled with horror, staring out.

Outside the front of the cable car station a few CUSTOMERS, among them some REVELLERS still in fancy dress, are still sitting drinking.

Almost immediately, from behind the station, there is an appalling crash. The CUSTOMERS scatter with cries of alarm as glass, bricks and timbers fly in all directions as the station is virtually demolished. Through it plunges the remains of the now battered cable car, coming to rest at a drunken angle among the dust and debris.

After a moment, the wreckage moves and from it appear the dust-covered head and shoulders of JAWS. He struggles to free himself and we see that he is pinned down by a great steel girder that even he cannot lift. Then, suddenly, one end of the girder is raised. Surprised, he looks aside. The CAMERA PANS to bring in DOLLY. She is petite - some five feet tall - and pretty. She has got her arms under the girder and, with some degree of effort, stands holding it waist-high.

JAWS clambers out from among the rubble and DOLLY lowers the girder. They stand facing each other, with JAWS nearly twice as tall as DOLLY. Tilting her head back, she looks up at him.

DOLLY
My name's Dolly.

JAWS looks down at her.

JAWS
Ga-ga, Gaga.

A SUB-TITLE reads "Hello, Dolly".

They gaze at each other and great smiles spread across their faces as the music of violins fills the air.

BOND and HOLLY are lying near each other at the bottom of a grassy slope. HOLLY is looking dazedly around her. After a moment she sees that BOND is sitting three or four feet away, his head bowed, a hand held to the torn lapel of his tattered dinner jacket, as if he is feeling for a broken rib. He winces as if in pain. She crawls anxiously towards him. As she moves to him, distantly we hear the sound of an ambulance siren approaching.

237. (cont.)

HOLLY

James - have you broken something?

BOND looks at his lapel.

BOND

Only my tailor's heart.

HOLLY smiles, then leans forward and kisses him.

BOND

What was that for?

HOLLY
For saving my life.

BOND
Remind me to do it more often.

As he leans forward to return the kiss, the ambulance siren, now close, stops sounding.

As BOND kisses HOLLY, she winces suddenly.

BOND
(with concern)
What is it?

HOLLY
My ankle ...

BOND
Let me check.

As he bends down, the CAMERA STAYS CLOSE on HOLLY'S face. After a moment ...

HOLLY
James ...

BOND
M'm?

HOLLY
That's not my ankle.

Her arms go round his neck and tighten as they kiss.

As they lie embraced, we see, scrambling up the slope towards them, a UNIFORMED AMBULANCE MAN. Behind him come three more AMBULANCE MEN, carrying two folded wheeled stretchers.

In a CLOSE SHOT from above we see BOND, still kissing HOLLY, look up. So does HOLLY.

From BOND'S VIEWPOINT we see the leading AMBULANCE MAN looking down at him.

As BOND and HOLLY disengage and sit up, the other AMBULANCE MEN open one of the stretchers.

BOND
We're all right, thanks.

The 1st AMBULANCE MAN lifts his arm.

1st AMBULANCE MAN
No, you're not.

237 (cont.)

In his hand is a cosh. He brings it down on BOND'S head, who collapses, unconscious. Before HOLLY can move, two of the other AMBULANCE MEN grab her.

237 A EXT. STREET. RIO DE JANEIRO. DAY

- 237 A

The ambulance, with its siren sounding, is speeding along the street.

237 B INT. AMBULANCE. DAY

- 237 B

BOND and HOLLY are bound with cords by the wrists and ankles to the wheeled stretchers, one on either side of the ambulance, guarded by the 1st AMBULANCE MAN, now revealed as a grim-faced heavy.

BOND recovers consciousness, realises he is bound, sees that HOLLY is similarly bound and that they are guarded. He and HOLLY look across at each other with small, despondent smiles.

237 C EXT. COUNTRY ROAD. DAY

- 237 C

A deserted road, winding through wild uninhabited country. The ambulance comes speeding along.

237 D INT. AMBULANCE. DAY

- 237 D

The AMBULANCE MAN, sitting between BOND and HOLLY, is idly sharpening a lethal-looking scalpel on the sole of his shoe, spitting on the blade from time to time and feeling its edge with a grim smile of satisfaction.

BOND and HOLLY watch. Then we see that BOND is surreptitiously working one of his hands free of the cord binding it to the stretcher, on the side away from the AMBULANCE MAN. He gets his hand free, waits until the AMBULANCE MAN holds the scalpel up to examine its edge, then swings his arm over, grabs the scalpel, and in the same movement cracks his fist into the AMBULANCE MAN'S face, knocking him on to the floor. As he scrambles up, BOND slashes through the cords binding his other wrist and his ankles.

The AMBULANCE MAN throws himself on to BOND and momentarily pins him to the stretcher. The scalpel goes flying, skidding out of reach under HOLLY'S stretcher.

Now a desperate struggle ensues in the confined space of the ambulance. BOND throws the AMBULANCE MAN off on to the floor, then they are both on their feet, grappling wildly, then falling on top of HOLLY, and continuing to fight, with kicks and blows from their feet and fists passing within inches of her face.

237 D (cont.)

At one moment, BOND is on his back on the floor, with the AMBULANCE MAN on top, his head within reach of HOLLY'S hand. Despite the cord binding her wrist to the stretcher, she manages to grasp the AMBULANCE MAN'S hair. She pulls it with all her strength. He yells with pain and loosens his grip on BOND, who scrambles clear. The AMBULANCE MAN wrenches his head away and crashes back on to BOND'S stretcher, leaving HOLLY with a tuft of his hair.

As the AMBULANCE MAN starts to get up, BOND leaps on to him with such force that the stretcher breaks from its mooring, skids back on its wheels and crashes into the rear doors, which fly open.

237 E EXT. COUNTRY ROAD. DAY

23

OPEN on a CLOSE SHOT of the open doors of the ambulance as the stretcher, with BOND and the AMBULANCE MAN on it, come flying out.

As the ambulance speeds on, the stretcher hits the road on cartwheels. BOND and the AMBULANCE MAN, still clutching each other, somersault to the roadside in a confusion of arms and legs.

237 F INT. AMBULANCE. DAY

23

HOLLY, still bound to her stretcher, looks back through the open rear doors of the ambulance with an expression of alarm and despair.

237 G EXT. COUNTRY ROAD. DAY

23

BOND, battered and dishevelled, gets to his feet and looks after the fast receding ambulance. Then, brushing himself down, he looks about him for the AMBULANCE MAN. Puzzled at not seeing him, he moves warily to the side of the road, looks over the bank and reacts.

237 H EXT. HILLSIDE AND MAIN HIGHWAY. DAY

23

From BOND'S VIEWPOINT we look down the steep hillside to see a main highway running at an angle away from us. The country road we are on presumably has branched off it. Standing at an angle to the main highway - below BOND and clearly visible to him - is a large advertising billboard. There is a jagged hole in the middle of the board. From it protrudes the back half of the ambulance stretcher and an immobile leg. The damaged poster still shows a smiling air stewardess with, underneath, the words "BRITISH AIRWAYS TAKES GOOD CARE OF YOU"

238 }
330 } DELETED

330 A EXT. PAMPAS. DAY

- 330

A wide expanse of flat countryside. Riding across it, to the swelling music of "The Magnificent Seven", come three GAUCHOS, in line abreast.

In a CLOSER SHOT we see that the Gaucho between the other two is BOND.

330 B EXT. MAIN STREET. SMALL TOWN. DAY

- 330

It is high noon. The street is deserted. Along the street come BOND and the two GAUCHOS. They ride towards a monastery which abuts on the street.

330 C EXT. MONASTERY. SMALL TOWN. DAY

- 330

BOND and the two GAUCHOS ride up to the entrance to the monastery. BOND dismounts, throws his reins to one of the two GAUCHOS, strides across to the entrance and goes in.

330 D EXT. CLOISTERS. MONASTERY. DAY

- 330

Around the arched promenade of the cloisters, MONKS in their brown habits, some in pairs, some alone, are walking slowly, telling their beads, reading their daily offices or deep in meditation. There is a pervading atmosphere of peace and tranquillity.

BOND enters the cloisters and moves quietly along. He reaches a door and lifts the latch.

330 E INT. REFECTORY. MONASTERY. DAY

- 330

BOND opens the door on to a startling change of atmosphere. Two MONKS are in the midst of a violent karate fighting exercise, grabbing each other, hitting, throwing, leaping, with heavy grunts and loud cries.

BOND steps back hurriedly, closing the door.

330 F EXT. CLOISTERS. MONASTERY. DAY

- 330

BOND turns from the Refectory door, moves along to another door and opens it.

330 G INT. MONEYPENNY'S OFFICE. MONASTERY. DAY

- 330

The room has bare whitewashed walls and is furnished with modern office equipment. MONEYPENNY sits at her desk changing the ribbon on her typewriter. She looks up as the door opens and BOND enters.

MONEYPENNY

Howdy, James.

BOND

Moneypenny. Is M expecting me?

MONEYPENNY nods at a door across the room.

MONEYPENNY

He's champing at the bit.

BOND crosses to the door.

330 H

EXT. COURTYARD. MONASTERY. DAY

- 330 H

BOND comes through the door into the courtyard and looks about him.

From BOND'S VIEWPOINT we see, across the courtyard, a SOMNOLENT FIGURE squatting against a wall, poncho round his shoulders, sombrero tipped over his face. A few yards from him, a firing squad is lined up, rifles levelled at him. Suddenly the sombrero tips up and the poncho parts, revealing, not a man, but a Gatling gun. At once, it fires a burst of bullets, mowing down the firing squad, who are now seen to be dummies.

The CAMERA PANS to reveal Q standing nearby, wearing baggy shorts and a rumpled bush jacket. With him is a white-coated ASSISTANT carrying a clipboard. As they move across the courtyard, BOND crosses to them. Q greets him casually.

Q

Ah, there you are, 007.

They turn to watch a SWARTHY MAN who is whirling a pair of bolas above his head. Twenty-five yards away, across the courtyard, stands a much-decorated GENERAL. THE SWARTHY MAN releases the bolas, they spin through the air and wrap themselves round the head and shoulders of the GENERAL. A moment later, they explode, blowing the head off the GENERAL, who is revealed as a dummy.

Q turns to the ASSISTANT.

Q

Have that ready for Army Day.

The ASSISTANT moves away.

BOND

Where's M?

Q

Just a minute.

BOND follows Q as he moves on a few paces to where a VALENTINO-TYPE is leaning casually against a pillar. A dozen yards from him and back to him stands a GUARD holding what might be a cylindrical electric torch. Suddenly the GUARD turns, levels the torch at the VALENTINO-TYPE and presses a button on it. A brilliant Strobe light in the head of the torch flashes rapidly. Immediately, the body of the VALENTINO-TYPE, now revealed as a dummy, literally melts into invisibility.

Q
(to BOND)
Right. This way.

He leads BOND across the courtyard.

330 I

INT. M'S OFFICE. MONASTERY. DAY

- 330 I

On one wall is a screen with, across the room, a slide projector. In front of the projector are several chairs. On another wall is a big map of an extensive area of jungle and mountainous terrain.

In another part of the room, M sits behind a big desk. He looks up as the door opens and BOND and Q enter.

M
Ah - morning, 007. You're just in time. Q's come up with something.

He gets up.

BOND
Good.

M leads the way across to the chairs.

BOND
Any news of Holly, sir?

M
Doctor Goodhead? I'm afraid not. She must still be in their hands.

He gestures to BOND to sit beside him. Q comes and stands nearby.

M
Right, Q.

Q (to BOND)
It's a breakdown on that phial of liquid you picked up in Venice.
(to M)

Every indication is that 007 was right, sir. A highly toxic nerve gas that appears to have no effect on animals.

BOND (to Q)
Can I see the formula?

Q
Certainly.

He goes to the projector and switches it on. A formula is projected on the screen. BOND studies it carefully.

330 I (cont.)

BOND
Orchidacea Negra.

Q presses a button on the projector and a slide of a strangely-shaped black orchid appears on the screen.

BOND
Is that really some kind of orchid?

Q
A very rare one. It was thought to be extinct until a missionary brought one back from the upper reaches of the Amazoco.

BOND picks up a blue china graph pencil and crosses to the wall map. He circles an area on the map.

BOND
You mean round here?

Q
Yes.

M
You'd better get up there, 007.

BOND
And fast.

M
Q?

Q
(almost reluctantly)
Yes, sir. I've got something.

He looks balefully at BOND.

Q
If 007 can be trusted to look after it.

331)
335) DELETED

336. EXT. MAIN RIVER. DAY - 336

The river is bordered on both banks by thick tropical jungle. Round a bend of the river comes the Q-craft - a shallow-draught motor launch suitable for river navigation, but capable of high speed. An awning shades the stern half of the boat.

337. EXT. Q-CRAFT. DAY - 337

BOND sits at the helm, under the awning. He is wearing a safari suit and has a chart on his knees.

338. EXT. MAIN RIVER. DAY - 338

From BOND'S VIEWPOINT the CAMERA surveys the banks of the river. Alligators slide hopefully into the water, unseen birds cry.

339. EXT. NARROW REACH. DAY - 339

The river becomes narrower, the thick foliage coming right to the water's edge. The Q-craft approaches a point where the river divides.

340. EXT. Q-CRAFT. DAY - 340

At the helm, BOND slaps his neck to kill a mosquito. He studies the chart, then puts the wheel over.

341. EXT. NARROW REACH. DAY - 341

The Q-craft moves into the left-hand channel.

342. EXT. NARROW REACH AND LAKE. DAY - 342

BOND'S Q-craft comes from the narrow reach into a wide lake, with tropical forest coming down to its banks.

343. EXT. LAKE. DAY - 343

The Q-craft purrs across towards the middle of the lake.

There is the sudden sound of a burst of cannon gunfire, and shells spatter the water around the Q-craft.

344)
347) DELETED

348. EXT. Q-CRAFT. DAY - 348

BOND throws himself, crouched, into the bottom of the boat and looks over the stern.

349. EXT. LAKE. DAY - 349

From behind him, three high-powered launches are surging towards him. From them comes another burst of gunfire.

BOND starts the engine. The Q-craft leaps forward and accelerates to full power, waves curving from its bows as it roars across the lake, with the three launches in pursuit.

350. EXT. Q-CRAFT. DAY - 350

BOND, crouched in the bottom of the boat, looks back at his pursuers.

351. EXT. LAKE AND LAUNCHES. DAY - 351

From BOND'S VIEWPOINT we see the three launches in pursuit, with the 1st launch leading, the 2nd and 3rd launches abreast, close behind. Each of the three launches has a STEERSMAN and TWO CREWMEN, both manning cannons.

351 A EXT. 1st LAUNCH. DAY - 351 A

Now, in a CLOSE SHOT, we see that the steersman of the 1st launch is JAWS. He sits crouched over the steering wheel, his steel teeth bared in a grin of evil anticipation.

352. EXT. LAKE. DAY - 352

The Q-craft roars across the lake, weaving to avoid the cannon-fire coming from the pursuing launches.

353. EXT. Q-CRAFT. DAY - 353

BOND looks back at the pursuing craft, then presses a button in the dashboard.

From each side of the Q-craft, a magnetic mine is ejected. They float on the water, some twenty feet apart.

354. DELETED

355. EXT. RIVER. DAY

- 355

The three launches race towards the floating mines. The 2nd launch, on the right, heads straight between the mines. As it comes level with them, they simultaneously leap from the water towards the launch, slap themselves on to each side of the hull and explode, blowing the launch to smithereens. The 1st and 3rd launches speed on in pursuit of BOND.

356. EXT. Q-CRAFT. DAY

- 356

As BOND looks back at the two pursuing launches, shells hit the water around him and whistle past him.

356 A EXT. 1st AND 3rd LAUNCHES. DAY

- 356 A

From BOND'S VIEWPOINT, the two launches racing in pursuit, cannons firing. In the 1st launch JAWS can be seen crouched menacingly behind the wheel.

356 B EXT. Q-CRAFT. DAY

- 356 B

BOND turns and looks ahead.

357. EXT. LAKE. DAY

- 357

From BOND'S VIEWPOINT we see that he is approaching the end of the lake. To the left there is a gap in the trees of the jungle.

358. EXT. Q-CRAFT. DAY

- 358

BOND'S eyes focus on the gap in the trees. He swings the wheel over.

359. EXT. LAKE DAY

- 359

The Q-craft swings left and heads for the gap in the trees. The 1st and 3rd launches also veer left, cutting across towards the gap.

360. EXT. Q-CRAFT. DAY

- 360

BOND looks back and sees the 1st and 3rd launches cutting across on his left. He presses another button on the dashboard. A torpedo leaps from the stern of the Q-craft.

361. EXT. LAKE. DAY

- 361

The CAMERA follows the track of the torpedo as it speeds through the water.

362. EXT. 3rd LAUNCH. DAY

- 362

The STEERSMAN and the two CREWMEN watch the torpedo speeding straight towards them. The STEERSMAN swings his wheel hard.

The 3rd launch veers off-course and the torpedo misses it, speeding past just behind it. The STEERSMAN and the two CREWMEN react with relief. Then, with renewed alarm they watch as the torpedo describes a one hundred and eighty degrees turn and comes straight at them again.

Desperately, the STEERSMAN swings the wheel over. Again the torpedo speeds harmlessly by, only to turn and head for the launch again. In despair, the STEERSMAN holds the wheel hard over. The launch churns around in a tight circle, with the torpedo chasing it and gaining. This time there is no escape. The torpedo hits the launch near its stern. The launch explodes dramatically and drifts, listing badly, with the STEERSMAN and CREWMEN lying dazed.

364.

EXT. Q-CRAFT. DAY

- 364

BOND looks back, sees that the 1st launch is still in pursuit, then looks ahead, steering for the gap in the jungle.

365.

EXT. LAKE AND CURVING RIVER. DAY

- 365

The Q-craft comes roaring into the river from the lake and disappears round the curve. A moment later, the 1st launch, with JAWS crouched at the wheel, comes into sight around the bend and races in pursuit, cannons firing.

366.

EXT. Q-CRAFT. DAY

- 366

Cannon shells zip past the Q-craft. BOND, crouched at the wheel, looks back, then ahead.

367.

EXT. WIDE RIVER. DAY

- 367

From BOND'S VIEWPOINT we see that the river now widens into a broad, straight reach. Also, the water ahead appears to become choppy and faster flowing.

368.

EXT. Q-CRAFT. DAY

- 368

BOND is looking ahead. His eyes focus. He takes a firm grip on the wheel. Now, the boat is being tossed violently about in the fast running river.

369.

EXT. WIDE RIVER AND FALLS. DAY

- 369

From BOND'S VIEWPOINT we see in the distance the white line of froth that marks the lip of the falls. We become aware of a deep roaring sound.

370. EXT. FALLS. DAY. - 370

From above, we have a bird's eye view of what lies ahead for BOND. The river flows swiftly to the lip of the falls, then drops in a roaring torrent into a boiling, rock-strewn gorge two hundred feet below.

371. EXT. Q-CRAFT AND WIDE RIVER. DAY - 371

The Q-craft, despite being under full power, is being tossed wildly in the choppy water as it is carried faster and faster towards the falls.

372. EXT. 1st LAUNCH AND WIDE RIVER. DAY - 372

The 1st launch is still pursuing BOND.

372 A EXT. 1st LAUNCH. DAY - 372 A

JAWS, looking ahead, realises too late the danger ahead. He puts the wheel hard over.

372 B EXT. 1st LAUNCH AND WIDE RIVER. DAY - 372 B

The launch turns on its beam, but the fast-flowing water continues to carry it towards the falls. The two CREWMEN shout with alarm.

373. EXT. Q-CRAFT AND WIDE RIVER. DAY - 373

The boat is still under full power, with BOND keeping it bows on, seemingly intent on driving it straight over the falls to destruction. Then he stands up, reaches above him and pulls down a clasp. It is attached by nylon cords to the sides of the awning. BOND pulls his shirt open and hitches the clasp on to a harness ring on his chest.

Now the Q-craft is within feet of the brink of the falls. The water boils and surges around the boat.

BOND reaches out on either side of him, above his head, grasps a lever in each hand and pulls. The entire awning comes away from its supports, unfolds and becomes, in an instant, a brightly coloured hang-glider. BOND grips the cross-bar and the hang-glider lifts into the air, carrying him with it.

374. EXT. FALLS. DAY - 374

As BOND, suspended from the hang-glider, soars into the air, the Q-craft is carried over the falls and plunges down into the gorge below, being smashed to pieces on the rocks.

375. EXT. HANG GLIDER. SKY. DAY - 375

BOND is being carried aloft beneath the hang-glider.
He looks down.

376. EXT. FALLS. DAY

- 376

From BOND'S VIEWPOINT we see the 1st launch being swept to the edge of the falls.

376 A EXT. 1st LAUNCH. DAY

- 376 A

A QUICK SHOT of the two CREWMEN yelling with panic and of JAWS still desperately clutching the wheel. At once, he throws his arms up and gets to his feet.

376 B EXT. FALLS. DAY

- 376 B

The 1st launch is carried over the edge of the falls. It plunges down through the foaming cataract and is dashed to pieces on the rocks below.

377. EXT. GORGE AND FALLS. DAY

- 377

BOND is soaring over the gorge, expertly manoeuvring the hang-glider. Slowly he loses height, drifting down into the gorge. Below him the mighty torrent of water roars and crashes through the rock-strewn chasm.

In a CLOSE SHOT, we see BOND, grasping the bar of the glider, looking below him, searching for a landing place where he will not immediately be dashed to pieces .

Now the glider swoops in a wide arc, dropping towards the foaming water. A final swerve and BOND crash-lands near the steep side of the gorge, but still amidst the surging torrent .

378. EXT. GORGE. DAY.

- 378

For a moment, BOND and the glider are lost to view in a cloud of spray. Then the bright colours of the glider appear, being swept between two big rocks; For a moment we get a glimpse of BOND clinging desperately to the glider bar. Then both glider and BOND disappear in a tumult of boiling water and foam. Again we momentarily pick up the glider, skirting a whirlpool. Then it is sucked remorselessly away, twisting in a kaleidoscope of colour until it is seen no more.

The CAMERA PANS upstream and picks up BOND, half submerged in the raging turmoil of rushing water. He clings grimly to a rock near the steep bank of the gorge. He looks up at the overhanging rockface. His face shows sudden incredulity.

379. EXT. CLIFF FACE. GORGE. DAY.

- 379

From BOND's VIEWPOINT, on a protruding ledge of rock on the cliff face, stands a girl, a BLONDE BEAUTY in a strange, exotic costume - long split skirt, white cotton mantle swathing breast and head. She stands, seen through the rainbow haze of the spray from the torrent below, looking not at BOND, but across the gorge .

380. EXT. GORGE. DAY.

- 380

A sudden surge of water nearly sweeps BOND away. He clutches the rock and looks up again.

381. EXT. CLIFF FACE. GORGE. DAY.

- 381

From BOND's VIEWPOINT we see ^{the} protruding ledge on which the BLONDE BEAUTY was standing. But she has gone.

382. EXT. GORGE. DAY.

- 382

BOND leaves the refuge of the rock and, grasping what hand-holds he can, battles his way to the side of the gorge and pulls himself up on to a ledge clear of the water. A moment's pause to recover, then he starts to climb up the side of the gorge towards the ledge where the BLONDE BEAUTY had been standing.

383. EXT. ROCK LEDGE. GORGE AND FALLS. DAY.

- 383

BOND climbs from the rockface to the ledge and looks down at the raging torrent below him, then across and up at the falls. He turns and sees behind him, at the back of the ledge, a narrow opening in the rockface. He moves into it.

384. INT. ROCK TUNNEL. DAY.

- 384

BOND edges his way cautiously through the narrow opening into the tunnel. Almost at once, the tunnel becomes wider and higher. From a split in the rock wall, a stream bubbles forth and flows along one side of the floor of the tunnel, running gently downwards towards a distant glow of light some fifty yards ahead.

BOND, with the daylight receding behind him, moves carefully down the tunnel towards the glow of light ahead. As he approaches it, he sees that it is daylight, but of a deep green hue.

385. EXT. TROPICAL JUNGLE. DAY.

- 385

The thick jungle creepers masking a rock face are drawn aside, revealing a gap in the rock through which BOND appears. He looks about him with curiosity.

From BOND's VIEWPOINT we see that ahead of him is a dense mass of trees and tropical undergrowth. There is a movement among the trees and, for a moment, the BLONDE BEAUTY appears. Then she is lost again among the dense green vegetation. BOND plunges into the undergrowth after her.

386. EXT. FOREST.PATH. DAY.

- 386

BOND emerges from the undergrowth into more scattered trees, sloping away downhill. Through them there is a rough winding path. The BLONDE BEAUTY is moving away along it. In a moment, she has disappeared among the trees. BOND hurries down the path through the trees, following the way the BLONDE BEAUTY has gone.

387. EXT. OPEN SPACE. DAY.

- 387

BOND appears through the trees that border one side of the open space. He stands looking about him with amazement .

From BOND's VIEWPOINT we see that on the rising ground surrounding the other three sides of the open space, half buried amongst trees and tropical creepers and undergrowth, are the ruins of what must once have been a city.

387 (cont.)

Great blocks of stone form the walls, doorways and staircases of once-palatial residences, churches and public buildings. In the open space itself, amidst the coarse grass growing sparsely in the stony soil, can be seen the remains of the foundations of other buildings.

Now, BOND'S eyes lift and focus on something on the further side of the open space.

From BOND'S VIEWPOINT we see, high on the opposite side of the open space, its base buried in thick undergrowth, a massive stone pyramid, perhaps a hundred feet high, built in a series of giant tiers, each eight or ten feet high, and surmounted by what appears to be a squat pillared temple.

Centrally, a wide flight of steps leads up from the base of the pyramid to the temple at its apex.

Standing at the top of the steps, just below the temple, is the BLONDE BEAUTY. She is posed, rather as when BOND first saw her above the gorge, gazing across the open space.

Intrigued, but with eyes alert, BOND crosses the open space towards the pyramid.

388. EXT. PYRAMID. DAY

- 388

BOND reaches the foot of the steps leading up the pyramid. He looks up.

From BOND'S VIEWPOINT, we see the BLONDE BEAUTY standing at the top of the steps. She looks down at BOND, seeming to be waiting for him. Then she turns and disappears behind a projecting block of stone.

BOND, his eyes still wary, mounts the steps and moves round the projecting stone.

389. INT. STEPS. PYRAMID. DAY

- 389

BOND appears from outside through an opening in the wall on to a stone platform. From the platform, steps descend through a wide tunnel into the interior of the pyramid. Halfway down the steps, the BLONDE BEAUTY stands looking up invitingly at BOND. She turns and moves on down the steps.

Still on the alert, BOND walks down the steps, looking about him with interest at the carved hieroglyphics, frescoes and primitive paints on the walls and roof.

390. INT. GREAT CHAMBER. PYRAMID. DAY

- 390

The floor space of the Great Chamber is an extensive area with, at one side, a wide sunken pool lit from below by lights in the walls under the water. Paths curve around the pool and there is an arched bridge over it. Beyond the pool paths and steps lead up around great blocks of stone, with luxuriant tropical creepers and brilliantly flowered plants everywhere. The whole area is a place of lights and shadows, of sudden unexpected shafts of colour.

BOND comes down a curved flight of stone steps, looking about him wonderingly. Waiting for him at the foot of the steps is the BLONDE BEAUTY. As BOND reaches her he reacts with sudden almost startled interest. Now, in a flash, he recognises her - and so do we - as the ITALIAN SHOP ASSISTANT in the Venini Glass showroom in Venice. With a dazzling smile, she gestures to him invitingly and moves towards the pool.

As he nears the pool, BOND finds two more beautiful MAIDENS, clothed in white Grecian-type tunics. As he passes them, they smile bewitchingly. Again, with a flash of memory, he recognises them as the two GIRLS in the drawing room in DRAX'S chateau in California.

The BLONDE BEAUTY leads him to the pool. Two more MAIDENS are draped seductively beside the pool. BOND looks at them and - now the flash of recognition hardly surprising him - sees that they are the two BEAUTIFUL WOMEN who were with DRAX at the pheasant shoot.

The BLONDE BEAUTY leads BOND along the side of the pool to the bridge. Draped by the pool by the bridge is another MAIDEN. BOND looks - and recognises the GUIDE in the Venini Glass workshop.

The BLONDE BEAUTY steps along the bridge and pauses midway across it, looking back at him smilingly. On the other side of the pool, two more MAIDENS seem to be waiting for him. Again BOND recognises them - the two GIRL ASTRONAUTS in the Drax Complex corridor.

Now, the BLONDE BEAUTY holds out a hand to BOND, inviting him to cross the bridge. But, with renewed wariness, he shakes his head and, instead, walks on round the stone paved surround bordering the pool. Suddenly, as he steps on it, one of the paving stones tips up and he is thrown headlong into the pool.

390 A INT. POOL. PYRAMID. DAY

- 390

With a great splash, BOND hits the water and goes under.

390 B INT. GREAT CHAMBER. PYRAMID. DAY - 390 B

From behind a block of stone at the top of a flight of winding steps leading down to the pool, a giant anaconda snake starts sliding into view.

390 C INT. POOL. PYRAMID. DAY - 390 C

BOND surfaces, gasping and spluttering. He treads water, looks about him, then looks up, his face suddenly tense.

390 D

INT. GREAT CHAMBER. PYRAMID. DAY

- 390 D

From BOND'S VIEWPOINT we see the whole twenty-five foot length of the anaconda start gliding fast down the steps towards the pool.

391 }
392 }

DELETED

393

INT. POOL. PYRAMID. DAY

- 393

As BOND turns and, impeded by being fully dressed in his safari suit, starts to struggle towards the side, the anaconda reaches the pool and slides into it.

394

INT. UNDER WATER. POOL. DAY

- 394

The lights in the walls of the pool illuminate the scene. BOND kicks his legs out, trying to reach the side. The anaconda weaves its sinuous way through the water and wraps itself round his body, pulling him down.

394 A

INT. POOL. PYRAMID. DAY

- 394 A

BOND surfaces, desperately trying to free himself from the anaconda coiled round his body. Once more, he is pulled under the water.

394 B

INT. UNDER WATER. POOL. DAY

- 394 B

BOND fights the writhing, twisting coils of the anaconda.

In a CLOSE SHOT we see him, with an enormous effort, get a hand to his breast pocket and pull out the fountain pen with the hypodermic needle that he took from HOLLY'S handbag in Venice.

394 C

INT. POOL. PYRAMID. DAY

- 394 C

Again BOND surfaces, threshing wildly. The anaconda's coils are tightening round him, its head lifts clear of the water. BOND raises his arm and we see he is holding HOLLY'S fountain pen, his thumb on the press button at its end. He presses the button and the needle appears. Straining, he thrusts the needle into the anaconda's neck and presses the button again. At once, a great convulsive shudder goes through the anaconda and BOND is pulled under the water.

394 D

INT. UNDER WATER. DAY

- 394 D

The anaconda's coils loosen from around BOND'S body. He struggles free and kicks his way upwards.

395.

INT. POOL. PYRAMID. DAY

- 395

BOND, gasping from his exertions, floats to the surface of the pool. After a moment, the anaconda appears partly on the surface, drifting lifelessly.

395 (cont.)

BOND paddles to the side of the pool. He looks up and sees an enormous pair of wet boots standing in a pool of water. Then a great hand descends, grasps his shirt, lifts him out of the water and deposits him, like a stranded fish, on the paved surround.

Now we see, standing over BOND, the giant form of JAWS. He is dripping wet. He grins down at BOND malevolently. Then, from nearby, comes DRAX'S voice.

DRAX'S VOICE

(overlaid)

Mr. Bond - you defy all my attempts to plan an amusing death for you.

BOND turns his head to see DRAX standing a few feet away, with the BLONDE BEAUTY and other MAIDENS in discreet attendance.

DRAX

You are not a sportsman, Mr. Bond. Why did you break off the encounter so summarily?

BOND

I discovered he had a crush on me.

DRAX

Jaws ...

He jerks his head. JAWS pulls BOND to his feet. DRAX turns and moves away.

396.

INT. GREAT CHAMBER. PYRAMID. DAY

- 396

DRAX moves from the pool towards a tall, pointed archway at the back of the pyramid. As he reaches it, the apparently solid stone wall behind the archway slides aside in two scissor-like sections and DRAX goes through.

397.

INT. CONTROL CHAMBER. PYRAMID. DAY

- 397

DRAX comes through from the Great Chamber, followed by BOND, escorted by JAWS.

On either side of the Control Chamber are row upon row of TECHNICIANS, dressed uniformly, sitting in tiers, like choristers in the stalls of a cathedral. In contrast to the Lotus Land atmosphere of the Great Chamber, here all is bustle and movement.

In front of the TECHNICIANS are tinted glass screens on which appear letters and symbols. They print-out on the screens in different colours, and change regularly.

BOND, having absorbed the scene, turns to DRAX.

397 (cont.)

BOND

What the hell are you up to here, Drax?

DRAX

It is a convention of the fiction beloved by parlour maids that the villain explains all before disposing of his victims. I do not intend to follow that precedent.

BOND

Not even the briefest elucidation, Drax?

He moves to a large glass case, inside which are growing some specimens of the Orchidacea Negra.

BOND

What about these orchids?

DRAX comes to stand beside him.

DRAX

The curse of a civilisation. It was neither pestilence nor war that wiped out the race who built the great city lying around us. It was their reverence for this lovely flower.

BOND

Because long term exposure to its pollen caused sterility.

DRAX looks at BOND with respect.

DRAX

Correct, Mr. Bond. And, as you discovered, I have improved upon sterility. Those same seeds now yield death. Not, of course to animals or plant life. One must preserve the balance of nature.

A TECHNICIAN'S VOICE comes over the P.A. system.

1st TECHNICIAN'S VOICE
(overlaid)

Moonraker launch programme now commencing.

DRAX turns from BOND as, above the tiers of TECHNICIANS, a big screen is suddenly revealed. On it appears a picture of a vast area of arctic ice-field.

1st TECHNICIAN's VOICE

(overlaid)

Moonraker One. lift off !

BOND and DRAX watch the screen. At once, the ice-field is shattered and through it a space rocket with a Moonraker Shuttle attached to it rises vertically into the air, its tail belching flame. The picture on the screen changes . Now BOND sees a ROCKET, again with a Moonraker Shuttle attached, standing on its launching pad in the middle of a vast desert.

A 2nd TECHNICIAN's VOICE is heard over the P.A. system.

2nd TECHNICIAN's VOICE

(overlaid)

Moonraker Two. Lift off !

The rocket rises, belching flames. Again the picture on the screen changes, this time to a great range of mountains. A 3rd TECHNICIAN is heard on the P.A. system.

3rd TECHNICIAN's VOICE

(overlaid)

Moonraker Three. Lift off !

From between two mountain peaks, a rocket rises, flames belching from its tail. The picture on the screen changes to a small volcanic island set in the midst of an ocean. A 4th TECHNICIAN is heard.

4th TECHNICIAN's VOICE

(overlaid)

Moonraker Four. Lift off !

From below ground, in the centre of the island, a rocket soars aloft, flames belching.

The screen goes dark. Now, in a CLOSE SHOT we see a 5th TECHNICIAN sitting at his console. In front of him is a smoked-glass panel showing rings of light converging on a central circle which, at one-second intervals, glows like a hot ember being breathed on. The 5th TECHNICIAN speaks into a chest mike, his voice being heard on the P.A. system.

5th TECHNICIAN (into mike)

Moonraker Five on pre-set launch programme. Minus ten.

The count-down is projected on to the smoked-glass panel in electronic script : 9.59 - 9.58 ... etc ...

Now we see a similar CLOSE SHOT of a 6th TECHNICIAN, seated at his console. He speaks into his chest-mike.

6th TECHNICIAN (into mike)
Moonraker Six on pre-set launch programme.
Minus two zero.

We see the smoked-glass panel in front of the 6th TECHNICIAN. But this time the converging rings of light are further away from the central throbbing circle and the count-down is : 19.59 - 19.58 ... etc ...
Now there is increased activity in the Control Chamber. The TECHNICIAN's panels are flashing their figures and symbols more urgently. Other TECHNICIANS hurry in and out of the Chamber.
BOND turns to DRAX.

BOND
Tell me one thing, Drax. You delivered a shuttle to the U.S. Government. Then you hi-jacked it. Why ?

DRAX
Because I needed it. One of my own Moonrakers developed a fault during assembly.
(with sudden impatience)
And now you have distracted me enough.
(He turns to JAWS)
Jaws - Mr. Bond must be cold after his swim. Place him where he can be assured of warmth.

JAWS leers at DRAX, then pushes BOND towards a ramp at the side of the Control Chamber leading down into the heart of the pyramid. BOND looks back at DRAX.

BOND
I'll see you later, Drax.

DRAX
Fleetingly perhaps, Mr Bond.

JAWS pushes BOND ahead of him down the ramp.

398. INT. CORRIDOR. PYRAMID. DAY.

- 398

BOND, with JAWS behind him, comes down the ramp into a stone corridor. He moves warily along it, looking for any chance to escape. An opening appears in the side of the corridor. BOND leaps into it only to find it is merely an alcove. Set in the back wall at waist level is a grille. BOND peers through it.

In a CLOSE SHOT, from BOND's VIEWPOINT, we see that behind the grille is a shaft sloping up for some twenty yards, with daylight at the end of it.

398 (cont.)

At once, almost good-humouredly, JAWS pulls BOND out and propels him on down the corridor. After a few more yards it ends in a solid metal door, heavily bolted. JAWS draws the bolt, opens the door and, with a violent push, thrusts BOND through.

399. INT. EXHAUST CHAMBER. PYRAMID. DAY.

- 399

BOND is thrown across the room and hits the opposite wall as the door is slammed and bolted. As he recovers, HOLLY jumps up from a deep armchair and hurries across to him.

The room is large, circular, high-ceilinged and, astonishingly, agreeably furnished like a Harley Street doctor's waiting room - settee, lounge chairs, etc...

HOLLY (solicitously)

James ...

BOND holds her by the shoulders and smiles ruefully.

BOND

Thank God you're all right. You are all right ?

HOLLY

I'm fine. James - Drax in launching half a dozen Moonraker.

BOND (nods)

I know. Four have gone. Two to go - from here. We've got to get out and locate them.

From above them comes DRAX's VOICE, echoing eerily.

DRAX's VOICE (overlaid)

Let me spare you the trouble, Mr Bond ...

As they look up, the high ceiling slides away, revealing the awe-inspiring tail of a giant rocket with a Moonraker shuttle attached to it. The retro rockets are positioned squarely above the room - BOND and HOLLY are, in fact, in the actual exhaust chamber .

400. INT. ROCKET LAUNCHING CHAMBER. PYRAMID. DAY.

- 400

In the vast launching chamber, the rocket stands vertically, held by great supporting arms, the Moonraker Shuttle attached to it. On the side of the shuttle is painted the DRAX symbol and " MOONRAKER 5. ".

400 (cont.)

Standing at the base of the rocket is DRAX. From where he is, he can look down into the exhaust chamber below the tail of the rocket.

From his VIEWPOINT we see BOND and HOLLY looking up at him.

DRAX

Even in death, my munificence is boundless.

401. INT. EXHAUST CHAMBER. PYRAMID. DAY - 401

From BOND'S and HOLLY'S VIEWPOINT we see DRAX looking down at them.

DRAX

When this rocket lifts off, I shall be leaving you in your own private crematorium. Mr. Bond - Doctor Goodhead - I bid you farewell.

402. INT. ROCKET LAUNCHING CHAMBER. PYRAMID. DAY - 402

DRAX looks up to the nose of the rocket. Now, above the rocket, panels slide open, revealing the sky. DRAX moves to an elevator with open sides, standing waiting beside the rocket. He enters and the elevator rises until it reaches the open entrance to the shuttle control cabin.

403. INT. EXHAUST CHAMBER. PYRAMID. DAY - 403

As BOND and HOLLY look up, a LAUNCH TECHNICIAN'S VOICE echoes from the P.A. system.

LAUNCH TECHNICIAN'S VOICE
(overlaid)

Moonraker Five. Three minutes to lift-off.

HOLLY looks at BOND desperately.

BOND

There should be an air shaft here somewhere.

He pulls a long cabinet aside to reveal, set back into the wall at waist level, a square grille similar to the one in the corridor.

403 (cont.)

BOND

Yes!

He reaches in, grasps the grille and tries desperately to move it.

HOLLY

You'll never shift it.

Now, above them, a low whining noise begins to emanate from the tail of the rocket.

404 DELETED

405. INT. CONTROL CHAMBER. PYRAMID. DAY

- 405

The LAUNCH TECHNICIAN sits at his console. He speaks into his chest mike. His voice is heard over the P.A. system.

LAUNCH TECHNICIAN
(into mike)

Two minutes to lift-off.

406. INT. EXHAUST CHAMBER. PYRAMID. DAY

- 406

BOND turns from the grille to HOLLY.

BOND

Stand back.

He pushes her away, then grips one of the knobs on the side of his wristwatch and pulls it away, drawing with it a long fuse wire. He reaches into the opening and wraps the knob at the end of the fuse wire around one of the bars of the grille. He crouches beside the opening and presses another knob on his watch. There is a violent explosion in the opening. As the smoke clears, we see the grille has been blasted aside.

BOND

Quick! In!

He seizes HOLLY, fairly bundles her into the opening and clambers in after her.

407. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 407

DRAX sits at the shuttle controls and listens to the voice of the LAUNCH TECHNICIAN.

LAUNCH TECHNICIAN'S VOICE
(overlaid)

One minute to lift-off.

408. INT. ROCKET LAUNCHING CHAMBER. PYRAMID. DAY. - 408

The struts supporting the rocket start to swing away.

409. INT. EXHAUST CHAMBER. PYRAMID. DAY. - 409

The whining noise is high-pitched and the chamber is filling with black smoke from the tail of the rocket.

410. INT. VENTILATION SHAFT. PYRAMID. DAY. - 410

HOLLY is crawling along the upward sloping shaft, with BOND behind her. Echoing up the shaft comes the whining noise, with the LAUNCH TECHNICIAN'S VOICE through it.

LAUNCH TECHNICIAN'S VOICE
(overlaid)

Twenty three ... twenty two ...
twenty one ...

BOND (urgently)
Keep going, Holly !

HOLLY tries to crawl faster.

411. INT. ROCKET LAUNCHING CHAMBER. PYRAMID. DAY. - 411

The rocket is vibrating. The LAUNCH TECHNICIAN'S VOICE comes over the P.A. system.

LAUNCH TECHNICIAN'S VOICE
(overlaid)

Ten ... Nine ... Eight ...

412. INT. VENTILATION SHAFT. PYRAMID. DAY. - 412

HOLLY, with BOND behind her, is crawling desperately up the shaft. Now, black smoke is billowing up behind them. Ahead of them a second shaft joins theirs at right angles.

413. INT. CONTROL CHAMBER. PYRAMID. DAY. - 413

The LAUNCH TECHNICIAN speaks into his chest mike. His voice comes over the P.A system.

LAUNCH TECHNICIAN
(into mike)

Three ... Two ... One ... Lift off !

414. INT. EXHAUST CHAMBER. PYRAMID. DAY. - 414

A mass of flame erupts from the tail of the rocket and fills the exhaust chamber.

415. INT. VENTILATION SHAFT. PYRAMID. DAY. - 415

HOLLY reaches the point where the side shaft joins theirs. BOND pushes her into it. As he follows, a tongue of flame shoots up the main shaft behind him.

416. INT. ROCKET LAUNCHING CHAMBER. PYRAMID. DAY. - 416

With flame and smoke belching from her tail, the rocket slowly starts to lift off.

417. INT. GREAT CHAMBER. PYRAMID. DAY. - 417

HOLLY and BOND crawl out through a grille on to a rock ledge set high on one side of the chamber. As they lie, momentarily exhausted, they look across to the control room. On a big screen, they see a T.V. picture of the rocket lifting through the open top of the pyramid.

418. EXT. PYRAMID. DAY. - 418

The rocket, bearing The Moonraker 5 shuttle, lifts through the top of the pyramid and climbs into the sky.

419. INT. GREAT CHAMBER. PYRAMID. DAY. - 419

Now, BOND and HOLLY, recovering, look about them with startled interest.

From THEIR VIEWPOINT we see that the whole luxurious and exotic centre of the chamber has been transformed into a severely practical assembly area. ASTRONAUTS and TECHNICIANS hurry about purposefully or are transported in jeeps. Motorised trolleys carrying stores are driven across.

At the back of the chamber, a wide opening into a cavern has appeared and it is through this that the main movement of personnel and stores are moving. A VOICE comes over the P.A. system.

VOICE

Moonraker Six on pre-set launch programme.
Minus 8.

BOND points down to the opening. HOLLY nods. From their rock ledge a curved flight of stone steps descends to the entrance to the cavern. BOND leads the way down the steps and they mingle with the moving throng. They reach the opening to the cavern and enter it.

420. INT. CAVERN PASSAGE. PYRAMID. DAY. - 420

The opening from the great chamber leads into a lofty rock passage. BOND and HOLLY enter the passage from the great chamber and, mingling with the throng of ASTRONAUTS and TECHNICIANS, move along it. HOLLY points out to BOND a truck carrying twelve perfect specimens of MEN and GIRL ASTRONAUTS, sitting in pairs.

VOICE

Moonraker Six pre-set launch programme completed. Pilots proceed from base to launch area.

The passage quickly becomes clear of personnel and vehicles. BOND pulls HOLLY up on to a rock ledge at the side of the passage .

BOND

Stand by boarding party !

HOLLY nods with understanding .

Now along the passage comes a motorised buggy with a DRIVER and two ASTRONAUT PILOTS, wearing operation gear, close-fitting headwear and goggles. As the buggy comes level with them, BOND and HOLLY jump from their ledge on to it. A short, sharp and vicious fight ensues. The DRIVER is thrown against the rock face of the passage and sprawls on the ground unconscious. In turn, the two ASTRONAUT PILOTS, hampered by their operation gear, are dealt with. BOND and HOLLY stand over them as they lie spread-eagled in the buggy.

421. INT. TEMPLE. DAY.

- 421

The interior of the temple is vast and high-roofed. Centrally, the rocket stands vertically, held by supporting struts. Attached to the rocket in a MOONRAKER shuttle. On its side is painted the DRAX symbol and " MOONRAKER 6. "

Beside the rocket is a lift used for conveying the astronauts to their control cabin in the shuttle.

Gantries have been built around the interior walls of the temple and, on one side, a flight of stairs leads up to a long Control Room, in which DRAX TECHNICIANS can be seen. At one end of the temple is the entrance from the cavern passage. The whole area is now a scene of intense activity. The rocket is vibrating and from it comes the whining sound that precedes lift-off. The VOICE comes over the P.A. system.

VOICE

Six minutes to lift-off.

Almost at once, the buggy transporting the ASTRONAUT PILOTS appears. A SECURITY OFFICER moves quickly towards the buggy. It stops.

In a CLOSE SHOT we see that the driver of the buggy is BOND, with HOLLY beside him, now wearing the PILOTS' operation gear, headwear and goggles. At once, they both take from their breast pockets plastic-covered identity cards, complete with photographs. The SECURITY OFFICER takes the cards and looks at them.

In a QUICK CLOSE SHOT we see that the photograph on BOND's card is of a man with a black moustache, and on HOLLY's of a man with a shaved head.

The SECURITY OFFICER hands the cards back to BOND and HOLLY with a smile and a casual nod and waves them on.

BOND drives the buggy across to the lift waiting to take them up to the shuttle. As they pull up, the VOICE comes over the P.A. system.

VOICE (overlaid)
Four minutes to lift-off.

BOND and HOLLY climb out of the buggy. A LAUNCH OFFICIAL escorts them across to the lift. They get into it and at once it ascends.

The lift stops opposite the entrance to the shuttle. BOND and HOLLY move from the lift into the shuttle. The lift starts to descend .

422. INT. CONTROL CABIN. SHUTTLE. DAY.

- 422

HOLLY clambers into the control seat with BOND beside her. They strap themselves in securely. From a speaker above their heads comes the VOICE.

VOICE (overlaid)
Two minutes to lift-off.

423. INT. TEMPLE. DAY.

- 423

Now the whining noise rises in pitch and becomes ear-splitting . The struts supporting the rocket move away. The VOICE comes over the P.A. system.

VOICE (overlaid)
One minute to lift-off.

Flames start to spurt from the exhaust pipes, the rocket trembles.

424. INT. CONTROL CABIN. SHUTTLE. DAY.

- 424

The VOICE comes over the P.A. system.

VOICE (overlaid)
Thirty seconds to lift-off.

Holly is sitting back calmly. BOND is looking apprehensively at the banks of dials and switches.

BOND
What do we have to do ?

HOLLY
Nothing. We're on a pre-programmed flight pattern.

BOND nods and settles back in his seat.

425. INT. TEMPLE. DAY.

- 425

The VOICE comes over the P.A. system.

VOICE (overlaid)

Four ... Three ... Two ... One ...
Lift-off !

Flames and smoke gush from the tail of the rocket.
It starts to rise.

426. EXT. PYRAMID AND RUINED CITY. DAY.

- 426

A GENERAL SHOT of the pyramid with the ruins of the ancient city surrounding it, the whole thickly clothed in tropical forest and undergrowth.

At once, from among the trees at one side of the pyramid, the rocket appears, flames belching from its tail, the Moonraker shuttle linked to it. With increasing speed the rocket soars up into the sky.

NOTE :

Henceforward, the shuttle carrying BOND and HOLLY will be called " MOONRAKER 6 " The shuttle carrying DRAX will be called " MOONRAKER 5 ". The shuttles which were launched previous will be MOONRAKERS 1, 2, 3 and 4.

427. EXT. ROCKET AND MOONRAKER 6. SPACE. DAY.

- 427

The rocket, with the shuttle attached, sails through space. On the side of the shuttle is painted the DRAX symbol and " MOONRAKER 6."

428. INT. CONTROL CABIN. MOONRAKER 6. DAY.

- 428

HOLLY sits in the left-hand seat, with BOND on her right. Behind HOLLY's seat is a circular hatch in the floor, with a steel ladder, by which one descends to the exit chamber. At the rear of the cabin is a window, looking back over the fuselage, which is mostly a cargo hold. The top of the fuselage is split centrally lengthwise, forming two long hatches, hinged to open outwards.

In front of HOLLY and BOND are various dials and switches. HOLLY also has in front of her a set of keys, similar to a calculator. Above is a double bank of T.V. monitor screens - a row of five, with a row of three below them. The three lower screens are control monitors. At the moment they are blank. The upper five screens, numbered 1 to 5 from left to right, monitor the course of the other five Moonraker shuttles.

HOLLY flicks a switch and points up at the right-hand screen of the upper row. On it has appeared a vertical line of quickly-flashing lights.

HOLLY
That's Drax - in Moonraker Five .

429. EXT. ROCKET AND MOONRAKER 5. SPACE. DAY. - 429

The rocket carrying DRAX's shuttle sails through space. On the side of the shuttle is the DRAX symbol and " MOONRAKER 5. "

In a CLOSE SHOT, through the window of the Control cabin, we see DRAX sitting in the right-hand seat, an ASTRONAUT beside him.

430. INT. CONTROL CABIN. MOONRAKER 6. DAY. - 430

BOND
How about the others ?

HOLLY flicks four more switches. Vertical lines of lights appear on the other four screens.

HOLLY
We're all on parallel courses.

BOND looks down through the window.

431. EXT. EARTH. DAY. - 431

From BOND's VIEWPOINT, through broken cloud, we look down on the earth, hundreds of miles below. Centrally, we see the Central American Isthmus.

432. INT. CONTROL CABIN. MOONRAKER 6. DAY. - 432

BOND turns from the window. On one of the three control screens symbols are flashing .

433. EXT. ROCKET AND MOONRAKER 6. SPACE. DAY. - 433

The rocket, with the shuttle attached, is sailing steadily through space. At once, the shuttle is detached from the rocket and sails on alone, while the rocket falls away.

434. INT. CONTROL CABIN. MOONRAKER 6. DAY - 434

BOND and HOLLY turn from watching the rocket falling away. BOND flicks a switch marked "PERSONNEL HOLD". On one of the control screens we see twelve ASTRONAUTS, sitting in pairs - six MEN and six GIRLS. The picture emphasises their cold physical perfection. The six girls are - the two GIRLS seen in the Chateau Drawing Room, the two BEAUTIFUL WOMEN in the pheasant shooting scene and the ITALIAN SHOP ASSISTANT and the GUIDE in the Venini Glass-works.

BOND (thoughtfully)
And the animals went in two by two.

HOLLY
What d'you mean?

BOND
Something about this operation reminds me of Noah's Ark.

435. INT. PERSONNEL HOLD. MOONRAKER 6. DAY - 435

The twelve ASTRONAUTS sit in pairs, seemingly coldly impervious to each other. Then the CAMERA MOVES IN to a CLOSE SHOT of the pair in the two rear seats. They are holding hands. (From now on called the LOVERS.)

436. EXT. MOONRAKER 6. SPACE. DAY - 436

The shuttle sails through space.

437. INT. CONTROL CABIN. MOONRAKER 6. DAY - 437

HOLLY is studying the upper bank of screens. She nods at them.

HOLLY
We're converging.

BOND
Converging?

He looks at the screens anxiously.

The CAMERA PANS UP to the upper screens. We see that the course of Moonraker 3 remains vertical. On either side of it, the courses of Moonrakers 2 and 4 are now curving inwards. On the outside, the courses of Moonrakers 1 and 5 curve more dramatically inwards.

438. EXT. MOONRAKER 6. SPACE. DAY - 438

The shuttle is hurtling through space.

439. INT. CONTROL CABIN. MOONRAKER 6. DAY - 439

In a CLOSE SHOT we see that on one of the lower control screens are six dotted lines, converging like the poles of a wigwam. They have almost met as we pull back to show BOND and HOLLY watching the screen anxiously.

440. EXT. MOONRAKER 6. SPACE. DAY - 440

A SHOT favouring the nose of the shuttle. At once, the forward control rockets fire forwards in short bursts.

441. INT. CONTROL CABIN. MOONRAKER 6. SPACE. DAY - 441

BOND and HOLLY are thrown forward in their seats.

HOLLY

That was the control rockets.
We're slowing down.

BOND looks ahead and reacts tensely to something he sees.

BOND

What's that?

HOLLY looks.

441 A EXT. SPACE. DAY - 441

Distantly, from BOND'S and HOLLY'S VIEWPOINT, as they look forward from their shuttle, a tiny point of brilliant light has appeared out of the darkness. It grows gradually larger as the shuttle approaches. It is, in fact, the saucer-shaped antenna at the top of the mast which surmounts the space station, lit by the sun.

441 B INT. CONTROL CABIN. MOONRAKER 6. DAY - 441

BOND and HOLLY look at one of the monitor screens. On it there appears the curved line of the earth's surface.

HOLLY

(puzzled)

There's no image on the radar scanner.

They look ahead again. Now their faces express growing amazement.

441 C EXT. SPACE. DAY - 441

Now, the whole Space Station is appearing out of the darkness, becoming brighter as it grows bigger. Soon, it can be seen in its full strange, fantastic architectural beauty, floating motionless in space - a great central globe from which extend six tubular arms with, at the end of each arm, a satellite globe. All the satellites are connected with each other and with the central globe by a system of tubular corridors.

NOTE:

From Scene 441 D to Scene 459 A inclusive,
the Space Station is in a zero gravity
condition. Thus, any movement of bodies or
objects is affected by their weightlessness.

441 D INT. CONTROL CABIN. MOONRAKER 6. DAY

- 441

BOND and HOLLY sit staring at the Space Station in
astonishment.

HOLLY

A city in space.

She looks at the monitor screen.

HOLLY

And still nothing on the scanner.

BOND

So no-one knows it's here.

HOLLY

That's right.

BOND

How did Drax manage that?

HOLLY

He must have a Radar Jamming System.

441 B (cont.)

HOLLY

He must have a Radar Jamming System.

She looks aside. So does BOND.

442. EXT. MOONRAKER SHUTTLES. SPACE. DAY

- 44

From BOND'S VIEWPOINT, the CAMERA PANS to show the five other Moonraker shuttles approaching the Space Station from different angles, like the spokes of a wheel towards the hub.

443. INT. CONTROL CABIN. MOONRAKER 6. DAY

- 44

BOND and HOLLY sit watching the other five shuttles converging on the Space Station.

444. EXT. MOONRAKER SHUTTLES. SPACE. DAY

- 44

The six Moonraker Shuttles are stationary now, hovering in a widely spaced circle around the big central globe of the Space Station. We see, on the side of each of them, the Drax symbol, the name "MOONRAKER" and its number - 1 to 6.

445 }
452 } DELETED

453. INT. CONTROL CABIN. MOONRAKER 6. DAY

- 45

From a speaker above BOND'S and HOLLY'S heads comes the voice of DOCKING CONTROL.

DOCKING CONTROL VOICE
(overlaid)

All Moonrakers prepare to initiate docking sequence.

HOLLY moves several switches and operates controls. BOND looks at one of the control screens. In it we see the six pairs of ASTRONAUTS preparing to disembark. But THE LOVERS pause to look at each other and kiss. BOND watches thoughtfully.

454. EXT. SPACE STATION. SPACE. DAY

- 454

In quick succession, the shuttles move in to the docking bays. There are two bays in each of three of the minor satellites.

455.

INT. CONTROL CABIN. MOONRAKER 6. DAY

- 455

BOND and HOLLY listen as the DOCKING CONTROL'S VOICE comes from a speaker overhead.

DOCKING CONTROL VOICE
(overlaid)

Moonraker 6 - you are now in manual.
Prepare to dock.

BOND watches HOLLY as she moves the controls.

DOCKING CONTROL VOICE
(overlaid)

Six - initiate docking sequence.

HOLLY operates a control.

456.

EXT. SPACE STATION. SPACE. DAY

- 456

As Moonraker 6 moves towards one of the satellites, we see that Moonraker 2 has already docked at this satellite. Moonraker 6 moves in towards the second bay.

457.

INT. CONTROL CABIN. MOONRAKER 6. DAY

- 457

As HOLLY operates the controls, the shuttle moves in until the forward hatch on its side is pressed against the docking bay, open ready to receive it. There is a great hissing sound as the sealing process is completed. Then ...

DOCKING CONTROL VOICE
(overlaid)

All shuttles now docked. Execute
station activation procedure.

BOND looks at HOLLY. She points across to the Moonraker 2 docking bay.

458.

EXT. DOCKING BAY. SATELLITE. SPACE STATION. SPACE. DAY

- 458

From BOND'S VIEWPOINT, we see, through the window of the Moonraker 2 docking bay, an ASTRONAUT drifting weightlessly from the shuttle through the bay into the satellite.

459.

INT. CONTROL CABIN. MOONRAKER 6. DAY

- 459

HOLLY

We'd better get ready to disembark.

In the zero gravity condition, she and BOND slowly start to get out of their seats.

This satellite is a great domed chamber. At the moment, it is dimly lit, so that no details are clear. But one small area is illuminated - a bank of consoles that houses the Artificial Gravity Control apparatus. Now, the ASTRONAUT whom we saw entering the Space Station drifts weightlessly across the satellite to the consoles. He straps himself into the seat and flicks the switches of the life support system. There is a hiss of rushing air. On the control panel green lights flash to indicate that life support conditions are now operating. The ASTRONAUT removes his helmet.

In a CLOSE SHOT we see on the main console a bank of switches labelled "ROTATION THRUSTERS (ARTIFICIAL GRAVITY)". Below the switches is a dial going from "0" to "1" in one-tenth gradations. Beside the dial is a covered switch labelled in red letters "EMERGENCY STOP. DO NOT USE UNLESS STATION SECURED."

The ASTRONAUT reaches out and activates all the Rotation Thruster switches.

460. DELETED.

461. EXT. SPACE STATION. SPACE. DAY

- 461

The Rotation Thrusters fire. The Space Station starts to rotate.

461 A INT. COMMAND SATELLITE. SPACE STATION. DAY

- 461

A CLOSE SHOT of the gravity dial on the Artificial Gravity Control console. The needle moves from "0" up to "0.8". The ASTRONAUT speaks into a mike.

ASTRONAUT

Gravity normal conditions. Life support system nominal.

He unstraps himself and crosses the chamber, now walking normally.

462. DELETED

463. INT. CONTROL CABIN. MOONRAKER 6. DAY

- 463

BOND and HOLLY sit side by side. The DOCKING CONTROL VOICE comes from the speaker.

DOCKING CONTROL VOICE
(overlaid)

Moonraker Six - you may off-load.

BOND starts to get up, but HOLLY restrains him. She looks up at the control screen. In it we see the personnel hold below them. The six pairs of ASTRONAUTS are filing out. BOND looks out of the window to the docking bay.

464. EXT. DOCKING BAY. SATELLITE ONE. SPACE STATION - 464
SPACE. DAY

From BOND'S VIEWPOINT, we see, through the window of the Moonraker 6 docking bay, the six pairs of ASTRONAUTS filing from the shuttle through the docking bay into the satellite.

465. INT. CONTROL ROOM. MOONRAKER 6. DAY - 465

HOLLY and BOND are looking at the control screen, watching the ASTRONAUTS filing out of the personnel hold.

HOLLY

Right. Now.

She gets up, turns to the hatch leading down to the exit and clambers down the ladder. BOND follows.

466. INT. DOCKING BAY. SATELLITE ONE. SPACE STATION. - 466
DAY

The last pair of ASTRONAUTS - the LOVERS - are moving away, hand in hand. BOND and HOLLY come from the shuttle and tag on behind them into the satellite.

466 A INT. DOCKING BAY. COMMAND SATELLITE. SPACE STATION - 466

DRAX'S shuttle, MOONRAKER 5, is docked in the bay. From it come the two GIRL ASTRONAUTS we first saw in the Drax Complex corridor. They are paired with two handsome MAN ASTRONAUTS. They move away into the Command Satellite. Then, after a moment, hand in hand, come JAWS and DOLLY. She is dressed in Drax Technician uniform. Smiling together happily, they move into the Command Satellite.

467 DELETED

468. INT. CORRIDOR. SPACE STATION. DAY - 468

The corridor is tubular with long windows on either side. As BOND and HOLLY enter the corridor from the satellite, they see, ahead of them, other ASTRONAUTS. Almost immediately, a VOICE comes over the P.A. system.

VOICE

(overlaid)

All personnel to Command Satellite.

All personnel to Command Satellite.

At once from behind BOND and HOLLY, ASTRONAUTS come from the satellite and pass them, hurrying along the corridor. BOND and HOLLY join them.

469.

INT. COMMAND SATELLITE. SPACE STATION. DAY

- 469

Now the entire satellite is brilliantly lit and every detail is visible. This is clearly the operational heart of the Space Station. The domed chamber is open-planned on two or three levels, with cross-walks connected by stairways and a central elevator. On different levels there are exits into the corridors leading out to the satellites. A gallery runs around the outer wall of the chamber. There are long windows at intervals.

At one side on a raised dais is a giant telescope. Below it, an ornate chair and a console incorporating three monitor screens and a bank of switches and buttons. In another area, TECHNICIANS sit before ranks of monitor screens and consoles.

Now, the whole area is filling with ASTRONAUTS, TECHNICIANS and other personnel. BOND and HOLLY enter, standing unobtrusively among the others. BOND'S attention is caught by something high up in the chamber. He touches HOLLY'S arm and nods up at it.

From BOND'S VIEWPOINT we see what he is looking at - a rack on which are stowed a number of the glass-like globes he saw in the laboratory in Venice.

BOND

(quietly)

They're what I saw in Venice - with the nerve gas phials in them.

HOLLY

(concerned)

What's Drax planning to do, James?

BOND

I'm afraid to guess.

At this moment, all the lights are dimmed. Echoing eerily, we hear DRAX'S VOICE.

DRAX'S VOICE

(overlaid)

First there was a dream ...

The spotlights fade and lights come up on the MEN and GIRL COUPLES, including the two LOVERS. Among them, towering above the others, is JAWS, with DOLLY close beside him.

DRAX'S VOICE

(overlaid)

... Now there is a reality.

More spotlights come up, focussing on DRAX as he stands on his dais below the giant telescope. Behind him stand the grouped, shadowy figures of DRAX GUARDS.

DRAX

Here, in the untainted cradle of the heavens, will be created a new super-race - a race of perfect physical specimens.

The CAMERA moves around the handsome MEN and beautiful GIRLS as they listen to DRAX.

DRAX

You have been selected as its progenitors. Like gods, your offspring will return to earth and shape it in their image.

A CLOSE SHOT of BOND and HOLLY listening.

DRAX

But these will not be ordinary gods. You have all served in humble capacities in my terrestrial empire.

A QUICK SHOT of JAWS and DOLLY, listening intently.

DRAX

You have learned that humility which is the sovereign bond of kingship.

DRAX stands surveying the raised, intense faces of the MEN and GIRLS grouped around him. His voice grows stronger, building to a climax.

DRAX

Your seed, like yourselves, will pay deference to the ultimate dynasty which I alone have created. From this day forward Man will be able to look up and know that there is rule and order in the heavens.

He stands motionless. No-one moves. BOND and HOLLY look at each other with alarmed speculation.

470. INT. CORRIDOR. SPACE STATION. DAY

- 470

ASTRONAUTS are coming from the Command Satellite.
Among them are BOND and HOLLY.

BOND

We've got to find that Radar Jamming
System and kill it. Once we're visible
from earth, they'll investigate.

They find a lift waiting at the bottom of a transparent
tubular shaft.

HOLLY

Up here, maybe.

They step into the lift. BOND presses a button and the
lift ascends.

470 A EXT. SPACE STATION. SPACE. DAY

- 470

The lift ascends a transparent tubular shaft towards the
central globe of the Space Station.

471. INT. GALLERY. CENTRAL GLOBE. SPACE STATION. DAY

- 471

This is a zero-gravity area. The top of the tubular
lift-shaft terminates at a gallery running round the
perimeter of the central globe. The lift comes up with
BOND and HOLLY in it and BOND starts to step out, but at
once begins to fall forwards. HOLLY grabs him.

HOLLY

Careful. Zero-gravity.

BOND

We must be in the middle of the station.

HOLLY

Yes. There's velcro on the floor and
on your shoes, so you'll be okay.

They move slowly from the lift along the gallery towards
a long internal window. They stop and look through the
window.

472. INT. 1st ZERO-GRAVITY SPHERE. SPACE STATION. DAY

- 472

From BOND'S and HOLLY'S VIEWPOINT, we see, in the
zero-gravity sphere, a number of beautiful young MEN
and GIRLS, in leotards, drifting weightlessly as they
perform calisthenics and pose in meditative Yoga positions.
In the foreground a BEAUTIFUL GIRL hangs stationary, arms
spread, body curved back, as if in the midst of a swallow
dive. She turns her head, sees BOND and her eyes light
invitingly.

473. INT. GALLERY. CENTRAL GLOBE. SPACE STATION. DAY - 473

BOND is looking at the BEAUTIFUL GIRL with interest. HOLLY moves away. BOND, with a regretful look back at the BEAUTIFUL GIRL, follows and joins HOLLY, who has stopped at another internal window further along the gallery.

474. INT. 2nd ZERO-GRAVITY SPHERE. SPACE STATION. DAY - 474

From BOND'S and HOLLY'S VIEWPOINT, we look into a smaller circular chamber, enclosed within the 1st sphere. This smaller sphere is glowing with a strange, ethereal light, which throbs like a human heartbeat. In the sphere, floating in space, are the two LOVERS. The girl appears to be naked beneath a white diaphonous garment that billows erotically as she and her partner- also seemingly naked - move in a sensuous mating ballet. The girl's dress furls like a slow-breaking wave, their fingers touch, they embrace, the girl's fingers stretch out in weightless ecstasy.

475. INT. GALLERY. CENTRAL GLOBE. SPACE STATION. DAY - 475

BOND and HOLLY turn away from watching the LOVERS.

BOND
(drily)
Somebody's taking Drax's address to heart, anyway.

They move on along the gallery towards an exit into a tubular corridor. Over the entrance to the corridor is a notice - "SATELLITE TWO. ELECTRONIC CAMOUFLAGE UNIT".

HOLLY
I think this is it.

BOND
The Radar Jamming System?

HOLLY nods. BOND leads the way into the corridor.

476. INT. SATELLITE TWO CORRIDOR. SPACE STATION. DAY - 476

This is a short corridor. At the end of it is a door with, again, the notice "ELECTRONIC CAMOUFLAGE UNIT". In the door is a glass panel. Walking with increasing normality, BOND and HOLLY come along the corridor to the door. With caution, BOND looks through the glass panel.

477. INT. ELECTRONIC CAMOUFLAGE UNIT. SATELLITE TWO. SPACE STATION. DAY - 477

From BOND'S VIEWPOINT, we see into the room. It is circular. All round the sides are consoles and cabinets, with a complicated array of dials and switches. Seated before two of the consoles, their backs to the door, are two RADAR MEN, their eyes on the dials in front of them.

478. INT. SATELLITE TWO CORRIDOR. SPACE STATION. DAY. - 478

BOND looks at HOLLY and indicates with a gesture that there are two people to be dealt with. HOLLY nods and tenses. BOND taps modestly on the door, then he and HOLLY stand against the wall on either side of the door, waiting .

479. INT. ELECTRONIC CAMOUFLAGE UNIT. SATELLITE TWO. SPACE STATION. DAY. - 479

The 1st RADAR MAN looks across at the door, with a little frown. There comes another modest knock on the door. He gets up from his seat, crosses to the door and looks through the glass panel. Seeing nothing, he opens the door. BOND crashes in, followed by HOLLY. BOND sends the 1st RADAR MAN flying, then jumps for the 2nd RADAR MAN, who has leapt from his chair. The 1st RADAR MAN recovers and HOLLY tackles him. BOND smashes a blow into the 2nd RADAR MAN's face. He crashes against a console and collapses senseless. BOND turns just in time to see HOLLY deliver a vicious karate chop to the 1st RADAR MAN who falls in a heap at her feet.

BOND

Where did you learn to fight like that ?
NASA ?

HOLLY

No. Vassar .

She turns and quickly examines the various consoles, then moves to one of them.

HOLLY

This is it .

She confidently clicks switches, turns knobs and wrenches out leads. Meanwhile, BOND has found a coil of flex and starts to truss the 1st RADAR MAN. He looks up as HOLLY steps back from her work.

BOND

Switched off ?

HOLLY (with a smile)

Permanently. Now we can be spotted from earth.

480. INT. MISSION CONTROL. HOUSTON. DAY. - 480

A large room at the Manned Space Flight Centre in Houston. Several tiers of seated TECHNICIANS sit before their desks and consoles facing a big map of the world on the wall. In the foreground, GENERAL SCOTT sits at a desk, speaking into a phone .

480 (cont.)

SCOTT

Will you please listen, General Gogol.
We didn't put it up there!

481. INT. GENERAL GOGOL'S BEDROOM. NIGHT - 481

GENERAL GOGOL, in pyjamas, is propped up in bed, speaking into the phone. He speaks in English, with a strong Russian accent.

GOGOL

And neither did we, General Scott.
Very well - what action do you suggest?

482. INT. MISSION CONTROL. HOUSTON. DAY - 482

SCOTT speaks into the phone.

SCOTT

We've taken action already.
We're sending up a vehicle to intercept.

483. INT. GENERAL GOGOL'S BEDROOM. NIGHT - 483

GOGOL speaks into the phone.

GOGOL (looking thoroughly disapproving)

I approve. If we can help in any way, let me know.

484. INT. MISSION CONTROL. HOUSTON. DAY - 484

SCOTT

I'll do that, General. Sorry to have woken you.

485. INT. GENERAL GOGOL'S BEDROOM. NIGHT - 485

GOGOL

Not at all, General. I was already awake.

He smiles as he puts the phone down. The CAMERA PANS to reveal a beautiful BRUNETTE in bed beside him, smoking a cigarette. We know her as Anya Amasova.

486. EXT. U.S. SPACE MARINE CENTRE. DAY - 486

A rocket, with a shuttle attached to its side stands on the launching pad. The American flag is emblazoned on the side of the shuttle. A vehicle packed with armed U.S. SPACE MARINES drives towards the rocket.

487. EXT. SPACE STATION. SPACE. DAY - 487

A shot of the Space Station rotating as it whirls through space.

488. INT. COMMAND SATELLITE. SPACE STATION. DAY

- 488

DRAX is sitting in his chair on the dais, looking through the giant telescope. The rows of consoles and screens are manned by TECHNICIANS. Among them we see DOLLY, obviously working efficiently.

At one of the consoles the LAUNCH TECHNICIAN speaks into his mike.

LAUNCH TECHNICIAN

Sir - we're coming up to initial launch position in T minus thirty seconds.

DRAX turns, presses a button on his console and speaks into a mike.

DRAX

Stand by to launch nerve-gas globe re-entry vehicle.

The GLOBE OPERATOR, seated at a console on the upper level near the rack of glass globes, presses a switch.

In a CLOSE SHOT we see the globes in the rack. The first globe moves forward to the end of the rack and is lowered into a waiting re-entry vehicle - a tubular container some five feet long, pointed at both ends, which holds the glass globe centrally. The upper transparent housing closes over the globe and the vehicle moves forward into the launching tube, coming to rest with its nose against a circular hatch opening directly into space. The GLOBE OPERATOR speaks into his mike.

GLOBE OPERATOR

Launch pre-programme complete, sir.

At his console, DRAX speaks into his mike.

DRAX

Launch globe number one.

The GLOBE OPERATOR presses a button on his console and the automatic launch sequence begins on the target countdown graphic. When the graphic indicates launch ...

In a CLOSE SHOT, we see the launching tube hatch open and the globe ejected into space.

GLOBE OPERATOR

Globe Number One away, sir.

DRAX (smugly)

On schedule. Excellent.

489. INT. CORRIDOR. SPACE STATION. DAY - 489

BOND and HOLLY are looking up from one of the long windows in the corridor.

490. EXT. SPACE STATION. SPACE. DAY - 490

From BOND'S and HOLLY'S VIEWPOINT we see the globe floating away from the launching hatch. It drifts away into space.

491. INT. CORRIDOR. SPACE STATION. DAY - 491

BOND and HOLLY are looking through the window. HOLLY turns to speak to BOND, sees something and grabs his arm. He looks too.

From BOND'S VIEWPOINT we see, at the other end of the corridor, the huge bulk of JAWS standing waiting for them, his steel teeth bared in a vicious grin of anticipation. Slowly, he lumbers towards them, hands poised to attack. BOND pushes HOLLY behind him and moves forward to meet JAWS. Then they both spring at each other. Almost at once, a GUARD appears, runs forward and is tackled by HOLLY.

In the course of the fight, JAWS wrenches a section of tubular steel railing from the side of the corridor and tries to smash it down on BOND'S head. BOND dodges, grabs the steel tube and cracks JAWS on the chin with it. There is a "dong" noise and the steel tube bends. JAWS smiles with amusement. Then BOND knees JAWS in the crutch. There is an identical "dong" noise, and this time JAWS looks a little offended, as if by the unseemliness of BOND'S attack.

Now three more GUARDS arrive and BOND and HOLLY are overwhelmed.

492. EXT. U.S. SPACE MARINE CENTRE. DAY - 492

The U.S. rocket, with the shuttle on its side, blasts off its launching pad and up into the sky.

493. EXT. SPACE STATION. SPACE. DAY - 493

The Space Station spins through space.

494. INT. COMMAND SATELLITE. SPACE STATION. DAY - 494

DRAX is sitting in his chair on the dais. A MONITOR speaks from one of the consoles.

MONITOR
T.D.R.S.S. reports a launch, sir ...
Continental U.S.A ...
Canaveral ...

494 (cont)

DRAX frowns, then speaks across to an OPERATOR at a console.

DRAX

There are no launches scheduled.
Check Radar Jamming System status.

The OPERATOR presses a button, watches his screen, then frowns and presses the button again.

DRAX

(sharply)

Well?

OPERATOR

(puzzled)

Jamming power supply and back-up are out, sir.

DRAX turns to a CHIEF GUARD.

DRAX

Investigate immediately.

The CHIEF GUARD takes other GUARDS and goes.

On the other side of the Centre, from a corridor entrance, JAWS appears. Behind him come BOND and HOLLY each escorted by two GUARDS. As they are pulled forward, DRAX descends from his dais and moves to meet them. He looks at them coldly, then addresses BOND.

DRAX

James Bond. You appear with the tedious inevitability of an unloved season.

BOND

I didn't think there were any seasons in space.

DRAX

As far as you are concerned, only winter.

He turns to HOLLY.

DRAX

And the treacherous Doctor Goodhead.

He addresses them both.

DRAX

Despite your efforts, my finely wrought dream approaches its fulfilment.

494 (cont)

BOND

Your dream - whatever sort of nightmare it is - hasn't a chance, Drax.

DRAX

(smugly)

You think not? We shall see.

The LAUNCH TECHNICIAN, seated at his console, speaks.

LAUNCH TECHNICIAN

Stand by for second re-entry vehicle launch.

DRAX moves to a nearby control console.

DRAX

Proceed.

The GLOBE OPERATOR presses a button.

495

EXT. GLOBE LAUNCHING HATCH. SPACE STATION. SPACE DAY

- 495

The hatch slides open and the re-entry vehicle, carrying the second globe, is launched and floats away into space.

496

INT. COMMAND SATELLITE. SPACE STATION. DAY

- 496

The hatch closes.

GLOBE OPERATOR

Globe Number Two away, sir.

DRAX is looking into one of the screens on his console. In a CLOSE SHOT we see, on the screen, the globe floating away into space. DRAX turns to BOND and HOLLY.

DRAX

No doubt you have already realised the splendour of my conception. First, a necklace of death about the earth. Fifty globes - each releasing its nerve gas over a designated area. Each capable of killing one hundred million people. The human race, as you know it, will cease to exist. Then - a re-birth - a new world ...

A MONITOR at a console speaks across to DRAX.

MONITOR

U.S. space craft on course to intercept us, sir.

DRAX, suddenly tense, turns to his console, presses a button and looks at another of the screens.

500 (cont)

BOND

(with cold sarcasm)

Leaving you on your flying stud farm,
conceiving your new master race.

DRAX

If you like - yes.

BOND looks across at JAWS, then back to DRAX.

BOND

And, of course, anyone who doesn't
measure up to your standards of
physical perfection will be
exterminated.

DRAX

Certainly.

JAWS, standing by the circular door, is suddenly uneasy.
His eyes go to DOLLY, sitting at her console, gazing across
at him. A look of infinite sadness passes between them.
BOND, watching, sees and turns to DRAX.

BOND

Interesting. Most interesting.

DRAX, suddenly angry, speaks sharply to JAWS.

DRAX

Jaws - expel them.

JAWS doesn't move. No-one moves.

DRAX

(harshly commanding)

Jaws - you obey me.

(he points to the airlock)

Expel them!

Again, no movement. Then, with a shrug of resignation,
JAWS beckons to the GUARDS holding BOND to bring him to
him. The GUARDS pull BOND forward. JAWS reaches out to
BOND - then, suddenly, his great hands stretch out, grasp
the two GUARDS by their throats, pull them to him and
crack their heads together. The GUARDS crumple, dropping
their weapons. DRAX snaps out an order.

DRAX

Hold them!

More GUARDS jump forward and, after a brief struggle,
BOND, HOLLY and JAWS are overpowered, pulled to their feet
and held. JAWS, with two GUARDS clutching each of his arms,
looks across at BOND, shrugs and gives him a smile of comradeship.

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500 (cont.)

As DRAX is about to move forward to speak to them, the MONITOR speaks from his console, his voice urgent.

MONITOR

Sir! U.S. space craft - three minutes to intercept.

DRAX turns to his console and presses a button.

In a CLOSE SHOT on one of his screens, we see two rows of converging dots. DRAX speaks into his mike, sharply but calmly.

DRAX

Stand by to laser it.

The LASER GUNNER adjusts the controls on his console. BOND looks at the converging dots on the screen on DRAX'S console.

501 EXT. SPACE STATION AND U.S. SHUTTLE. SPACE. DAY - 501

In the foreground, the Space Station rotates. At a distance, approaching, is the U.S. Shuttle.

502 INT. COMMAND SATELLITE. SPACE STATION. DAY - 502

DRAX, BOND, HOLLY and JAWS are watching the screen on DRAX'S console on which the two lines of dots are converging.

In a CLOSE SHOT, we see BOND unobtrusively but tensely looking around him. We see his eyes focus suddenly.

From BOND'S VIEWPOINT we see that he is looking at an unmanned console some eight feet away from him.

In a CLOSER SHOT we see that it is the console from which the ASTRONAUT started the Space Station rotating. As before, we see on the console a bank of switches labelled "ROTATION THRUSTERS (ARTIFICIAL GRAVITY)". Also a covered switch with a red-lettered label reading "EMERGENCY STOP. DO NOT USE UNLESS STATION SECURED".

BOND looks up from the console at JAWS. Their eyes meet and a tiny nod of understanding passes between them. Then they both turn and look again at the screen on DRAX'S console. Now the two rows of dots are nearer.

503 EXT. LASER GUN TURRET. SPACE STATION. SPACE. DAY - 503

In a CLOSE SHOT, the laser gun turret moves, searching for its target.

Looking from immediately behind the barrel of the laser gun, we see the U.S. Shuttle approaching, with the laser gun moving to meet it.

As BOND, JAWS, HOLLY and DRAX watch, the two lines of moving dots on DRAX'S screen are about to meet. A moment before they do, BOND wrenches himself free from his GUARDS. At the same instant, JAWS also starts to struggle violently with his GUARDS. At once, BOND breaks free, leaps across to the rotation unit, whips off the cover of the Emergency Stop Switch and bangs the switch over.

Immediately, the entire Command Satellite receives a mighty jolt. BOND himself, HOLLY, DRAX, the GUARDS - even JAWS - are sent flying. Equipment, consoles, chairs, tables, crash across the room. The lights flicker madly.

A FAST MONTAGE of shots to show the effect of the Space Station ceasing to rotate - similar to what would happen if a fully-loaded ten-ton truck hit a brick wall at thirty miles an hour. GUARDS, ASTRONAUTS, TECHNICIANS, are flung headlong along the corridors, equipment is sent flying to smash against walls. Then both MEN and materials start floating helplessly around in the now weightless environment.

The Space Station is motionless in space. Near it, the U.S. Shuttle hovers.

The Shuttle CAPTAIN sits staring out at the Space Station. GENERAL SCOTT, now in Space Marine combat uniform, stands behind him.

CAPTAIN

It's stopped rotating.

They both stare out at the motionless Space Station.

From SCOTT'S VIEWPOINT we see the motionless Space Station. At once, from it emerge a stream of DRAX FIGHTERS, wearing ochre space suits, helmets and back-packs and carrying arms. Some of them are driving transparent one-man space-carts, with laser guns mounted in the nose.

SCOTT and the CAPTAIN are staring out at the DRAX FIGHTERS coming from the Space Station.

SCOTT

512 A INT. SATELLITE CORRIDOR. SPACE STATION. DAY - 512

BOND is leading the way along the corridor, with HOLLY and JAWS behind him. They are now in a normal gravity situation. They are heading towards the satellite where the U.S. shuttle is docked. As they approach a linking corridor, a group of DRAX GUARDS appear. A hand to hand fight ensues. At one moment, JAWS is wrestling with three DRAX GUARDS. He sees that beside him HOLLY is struggling desperately with another DRAX GUARD. JAWS, still battling with his own opponents, reaches out a hand, grasps HOLLY'S GUARD, wrenches him away from HOLLY and throws him violently along the corridor. Then he continues his own fight.

At another moment, BOND and JAWS find themselves holding the same GUARD. They grin at each other, then jointly fling the GUARD along the corridor. He crashes into a new squad of four or five GUARDS who go down in a chaotic heap.

Finally, the DRAX GUARDS are overcome.

513 INT. COMMAND SATELLITE. SPACE STATION. DAY - 51

DRAX is once more seated at his console, in command. GUARDS are stationed at every exit, the TECHNICIANS are at their posts.

From his console, the LAUNCH TECHNICIAN speaks.

LAUNCH TECHNICIAN
Re-entry vehicle Number Three ready for launching, sir.

DRAX adjusts a control on his console. Then:-

DRAX
On schedule. Satisfactory. Proceed.

The GLOBE OPERATOR presses a button and the hatch slides open.

513 A EXT. SPACE STATION. SPACE. DAY - 513

The re-entry vehicle carrying the third globe is launched into space.

513 B INT. SATELLITE CORRIDOR. SPACE STATION. DAY - 513

BOND, HOLLY and JAWS are approaching the door at the end of the corridor. BOND and HOLLY look aside, through the transparent side of the corridor. They see ...

513 C EXT. SPACE STATION. SPACE. DAY

- 513

The third globe, in its carrier, is floating away into space.

513 D INT. SATELLITE CORRIDOR. SPACE STATION. DAY

- 513

BOND unclamps the door at the end of the corridor and pulls it open.

514 } DELETED
516 }

517 INT. CORRIDOR. SPACE STATION. DAY

- 51

A squad of MARINES, led by SCOTT and a SERGEANT, are coming along. A door opens and BOND and HOLLY appear, with JAWS behind them.

HOLLY
General Scott ...

SCOTT comes forward.

SCOTT
What's been going on up here?

BOND
You name it.

Behind him JAWS is suddenly into a fight with several DRAX GUARDS. BOND, HOLLY, SCOTT, the SERGEANT and the MARINES are at once involved.

517 A INT. CORRIDOR. COMMAND SATELLITE. SPACE STATION. DAY - 51

A short corridor, leading into the Command Satellite. BOND, HOLLY, JAWS, SCOTT, the SERGEANT and the MARINES battle their way through the defending DRAX GUARDS.

517 B INT. COMMAND SATELLITE. SPACE STATION. DAY

- 51

BOND, HOLLY and SCOTT crash their way in. Behind them, JAWS, the SERGEANT and the MARINES are fighting the defending GUARDS.

On the central platform, DRAX, standing by his console, looks across at BOND and SCOTT. He turns and moves quickly across to and through an exit.

BOND sees DRAX go and starts after him.

HOLLY, turning, sees BOND as he moves away across the satellite. Then she becomes involved in the fighting between the MARINES and the DRAX GUARDS.

517 C INT. LONG CORRIDOR. SPACE STATION. DAY

- 517

A long straight tubular corridor with, half-way along it, the entrance to an intersecting corridor. Sprawled in the corridor are the lifeless bodies of three or four DRAX FIGHTERS. Distantly can be heard the sound of men fighting.

BOND appears at one end of the corridor. As he starts along it, there is a sudden eerie cracking sound and an ominous split appears in the fabric of the corridor above his head. The lights flicker. BOND looks at the crack apprehensively, then moves on along the corridor again.

Almost at once, a figure appears from the intersecting corridor, his back to BOND. It is DRAX. He looks over his shoulder, sees BOND and turns to face him. Neither man is armed. They stand surveying each other, hands held at their hips, like two gun-fighters in a stand-off position. Then BOND, cold-eyed, steps forward. DRAX, his body tense, backs away along the corridor. After a few paces he finds himself alongside the sprawled body of a DRAX FIGHTER lying below the circular door of an airlock chamber - a replica of the one in the Command Satellite. Beside the FIGHTER lies his laser gun. With a quick, feline movement, DRAX stoops and picks up the gun. Now his composure returns. He speaks with grim satisfaction.

DRAX

At least I shall have the pleasure of putting you out of my misery.

As he starts to level the laser gun, BOND slowly begins to raise his arms in apparent surrender.

DRAX

Desolated, Mr. Bond.

BOND jerks his right hand back. There is a sharp crack from his wrist gun. DRAX clutches his heart.

In a CLOSE SHOT we see the dart from BOND'S gun protruding from between DRAX'S fingers.

BOND

Heart-broken, Mr. Drax.

DRAX drops the laser gun and staggers back against the door of the airlock chamber. His free hand clutches desperately for something to support him and fumbles with the lever which operates the door. BOND steps forward and, as if performing an act of courtesy, moves the lever. As he does: so ...

BOND

(with icy politeness)

Allow me.

517 C (cont)

The door opens. DRAX, now glassy-eyed, stumbles back into the air-lock chamber. BOND moves the lever and the door closes. As DRAX staggers weakly to the side of the chamber, BOND turns to a second lever beside the door and jerks it over. The outer door of the air-lock chamber swings open and DRAX, his face now a mask of frozen terror, his mouth open in a soundless scream, is ejected into space.

517 D EXT. SPACE STATION. SPACE. DAY

- 517

DRAX, his body twisting and contorting, drifts away into space.

517 E INT. LONG CORRIDOR. SPACE STATION. DAY

- 517

As BOND stands looking out from the corridor, HOLLY appears and hurries to him.

HOLLY

(thankfully)

James - you're all right. Where's Drax?

BOND

(drily)

He had to fly ... How's Scott doing?

HOLLY

He's got control of the Command Satellite. We've put the launching gear for the globes out of action.

There is a sudden loud cracking sound and another long fissure appears in the wall of the corridor. Again the lights flicker.

BOND grabs HOLLY'S wrist and starts to pull her along the corridor towards the entrance. As they go, there is another violent cracking sound.

518 EXT. SPACE STATION. SPACE. DAY

- 518

The Space Station is still rotating, but now it has an alarming wobble. Sections are breaking away and drift off into space.

519 EXT. COMMAND SATELLITE. SPACE STATION. DAY

- 519

BOND and HOLLY come through from the corridor into the Command Satellite. SCOTT comes to them. He speaks urgently

SCOTT

This thing won't hold together much longer. We're dropping into atmosphere.

BOND

Time to bale out.

519 (cont)

SCOTT

Yes.

He shouts across to the SERGEANT near an exit to a corridor.

SCOTT

Sergeant - get the men back to the shuttle - fast.

The SERGEANT shouts to his men.

SERGEANT

Back to the shuttle - on the double.

The MARINES and the SERGEANT pile out of the Command Satellite. SCOTT turns to BOND and HOLLY.

SCOTT

You two stick with me. Come on.

He starts to move towards the entrance to the corridor. Again, a violent shudder goes through the Space Station. They all stagger. BOND looks out through one of the long windows.

520

EXT. SPACE STATION. SPACE. DAY

- 52

From BOND'S VIEWPOINT we see one of the corridors connecting the Central Globe with one of the satellites. The corridor fractures around its joints with the Central Globe. Bits of debris fall away.

Slowly the huge arm of the corridor separates from the Central Globe and begins to rotate on a new axis - the satellite at its other end. At the same time, the satellite, now no longer attached to the Central Globe, tears away completely from the Space Station. The arm of the corridor sweeps in a huge arc, swinging dangerously close to the Command Satellite. A collision seems inevitable.

521

INT. COMMAND SATELLITE. SPACE STATION. DAY

- 53

BOND, HOLLY and SCOTT watch the severed glass corridor sweep towards them. It grows huge as it approaches and passes just overhead. From the corridor outside comes the scraping sound of metal on metal - not unlike the sound a ship makes as it scrapes over a reef. Again, the Space Station shudders. The walls of the Command Satellite are caving in.

SCOTT

Better move fast.

He strides across to the doorway, then looks back.

521 (cont)

SCOTT

Bond - Holly - come on.

HOLLY starts towards the door. SCOTT turns and moves away along the corridor. HOLLY reaches the doorway, then looks back, realising BOND isn't with her.

HOLLY

James ...

BOND

You go on.

HOLLY hurries back to him. He is looking up at the rack of nerve gas globes still lined up to be ejected.

BOND

Those globes.

HOLLY

When this station breaks up, they'll disintegrate. They'll hurt no-one.

BOND

No - the three that have gone. They'll kill millions.

HOLLY

What can we do?

BOND

We can catch them - destroy them.

HOLLY stares at him, not understanding.

BOND

Moonraker Five. Drax's shuttle. Armed with a laser gun.

He points across at the entrance to the short corridor leading to the Command Satellite Docking Bay.

BOND

Through there.

He leads the way fast towards the corridor.

522 - 523 DELETED

524 EXT. SPACE STATION. SPACE. DAY

The Space Station, now minus the satellite and its corridor which we saw break away, is rotating erratically. Bits of metal fly off it.

In a CLOSER SHOT we see that the U.S. Shuttle is attached to another satellite.

525 INT. U.S. SHUTTLE AND DOCKING BAY. SATELLITE. - 525
SPACE STATION. DAY

Some of the MARINES are already in the shuttle. Others are clambering aboard. SCOTT and the SERGEANT stand in the docking bay, where it joins the satellite. From the Space Station can be heard the sound of shearing metal.

SERGEANT
It's hopeless, sir. The corridor's
blocked. They can't get to us now.

SCOTT
(grimly)
All right. Let's go.

The SERGEANT climbs into the shuttle. With a last look back, SCOTT follows. Behind him, the Docking Bay buckles with an alarming sound of fracturing metal.

526 EXT. U.S. SHUTTLE AND SATELLITE. SPACE STATION. - 526
SPACE. DAY

With a hiss of compressed air, the U.S. Shuttle separates from the satellite. Bits of debris from the disintegrating Space Station fly past it as it moves away.

527 INT. DOCKING BAY AND MOONRAKER 5. SPACE STATION. DAY - 527

As BOND and HOLLY come from the satellite into the docking bay, it is already starting to disintegrate. Sections of the curved walls are fracturing and buckling, pieces of metal are breaking away and crashing down. As BOND and HOLLY clamber through the debris and into Moonraker 5, the entire construction rocks and shudders with frightening sounds of imminent collapse.

528 INT. CONTROL CABIN. MOONRAKER 5. DAY - 52

As HOLLY gets into her seat, there is a great grinding noise and the shuttle shudders violently, seeming to be trying to wrench itself free from the Space Station. As BOND clambers into his seat beside HOLLY, he looks up and across at the Command Satellite and reacts. As HOLLY reaches out to a switch ...

Wait. BOND

- HOLLY follows BOND'S look and sees ...

528 A EXT. WINDOW. COMMAND SATELLITE. SPACE STATION. SPACE - 52
DAY

From BOND'S and HOLLY'S VIEWPOINT, in a CLOSE SHOT, through the window, we see JAWS and DOLLY peering down at the control cabin of Moonraker 5.

528 B INT. CONTROL CABIN. MOONRAKER 5. DAY

- 52

BOND, still looking up at JAWS and DOLLY, speaks to HOLLY.

BOND

Get the door open. Let them in.

HOLLY operates a control. Nothing happens. She tries again. BOND watches her. Her face tense she presses the docking system switch - once - twice. Nothing happens.

Again, the shuttle shudders violently. Pieces of the Space Station break away. There are terrifying sounds of fracturing metal.

BOND presses a switch on the panel in front of him and speaks into a hand-held mike, looking out and up at JAWS.

BOND

Jaws - we can't take you aboard. The door's jammed - and the docking release system. We can't get away.

528 C EXT. WINDOW. COMMAND SATELLITE. SPACE STATION. SPACE DAY

- 52

In a CLOSE SHOT through the window we see DOLLY speaking urgently to JAWS. He nods, turns to the window, gives a thumbs-up sign to BOND. Then he and DOLLY turn away.

528 D EXT. SPACE STATION AND MOONRAKER 5. SPACE. DAY

- 52

A QUICK SHOT of the Space Station, with Moonraker 5 still attached to it. Sections of corridors and satellites are breaking away from the main structure. The Station is rotating erratically.

528 E INT. CONTROL CABIN. MOONRAKER 5. DAY

- 52

BOND and HOLLY are looking intently into a T.V. screen on the console in front of them.

On the screen, in a CLOSE SHOT, we see JAWS and DOLLY clambering through the debris in the Docking Bay.

529 INT. DOCKING BAY. SPACE STATION. DAY - 529
 (previously "INT. DOCKING BAY AND MOONRAKER 5
SPACE STATION. DAY")

JAWS and DOLLY are jointly struggling to clear the debris from the docking mechanism. As they work, more debris falls and the Docking Bay rocks and shudders.

Exerting all his strength, JAWS lifts a section of metal panelling aside, revealing the docking mechanism. As DOLLY bends over the mechanism, examining it, a girder fractures above her. As it is about to crash down on her, JAWS puts a great hand up, holds it, then tosses it aside.

Now DOLLY points to a jagged piece of metal jammed into the docking mechanism. JAWS seizes the metal, bends it until it snaps, then pulls it clear. DOLLY moves a rod which has been jammed by the metal. They look at each other and smile happily.

530 INT. CONTROL CABIN. MOONRAKER 5. DAY - 530

BOND and HOLLY are watching the screen. Seeing JAWS and DOLLY smiling at each other, HOLLY flicks the docking system switch again. At once, there is a hissing sound.

HOLLY

It's free.

The shuttle gives a violent jolt.

531 EXT. SPACE STATION. SPACE. DAY - 531

With a great jolt, Moonraker 5 separates from the Space Station and moves away. As it does so, the Command Satellite shears off and spins slowly away from the rest of the Space Station.

532 INT. CONTROL CABIN. MOONRAKER 5. DAY - 532

BOND and HOLLY watch the falling Space Station.

BOND

There it goes - Drax's dream.

533 EXT. SPACE STATION. SPACE. DAY - 533

From BOND'S VIEWPOINT, the Space Station finally disintegrates - the separate pieces falling in a meteor shower.

534 EXT. SPACE. DAY - 534

Moonraker 5 passes the slowly rotating Command Satellite, now all that is left of the Space Station.

534 A EXT. COMMAND SATELLITE. SPACE STATION. SPACE. DAY - 5

In a CLOSE SHOT, a window in the Command satellite slowly rotates into view. JAWS stands at the window. Beside him is DOLLY. They look at each other and smile.

535 DELETED

536 INT. CONTROL CABIN. MOONRAKER 5. DAY - 5

BOND and HOLLY look across at the Command Satellite and react.

536 A EXT. COMMAND SATELLITE. SPACE STATION. SPACE. DAY - 5

From BOND'S and HOLLY'S VIEWPOINT, we see JAWS and DOLLY standing at the window. JAWS holds up his hand, palm outwards, giving the peace sign.

537 DELETED

538 INT. CONTROL CABIN. MOONRAKER 5. DAY - 5

BOND and HOLLY react to JAWS'S gesture.

BOND
(smiling)

It's only a hundred miles to earth.
He'll make it.

538 A INT. COMMAND SATELLITE. SPACE STATION. DAY - 5

JAWS and DOLLY stand at the window from which they looked out at BOND. JAWS holds up a bottle of champagne, smiling at DOLLY, who is holding two champagne glasses. He puts the bottle to his mouth, grips the cork with his teeth and wrenches it out. He fills the two glasses, then takes a glass from DOLLY. They clink glasses happily and drink.

538 B INT. CONTROL CABIN. MOONRAKER 5. DAY - 5

HOLLY is looking at the radarscope in the centre of the control board.

HOLLY

I have the three globes on the screen.
We should have a visual in a minute.

- In a CLOSE SHOT of the radarscope, three blips can be seen in a line ahead.

BOND operates the computer keyboard in front of him and looks ahead.

BOND

There it is!

539.

EXT. SPACE. DAY

777 - 539

From BOND'S VIEWPOINT, we see the 1st globe looming up.

540.

INT. CONTROL CABIN. MOONRAKER 5. DAY

- 540

BOND and HOLLY are looking out, watching the globe.

HOLLY

The laser's on automatic.

BOND

Right.

He puts his finger on the laser gun fire button and watches a screen in front of him. The board now shows a schematic image of the globe in red. It switches to green. BOND presses the fire button.

541.

EXT. MOONRAKER 5 and 1st GLOBE. SPACE. DAY

- 541

A laser beam flashes from the nose of MOONRAKER 5. It hits the 1st globe, which disintegrates.

542.

INT. CONTROL CABIN. MOONRAKER 5. DAY

- 542

BOND

That was easy. Next, please.

HOLLY

Right ahead.

543.

EXT. SPACE. DAY

- 543

From BOND'S VIEWPOINT, shooting ahead over his shoulder, we see the 2nd globe.

544.

INT. CONTROL CABIN. MOONRAKER 5. DAY

- 544

The shuttle bumps suddenly, jolting BOND and HOLLY in their seats.

HOLLY

We're skipping on the earth's atmosphere.

BOND, his hand on the laser gun fire button, is looking at the screen in front of him. On it now appears in red the image of the 2nd globe. At once, it changes from red to green.

BOND

In range.

He presses the fire button.

545.

EXT. MOONRAKER 5 and 2nd GLOBE. SPACE. DAY

- 545

The laser beam flashes from the nose of Moonraker 5 and hits the 2nd globe. It disintegrates.

546. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 546

BOND pats the computer ahead of him.

BOND

This could put me out of business.

HOLLY smiles. The shuttle rocks again. They are jolted in their seats. HOLLY looks at the radar screen.

HOLLY

We should see the last one soon.

547. EXT. MOONRAKER 5. SPACE. DAY

- 547

The underside of the shuttle is glowing a dull red.

548. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 548

HOLLY is struggling with the controls. BOND is sweating. The computer graphics on the control panel show destruction of the shuttle at 200,000 feet, with the present altitude 250,000 feet.

BOND

It's getting a bit warm.

HOLLY

Can't be helped. I'm coming in at a steeper angle than I'm supposed to. It's the only way to catch that last globe. At two hundred thousand feet we'll burn up.

BOND is staring ahead.

BOND

There it is!

549. EXT. SPACE. DAY

- 549

From BOND'S VIEWPOINT, distantly, the 3rd globe appears as a dull red dot, growing larger.

550. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 550

BOND and HOLLY are being severely jolted. BOND, his hand on the laser gun fire button, is watching the image of the 3rd globe on the screen in front of him. It is glowing red.

551 DELETED.

552. EXT. MOONRAKER 5 and 3rd GLOBE. SPACE. DAY

- 552

We see Moonraker 5 approaching the 3rd globe.

BOND is watching the screen. On it we see the image of the 3rd globe, glowing bright red. The cabin is rocking wildly, so the sphere moves on and off the screen.

HOLLY

I can't hold this course much longer.
We'll break up.

BOND

Just a few more seconds.

On the screen the image of the 3rd globe changes from red to green. BOND presses the fire button.

554. EXT. MOONRAKER 5 and 3rd GLOBE. SPACE. DAY

- 554

The laser gun beam flashes from Moonraker 5 towards the 3rd globe - and misses it.

555. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 555

HOLLY is struggling with the controls. BOND, his hand on the laser gun fire button, is watching the screen. The image of the 3rd globe is red again. It changes to green. BOND presses the fire button.

556. DELETED

557. EXT. MOONRAKER 5 and 3rd GLOBE. SPACE. DAY

- 557

Again the laser beam from Moonraker 5 misses the 3rd globe.

558. INT. CONTROL CABIN. MOONRAKER 5. DAY

- 558

HOLLY is struggling with the controls. She speaks urgently to BOND.

HOLLY

The controls hardly respond at all.
The wings are beginning to burn.
This'll be our last chance.

BOND is staring at the screen. The image of the 3rd globe is glowing red. It changes to green, then instantly back to red - then, after a moment, to green again. BOND presses the fire button.

559. DELETED

560. EXT. MOONRAKER 5 and 3rd GLOBE. SPACE. DAY

- 560

The laser beam flashes from Moonraker 5 and hits the 3rd globe. It disintegrates.

M, GRAY, SCOTT, the MISSION CONTROL DIRECTION and MISSION CONTROL PERSONNEL are in one large room at the Manned Space Flight Centre in Houston. Several tiers of seated TECHNICIANS sit before their equipment facing a large map of the world. A dotted line showing the course of Moonraker 5 appears on the map. The dots end at a large elliptical crossed hatched area in the Indian Ocean. On a side wall next to the map is a ten foot T.V. screen.

MISSION CONTROL DIRECTOR

Dr. Goodhead reported their position twenty minutes ago. They're just coming in range of our tracking ship in the Indian Ocean. We should have audio visual within a few moments from the remote on-board T.V. monitors.

562. INT. LOWER DECK. MOONRAKER 5. DAY

- 562

The lower deck is furnished for DRAX'S private use. There are modern paintings on the walls, a low stainless steel coffee table, armchairs, a drinks cabinet, etc.

In the corner is a spiral steel staircase, coming down from the control cabin above. Floating weightlessly near the staircase is an article of BOND'S clothing. The CAMERA PANS round the room and comes to rest on BOND and HOLLY, obviously nude, entwined beneath a silken sheet on a luxurious couch along one wall. More articles of clothing - BOND'S and HOLLY'S - float in the air about them. In a corner of the cabin is a remote T.V. monitor, angled away from them.

HOLLY

Oh, James, this is heaven.

BOND raises his head and looks enquiringly across at a porthole.

BOND

Already?

563. INT. MISSION CONTROL. HOUSTON. DAY

- 563

M, GRAY and the MISSION CONTROL DIRECTOR converse.

MISSION CONTROL DIRECTOR

As this is the first joint mission between our two countries, I'm having it patched directly to the White House and Buckingham Palace, via satellite.

GRAY

I'm sure Her Majesty will be fascinated.

There is a flutter of an image on the T.V. screen.

1st TECHNICIAN

We have audio visual.

563 (cont.)

MISSION CONTROL DIRECTOR
Ah - at last.

On the T.V. screen, the CAMERA PANS across the lower deck of Moonraker 5. We see the articles of BOND'S and HOLLY'S clothing suspended in weightlessness. Then, at the foot of the couch, two pairs of entwined bare feet. The CAMERA moves up the bare legs.

In a REVERSE SHOT, everyone except the 2nd TECHNICIAN stares wide-eyed at the T.V. screen in absolute silence. The 2nd TECHNICIAN is absorbed in operating his instruments.

GRAY
My God! What's Bond doing!

2nd TECHNICIAN
(absorbed in his work)
I think he's attempting re-entry, sir.

564. INT. LOWER DECK. MOONRAKER 5. DAY

- 564

HOLLY and BOND are lying on the couch, entwined. BOND looks across to the T.V. monitor. A small red light glows above the lens as it pans slowly towards him. A cable from the monitor crosses the bulkhead at the head of the couch. BOND reaches up, seizes the cable and gives a pull. The red light goes out, the monitor stops moving. BOND kisses HOLLY and starts to move away from her.

BOND
(a little wryly)
I think it may be time to go home.

HOLLY holds him to her.

HOLLY
James - take me once more round the world.

565. EXT. SPACE. DAY

- 565

Moonraker 5 travels on through space above the world.

T H E E N D