

" NEVER SAY NEVER AGAIN "

REISSUED DECEMBER 1982

1.

EXT. FOREST - DAY

CAMERA TRACKS parallel with a MAN running through the trees at top speed. We cannot identify him. His clothes blend with the forest and a coil of nylon rope is looped around his shoulder. There is no music, only the SOUND of the man's breathing, his legs brushing against the undergrowth and the insistent TICKING of a stopwatch. The foliage is sub-tropical, suggesting Central America or Asia.

CLOSE on the MAN as he comes to an abrupt halt on the edge of a clearing. We identify him as JAMES BOND. He checks his watch, obviously working against time. TICKING continues. He veers off through the bush. It thickens. Palms and fronds brush against his face. He is more cautious now as he nears his objective. He parts a screen of leaves.

2

EXT. HOUSE. BOND'S P.O.V. - DAY

A ramshackled, delapidated colonial style house. Both floors are surrounded by a wide veranda. Doors are off their hinges. Few of the windows contain glass. Their black empty spaces stare back at the jungle. How many eyes are watching? But from within there is the faint and incongruous SOUND of Spanish dance music.

BOND tenses. A patrolling GUERRILLA approaches. A light-weight automatic over his shoulder. He is alert, his eyes constantly scanning the edge of the forest. BOND stalks him from behind with the grace and silence of a cat.

IN LONGSHOT we see him grasp the barrel and the butt of the rifle and in one swift move jerk it across the GUERRILLA'S throat, silencing any cry for help. He lowers the body silently to the ground and takes the gun for himself. He looks towards the house. The TICKING continues.

BOND'S P.O.V. - DAY

A SECOND GUERRILLA is sitting on the front steps and a THIRD GUERRILLA patrols the upper veranda. BOND'S eyes move towards the upper room where the music is coming from. Someone changes the wave bands on the radio. He calculates the odds and makes a decision.

BOND moves to a tall tree near the house, hidden from the view of the SECOND GUERRILLA. He waits until the THIRD GUERRILLA above him is out of view, then quickly scales the tree. Now he uncoils the rope.

QUICK CUT to the THIRD GUERRILLA patrolling the veranda.

CUT TO a grappling hook landing over the apex of the roof. Resume on BOND testing the strain on the rope.

3 INT. HOUSE - BEDROOM - DAY

3

The room with the radio. It is bare except for a bed, table and two chairs. A FOURTH and FIFTH GUERRILLA are playing gin. Their weapons are on the floor beside them.

3A EXT. HOUSE - DAY

3A

CLOSE SHOT on BOND as he unclips a stun grenade from a holster attached to his belt.

WIDER ANGLE

Grasping the tree with one hand, BOND leans out and lobs the grenade. It arcs through the air and crashes the window of the occupied room.

The THIRD GUERRILLA reacts to the sound and starts to run towards it. There is a blinding flash of light from the room as the stun grenade explodes.

CUT TO BOND. He clears himself on the rope and arcs through the air. The THIRD GUERRILLA rounds the corner. BOND'S feet strike him in the face and he hurtles off the veranda.

3B INT. HOUSE - BEDROOM - DAY

3B

~~The FOURTH and FIFTH GUERRILLAS~~ are staggering around, blinded and immobilised by the effects of the grenade.

BOND crashes through the window.

3C INT. HOUSE - STAIRCASE - DAY

3C

The SECOND GUERRILLA runs up the stairs. Above him we hear SOUNDS of gunfire. As he rounds the landing he collides with BOND. He knees him in the groin, grasps his neck and hurries him through the landing window.

3D INT. HOUSE - SECOND BEDROOM - DAY

3D

BOND crashes through the door. A frightened GIRL cowers on a dirty mattress. She is blond, pretty, but her clothes and hair are bedraggled. The thin man's shirt she is wearing is torn.

BOND gives her a reassuring smile, then helps her to her feet. He picks up an old denim jacket. As he turns back to put it around her shoulders, he sees a quick flash of metal as the girl thrusts a knife into his abdomen. He reacts in astonishment.

/cont..

GIRL

Your're dead, Mr. Bond.

WIDER ANGLE

The GIRL withdraws the knife and it is revealed to be fake. BOND'S expression changes to one of disgust. He reminds us of a player who has scored a great goal, then learns it is ruled offside.....

4

INT. M'S OUTER OFFICE - DAY

4

MONEYPENNY looks up from her desk as BOND enters. He is now immaculate, the urban BOND we know so well. She gives him a naughty grin.

MONEYPENNY

Good morning, James. When's the funeral?

This is obviously still a sore point.

BOND

We are not amused, Miss Moneypenny.

MONEYPENNY

Sorry. M says to go straight through.

5

INT M'S OFFICE - DAY

5

CLOSE on a video screen replaying the final moments of the exercise in the house. From a high angle we see once more the exchange with BOND and the GIRL. Across the bottom of the screen is a digital time clock. As the knife goes into BOND'S stomach the image freezes and the clock stops at 1:47.

WIDER ANGLE

Reveals BOND who has witnessed this replay of his humiliation. M, also watching the replay, cocks an eyebrow in his direction.

BOND

One minute, forty seven.  
Not too shabby, Sir.

M

But dead, Double-O-Seven. You should have studied the scenario more carefully. Fanatical revolutionaries. A kidnapped millionaire's daughter. They'd

held her for eight weeks. Could have been brainwashed. Could have turned.  
(he permits himself a slight smile)  
She obviously had.

BOND

I played your war games for two weeks and I only got killed once.

M

Twice. Have you forgotten the landmine on the Black Sea beach!

BOND

Correction, Sir. I lost both legs, I did not die...

M

You were immobilized....

BOND

With respect, it's different in the field. When your life is on the line your adrenalin gives you an edge. It can never be the same playing with blanks.

M

But is your edge sharp enough? That, Bond is the difference between a Double-O and a cipher clerk in the Falklands.

BOND

Since you took over, Sir, you've had little use for the Double-O's. I've spent more time teaching than doing.

M

It's no secret that I hold your methods in less regard than my predecessor. But I have an obligation to keep you up to par. What do you know about free radicals?

BOND hazards a wild guess.

/cont..

BOND  
Central American revolutionaries?

M  
They're toxins that destroy the  
body, Double-O-Seven. They're  
caused by too much red meat,  
white bread, and dry martinis.

BOND  
I'll cut down on the white bread,  
Sir.

M  
You'll do more than that. For the  
next two weeks you'll be following  
a strict regimen of diet and  
exercise. We're going to purge  
those toxins from your body.

BOND doesn't like the sound of the idea at all.

6

INT. M'S OUTER OFFICE - DAY

6

MONEYPENNY looks up as BOND leaves M's office.

MONEYPENNY  
Have you got an assignment, James?

BOND  
Yes, I'm to eliminate all free  
radicals.

MONEYPENNY  
(Concerned) Oh, do be careful.

7

EXT. SHRUBLANDS - DAY

7

An imposing manor house set in landscaped grounds. A sign  
reads: "Shrublands - Gateway to Health. Silence Please."  
In shocking contrast to the request, the deafening SOUND of  
a military jet is heard as it arcs through the sky. BOND'S  
car makes its way up the driveway. It is a vintage Series 3  
Bentley Continental in immaculate condition.

It comes to a halt. BOND alights. A PORTER comes to help  
with the bags.

/cont..

PORTER

Welcome to Shrublands, Sir.

BOND

Thank you.

The PORTER looks at the car with admiration.

PORTER

My word, Sir. They don't make 'em like that any more.

BOND

It's knocked about a bit, but it's in pretty good working order

INT. SHRUBLANDS CONSULTATION ROOM - DAY

A DOCTOR is finishing examining BOND who is stripped to his briefs. A pretty NURSE is making notes on a chart. The DOCTOR is a ruddy cheeked evangelical health-nut.

DOCTOR

Old fractures..weird holes...your body has enough scar tissue for a Highland regiment...

BOND

It's knocked about a bit, but it's in pretty good working order.

BOND sits up. The DOCTOR continues to test his reflexes and pulses.

DOCTOR

We'll be the judge of that, Mr. Bond. Our job is not just to rehabilitate you - it's to re-educate you. I want to open your mind to the virtues of nutrition, proper exercise, meditation, (Yoga) and, hopefully spiritual enlightenment.

BOND seems less than thrilled. The DOCTOR finishes his tests and makes for the door.

DOCTOR (continued)

I'd like you to see the irigologist at four, have a colonic at five and then you can cut along to the light dining room and have a refreshing cup of parsley tea.

/cont..

8

CONTINUED

8 (con:

The DOCTOR exits.

BOND

I hope it's shaken, not stirred.

The NURSE smiles at him nervously from across the room.

NURSE

I must take your blood pressure,  
Mr. Bond. And I'll need a urine  
sample. If you could fill this  
beaker for me.

She holds out the beaker. BOND measures the distance between  
them and says with a grin:

BOND

From here?

9

EXT. BOULEVARD HAUSSMAN, PARIS - DAY

9

We follow a SPEEDING CAR as it works its way through the  
traffic and pulls up in front of a large BANK. A BRASS PLATE  
beside the entrance reads: BANQUE DE INDUSTRIE EUROPA  
INTERNATIONALE. FATIMA BLUSE jumps out of the car and hurries  
inside.

SCENES: 10, 10A, & 10B TO FOLLOW

In which we meet Blofeld and Largo.

No reference is made to Bond.

Blofeld kills A.N. Other.

We learn a little of the plot and reference is made to  
JACK PETACHT.

To avoid possible confusion  
w/ art department - bank  
is "BANQUE DE FINSE"

This has been approved by Kirch  
& Jack - and Jack cleared  
w/

11 EXT. SHRUBLANDS. THE LANDSCAPE. DAY 11

CLOSE SHOT as a golf club whacks a ball.

CAMERA FOLLOWS the trajectory of the ball. It lands among others scattered around the ground. We are in wooded, landscaped grounds; not yet apparent to us that we are back at SHRUBLANDS.

In BACKGROUND an AMBULANCE is in motion.

12 ANOTHER ANGLE. 12

BOND with golf clubs; addressing another ball. Swings, watches, frowns at his stroke. Starts to pack away the clubs.

WIDE ANGLE reminds us of SHRUBLANDS. The AMBULANCE approaching.

13 EXT. SHRUBLANDS. ENTRANCE. DAY 13

The AMBULANCE pulls up as BOND approaches his BENTLEY, golf bag slung over his shoulder.

The door of the AMBULANCE opens and out steps LIPPE. He is a formidable man with a cruel, bearded face. He moves to the rear doors. He opens them.

BOND opens the trunk of his car. Puts in the set of clubs. Looks towards the AMBULANCE with interest as:

Without apparent effort, LIPPE lifts down a wheelchair containing a male patient with one side of his head bandaged. It is JACK PETACHI.

CAMERA features the black stockinged legs of a Nurse, as she steps down from the rear doors. When SHOT PANS UP it reveals her to be FATIMA.

FATIMA pushes the wheelchair towards the building.

There is a moment of eye contact between FATIMA and BOND as she passes him. BOND watches her appreciatively.

14 INT. SHRUBLANDS - CORRIDOR - DAY 14

FATIMA pushes the wheelchair swiftly down the hall. A pretty young woman steps out of a door and is nearly

/cont..

sideswiped by the wheelchair. This is PATRICIA. She drops a sheaf of X-Ray plates. As she bends to pick them up so does BOND. He nods, indicating the departing wheelchair.

BOND  
Life in the fast lane.

PATRICIA (disapprovingly)  
She's not staff. She must be a private nurse.

BOND offers his hand.

BOND  
James Bond.

PATRICIA  
Oh, you're Mr. Bond! I believe I'm having you in half an hour.

BOND reacts to this splendid news.

BOND  
Splendid! Your room or mine?

PATRICIA (explaining)  
I'm Patricia Fearing, the resident Osteopath.

BOND  
You don't look like a bonebreaker.

She takes the X-Ray plates from him and smiles - that's all he knows!

15

INT. SHRUBLANDS TREATMENT ROOM - DAY

15

C/S BOND.

We see his torso and chest, with two female arms wrapped around him from behind, the hands clasped behind his neck. He moans. It is pain or pleasure? The SHOT develops to show PATRICIA sitting behind him with her knee in the small of his back. With a sudden jerk she manipulates his shoulders backwards. We hear the SOUND of vertebrae cracking.

PATRICIA (all business)  
You have slight lesions in the upper vertebrae. And mild sacrioliac strain at the base of your spine.

/cont..

BOND

There are more beneficial exercises  
for a man's lower back.

PATRICIA  
(sexily)

I know.

16 INT. GYMNASIUM - SHRUBLANDS - DAY 16  
BOND is working out on a ROWING MACHINE. PATRICIA is  
monitoring his heart beat with an ELECTRONIC DEVICE.  
As she bends down close to adjust a wire attached to him:

PATRICIA

Very good, Mr. Bond....Now just a  
little faster....very good.

17 INT. JACK'S ROOM - SHRUBLANDS - DAY 17  
FATIMA is making JACK comfortable. She hums to herself.  
JACK PETACCI, thirtyish, American, good looking, but  
weak. She puts a blanket around him.

FATIMA

Now you won't move until  
nurse gets back.  
Jack must be comfortable.  
(she kisses him)  
Jack must be happy.

FATIMA goes out the door. JACK sits motionless in the  
wheelchair staring straight ahead. With a depressive  
sigh, he lowers his head onto his hands. The approaching  
sound of a large aircraft startles him. He lifts his head  
and stares up at the ceiling. He looks disturbed.

8 EXT. SHRUBLANDS - NIGHT 18

The building is in darkness except for several lighted windows.  
From a ground floor room we hear the exciting SOUND of a  
ping pong game in progress. CAMERA pans to another lighted  
window.

A curtain parts and we see the silhouette of BOND. CAMERA  
closes in. He looks cautiously in both directions, then  
closes the curtains.

19 INT. SHRUBLANDS - BOND'S ROOM - NIGHT 19  
BOND moves away from the window. His attitude is wary.  
We sense that he is up to something. He crosses to the  
bedroom door and locks it. He slides a suitcase from under

/cont..

the bed and places it on the counterpane. It has a combination lock. He clicks it open. He removes several innocuous items: some books, a silk kimono, some shirts in dry cleaners' wrappers. Then his fingers touch hidden spring and the false bottom of the suitcase flies open.

Suddenly there is a discreet knock at the door. Bond reacts alertly. PATRICIA comes into the room carrying a tray of food covered by a napkin. She closes the door behind her.

PATRICIA

I thought I'd surprise you James

BOND

You have. Come in.

Holding her hands, he weaves her into the room.

PATRICIA

No, no I can't come in. If they find me in your room, it would mean instant dismissal.

BOND

(reassuringly)

I won't let them find you.

Crossing back to close the door.

I also have my own reputation to think of.

Returning to the table, BOND collects a chair. PATRICIA whips the napkin off the tray.

PATRICIA

Lentil delight, dandelion soup and goat's cheese.

BOND opens his case, and says:

BOND

Beluga caviar, quails' eggs, fois gras.

During this dialogue, BOND spreads a fois gras snack and gives it to Pat. She tastes it and melts.

/cont..

BOND

I also have red plonk which I have been saving for a real emergency.

PATRICIA

James, you're supposed to be eating nothing but soya curd.

During this speech PATRICIA has been plunging into the caviar and BOND is cork-screwing the bottle of wine. She feeds him caviar which he accepts with relish, saying:

BOND

Starting tomorrow, I promise to become a born-again Vegetarian.

20

INT. CORRIDOR - SERUBLANDS - NIGHT

20

FATIMA is walking down the hall carrying a tray of food.

21

INT. JACK'S ROOM - SERUBLANDS - NIGHT

21

JACK sits on the BED. With shaking hands he reaches inside a SMALL OVERNIGHT BAG and takes out a pack of CIGARETTES and a small box of wooden MATCHES. His hands continue to shake as he struggles to ignite the match. Finally, it burns.

He inhales deeply. Beads of sweat are on his forehead. He inhales again; he begins to cough and shake. Hearing a sound from the corridor he quickly pitches the CIGARETTE into the fireplace and hides the cigarette PACK and MATCHES under the MATTRESS.

FATIMA enters. She stops short; locking the DOOR, she sniffs the air. JACK, his back to her, coughs weakly, unable to control himself.

FATIMA

Baby's been smoking again.

She slowly approaches JACK and turns his face to hers.

FATIMA

(staring down at him)

Baby was ordered not to smoke.  
Smoking is dirty, it gets into  
baby's eye.

She suddenly yanks off the HEAD BANDAGE. It's METAL CLIP taking away a tuft of JACK'S hair and making him yell with pain. He bursts into a spasm of coughs and begins to hyperventilate.

/cont..

FATIMA

If baby wants his fix....

She takes a hypo needle attached to her thigh (garter belt).

JACK takes a deep breath quietening his coughs.

FATIMA

(continuing)

Baby must do what he is told if baby wants his fast cars and pretty clothes, if baby wants to keep his sister alive, then baby's got to pay the price.

Suddenly violent, JACK rises and pushes FATIMA back, attacking her.

JACK

You leave DOMINO out of this....

22

INT. SERUELANDS - BOND'S ROOM - NIGHT

22

On the dressing table is the nearly empty bottle of claret, and the remains of foie gras, quails' eggs and caviar.

CAMERA pans across to the bed. PATRICIA is fast asleep, her hair spread across the pillow.

BOND is awake. He slips out of bed and crosses the room. He fills a glass with the remains of the claret.

The breeze ruffles the curtain. He puts his hand up to draw it, then reacts.

23

BOND'S P.O.V.

23

In the wing opposite, the silhouette of two figures can be seen struggling. FATIMA and JACK.

24

RESUME BOND

24

He moves to the foot of the bed and picks up his tracksuit. PATRICIA stirs but sleeps on.

25

EXT. SERUELANDS - NIGHT

25

Emerging, BOND walks along next to the building. He passes the lighted window, slightly open at the bottom with the SHADE pulled down. BOND halts. A sudden cry of pain.

Very carefully BOND peeks in.

His view is severely restricted by the SHADE. FATIMA opens METAL CASE. JACK is huddled with his head in his hands, haking violently...sweating.

FATIMA

Nurse will give Jack what he wants when he's done his lessons.

She bends over him and pops a contact lens out of his normal right eye. We get a sudden shocking glimpse of a very unnatural METTALIC EYE in the socket underneath. She hands JACK the flat metal box.

FATIMA

If Jack can do his trick in eight seconds, Nurse will give him his candy.

BOND gets a good look at FATIMA as she takes the HYPODERMIC NEEDLE and shows it to JACK. BOND moves aside as FATIMA passes close to the window. When she moves away BOND looks in again.

INT. SERUBLANDS - JACK'S ROOM - NIGHT

27

JACK is on the BED. With great difficulty he opens the METAL GADGET, holds it up to his face and sings.

JACK

My Country tis of thee, sweet land  
of liberty....of these I sing...

As he does this, we see his right eye which has a metallic white and dark brown retina. This is a shocking moment because his left eye is light blue.

JACK yanks a ring, opening the box into a curious device. There's a frame in front where you place your forehead, like some optometrist gizmo. Behind, an angled mirror is aimed at some tricky-looking electronics. Working quickly, JACK gets his face in place and touches a button. A tiny beam of light shoots into his right eye and reflects back off the mirror. A low 'braap' tone apparently signals a miss.

FATIMA (angrily)

28

Concentrate!

JACK tries again.

INTERCUTS - WITH BOND

/cont..

Watching, fascinated but baffled, he notices part of a CANVAS BAG half out of the METAL CASE....imprinted on it are crossed yellow flags.....a distinctive emblem.

BOND reaches down to the open part of the window and very lightly touches the SHADE, trying to budge it aside for a better view of the unseen part of the room. It's on a hair trigger. With a WHIRR, the damned SHADE flies up.

FLASH CUTS - BOND and JACK

Startled, JACK sees the face at the window. BOND drops out of sight: JACK jumps to his feet so fast that he knocks over a LAMP. The CRASH brings FATIMA running in holding the SYRINGE of heroin she has been preparing.

JACK

A man.....at the window....!!

FATIMA whirls. Quickly extinguishing the room light, she seizes a curious pair of BINOCULARS from her SUITCASE. It's a night viewing Infra Red device.

THROUGH THE BINOCULARS:

BOND's face glows eerily to life in an infra-red image. Unaware of the observation, he's looking back at the window.

CLOSE-UP FATIMA

Utterly shocked, she lowers her glasses.

EXT. U.S.A.F. BOMBER ON FIELD - EARLY MORNING (STOCK FOOTAGE) 30

The BOMBER is being refueled.

INT. AIR BASE COMPUTER ROOM - DAY

USAF PERSONNEL, mostly enlisted men, are at consoles and screens. CAMERA moves along as we hear a COLONEL'S VOICE from a room speaker:

COLONEL'S VOICE

Tower to crew chiefs....standby on the field...dummy missiles will be up for attachment to your aircraft in two minutes...two minutes thirty.

/cont..

31 CONTINUED

31 (cont)

JACK is revealed, much calmer now than we saw him last night. He takes a sheaf of PRINT-OUTS and heads for the door.

32 INT. BASE - OUTSIDE CONTROL ROOM

32

JACK grabs a BAG off the HOOK where it's slung with coats and things - moves around a corner. He gets a magnetic striped CARD out of his WALLET and sticks it onto a slot in the wall. The DOOR opens into a narrow corridor.

33 INT. SHINY CORRIDOR

33

JACK unzips his BAG. He gets out the same flat METAL BOX we saw at Shrublands. He opens it up and checks wires. He approaches a door and unlocks it with his CARD. He steps in.

34 INT. SUBTERRANEAN VAULT

34

Seen by a bright florescent light, TWO CRUISE MISSILES, side by side, move along a conveyor belt and halt to a stop.

An overhead CLAW descends holding a grey CANNISTER marked: "DUMMY - U.S. AIR FORCE SPEC. AB 227-5." The can is placed inside an open door atop Missile no: 1.

35 INT. ELECTRONICS ROOM

35

JACK, nervous, searches for a contact point and crosses a cable.

36 INT. SUBTERRANEAN VAULT

36

The CLAW is moving the DUMMY CANNISTER to Missile no: 2 when it stops in mid-air.

37 INT. ELECTRONICS ROOM

37

Setting down his opened device on a ledge, he slashes insulation from a red cable and hooks into it with ALLIGATOR CLIPS. He opens a wall panel. Behind it is a KEYPAD, a built-in MICROPHONE, and a SPEAKER. He carefully removes his CONTACT LENS, revealing his metallic eye. JACK punches a number on the pad. There's an immediate response from the speaker, in a soft, pleasant Hal-type computer voice:

VOICE

You have called for procedure  
'French Fry.' Please indicate by  
reciting the appropriate test  
passage.

/cont..

JACK

My country tis of thee...  
sweet land of liberty, of thee  
I sing....

VOICE

Stand by while presidential authority  
for this procedure is confirmed by  
eyepoint check. If confirmation is  
not completed within eight seconds,  
the base will be sealed and alarms  
will sound.

(a beat)

Switching to Washington D.C....

(counting down)

Eight...seven.....

JACK is already in action. He presses his face to the device with his right eye in position and pokes the button. The tiny light flashes as it did in Shrublands: into the eye, back by reflection off the mirror into the scanner. Braap tone. Desperately, JACK repositions his eye slightly and tries again.

VOICE

....two.....one....

(pause, then so pleasantly)

Presidential authority for release  
of hydrogen warheads has been  
confirmed.

- 38 INT. SUBTERRANEAN VAULT - BELOW THE BASE 38  
The CLAWS move the DUMMY CAN out of the missile. Another CLAW replaces it with a real WARHEAD.
- 39 EXT. USAF BASE - DAY 39  
JACK comes out of the building. His BAG over his shoulder. Nervously, he gets into a CAR and drives away. (This is over the SOUND of a large plane taking off.)
- 40 EXT. COUNTRY ROAD - DAY 40  
FATIMA and LIPPE stand on a deserted country road looking skywards, reacting to the SOUND of the same plane.  
A WIDER ANGLE reveals the AMBULANCE parked nearby, and half concealed in the trees is a HIGH POWERED SPORTS CAR.  
FATIMA has shed her nurse's uniform and is now as outrageously feminine as when we first saw her. She smiles

/cont..

CONTINUED

40 (cont

with satisfaction as the SOUND of the plane recedes.

FATIMA

There may be a problem with last night's Peeping Tom. I would deal with him myself, Lippe, but I must reward my sweet baby Jack.

She smiles.

He has done everything we asked.

LIPPE smiles at the thought of an assignment which he will enjoy.

INT. SERUBLANDS - ENTRANCE HALL & STAIRWAY - EARLY MORNING 41

BOND strolls down the hall, a TOWEL over his shoulders. The sound of the bomber overhead is heard. The DOCTOR and PATRICIA talking as they come down in his direction toward the floor station. PATRICIA steps into the nurses station; the DOCTOR looks up and sees BOND, right at hand.

DOCTOR

Good morning, Mr. Bond.  
(scrutinizing him)  
The records indicate you are making fine progress....  
(looking at him)  
but I must say you are looking a bit peaked this morning.

BOND

...didn't sleep much last night.

CIA smiles to herself.

DOCTOR

Well don't overdo it.

CTOR walks on and coughs.

ROUNDS THE CORNER with BOND. Right beside him is a door ajar...an orderly comes out with some sheets.

RUBLANDS - JACK'S ROOM - DAY 42

BOND looks up, walks back, puts a credit card in the door handle. The MATTRESS is folded back. BOND steps into the room and pockets the MATCHBOOK that lies next to some CIGARETTES on the bed springs.

OF CLOUD LAYER - MORNING (English countryside) 43

BOMBER breaks through the cloud layer and falls brightly into bright sunlight. Snuggled under each /cont..

- 43 CONTINUED 43 (cont.)  
gleaming wing is a sleek little ALCM - an Air Launched Cruise Missile.
- 44 SHOTS - THE ALCM'S 44  
They hurtle down through the clouds. The English countryside appears below. Miraculously, guided by their internal terrain-tracking radar, they level off at an altitude of about three hundred feet. A hill looms ahead. It seems the ALCM's must crash into it, but at the last instant they veer, one going left and the other right. Past the hill they bank again, toward each other, and then straighten out again, and hurtle away from us on a perfectly parallelled course.
- 45 EXT. GOLF COURSE - DAY 45  
A MAN lines up a tricky 9-foot putt as his partner watches, carefully standing very still and quiet. Rising SOUND. The ALCM's hurtle overhead. The MAN taps his putt, and sinks it.
- 46 INT. CONTROL ROOM 46  
Everyone silently watches the twin bleeping blips on the main radar screen.  
  
TRACKING OFFICER  
On track, looking real good.....
- 47 EXT. COUNTRY ROAD - DAY 47  
JACK'S CAR passes camera. A small racey CONVERTABLE follows.
- 48 INT. JACK'S CAR - DAY 48  
CLOSE UP on JACK as he looks out of his window in surprise. Alongside him is FATIMA. She blows him a kiss. She is outrageously dressed and looks ravishing with her FEATHER BOA flying in the wind. She indicates he should wind down his window. JACK, looking slightly apprehensive, does so.
- 49 INT. FATIMA'S CAR - DAY 49  
FATIMA reaches under her BOA and pulls from around her neck a lethal-looking SNAKE. She tosses it into JACK'S CAR.

50 INT/EXT. JACK'S CAR - QUICK CUTS - DAY 50

THE SNAKE has landed on JACK's lap. It's terrifying. JACK tries to maintain control with one hand as he desperately tries to push the snake away. The CAR skids, he screams as it crashes off the road. The car smashes into a TREE (BRICK WALL). FATIMA walks to the wreckage. She reaches into the car and gently picks out the SNAKE. Pleased that her pet is not injured, she kisses it and replaces it around her neck. From her BAG she takes a small device and drops it into the CAR, next to JACK's semi-conscious body.

FATIMA makes her way back to her own CAR and climbs in.

51 INT. FATIMA'S CAR 51

She strokes the SNAKE's head as she drives away. In the background JACK'S CAR explodes.

52 EXT. COASTAL TOWN - SHOTS - DAY 52

Intercut with ALCM's in flight. Folks are used to strange things in this area. Here and there they look up with mild curiosity, but not a lot more, as the flying objects whoosh overhead. The last shot here is of a couple of kids on the beach, concentrating fiercely on a precarious sandcastle as the missiles go over their heads and out to sea.

EXT. OCEAN - DAY 53

A strange BUOY surfaces from nowhere. Panel opens, a radar ANTENNA whirrs out. The dish spins, then locks in. A rod-type transmitting ANTENNA telescopes itself up.

54 EXT. ALCM's IN FLIGHT 54

The zig-zag, confused, and then abruptly recover. In that uncanny tandem, they dip until they're barely above the waves and streak off together on a new course. The BUOY explodes.

55 INT. CONTROL ROOM 55

The blips are gone. The tracking officer vainly twists his dials. Zip. Nothing.

COLONEL

How in hell can they have both crashed?

TRACKING OFFICER

It's what they did, Sir. This radar tracks down to 300 and they're

/cont..

55 CONTINUED

55 (cont)

TRACKING OFFICER (cont.)  
not programmed to fly below that.

THE COLONEL makes a face. This is a disappointment, but no catastrophe. He turns to another officer.

COLONEL  
Message for the whiz kids in  
Seattle...back to the drawing  
board.

56 EXT. SEA - DAY

56

An old trawler and a 40' sleek powerboat. Idling...eight black-clad scubamen wait in two Zodiac speed boats. Everyone is tense, they scan the horizon.

57 EXT. TRAWLER - DAY

57

A gadget similar to the one on the buoy that guided the missiles is on the mast of the trawler.

58 INT. COMMUNICATIONS ROOM - TRAWLER

58

LARGO and DR. KOTZE are in a small room, full of electronic gear. They are watching and guiding the missiles, seen as computer graphics on a video screen. LARGO is at the controls, DR. KOTZE is assisting him. On the screen, 2 blips, close together, with a rapidly counting-down range display.

59 P.O.V. ON THE SCREEN

59

The 2 missiles getting closer....

60 EXT. SEA - ALCM'S

60

The missiles flame out at the same instant. They dip, skip on the waves, then pinwheel and the wings break off in a stupendous shower of spray. The missiles sink.

61 EXT. TRAWLERS

61

Motors starting.....the Zodiacs scoot away.

62 INT. COMMUNICATIONS ROOM - DAY

62

LARGO flicks switches. A GEIGER COUNTER GISMO starts clicking merrily, its needle jumping off the scale. A look of great satisfaction floods his face. He picks up a microphone...

LARGO  
The fish are netted.

63 INT. SERUBLANDS - GYMNASIUM - NIGHT

63

BOND works out vigorously with a BULLWORKER.

- 64 INT. SHRUBLANDS - CORRIDOR - NIGHT 64  
Shot of a MAN with a FLOOR POLISHER waxing a black and white tiled room.
- 65 EXT. SHRUBLANDS - GYMNASIUM - NIGHT 65  
THROUGH A WINDOW  
It's a big gymnasium therapy-room which we saw earlier. The place is dark, but with lights over an area where BOND is working-out on the BULLWORKER. He puts it down and moves to set up a WEIGHT MACHINE.
- 66 INT. CORRIDOR - NIGHT 66  
The FLOOR POLISHING MAN moves down a hall. He is suddenly cold-cocked violently from behind.  
The FLOOR POLISHER whirring on by itself as a pair of hands takes the bar and guides it.
- 67 INT. SHRUBLANDS - GYMNASIUM - NIGHT 67  
BOND presses against the weighted bar, straining near his limit. SOUNDS of the floor polisher.

ANGLE SHIFTS. Guiding it towards BOND now is LIPPE. LIPPE whirrs closer, passing behind the machine where BOND is working out.

BOND  
Won't be long.

Thwunk! BOND is almost driven into the floor by the added weights which have been tripped onto the bar above his head. Shockingly BOND realises that he is very near death at the hands of a professional assassin. LIPPE moves towards him.

#### SECTS OF BOND AND LIPPE

Using every bit of his strength, BOND manages to keep the bar up. He kicks the leg out from under this bench, bringing the weights to a stop right above his chest. In one move BOND slides off the broken bench and kicks LIPPE. A desperate hand-to-hand fight ensues, BOND sending off destruction at every move. BOND grabs the BULLWORKER from a bench. He smashes at LIPPE with it. It has no effect. LIPPE takes the BULLWORKER away from BOND and pulls the two handles outward, disintegrating it. BOND picks up a bench, LIPPE puts his fist through it. BOND picks up a 101b Bar Bell and slings it at LIPPE who gets it in the stomach. He drops it. Moves to BOND. BOND takes a terrific blow which sends him into the corridor.

68 INT. ENTRANCE HALL - WHITE TILED ROOM - NIGHT 68

LIPPE comes out; BOND is nowhere to be seen. A hand appears clutching at the corner of the wall. LIPPE steps towards it, waiting. As a MAN appears, LIPPE grabs him, it's not BOND, but it is the FLOOR POLISHER MAN. LIPPE gives him a smashing back-hand blow. BOND appears from behind the door and hits the back of LIPPE'S neck with a powerful double handed blow. LIPPE turns and stares at him....BOND delivers a knockout blow to LIPPE'S chin, causing him to stagger one step backwards before coming at BOND like an enraged bull. LIPPE back-hands BOND who flies out of the shot.

69 INT. CORRIDOR - NIGHT 69

BOND flies into the corridor, hits a door and falls. He dazedly picks himself up as LIPPE appears. Doors open; faces appear, a woman with chinstrap...a man whose top of the head is bandaged....etc. LIPPE picks up BOND and throws him out of the scene.

70 INT. STAIRWELL - LOOKING UP - NIGHT 70

BOND hits the wall at the top and rolls down the stairs. He stops himself halfway and jumps over the railing. LIPPE arrives at the top of the stairs, he starts walking down; BOND, hiding under the stairs, jams a rod between LIPPE'S feet. LIPPE falls to the bottom.

As LIPPE starts to rise, BOND runs at him and back-kicks him in the face. LIPPE catches his foot and throws BOND out of shot.

71 INT. KITCHEN AREA - NIGHT 71

(Looking through some unclear glass) BOND comes flying through the glass and lands hard. LIPPE appears.

72 INT. KITCHEN - NIGHT 72

We now see the entire kitchen. A FAT COOK stands near the large stove with SEVERAL POTS BOILING. She screams and runs out as LIPPE comes thru the glass opening chasing BOND. As BOND gets to his feet, LIPPE grabs him and they struggle across the kitchen to the stove. LIPPE tries to force BOND'S head onto the red-hot stove, BOND desperately fights back, he grabs a POT OF BOILING SOUP and throws it at LIPPE'S face. LIPPE staggers back yelping in pain and anger. BOND grabs a large, heavy-duty KITCHEN KNIFE and stands facing LIPPE. LIPPE undoes a belt which we now see is a coiled steel spring weapon. With one swing, he snaps BOND'S KNIFE so that BOND is left with only a handle. the second swing misses BOND'S head and swipes some hanging POTS. BOND retreats under this formidable onslaught.

73

## INT. KITCHEN CORRIDOR

73

As BOND backs along the corridor, LIPPE smashes at him, destroying a large mound of CROCKERY on a table. The COOK is suddenly revealed. She was hidden behind CROCKERY. Again she screams and runs for her life. LIPPE is a flailing machine, smashing everything in sight as he tries to kill BOND. BOND pulls a heavily laden Welsh Dresser full of CROCKERY on top of LIPPE.

BOND runs headfirst at LIPPE as he is getting up and shouldered him in the gut....In the struggle, LIPPE wraps the coiled steel spring around BOND's throat and begins choking him. They crash through a door.

74

## INT. LABORATORY - NIGHT

74

They fall into the room knocking over test-tubes, jars, testing equipment. BOND gets away from him. LIPPE smashes at him destroying whatever his unique weapon touches.

75

## INT. NURSES ROOM - NIGHT

75

BOND staggers into the room. He is hurt and out of breath. The Nurse he saw earlier sits up clutching her BEDCLOTHES. As LIPPE comes crashing into the room, BOND rips the BLANKETS off the BED and throws them over LIPPE. The nurse covers herself with her arms, BOND punches LIPPE who flies back through the door. BOND follows closely.

76

## INT. CORRIDOR and SPECIMEN ROOM

76

THE FAT LADY COOK hides behind a door when BOND hits the enshrouded LIPPE again. He takes the door of the specimen room off as he crashes backwards. Unable to keep his balance, he cannons into a row of shelves. An enormous specimen BOTTLE falls from the top shelf and smashes LIPPE's skull. BOND pulls the BLANKET off to reveal LIPPE's dead face.

THE FAT LADY COOK stands in the doorway. BOND looks at her.

BOND

A nasty specimen.

77 . EXT.. THAMES - DAY

77

A black HELICOPTER flies above the river, as the CAMERA PANS with it. BIG BEN and THE HOUSES OF PARLIAMENT loom up in the foreground.

78 EXT. DOWNING STREET - DAY 78

The street is in the foreground as the HELICOPTER circles in the background. FAST PAN to the DOOR marked: No.10. A handsome BOBBY stands in front of the door, he reacts to the sound of the approaching HELICOPTER. He becomes apprehensive, he looks straight above his head at the source of the sound.

79 INT. BEDROOM - NO: 10 DOWNING STREET - DAY 79

A half-open window, the HELICOPTER, now seen as the miniature it really is, flies into the room and out of the bedroom door.

80 INT. STAIRWELL - NO: 10 DOWNING STREET - DAY 80

The HELICOPTER flies down the stairwell.

81 INT. OFFICE SITTING ROOM - NO: 10 DOWNING STREET - DAY 81

A SECRETARY sits at a desk typing, she stops as she listens to the o.s. sound of the HELICOPTER. She looks over her shoulder at the door. P.O.V. the HELICOPTER flies across the room and settles gracefully into a WIRE BASKET on the secretary's DESK marked "IN." As the rotors stop, an audio cassette pops out of the HELICOPTER and a paper unrolls. On it is printed in clear but ornate old-English letters:

"A MESSAGE FOR THE QUEEN"

82 EXT. BUCKINGHAM PALACE - DAY 82

GUARDS high stepping.

83 INT. PALACE CORRIDOR - DAY 83

A liveried SERVANT passes, followed by two barking CORGIS; he carries a SILVER TRAY on which lies the NOTE and cassette. He comes to a large door, knocks, and enters.

84 INT. M'S OFFICE - DAY 84

BOND is on the carpet in front of M.

M

I sent you to a health farm to get yourself in shape, and you demolish it! I had to slap a D Notice on the press, notify the local constabulary, pull in the Special Branch, and allocate a sizable chunk of my meagre budget to renovate the place.

/cont..

BOND

A man did try to kill me, Sir.

M

Why? Did you seduce his wife?

BOND

No, Sir. I did lose four pounds and God knows how many free radicals.

M

It's that kind of attitude which tempts me to suspend you, Double-O-Seven.

A flustered MISS MONEYPENNY enters without knocking.

MONEYPENNY

Sir ! .....

M

Miss Moneypenny, do not interrupt me (when I'm bellocking Bond).

MONEYPENNY

But it's the Queen, Sir.

M

What about her?

MONEYPENNY

She's on Line One!

She points to the telephone on his desk. M's attitude changes. He picks up the phone and stands to attention.

M

M speaking.

BOND reacts with interest.

85 EXT. AMERICAN EMBASSY - DAY

85

AN ESTABLISHING SHOT of the EAGLE above the American Embassy in Grosvenor Square.

86 INT. AMERICAN EMBASSY - CONFERENCE ROOM - DAY

86

M is accompanied by his Minister, LORD AMEROSE, a dignified man in his sixties. Facing them is a senior CIA man, CULPEPPER, and GENERAL MILLER, deputy head of American Forces in Europe, who wears as much braid as Idi Amin.

/cont...

LORD AMBROSE

I understand your incredulity, Gentlemen, but we must at least verify the facts. After all, the abduction of hydrogen warheads is the ultimate nightmare, is it not?

MILLER (impatiently)

It's because of that we take the safeguards we do. I don't understand why you people have pressed the panic button.

M

We have not pressed the panic button. This information resides only with the Minister and the Heads of British Intelligence.

MILLER gives a scornful snort of derision.

MILLER

It'll be all over the Krenlin by now.

M winces.

LORD AMBROSE (hurt)

I don't think that's altogether fair, General Miller.

MILLER

If your spooks were as careful with security as we are, you wouldn't be wasting my time. Our fail safe procedures relating to nuclear hardware are foolproof.

The PHONE rings. CULPEPPER picks it up.

CULPEPPER

Culpepper. One moment...it's your base, General.

He hands over the PHONE.

MILLER

Miller. Yes, Colonel....what?

His expression changes.

Holy shit.....

CLOSE on a giant video screen. A logo appears on it - a spinning globe. The initials "S.P.E.C.T.R.E." appear. We hear a soft, seductive woman's voice.

FEMALE V.O.

Spectre...The Special Executive  
for Counter Intelligence,  
Terrorism, Revenge and Extortion.

A WIDER ANGLE reveals the room and its audience. Although the lights are dimmed, we can identify the uniforms of many of NATO's nations; also CIVILIANS, representing Ministries and Intelligence organizations. We will see M, and also his aide, ELLIOTT. We will also register GENERAL MILLER, CULPEPPER, and LORD AMEROSE. Their attention is riveted on the screen.

The first shot on the tape is of the hydrogen warheads. We hear BLOFELD's voice.

BLOFELD V.O.

You are looking at two air-launched  
cruise missiles with nuclear  
warheads.

CLOSE UP of the serial numbers.

BLOFELD V.O.

The serial numbers will confirm  
that they were recently 'lost' from  
a United States air base in England.

MILLER looks at his feet, as the eyes of the room swivel towards him.

Resume the SCREEN.

BLOFELD in a chair, lit so that his face is in shadow. Behind him is the 'SPECTRE' logo.

BLOFELD

I am Ernst Stavro Blofeld, Supreme  
Commander of Spectre. These  
missiles are now in my possession.  
There will be no negotiations. A  
bank account has been opened in  
Zurich. Into it, all the nations  
of the free world will jointly  
deposit a monthly royalty. It will  
be equal to 25% of the total sums  
paid the previous month by the said  
nations for oil purchases from OPEC.

/cont..

This is greeted with UPROAR.

ANGLE on M.

M  
Twenty-five billion dollars  
a year...approximately.

88 INT. M'S OUTER OFFICE

88

MONEYPENNY looks up as BOND enters.

He leans forward confidentially.

BOND  
While they're preoccupied with  
weightier matters, Money Penny,  
could you do me a favour?

MONEYPENNY thinks her moment has come at last.

MONEYPENNY  
Of course, James, where?

BOND produces the MATCH COVER which he found at Shrublands.

BOND  
I'm pretty sure this is a  
yachting insignia. Could you  
check with Lloyds Register of  
Shipping. Find out her name,  
who owns her, and where she's  
based.

MONEYPENNY  
A cruise. How sweet, James.  
But I don't have a thing to wear.

89 EXT. SEA - DAY 89  
A HELICOPTER is seen landing on the aft deck of a magnificent private yacht at anchor. As it lands we see the black and yellow flags insignia on the helicopter pad.

90 CLOSE SHOT - HELICOPTER IN FLIGHT 90  
LARGO is piloting the helicopter.

DISSOLVE

91 EXT. FLYING SAUCER - DAY 91  
LARGO strides along the top deck.

92 INT. FLYING SAUCER MAIN COMMUNICATIONS ROOM - DAY 92  
LARGO enters the room. It is equipped with the most sophisticated, computerized communications systems. It is staffed by several AIDES (civilians, not sailors) who are transmitting and recording data. They nod deferentially to LARGO as he passes through the room. Then he reacts to a flashing green light above a wall panel. He moves swiftly to a panel, his hand touches a switch, the panel slides open and he steps into:

93 INT. FLYING SAUCER PRIVATE COMMUNICATIONS ROOM - DAY 93  
The room is circular and also contains the latest in tele-communications. As LARGO sits he presses a button and part of the computer console swings round revealing a glass window. Through it we can see a dance studio. A beautiful girl, DOMINO is dancing with a male partner, KURT. As she pirouettes she looks straight in LARGO's direction so that we realize the glass is a one-way mirror. We cannot hear the sound of the music from the studio, only the hum of the electronic equipment.

LARGO watches the girl admiringly, even wistfully, then he remembers the signal. He turns and switches on one of the monitors:

CLOSE on the television screen as a message comes through. A toneless computer voice verbalizes the message at the same time:

VOICE  
MESSAGE FROM SPECTRE. JAMES  
BOND RESPONSIBLE DEATH AGENT  
LIPPE IDENTIFIED AS BRITISH  
INTELLIGENCE DOUBLE OR  
CLASSIFICATION.....

/cont..

93

CONTINUED

93 (co

Two pictures of BOND, full face and profile flash on the screen.

VOICE

(Continuing) OPERATIVE  
CONSIDERED HIGH RISK. STRICT  
SURVEILLANCE IN EFFECT. IN  
EVENT FURTHER ACTIVITY REGARDING  
OPERATION TEARS OF ALLAH  
ELIMINATION ESSENTIAL.

LARGO digests this information, taking note of his potential adversary.

94

INT. FLYING SAUCER - DANCE ROOM - DAY

94

All the walls are mirrored and we see the reflections of DOMINO and KURT as they continue to dance. The room is empty except for a life-size model of DOMINO and a grand piano on which there is a photograph of DOMINO and JACK. Classical music emits from a stereo cassette player.

DOMINO executes a jette followed by a leap into KURT's arms. Suddenly the music stops and they turn, startled by the sound of LARGO's voice.

LARGO

I am gone for a few days, and I return to find my beloved in the arms of another man.

He makes a melodramatic 'tragic' gesture.

DOMINO's face lightens. She runs to him.

DOMINO

Max!

LARGO

"Perfidy, thy name is woman."

She kisses him. He holds her tight as he returns the kiss, but his eyes remain open and stare at KURT. The other man quickly withdraws from the room. LARGO breaks the embrace.

DOMINO

(playfully) If you leave a girl alone so often, what is she supposed to do?

LARGO

Why, become a great dancer. That is why I employed such a distinguished teacher.

/cont..

DOMINO  
(excited) Kurt thinks it's time  
I danced again.

LARGO  
Every day you dance!

DOMINO  
I mean in the theatre.

LARGO  
But I am your audience. This  
is your stage. You have my  
adoration, my applause, my...  
appreciation.

To illustrate his point, he produces a strange looking  
pendant, which he dangles in front of her, in the manner  
of Svengali. It is irregular in shape with raised contours  
outlined with semi-precious stones and gold inlays.

DOMINO  
What is it?

She reaches for it, but he evades her grasp.

LARGO  
It is ancient.

He lets her examine it.

DOMINO  
What is the inscription?

LARGO  
It is in Arabic. It says "The  
Tears of Allah." The story is  
that the prophet wept for the  
barrenness of the desert and his  
tears made a well.

DOMINO  
Is that a legend?

LARGO  
Like all great legends, it is  
also the truth....

He moves behind her to fasten it around her throat.

/cont..

LARGO (cont)

It has secrets which make it the most valuable thing I possess.

DOMINO

And you trust me to wear it?

He kisses her throat and shoulders. It is a sensuous gesture, but also possessive.

LARGO

It is safer around your neck than any place I could imagine.

He squeezes her throat. There is a flash of fear in her eyes.

LARGO (cont)

Because you will never leave me. God help you, Domino, if you wanted another man.

DOMINO

If one came along...what could I do?

LARGO

Simple, my Darling....you could cut your throat before I did it for you.

He gives her a last, gentle kiss and leaves the salon.

DOMINO stands, distraught.

EXT. DECK OF FLYING SAUCER - DAY (NOT MOVING)

95

DOMINO comes out of the passageway. She takes the pendant off from around her neck and carefully winds it around the hip's railing....she climbs up on the rail and dives into the sea.

EXT. UNDERWATER - DAY (SHOT)

96

DOMINO slices through the water - when the bubbles subside, she appears to float weightless - suspended in time.

INT. COMPUTER ROOM - LONDON - NIGHT

97

BOND is keying the computer expertly and swiftly. He looks up as the information he requested comes onto the screen.

ANGLE on the screen.

PHOTOPRINTS of LARGO, identical in style to the ones we have just seen of BOND, flash onto the screen. Again an impersonal voice accompanies the printout.

VOICE

MAXIMILLIAN LARGO, BORN BUCHAREST  
1945, INDUSTRIALIST AND  
PHILANTHROPIST. RESIDENT NASSAU,  
BAHAMAS. NO KNOWN CRIMINAL  
ACTIVITY OR ASSOCIATIONS. SOURCE  
OF ASSETS SHIPPING, MINING, TIMBER,  
HOTELS, CABLE TELEVISION. ESTIMATED  
NET WORTH TWO BILLION, FOUR HUNDRED  
AND NINETY MILLION - CORRECTION, FOUR  
HUNDRED AND NINETY-TWO MILLION -  
CORRECTION -

BOND switches it off.

MONEYPENNY enters.

BOND

Are you still here, Moneypenny.  
You should be in bed.

MONEYPENNY

We both should be.

She hands him a slim folder won which is stamped 'MOST SECRET.'

Congratulations, James, I  
think you're back in business.

The hands of the great clock move to one, and we hear the familiar sound of the great bell.

ANGLE on two patrolling CONSTABLES in Parliament Square. The clock strikes a second time. They react towards each other and check their watches with the clock.

The third 'Bong' is heard.

M, BOND and ELLIOTT are revealed in the room listening to the clock. BOND looks puzzled.

M

That, double-oh-seven, was our signal to Spectre that we have accepted their terms. The first payment is due in seven days from now, which gives us one week to locate the warheads. They've informed us that one of them is located on the Eastern seaboard of the United States.

BOND

Somewhere between Maine and Florida. That's a lot of seaboard.

M

The other allegedly threatens the oilfields of the Middle East.

BOND

How well defended are they from the air?

M

Everyone's collaborating even as we speak. The Americans, NATO, the Japanese. They're putting up an air screen that a mosquito can't get through.

ELLIOTT

Our concern is that the warhead may already be in place. The worst devastation would result

/cont..

ELLIOTT (cont)

from a subterranean explosion. You see the oil bearing strata in the area are interconnected by a surprisingly delicate structure. It would be a sort of ripple effect.

BOND

Have the Yanks shed any light on how the damn things were taken?

M

Release of ALCM's has to come from the President himself. Even that has safeguards. It's only authorized after a scan of his right eye.

BOND reacts to this with interest, unnoticed by the others.

ELLIOTT

The only irregularity they've discovered is that a Communications officer was unofficially off the base at the time of the launch. His name was Petachi.

BOND

Let's assume this Petachi was involved. Is it conceivable that he could have a false eye?

M (irritably)

Come along, Double-oh-seven, let's look for a more rational explanation, shall we?

ELLIOTT

Intriguing thought, though. Pity we can't check it.

BOND looks at him curiously.

There was a car crash. The poor chap was burnt to a crisp.

100 INT. BASEMENT - DAY

100

A moving human target moves across screen. It is hit in the chest by a dart. There is a slight delay, then the entire target explodes.

/cont..

ANOTHER angle reveals BOND with ALGY, the armourer. ALGY has the untidiness and eccentricity of the boffin. He wears an overlong overcoat and a scarf around his neck against the cold of the damp, cheerless basement. It is very much a workshop, full of half-burnt devices and machines in development.

In one hand ALGY holds a handkerchief which he keeps dabbing at his nose. In the other, he holds a union jack fountain pen. He screws a new nib into the smoking end, and dabs a bit of ink off his fingers.

ALGY

Not quite perfected this one yet.

BOND takes the pen to study it.

BOND

One could write a very binding contract with this.

ALGY takes BOND through the workshop.

ALGY

They've slashed my budget, you see. You can't get the spare parts and when you can there's usually some strike that stops delivery. Look at this place. It's bloody freezing down here. Plays havoc with my catarrh.

BOND

We're both humble servants of the Crown, Algy.

ALGY

If the CIA made me an offer, I'd be off like a shot. Unlimited resources, air-conditioning, and twenty-eight flavours of ice-cream in the mess.

BOND has reached a wooden crate which he opens and peers inside. We do not see what it contains.

BOND

What's this?

/cont...

ALGY

My pride and joy. If I can  
get the thing to work I'll  
ship it out to you.

He starts to look through all the clutter on a work bench.

Now just a sec...I've got  
something here that could  
be quite useful.

He finds a DIGITAL WATCH and shows it to BOND.

Looks like a watch, but it's  
really a laser.  
(apologetically) Doesn't keep  
very good time, I'm afraid.

BOND takes the watch and puts it on.

BOND

I'll take it, Algy. It'll  
be good to know that time's  
on my side.

ALGY blows his nose noisily.

ALGY

I must say, it's good to see  
you again, Mr. Bond. Things  
have been awfully dull around  
here. Bureaucrats running the  
whole show. Everything by the  
book, can't make a decision  
unless the computer gives the  
go-ahead. Now that you're  
back I hope we're going to have  
some gratuitous sex and violence.

BOND

I'll do my best, Algy.

BOND picks up another item from the work bench. It looks  
like an inhaler.

This looks intriguing. How  
does it work?

/cont...

ALGY

Like this.....

ALGY takes it from BOND, who watches, intrigued as ALGY unscrews its cap. Then he inserts it in one nostril, then the other, and sniffs.

ALGY

It's for my sinuses.

BOND

I don't think I'll be needing that where I'm going.

ALGY

Where's that, or are you not allowed to say?

BOND indicates that this is just between themselves and whispers:

BOND

The Bahamas.

ALGY

Lucky bloody you!

101 EXT. SEA - DAY

101

ESTABLISHING SHOT OF THE "FLYING SAUCER" IN MOTION.

102 INT. FLYING SAUCER - INNER COMMUNICATIONS ROOM - DAY

102

FATIMA is on the screen of a video phone. LARGO is obviously taken aback by what he has just heard.

LARGO

Bond took a flight to Nassau!

FATIMA

"Know thy enemy."

LARGO

How does he know that I am his enemy?

FATIMA

He must know something, or he would not be heading for your base.

/cont..

LARGO

Then we must reward his enterprise.  
Go there! And make sure that he  
learns the secret of Bluebeard  
Reef.

She smiles in anticipation of her rendezvous with Bond.

FATIMA

It is a secret he will take to  
his grave.

103 EXT. NASSAU HIGH SHOT - DAY

103

ESTABLISHING this glittery ambience. CAMERA discovers  
BOND walking on the dock of a marina.

With BOND - he passes a Sportsfishing Boat moored at the  
quayside. A very attractive SEXPOT is loading heavy duty  
fishing tackle onto it. She is wearing a bikini and  
T-shirt. BOND gives her an appreciative look and a smile.

BOND

What are you hoping to catch?

She looks him up and down with appreciation.

SEXPOT

Oh, something about six feet two,  
a hundred and ninety pounds, with  
brown eyes.

BOND

Why bother to put to sea?

She enjoys his response. But before matters can develop  
further, an upper class English voice is heard.

VOICE

Mr. Bond! I say, Mr. Bond!

BOND turns. Hurrying towards them is SMALL-FAWCETT, a  
harrassed-looking Englishman in his thirties. He wears  
a rumpled, tropical suit and an old school tie. BOND  
turns back to the woman with a look of regret.

SEXPOT

Catch you later, perhaps.

ANOTHER ANGLE as BOND falls into step with the Englishman  
Now that they're together he drops his voice conspiratorially.

/cont..

SMALL-FAWCETT  
Nigel Small-Fawcett, British  
Embassy, Nassau.

BOND  
How do you do?

SMALL-FAWCETT  
Sorry I'm late, but as you're one  
of those undercover chaps I took  
the precaution of not being  
followed.

BOND is amused by this incompetent clown.

BOND  
Is that why you shouted my name  
across the harbour?

SMALL-FAWCETT  
Oh, did I? Sorry. Rather new  
to this.

He looks around nervously.

BOND  
You obviously got my telex.  
What's the ~~score on Largo?~~

SMALL-FAWCETT  
Oh, he's highly visible in these  
parts. Enormously wealthy. Owns  
the biggest boat in the Caribbean.  
Spends a lot of his time out at a  
place called Bluebeard Reef.  
Marine Archaeology, I gather.

BOND  
Do you know him?

SMALL-FAWCETT  
Oh yes. He's charming. I mean  
foreign, but charming, none-the-  
less. Donates a lot of money to  
worthy causes. Built a Maritime  
Museum, a new wing for the orphanage.

BOND (cynically)  
And I'm sure he's kind to his  
mother.

SMALL-FAWCETT  
Don't know his mother.

/cont..

SMALL-FAWCETT pauses nervously.

SMALL-FAWCETT

You're not going to make any trouble are you, Mr. Bond? Let's face it, your reputation has preceded you.

BOND

Do I look like a man who makes trouble?

SMALL-FAWCETT

Yes, frankly. And you might jeopardise the tourist trade if you start going around killing people.

BOND

Nigel, please. Go back to your desk and find out where Largo's boat is right now. Call me later. I'll be at my hotel.

SMALL-FAWCETT

Jolly good.. I'll get on to that at once.

He turns to go. BOND calls after him.

BOND

Make sure you take advantage of the natural cover!

INT. BAR NASSAU DAY

BOATS can be seen going back and forth. There are photos of local yachts behind the bar, the Flying Saucer in the premiere spot. BOND eyes it as he enters. Leaning near him is the BARMAN.

The BARMAN looks up.

BARMAN

Can I help you, Sir?

BOND has slipped onto a barstool.

BOND

A martini, dry, no olive, a ghost of lemon peel - on the side.

/cont..

104 CONTINUED

104 (cont

BOND

(continuing - indicating picture)  
 Would that be the "Flying Saucer?"

BARMAN

Right, man. Mr. Largo's boat.

An approaching boat has been heard during this. Now suddenly it becomes very loud. BOND and the BARMAN turn their heads to see a BIG POWERBOAT roaring by, just outside the open back of the bar.

It's pulling a skier in a bikini. She lets go the towline, shoots in towards us, rounds the bar with a sensational slalom turn. The BARMAN ducks down, but the wave she sends drenches BOND. It's FATIMA. She neatly drops off her ski, beside his stool. She eyes the dripping agent penitantly.

FATIMA

How reckless of me....I made you  
 all wet.

BOND

Not fatally....my martini is  
 still dry. (extending his hand)  
 My name is James...

FATIMA

Hello, James. I'm Fatima Blush.

BOND

You ski very well.

FATIMA

I do many things very well.

BOND

(looking her over) I'm sure.  
 you do.

BOND takes a towel from the BARMAN, starts drying off his clothes. In the background FATIMA'S BOAT has made a turn and is throatily idling up to retrieve her.

FATIMA

What brings you to Nassau, James?

Of course she knows, what brings him here, and he knows she knows. But he plays along, ambiguously.

BOND

I'm fishing.

/cont..

104 CONTINUED

104 (cont)

FATIMA

For what?

BOND

Whatever I can find.

FATIMA

I know the best waters. I'd be happy to show you.

BOND

Now why would you want to do that?

FATIMA

I'd love you to find what you're looking for.

He takes a sip of his martini and smiles at her.

BOND

I'm all yours.

105 EXT. FATIMA'S BOAT - MOVING - DAY

105

It's clear of the shore. BOND is on the flying bridge, where a BOATMAN and his MATE are at the controls. Then he moves below.

BOND

Where are we headed for?

BOATMAN

Somewhere the tourists never go. A place called Bluebeard Reef.

BOND reacts with interest.

106 INT. BOAT CABIN - DAY

106

FATIMA'S checking a couple of sets of scuba gear. BOND comes down the companionway.

FATIMA

I think this one will take care of you perfectly.

BOND

I expect it will (admiring her great body). You're marvellously equipped.

/cont..

FATIMA

Thank you, James. You too.

BOND

What exactly are we going down for?

FATIMA

Sport, and a little fun.

BOND

You look tense.

FATIMA

You affect me, James.

BOND

That's not good. Going down one should always be relaxed. How far is it to the reef?

FATIMA

Far enough, we have time to kill.

FATIMA shuts and bolts the cabin door. BOND looks at her, uncertain of her next move. She unzips the front of her wet suit.

107 EXT. PROW OF BOAT - DAY

107

Cutting through the water very fast.

108 INT. BOAT CABIN - DAY

108

CLOSE ON FATIMA. She is astride BOND, passionate but domineering. BOND'S hand reaches up, and grasps her mane of wild hair. With a sudden movement he reverses the position and is astride her, grasping her wrists in his hands. Suddenly she has become submissive and for a moment vulnerable as she gives in to her passion.

109 INT. BOAT WHEELHOUSE - DAY

109

CLOSE SHOT of the throttle being thrust into reverse.

110 EXT. BOAT - DAY 110  
CLOSE SHOT of the waters churning at the stern as the engines are reversed.

111 INT. BOAT CABIN - DAY 111  
CLOSE FATIMA's face, perspiring satisfied. She breaks away from his embrace with a sigh.

112 EXT. BOAT - DAY 112  
The anchor chain being let down into the blue Caribbean water.

113 EXT. UNDERWATER - DAY 113  
BOND and FATIMA in single tank scuba gear hit the water, and swim together beneath the boat, down to the coral. They pass a wonderland of coral and plants. They swim very close together. FATIMA brushes her hand along BOND'S back where she activates a GIZMO which starts to flash a yellow light which is almost imperceptible.

114 EXT. UNDERWATER - DAY 114  
Three sharks are circling languidly. Suddenly their behaviour changes and they become frenzied.  
CLOSE ON one of the sharks. As it moves past us we see that an antenna is attached to its fin.  
We INTERCUT between the shark's antenna and the pulsing gizmo on BOND'S back to realize that the two are connected.

115 EXT. SUNKEN SHIP - DAY 115  
BOND spots a SUNKEN SHIP. He swims toward it, FATIMA follows. BOND explores the front of the ship, a steel boom is still held in place by some ropes. A large hole is ripped into the side of the hull, FATIMA swims away from BOND.  
ANOTHER ANGLE - FATIMA  
A SHARK swims right past her, she shows no fear.  
ANOTHER ANGLE - BOND  
BOND is exploring the hole in the side of the boat, he sees the shark barreling down on him. He goes into the hole as the shark whizzes by.

116 INT. HOLD OF SHIP

116

BOND has a new short SPEAR-GUN attached to his right leg. He pulls it out and tries to swim up one of the holes in the sunken ship as a shark comes right at him. He shoots the shark and as the spear enters its belly, it starts thrashing. BOND moves out of the way and into another section of the boat leaving the speared shark.

ANOTHER SECTION

BOND still has the spear gun in his hand. As BOND goes through an open door, another shark comes passing by. BOND throws the spear gun away.

117 INT. WHEELHOUSE - DAY

117

BOND enters and shuts the door behind him. He feels safe, the windows are all intact. The shark hits the wall on the stern side, a PICTURE gets detached from the wall and floats away. Another bump actually breaks some of the wood panelling revealing a scroll hidden in the wall. BOND unfolds it.

CLOSE ANGLE - A MAP

It's a beautifully drawn map on vellum, the legend at the top reads: "THE TEARS OF ALLAH." As he is studying it, a shark comes right up from the stairwell below, eating the map. It shoots past BOND and it is going so fast it goes right through the ceiling and out. BOND now heads into another section of the sunken ship.

118 INT. CORRIDOR

118

A shark comes into the corridor and charges right at him. BOND grabs a FIRE EXTINGUISHER off the wall and squirts the shark, confusing him. BOND escapes through a door.

119 EXT. DECK

119

BOND finds himself near the boom that he explored earlier. BOND appears to have a plan as he pulls out his knife and waits for the shark that is charging him. It looks like BOND is almost daring the shark. INTERCUT close shots of the shark, the shark's eye, BOND waiting with his knife ready. The shark is almost on top of him when he cuts a rope above him. BOND propels himself upwards. The steel boom comes down and hits the shark just as it passes under it. A trail of blood comes out of the shark's mouth. The shark thrashes about. BOND notices the gadget on the back of the shark's fin. He reaches around his own back and finds the gizmo PATIMA has planted on

/cont..

119 CONTINUED

119 (cont)

him and pulls it off. He is holding the gizmo in his hand when the third shark appears out of nowhere and charges at him. BOND ducks as it goes by him. Bubbles everywhere. The shark ends up with a piece of rubber hose in its mouth with BOND'S MOUTH PIECE dangling from it. BOND has a double problem now, he has the homing gizmo in his hand and no air hose. He drops the gizmo into a hole in the ship's deck. The third shark follows it. BOND is safe for now. He takes the air tank off his back, grabs the remaining piece of air hose, turns down the valve, takes a breath from the torn air hose.

He looks upward. The light from the surface is attractive, but BOND realizes that FATIMA may still be hanging around up there. The oxygen gauge on his suit shows near empty. At the end of his strength, he starts swimming away along the bottom. Suddenly he sees something passing above him. It's small, shiny, flashing and glinting: A FISHERMAN'S SPOON LURE, attached to a line in front of a large hook.

120 EXT. SPORTSFISHING BOAT - DAY

120

The SEXPOT is sitting in the stern fighting chair, trolling her line. Suddenly her rod jumps violently and the sea rocks as she makes a hit. She shouts to the skipper, as she works the reel with all her strength.

SEXPOT

Cut the throttle back! Hold her steady boys, this could be the big one! He's not taking much line yet, but wait till he starts running!...this one could keep me going all night.

She strains with all her might. Suddenly her expression changes.

121 EXT. SURFACE - DAY

121

BOND breaks the surface, the hook he caught hold of now firmly stuck in the webbing of his gear. Lifting his face mask, BOND grasps for air. The SEXPOT recognizing BOND reacts in astonishment.

BOND smiles at her in return.

BOND

You did say you'd catch me later.

122 EXT. NASSAU WATERFRONT - DAY 122

CLOSE ON FATIMA standing by the open stalls of the straw market. She registers something. Her face registers a mixture of disbelief and anger.

HER P.O.V.

BOND and the SEXPOT are at the stern of the sportfishing boat as it ties up at the dock. BOND is wearing her bib and she is wearing a swimsuit.

RESUME ON FATIMA

There is a flash of a steel blade as it cuts through the air.

CLOSE SECT on a conch as a machete cracks it open. FATIMA'S fingers pull the soft wet flesh from the shell. She sprinkles lime juice on it which makes it shrivel. Then she pops it into her mouth. With a last murderous look towards BOND she turns on her heel and leaves.

123 EXT. SPORTFISHING BOAT MOORED - DAY 123

Resume BOND and the SEXPOT.

SEXPOT

No one will believe me unless  
I have you mounted and put  
in a glass case.

BOND

Let's forget the glass case.

The SEXPOT's eyes light up - it's on.

124 INT. HOTEL LOBBY - DAY 124

FATIMA comes into the lobby and walks across it as the BOND picks up her rhythm she goes up the steps.

125 INT. HOTEL CORRIDOR - DAY 125

FATIMA approaches a Bahamian MAID with a sweet smile.

FATIMA

Do you have a pass key? My  
husband went out with it.

With a smile, the MAID obliges.

126 INT. HOTEL ROOM - DAY 126

FATIMA enters the room and closes the door behind her. She quickly looks around. Her eyes light on BOND's open

/cont..

126 CONTINUED

126 (co:

suitcase. She crosses to it, and from her purse she takes a small electronically controlled explosive device. She is about to place it in the suitcase when she has second thoughts. She glances at the bed. What better place....

127 INT. HOTEL LOBBY - DAY

127

A local band is playing in the lobby of the hotel as BOND and the SEXPOT enter. They cross to the reception desk, and address separate DESK CLERKS.

BOND  
My key, please. Six four two.

SEXPOT  
Five zero four.

They look at each other.

ANOTHER ANGLE ON FATIMA as she comes down the stairs. She pauses on the half-landing as BOND and his lady, their backs towards her, move towards the lift. They enter and the doors close. FATIMA moves across the lobby and out the door.

INT. HOTEL ROOM - DAY

128

BOND and the SEXPOT are in bed, their clothes scattered all over the room.

129 FLASHCUT UNDER THE BED - DAY

129

Showing the explosive device.

130 INT. HOTEL - DAY

130

FATIMA sits enjoying the music and having a tall drink. The MUSICIANS are well aware of the attention she is giving them. She is savouring the moment. She checks her watch and smiles as she looks away.

131 INT. HOTEL ROOM - DAY

131

The SEXPOT is moaning with increased pleasure when the phone rings. With a look of irritation BOND picks it up.

BOND  
Hello?

132 INT. OFFICE NASSAU - DAY

132

A small cramped office. SMALL-FAWCETT is sitting behind his desk.

/cont..

- 132 CONTINUED. 132 (cc)
- SMALL-FAWCETT  
Mr. Bond? Small-Fawcett here. I hope I haven't caught you at an awkward moment.
- 133 INT. HOTEL ROOM - DAY 133  
BOND reacts. It is a very awkward moment.
- BOND  
Make it brief. I don't have too long.
- 134 FLASH CUT UNDER THE BED - DAY 134  
The explosive device again.
- 135 INT. HOTEL ROOM - DAY 135  
SMALL-FAWCETT  
Just want you to know I'm on top of things.
- BOND grins.
- 136 INT. OFFICE NASSAU - DAY 136  
SMALL-FAWCETT  
I've found out that Largo's boat is on route for the South of France.
- BOND (V.O.)  
Well done.
- 137 SMALL-FAWCETT 137  
Oh it was nothing really. Listen. If you're free tomorrow, we could go snorkelling....
- 138 INT. HOTEL LOBBY - DAY 138  
The BAND is coming to the climax of their number. FATIMA smiles indicating that she thinks BOND has had enough time. She walks out of the lobby.
- 139 EXT. BEACH BAR - DAY 139  
FATIMA looks up at BOND's balcony. From her purse she takes a small device which detonates the explosion.
- FATIMA  
I'm sure it's how he'd want to go.
- FATIMA presses the switch. /cont.

140 EXT. HOTEL - DAY 140  
A massive explosion destroys a sixth floor room.

141 INT. OFFICE NASSAU - DAY 141  
SMALL-FAWCETT reacts in panic at the sound of the explosion over the phone.

SMALL-FAWCETT  
Mr. Bond! Oh God, Mr. Bond!

142 INT. HOTEL ROOM - DAY 142  
BOND and the SEXPOT are sitting up in bed. Beyond them through the window we see smoke and flames billowing from another room across the courtyard.

SEXPOT  
What was that?

BOND  
Proof that we made the right decision.

SEXPOT  
About what, darling?

BOND  
Your place, or mine.

143 EXT. HIGH PANORAMA - AERIAL SHOT - DAY 143  
Revealing a coastline with a Mediterranean feel, and a colourful port city. A BRITISH CALEDONIAN jet is descending.

144 INT. AIRPORT TERMINAL - NICE - DAY 144  
LEITER seated watches NICOLE walk by. BOND arrives and NICOLE watches, then follows. BOND moves down the corridor. NICOLE approaches and talks to him without breaking step. She speaks with an accent.

NICOLE  
I always shave twice a day.

BOND  
So do I, except on Sundays, or I end up with a five o'clock shadow.

NICOLE  
Three-two-six, Nicole.  
Assigned to MI6.

/cont..

144 CONTINUED

144 (con

BOND

Call me James.

NICOLE makes a slight gesture with her head:

NICOLE

It's crowded, no?

VIEW ON BOND. He understands that they are being tailed.

VIEW ON THE MAN. A large, ominous BLACK MAN stares and then exits frame.

145 INT. AIRPORT TERMINAL - ANOTHER ANGLE - MOVING - DAY 145

NICOLE firmly takes charge of him and leads him through the terminal.

NICOLE

I have arranged accommodations  
but M wants to know why you have  
moved to the South of France.  
He wants a full report.

BOND

Right.

NEW ANGLE

NICOLE hands BOND a small package.

NICOLE

From London....an Algernon  
sent this for you.

NICOLE is quite proficient as she manoeuvres with BOND through the crowded corridors. BOND opens the package as he walks.

146 EXT. NICE AIRPORT - DAY

146

They come outside. The BLACK MAN who had been tailing them is standing there. He turns slowly and hurls a black ball which could be mistaken for a bomb at CAMERA. BOND and NICOLE come out of the exit doors. BOND shouts to NICOLE and drops his briefcase. It's Felix Leiter.

BOND

Look out! (he catches the ball)  
Felix!

LEITER enters frame.

/cont.

LEITER

Not bad, James, not bad...still  
got the old reflexes I see.

ANOTHER ANGLE

LEITER, BOND'S CIA companion, grins.....a forceful handshake  
follows. NICOLE stands watching, confused.

BOND

Felix, what are you doing here?

LEITER

Our people sent me to ride  
shotgun with you.

BOND

(introducing Nicole) 3-8-6

LEITER

How do you do?

NICOLE

(embarrassed, she laughs and  
extends her hand to Leiter)  
Please excuse my inexperience..  
Nicole.

LEITER

I'm Felix Leiter...you did  
quite well.

NICOLE

Thank you. My car is just  
here.

NICOLE exits to CAR. BOND and LEITER follow.

LEITER

I've checked out your lousy yacht.

BOND

Anything on Largo?

LEITER

Ha's squeaky clean. I must say  
your hunch for once was wrong,  
buddy.

BOND has taken out of the PACKAGE the SPECIAL PEN with a Union  
Jack design. LEITER steps back and points at it.

/cont..

LEITER

Oh no...Algernon...Right? You know, I had the first one of these things and it blew up in my face.

BOND doesn't reply but gives LEITER a smirk. BOND and LEITER continue to follow NICOLE towards the car. The three of them arrive near a car and trailer.

NICOLE

This trailer also came for you from England. From Algernon. Here are the papers....

BOND takes them and he and LEITER move towards the trailer and peer in.

LEITER

What do you want with that thing?

BOND

I don't know till I've tested it.

BOND holds up the PLANS.

LEITER

Well, it's going to be your ass, James.

BOND

Thank you.

BOND gets into the car. LEITER follows. NICOLE drives them out.

147 EXT. HILLY ROAD - DAY

147

The car and trailer come up the hill. As it passes, we see the Flying Saucer anchored below in the harbour.

LEITER

Well, there it is in all its glory. The only thing suspect about it is the room service.

148 EXT. VILLA - DAY

148

NICOLE drives into a garage area. The large modern villa is up some stairs.

/cont..

149 EXT. YACHT - P.O.V. THROUGH TELESCOPE 149

WIDE SHOT of the Flying Saucer. We slowly ZOOM and PAN until the yacht fills the screen. Birthday decorations adorn the deck.

150 EXT/INT. VILLA - BALCONY - DAY 150

BOND is at an enormous TELESCOPE on the balcony of the villa. He adjusts the scope and turns the handle which moves the lens forward. Behind him we see LEITER in the kitchen, he is banging around, opening cupboards and cursing.

LEITER

James, you got seven kinds of tea here...three kinds of marmalade... but no spices...I can't make bouillabaisse without spices...

He goes back into the kitchen, muttering. NICOLE enters with an ICE BUCKET.

LEITER

Who does the shopping around here... you got cornflakes, I don't believe this.... Nicole, where's the saffron?

NICOLE

I don't know...I don't live here... my orders were to buy English food.

NICOLE goes out. LEITER completes the bouillabaisse.

LEITER

You ever seen this in bouillabaisse?

151 INT. VILLA - ANOTHER ANGLE THROUGH TELESCOPE - DAY 151

We CUT BACK to a shot through the telescope and ZOOM IN to see DOMINO dancing.

BOND

Felix.....

LEITER

Yeah!...

BOND

Forget the soup....

152 INT. VILLA - ANOTHER ANGLE - DAY 152

LEITER leaves the kitchen and joins BOND on the balcony and looks through the telescope.

/cont.

152 CONTINUED

152 (con

BOND  
Feast your eyes on that.

P.O.V. THROUGH TELESCOPE

A terrific shot of the girl dancing.

LEITER  
That's Largo's lady.

153 INT. VILLA - ANOTHER ANGLE - DAY

153

NICOLE is in the foreground still fixing cocktails. BOND and LEITER are along the balcony at the scope.

NICOLE  
Be careful, her lover is very jealous.

LEITER  
(still looking through scope)  
I can't think why.

ANOTHER ANGLE

LEITER and BOND are on the balcony at the telescope, NICOLE joins them.

NICOLE  
Her name is Domino, Domino Petachi.

LEITER  
The records show her as Domino Peters.

NICOLE  
No, that's her stage name... her real name is Petachi.

BOND reacts to the name.

BOND  
Jack Petachi.

LEITER  
Well here he is now...Mr. not so squeaky clean maybe....

154 EXT. FLYING SAUCER - AS SEEN THROUGH A TELESCOPE - DAY

154

LARGO joins DOMINO as he dances with her. We ZOOM INTO A TIGHT TWO-SHOT.

/cont.

155 INT. VILLA - ON BALCONY - DAY

155

LETTER

Look at that....ten bucks a mouthful.

BOND

But what a mouth....

NICOLE enters shot carrying a MARTINI for BOND. She hands it to him, he reacts.

NICOLE

Olives?

BOND

No, it's perfect (looks through scope)..She's going ashore... shopping...

NICOLE

How could you know that?

BOND

(in mimic) Lip reading.

NICOLE

Formidable!

BOND

Formidable.....

BOND takes a drink and reacts, throwing the drink into the flowers and grimacing.

156 INT. SPECTRE H.Q. - DAY

156

BLOFELD is seated feeding his CAT tit-bits, at the same time he is recording a message to the world.

BLOFELD

Bomb Number One is now in position...it is armed and ready to go...this communique is to encourage you to make your payments promptly, etc. etc.

BLOFELD pops the recording out of a SOUND RECORDER, he holds it up, and another HAND takes it from him. The CAT purrs contentedly on his lap.

157 EXT. HARBOUR - BOAT LANDING - DAY

157

A snappy launch from the Flying Saucer is just landing. A SAILOR gives DOMINO a hand up to the dock.

158 EXT. STREETS - DAY

158

DOMINO walks to a TOBACCONIST SHOP and enters.

159 INT. TOBACCONIST SHOP - DAY

159

DOMINO speaks broken French, asking for some CIGARETTES of a certain kind. The CLERK doesn't seem to understand.

SHOP ASSISTANT

Ecoutez, Madame....(ad lib French)

DOMINO

Monsieur - sir, etc...no..no.. you misunderstand me..I want a no good cigarette to help me give up smoking.

SHOP ASSISTANT

Je ne comprends pas.

BOND appears in the door.

BOND

Excuse me (Domino turns). There's only one way to give up smoking, and that's to stop...I do it constantly...I'm the world's leading authority on giving up smoking. (A beat and a wonderful smile) You're lucky I happen to be here. My name is James.

BOND holds out his hand, DOMINO ignores him.

DOMINO

Really?

BOND

Indeed. Of course, if you have no self-control, the mild ones are preferable. (To the asst.) Un cartouche de Checkers, avec filtres, s'il vous plait. King Size? King Size pour Madame.

DOMINO

Thank you very much.

The ASSISTANT hands the CIGARETTES to DOMINO and BOND pays. She turns and starts out of the shop. BOND moves in front...

BOND

I'd like to buy you a drink....and then perhaps we could have dinner.

/ cont.

159 CONTINUED

159 (con)

DOMINO  
(considers it) I'm sorry, that  
is out of the question.

DOMINO moves past BOND to the door.

BOND  
I'm sure he wouldn't object when  
you explain the circumstances.

DOMINO  
Who?

BOND  
Monsieur Largo....your friend.

DOMINO  
My friend is a....

BOND  
Please...no woman has to justify  
why she is in the arms of one of  
the world's richest men... (hard  
smile)

DOMINO  
(coldly) Thank you for the  
cigarettes.

DOMINO walks out of the door, BOND follows.

160 EXT. STREET - DAY

160

BOND  
Domino, just tell him that James  
Bond did you a service. I'm sure  
he'll want to thank me  
personally.

DOMINO stops walking, looks back at BOND, turns and walks away.

161 EXT. CASINO - NIGHT

161

We say Casino, but it might be a palace. The car pulls up  
and stops. The door slams. BOND turns to NICOLE and shakes  
her hand.

NICOLE  
I'll get back to the villa and  
wait for you (young girl flirty)  
maybe you need something later?

BOND  
No, you go home; I'll call  
you in the morning.

/cont.

161 CONTINUED

161 (cc

NICOLE is disappointed.

NICOLE  
(jealous) Good hunting.

BOND is now out of the car and walks towards the main entrance of the Casino. He passes a MAN dressed in a tuxedo, back to CAMERA. The MAN turns, it is FATIMA BLUSZ. She nods to the LIMOUSINE DRIVER. The LIMOUSINE slides out of frame following NICOLE.

162 INT. CASINO - FRONT ENTRANCE AREA - NIGHT

162

We hear music from behind closed doors. A VERY BIG MAN in a tuxedo is checking invitations.

ANGLE SHIFTS as he turns and sees BOND entering. BOND startles him with a perfectly placed karata chop. With his other hand he pushes a concealed GUN against his ribs and marches him through an opening into a:

163 INT. SMALL OFFICE - NIGHT

163

The MAN leans on the wall. BOND turns him around, frisks him and quickly finds a .45. BOND takes from his own pocket something that looks like an ordinary CIGAR CASE. He takes the MAN'S right hand and lifts it so it's above his head. He twists it backwards and on the upturned palm sets down the CIGAR CASE. He clicks a switch which illuminates a L.E.D. clock on the case...clicking away.

BOND  
(continuing) This bomb has a tiny gyroscope inside...the slightest notion and you could be served in an egg cup. Not gently if you understand me. (he nods) Have a nice quiet evening.

BOND exits and locks the door.

164 INT. MAIN GAMBLING CASINO

164

A beautifully ornate room. Hushed voices, the click of tiny balls riding ROULETTE WHEELS. Everyone is in formal attire. BOND slowly walks through. A bejewelled woman gives BOND the eye. Her Arab escort turns to look at BOND without a change of expression. He places the gun he took from the BIG MAN into an ICE BUCKET by the bejewelled lady.

165 INT. MAIN GAMBLING AREA - BOND'S POV - NIGHT

165

BOND walks past tables looking for DOMINO. Sees her back to camera, it's at a ROULETTE TABLE. She is dressed in a white gown with LARGO'S birthday present around her neck. The diamond necklace cascades down her back. After winning some chips she rises and walks through the room. Some greetings, as heads turn we follow her as she leaves the room. BOND also follows undetected.

166 INT. BAR

166

The chandeliers are ringing with weird amplified sounds from the ELECTRONIC ARCADE GAMES which have tonight replaced the normal casino tables. It's a weird and wonderful spectacle, all these super elegant MEN and WOMEN playing these games, their faces lit up by the chromatic flashing displays as they gamble on these scores for high stakes.

DOMINO walks to a VIDEO GAME and begins to play. BOND appears beside her.

BOND

Hello again.

DOMINO turns and looks at him.

BOND

My behaviour this afternoon was inexcusable...an uncontrollable fit of jealousy. I apologise. Drink?

BOND and DOMINO move towards the BAR.

BOND signals the BARTENDER.

BOND

Hard or soft?

DOMINO

Soft. I'll have a double Bloody Mary with plenty of Worcestershire sauce.

BOND

I'll have a vodka-on-the-rocks. I'd hate to think what you call hard?

DOMINO

I call vodka-on-the-rocks hard. All the tomato juice makes it soft.

/cont

166 CONTINUED

166 (

LARGO is playing one of the ELECTRONIC MACHINES. The game ends...he sees FATIMA near a doorway half hidden, she indicates something O.S. LARGO looks towards the bar and sees BOND and DOMINO. He shows no emotion.

167 ANOTHER ANGLE - AT THE BAR

167

BOND

Would you like to know what I really think about you?

DOMINO

Every woman likes to hear about herself but make it sound like the truth.

BOND

I think you are younger than you pretend to be...and that you attached yourself to someone in gratitude rather than love...

DOMINO

(laughs) A bird in a gilded cage.

BOND

....but it is becoming more and more difficult to sing for your supper.

DOMINO looks penetratingly at BOND, surprised at his insights.

168 ANOTHER ANGLE

168

LARGO stands with FATIMA. They see BOND and DOMINO talking.

FATIMA

You have lost her.

LARGO

You actually imagine that I could lose a woman to a stupid under-paid British agent?

FATIMA

Yes...I warn you...if he is not executed at once, he'll have your Domino turned over.

/con

LARGO

Is it possible that you have bungled your attempts because you want him for yourself?

FATIMA

You know that is not true.

FATIMA moves closer to him.

FATIMA

(continuing) Max, why torture yourself with that kind of woman.

LARGO looks at her.

LARGO

Maybe one day you will have to kill her.

FATIMA

Your sense of humour is delicious.

169 INT. CASINO - BAR - NIGHT

169

BOND leans closer to DOMINO

BOND

I want you to know, I find you exceedingly beautiful, sexy, provocative, self-willed and cruel.

DOMINO

Cruel?

BOND

To yourself. For remaining with someone you don't love.

DOMINO

Your could be wrong, Mr. Bond.

A long beat.

BOND

(carefully) And you brother, where is he now?

/cc:

171 CONTINUED

171

BOND

And what might that be,  
Monsieur Largo?

LARGO

Children....orphan children.

They reach a draped archway, it's curtains closed like a theatre proscenium. LARGO stops. A MAJOR DOMO produces a GOLD KEY and sticks it into a slot, turns it. The CURTAINS start whirring open.

172 INT. ELECTRONICS GAME ROOM - NIGHT

172

ANGLE THROUGH CURTAINS

Total darkness at first, then lights start swelling from an overhead source. Revealed is an extraordinary two-person ELECTRONIC GAME. CHAIRS face each other at the ends of the table. There are elaborate control handles at each arm end. In the center, equal distance from the ends, is a large transparent frame. LARGO hits a switch. A transparent holographic GLOBE appears. On it is delineated the countries of the world. It slowly revolves.

LARGO walks into the room with DOMINO and indicates a seat to BOND,

LARGO

The game is called Domination,  
Mr. Bond. I designed it myself.  
The problem is I've never yet  
found a worthy adversary.

LARGO takes a chair and places it for DOMINO who sits to watch.

BOND

No doubt I shall disappoint  
you too.

LARGO

We'll see.

173 SHOTS OF THE GAME TABLE

173

BOND sits in one chair, examining the controls as LARGO takes his seat opposite. LARGO presses buttons to set things going. DOMINO watches from inside the velvet rope which surrounds the game. The guests have drifted in to watch from behind the ropes.

/cont

169 CONTINUED

169 (cc

DOMINO

(lighting up for the first time)  
On his way here, I can't wait  
to see him. How do you know  
my brother?

LARGO

Ah....you must be the famous  
James Bond. Right? Who gave  
Domino such excellent advice.

BOND turns and rises to face LARGO walking up.

LARGO

(continuing) You've done me  
a great service, Mr. Bond...I  
too have been encouraging  
Domino to give up smoking.

A beat

LARGO

(continuing) Are you a man  
who enjoys games, Mr. Bond?

BOND

Depending with whom I'm  
playing.

LARGO

Shall we? Join us.

170 INT. CASINO - STAIRWAY - NIGHT (moving shot)

170

LARGO, BOND and DOMINO walk down stairs. Ad-lib greetings  
from various guests in various languages. "What a lovely  
party." At his most charming, showing the face the world  
knows and loves, LARGO replies to each with a smiling  
hostly acknowledgement in the language spoken, kisses a  
hand here, bestows a wave or a bow there, LARGO is  
speaking in German, French, Italian and occasionally  
referring back to BOND. As they move on, many PEOPLE  
begin to follow.

171 INT. STAIRWAY - NIGHT

171

The three walk down this ornate stairway followed by a  
gathering CROWD. BOND looks baffled.

LARGO

These are my friends, Mr. Bond.  
They honoured me by coming from  
all over the world to lose their  
money for my favorite charity.

/cont

173 CONTINUED

173 (con)

LARGO

The objective....Power!

BOND raises an eyebrow.

LARGO

(continuing)...Mr. Bond, the game is really quite simple, a majority of points is a win. With your right hand you link cities to score points. When you enclose an area you gain extra points... (he demonstrates as he talks)...with the left hand you control two nuclear missiles, with a missile you can neutralize your enemy's area or you can anticipate where my next move will be... and you can send a missile there...and BOOM! You win the game (he presses a button)... you will be red... (read-outs begin in red)...and I will be blue (read-outs begin in blue). Are you ready?

LARGO makes it all appear quite simple. BOND looks over at DOMINO who appears troubled. BOND nods.

LARGO

(continuing) Begin!

The MACHINE begins to make odd sounds as the globe turns to SPAIN in full view and SPAIN enlarges to fill the big screen separating the two opponents...the figure of \$50,000.00 glows for 3 seconds. In front of BOND is a small titled panel, on it is a grid and an outline of SPAIN...showing cities and towns. As BOND moves a tiny pointer on his screen, he joins up city after city with a red line. LARGO is doing the same, making a blue line pattern. The game seems slow. Each man is carefully plotting their course as the machine keeps a running tally of the score. BOND falls some points behind and he lets go of the two control handles.

BOND

I received a slight shock.

/con:

LARGO

Oh, I'm sorry, I forgot... they will become more severe, Mr. Bond. Unlike armchair generals, we participate in the pain of our men. We feel their wounds and death agonies, transmitted to us in the form of electric shocks.

BOND peers at the display in a corner of the big screen. He notices two horizontal bar-type LED displays. One red for his side, the other blue for LARGO'S. Like the glowing little holographs, BOND'S pain display is temporarily frozen at a low figure.

BOND

I took the point....

LARGO

At the core of all great men lies their discipline, the ability to withstand pain, both emotional and physical.

BOND

Oh....

LARGO

One last point, Mr. Bond. If you let go of the controls you forfeit the game. As you were unaware of this we'll start over.

Everything wipes from the side panel. BOND looks down at the handles. He knows what he's in for. Slowly he takes the controls. The game starts up.

LARGO

(continuing)....We resume.

Some PEOPLE wander into the room.

GAME 2

The globe is turning. JAPAN lights up and it enlarges to full screen. The sum of \$100,000.00 is displayed. BOND quickly moves to an interior city then to the coast. He is immediately zapped. Explosion, shock! Game over, it took all of 5 seconds.

Murmurs from the onlookers.

/con

174 CONTINUED

174 (c

LARGO

A lucky move on my part.  
Perhaps I didn't explain  
fully, but the pain is  
equivalent to the monetary  
loss...rather like life.

FATIMA arrives among the crowd. She stands behind BOND,  
unseen by him. DOMINO is staring at LARGO, he smiles  
reassuringly at her.

LARGO

We continue?

BOND

Of course.

GAME 3

GREAT BRITAIN lights up, the display reads \$75,000.00.

LARGO

Great Britain! (he laughs)

The game begins much faster than previous ones, perhaps  
because more than the game or money is involved, honour  
is at stake. BOND is fast and cunning. BOND keeps  
pushing LARGO. BOND fires a missile and misses. LARGO  
fires and also misses. The points mount up for BOND.  
LARGO glances over at DOMINO - he is looking smug.  
DOMINO understands that LARGO is playing with BOND. BOND  
wins by points. LARGO gets a huge jolt. He breathes  
deeply like a man who is disciplined to withstand pain  
and may even enjoy it. Polite applause. LARGO joins in  
with the applause. He is the picture of the valiant  
loser. He turns to DOMINO and smiles. BOND is aware that  
the game was given to him.

LARGO

Bravo, Mr. Bond. I have  
always said the British can  
pull it out when they need it.

BOND

(casually, without a hint of  
double meaning) I have seen  
your spectre....

The smile comes off LARGO's face like he has been slapped.

LARGO

Really?

/ cc

BOND

Your spectre of defeat.

LARGO

Then how fortunate for me to have chosen a game of skill rather than luck.

BOND

I've always thought it lucky to have a skill.

LARGO

Let's see. Continue.

GAME 4

Before he begins the game, BOND stares into LARGO's face, he rubs his hands and looks over at DOMINO. LARGO watches this. DOMINO looks pained. She plays with the jewels around her neck. They begin to play. The UNITED STATES appears. The sum of \$150,000.00 lights up. LARGO pushes... takes chances, saves his missiles, he has done this country before. No matter where BOND moves, LARGO is there. The points add up against BOND, the shocks become larger than before because the stakes and points are higher. There is a trickle of electricity that comes out of the handles and across the skin of BOND's hand. Finally, unexpectedly, LARGO sets off two missiles together - taking a calculated risk - he gets BOND. BOND receives a huge shock which almost throws him out of his seat. BOND's head actually seems to glow for a couple of seconds. DOMINO makes a sound in sympathy with his pain. As the shock goes off, BOND slumps to the ground unconscious. A dramatic silence in the room. CLOSE UP on DOMINO as she moves towards BOND. LARGO rises and moves around towards BOND.

LARGO

Domino!

DOMINO stops and looks back at LARGO. He pushes a button and a large EKG read-out appears showing BOND's heartbeat. It is quite steady.

LARGO

His heart's alright.

DOMINO is confused and frightened. Everyone is silent. FATIMA is expressionless, staring. BOND begins to come back to consciousness. As he raises his head the audience applauds. BOND looks right at LARGO. LARGO helps BOND up.

/con.

LARGO

Are you alright, Mr. Bond?  
You have done very well,  
excellent for the first time..  
you have lost \$215,000.00.  
it's quite a large sum. Thank  
you for the game, I think it  
is best if we don't continue...

BOND looks at the scoreboard and locks eyes on DOMINO (she  
nods her head meaning - that's enough).

BOND

Can we play one more game, for  
the rest of the world, win or  
lose?

LARGO seems baffled, surprised.

LARGO

Why not? But do you realise  
what it could mean. (death)?

He presses a button and BOND's panel flashes up \$1,000,000.00  
....the pain scale registers threat of death. The globe  
changes into continents which are suddenly bordered. The  
sum of one million dollars is showing with the equivalent  
in pounds and French francs.

DOMINO

Don't!

He acknowledges and sits down.

LARGO

Best of luck, Mr. Bond.

BOND

(nodding)..and to you.

GAME 5

The last game is played for continents and subcontinents.  
There are many trap situations. Each tries to get all the  
cities of a continent.

LARGO

We begin.

The game starts - it's fast and furious.

/cont

174 CONTINUED

174 (C)

## CUT TO ONLOOKERS

Smoking cigars. WOMEN staring. DOMINO in a sweat. FATIMA expressionless. The two battle, BOND is losing, shocks are great, he grits his teeth. (This game does not take long, in fact it should only be about thirty seconds, but with twice as many cuts as any previous game). This time we see the play more through the eyes of the onlookers. The obvious pleasure that the onlookers are experiencing is knowing that one of these two combatants is going to be fried. Also, it has become obvious that the WOMAN is the prize.

Finally, BOND starts to move ahead. LARGO desperately tries a missile and is fooled. It's wasted. The shocks he is experiencing are intense. The electricity is trickling across LARGO's hands. LARGO tries a second missile. Again, he is fooled. LARGO looks desperate. Unable to take the pain he releases the handles. The image changes totally. The world goes red. The sum of one million dollars comes up and \$215,000.00 is deducted. A grand sum of \$785,000.00 is displayed. All goes quiet. No applause. LARGO QUIT! BOND HAS WON!

No applause. LARGO's face is contorted with anger and pain as he lifts his head, then, with an enormous effort, he contrives a laugh. He walks towards BOND and shakes his hand.

LARGO

Well done....I congratulate you,  
Mr. Bond....It seems I have  
underestimated you.

LARGO pulls out his CHECKBOOK. In absolute silence, the pain in his hands terrible, LARGO scribbles a check for \$785,000.00 and hands it to BOND. BOND doesn't accept it. LARGO is left with the check in his hands.

BOND

(gets up) I'll settle for one  
dance with Domino.

Awed gasps from all around.

LARGO

(containing his anger) Do you  
lose as gracefully as you win?

/cont

BOND  
I wouldn't know...I have  
never lost. (extending an arm  
to Domino). Shall we?

DOMINO hesitates. She looks to LARGO who graciously gives  
his approval.

LARGO  
(with great dignity) A game  
has been played, and I have lost.

LARGO exits. With great reluctance DOMINO walks over to  
BOND. As she passes him:

DOMINO  
(softly, under her breath)  
You are making my life very  
difficult.

BOND and DOMINO move into the ballroom. The spectators  
follow. A tango is being played by a SMALL ORCHESTRA, the  
OTHER DANCERS clear the floor. BOND leads DOMINO to the  
centre of the dance floor. They face each other,  
readying to dance.

BOND sweeps DOMINO into his arms. They begin to dance, a  
little rough at first, but they soon get the rhythm.

DOMINO  
Do you get some kind of  
particular delight in  
embarrassing me? Why are  
you doing this? What do  
you want?

BOND pulls her close to him, spinning with her.....he  
can't say what he knows he must.

175 CONTINUED

175

DOMINO

If you have something to say  
to me, say it.

BOND

(struggling) You brother...

DOMINO

(cutting him off) What about  
my brother?

BOND

Jack is dead.

An incredulous look passes across her face.

DOMINO

.....dead?

BOND

Largo is the prime suspect.

The CAMERA ANGLE WIDENS. The MUSIC intensifies. As slowly,  
slowly, the reality of the situation hits DOMINO and with a  
stiff upper lip she begins to dance with new force and vigour.

NEW ANGLE

FATIMA eases her way to LARGO'S side.

/cont

FATIMA

They move well together,  
don't they?

LARGO

Today, you have a second  
chance....this time you had  
better not fail...Number 12.

FATIMA comes down the stairway throwing aside pieces  
of clothing.

BOND and DOMINO are continuing to dance. LARGO appears  
by DOMINO and grabs her wrist....

LARGO

Very good...(he crosses to  
speak to Bond) You dance  
amazingly well, Mr. Bond.

BOND

It's Domino....really. She  
is such a pleasure to follow.

LARGO

Yes, I know...I'd love to  
have you for lunch. If you  
are still around tomorrow,  
why don't you join us on  
our boat?

MUSIC starts again, and DANCERS take to the floor.

DOMINO

Tomorrow's not good for me.

LARGO

No? Why not?

DOMINO

I'm going to the airport to  
pick Jack up.

LARGO

Oh yes, Oh. No, that's not  
possible. Jack phoned to say  
he's been delayed again...at  
least for one week...maybe two  
...(to Bond) Till tomorrow,  
Arrivederci...come, Domino.

176 CONTINUED 176

He takes DOMINO's arm and leads her through the dancers now dancing the Charleston. She looks back at BOND - BOND watches her, then stands a moment thinking, and exits.

177 INT. SMALL OFFICE - NIGHT 177

BOND opens the office door. The BIG MAN is in the same posture, holding the CIGAR CASE over his head, absolutely a sweat-soaked, quivering wreck. He is at his limit, suddenly he starts to collapse. BOND deftly lifts the CASE off the MAN's palm as he goes down. BOND opens the CASE and takes out a SLIM CIGAR. He places it in his mouth and leaves.

178 INT. BOND'S VILLA - DAWN 178

BOND drives up in a TAXI. No lights are on. The house is dark except for some soft lights that come through the windows.

179 INT. VILLA - DAWN 179

At the top of the stairs, he hears the rustle of cloth. BOND stops. Instantly suspicious. Cautiously, he moves close to the wall, towards his bedroom. He enters the room and looks around the room. A shadow passes and he flattens out, ready to shoot. He is now directly by an ULTRA MODERN WATER BED, rather high off the ground. Holding his gun ready, with the other hand, he reaches over and hits the switch on a dangling WIRE.

180 INT. BEDROOM - VILLA - DAWN (BOND'S POV) 180

BOND looks down at the large water bed. Above the plexiglass support, inside the transparent mattress, lies NICOLE, face down, a silk stocking still tightly knotted around her neck. A SOUND brings BOND to his feet and to a window. CAMERA finds FATIMA's feet racing down steps. BOND races downstairs after her.

181 EXT. BOND'S POV - DAWN 181

A glimpse of FATIMA looking up at BOND silhouetted in the window. He rapidly moves away. She tears away from the villa in a red car. BOND runs from the balcony to garage.

182 INT. BOND'S VILLA - GARAGE - DAWN 182

BOND is seen putting on motorcycle gear and opening Alcarnon's trailer, which reveals the motorcycle.

- 183 EXT. BOND'S VILLA - GARAGE - DAWN 1  
Terrific crackling VROOM! of an engine from inside, as the door is raising itself. It's only about halfway up when out under it shoots BOND, helmeted, astride a really sensational MOTORCYCLE. Gravel flies as he hurls it down the driveway, making a screeching turn onto a road.
- 184 EXT. CORNICHE-TYPE ROAD - DAWN 1  
FATIMA's car speeding along.
- 185 EXT. CURVING ROAD - BELOW VILLA (VILLEFRANCHE) - DAWN 1  
FATIMA driving like hell down a curving tree-lined road.
- 186 INT. FATIMA'S CAR (VILLEFRANCHE) - DAWN 1  
Looking back towards BOND
- 187 EXT. CURVING ROAD (VILLEFRANCHE) - DAWN 1  
FATIMA headed downhill as she approaches CAMERA. We see BOND, who through sheer expertise, closes the distance between himself and FATIMA.
- 188 EXT. CORNICHE-TYPE ROAD (BOND ON MOTORCYCLE) - DAWN 1  
He's blazing in pursuit, at the same time fiddling with an odd control panel and trying to familiarize himself with this unique machine.
- 189 EXT. INTERSECTION CROSSROADS AND CEMETERY - DAWN (MENTON) 1  
FATIMA racing downhill, approaches a series of intercepting crossroads. A huge LORRY coming up from a road below the one FATIMA is racing down, turns up partially blocking FATIMA'S route. She skids into a turn, swerves around the front of the LORRY, causing it to slow down.
- 190 EXT. ROAD - DAWN (MENTON) 1  
Close angle on BOND racing down road.
- 191 EXT. ROAD - DAWN (MENTON) 1  
BOND'S POV of the LORRY blocking the lower road.
- 192 EXT. ROAD AND INTERSECTION - DAWN (MENTON) 1  
Angle holding LORRY in foreground. BOND racing downhill at high speed - he can't stop. Lays the cycle down on its side. Skidding towards the center of the stalled LORRY.

- 193 EXT. ROAD AND INTERSECTION - DAWN (MENTON)  
Another angle. BOND skids from under the LORRY, the MOTORCYCLE on its side. BOND, through sheer we don't know what, brings the motorcycle back on two wheels, swerves towards the wall overlooking the bay looking for FATIMA. Making a sharp skidding turn, he takes a road leading down alongside the cemetery.
- 194 EXT. NARROW WINDING ROAD - DAWN (MENTON)  
Full shot of FATIMA as she is racing downhill.
- 195 EXT. NARROW WINDING ROAD - DAWN (MENTON)  
Angle through windshield to FATIMA looking for BOND.
- 196 EXT. EXTREMELY NARROW ALLEY - DAWN (MENTON)  
BOND racing down ALLEY between buildings.
- 197 EXT. CHURCH SQUARE - FULL SHOT (MENTON) - DAWN  
SHOOTING FROM UPPER WINDOW  
BOND roars out of the narrow road across the empty parking lot, except for a LONE WORKER washing down the area in the early morning hour, who turns in surprise at seeing BOND racing down a series of steps leading to a lower road.
- 198 EXT. CHURCH STEPS - DAWN  
BOND roars down flights of stairs between walls of rock. Reaching the bottom level, we see FATIMA racing towards CAMERA. BOND races to cut her off. A last sharp turn slowing BOND by seconds lets FATIMA fly past.
- 199 INT. FATIMA'S CAR AND BOTTOM OF STEPS - DAWN  
CLOSE ANGLE, FATIMA, screaming as she passes BOND. We don't know if in anger or glee. BOND guns the MOTORCYCLE and takes off after FATIMA.
- 200 EXT. NARROW ROAD - DAWN  
FATIMA'S POV BOND
- 201 EXT. NARROW ROAD - DAWN (MENTON)  
FULL SHOT FATIMA exits narrow road through arch followed by BOND.

202 EXT. ROAD - DAWN (MENTON) 202

MEDIUM TIGHT ANGLE on FATIMA'S CAR. FATIMA speaking on a walkie-talkie as she speeds past camera:

FATIMA

Ne touchez pas, il est pour  
mois. (translation: I want  
no slip-ups - he's mine.)

203 EXT. ROAD - DAWN (MENTON) 203

Shooting from inside a THUG'S CAR over the shoulder of the THUG, one holding a walkie-talkie

FATIMA

I want him alive!

Through the windshield, FATIMA flies by, followed by BOND. The THUG'S car parked opposite, across the road, takes off, tires screaming in pursuit of BOND. The THUG'S car with CAMERA shooting through windshield, races after BOND, towards the entrance to the tunnel.

204 EXT. ROAD (LEADING TO TUNNEL) - DAWN 204

BOND looks back over his shoulder. The TWO CARS are closing in fast. Looking forward BOND sees another development. FATIMA enters the tunnel.

205 BOND'S POV (MENTON) 205

The road disappears into the tunnel.

206 EXT. TUNNEL ENTRANCE - DAWN (MENTON) 206

BOND races into the tunnel followed by THUG'S CARS. As the THUG'S CARS enter, another of FATIMA'S MEN dressed as a road worker drags a wooden detour SIGN across the opening and stands ready with a red caution FLAG.

207 EXT. INSIDE TUNNEL - DAWN (MENTON) 207

FATIMA has stopped just inside the tunnel entrance - beyond her blocking the exit is a HUGE MOVING VAN. TWO THUGS CARS are pulled alongside each side of the VAN forming a complete block across the width of the tunnel. ONE THUG with MACHINE GUN stands ready at the rear of his car, the OTHER THUG stands alongside the LORRY close to the lever lowering the ramp. BOND flies past FATIMA'S parked car, forced from the rear by the THUGS who chased him into the tunnel. BOND is forced to make a skidding turn at the rear of the LORRY as the loading ramp touches the pavement.

- 208 EXT. INSIDE THE TUNNEL - DAWN (MENTON) ANOTHER ANGLE 20  
BOND facing a RING OF THUGS, ONE with a long piece of TIRE CHAIN, the other with a mean-looking TIRE IRON, makes an attempt to escape, but the THUG'S CAR stops him, slowly forcing BOND towards the ramp - BOND has no choice but to accept the invitation and rides up the ramp.
- 209 INT. VAN 20  
The ramp starts rising instantly as BOND rides in. He goes to the far end of the VAN and spins his MOTORCYCLE around. The hidden power of this turbo-charged machine is enormous.
- 210 INT. VAN 21  
CLOSE ANGLE BOND.
- 211 INT. VAN 21  
Calculating the angle of the rising ramp, BOND revs up full and drops in the clutch. The wheel spins burning for a moment, then it grabs and BOND shoots forward like from a catapult.
- 212 EXT. INSIDE TUNNEL 21  
BOND comes vomiting out over the ramp, with such acceleration that he clears the TWO PARKED CARS behind the VAN - he lands and is off and running.
- 213 INT. TUNNEL 21  
FATIMA angry as hell, runs to her car as one of the THUGS swerves his car away from the rear of the van.
- 214 EXT. TUNNEL 21  
FATIMA in reverse one-eighty smashes through the detour signs followed by one of the THUGS, sends the FLAG MAN flying.
- 215 EXT. ROAD - DAWN 21  
FATIMA crashes across a divider into an oncoming car, a near head-on collision is averted only by the white Mercedes swerving and crashing broadside into a parked car.
- 216 EXT. ROAD - DAWN 21  
BOND, waiting, cuts in behind her, he's not interested in escape, there's fire in his eyes. He wants FATIMA. He roars towards FATIMA and the THUG on her tail.

- 217 EXT. ROAD - FATIMA - DAWN 217  
Shooting through the windshield to FATIMA, we see BOND racing after her.
- 218 EXT. ROAD - BOND - DAWN 218  
Close angle on BOND drawing REVOLVER as he weaves to get into a position to shoot past the THUG'S CAR. He aims and fires at FATIMA.
- 219 EXT. ROAD - FATIMA'S CAR - DAWN 219  
Angle shooting from rear of FATIMA'S CAR. FATIMA in foreground. BOND'S shot shatters her REAR-VIEW MIRROR. FATIMA nearly goes out of control.
- 220 INT. FATIMA'S CAR - DAWN 220  
Insert - FATIMA'S finger flips a switch.
- 221 EXT. ROAD - FATIMA'S CAR - DAWN 221  
Shooting through the windshield over FATIMA past shattered REAR-VIEW MIRROR to rear window with BULLET HOLE, we see a BULLET PROOF SHIELD snap into place. BOND still in pursuit. FATIMA laughs with a streak of madness on her face. She thinks she has out-foxed BOND.
- 222 EXT. ROAD - DAWN 222  
The chase with FATIMA in lead followed by the THUG'S car which swerves in front of BOND. The SECOND THUG'S car closes in and the squeeze play with BOND between THUGS' cars begins.
- 223 EXT. ROAD - DAWN 223  
BOND pinned between cars. BOND tries to pass lead car. Every move he makes is blocked. First right, then left, with the REAR CAR riding his tail.
- 224 EXT. ROAD - DAWN 224  
Close angle BOND, looking forward, then back over his shoulder as the car gets closer to his rear WHEEL.
- 225 EXT. ROAD - MOTORCYCLE - DAWN 225  
Insert - BOND flicks a SWITCH.
- 226 EXT. ROAD - MOTORCYCLE - DAWN 226  
INSERT REAR WHEEL BOND'S MOTORCYCLE and front of THUG'S car as protective guard drops down.  
INSERT FRONT WHEEL BOND'S MOTORCYCLE as protective section of fender extends over front wheel.

- 227 EXT. ROAD - DAWN 2  
 Angle shooting over DRIVER of rear car as he bumps rear of BOND'S MOTORCYCLE, practically forcing him into the rear of the car in the lead.
  
- 228 EXT. ROAD - DAWN 23  
 Angle through rear window to FATIMA, looks back towards BOND and THUGS.
  
- 229 EXT. ROAD - DAWN 23  
 Angle over THUG, BOND pinned.
  
- 230 EXT. ROAD - DAWN 23  
 Tight angle on BOND making decision.
  
- 231 EXT. ROAD - DAWN 23  
 Full shot, BOND hits BOOSTER, flies over lead THUG'S CAR landing with a crash.
  
- 232 INT. THUG'S CAR - DAWN 23  
 BOND, POV from THUG, landing.
  
- 233 EXT. ROAD - DAWN 23  
 The lead car throws on his brakes, wheels skidding, the two CARS crash.
  
- 234 EXT. ROAD - DAWN 23  
 FULL SHOT, FATIMA races past camera, BOND follows as all hell breaks out from THUG'S cars crashing together caused by BOND jumping lead car.
  
- 235 EXT. TRANSITION ROAD - DAWN 23  
 BOND sees FATIMA in distance headed towards harbour and boats.
  
- 236 EXT. HARBOUR & BOATS - DAWN 23  
 LONG LENS SHOT through boats and rigging, FATIMA races along jetty followed by BOND.
  
- 237 EXT. DRY DOCK AREA - DAWN 23  
 FATIMA leading BOND races around corner skidding to miss a head-on collision with TRUCK pulling boat on trailer.
  
- 238 EXT. DRY DOCK AREA - DAWN 23  
 CLOSE ANGLE BOND reacts to sailing boat and trailer blocking pursuit of FATIMA.

239 EXT. DRY DOCK AREA - DAWN 2

FULL SHOT BOND makes sharp skidding turn to miss boat and trailer, heads back towards sail boat in Lock Area with the Booster Jets belching smoke and flame, he flies between masts of sail boat and water, landing with a crash on the opposite side.

SCENES: 240 TO 245 - BEING ALTERED PER MICKEY MOORE -  
TO BE SUPPLIED LATER

246 EXT. BOAT LINED ROAD AND OPENING TO VUTES - DAWN 2

FATIMA turns sharply into an opening in THE VUTES, BOND races after her.

247 INT. VUTES - DAWN 2

BOND follows FATIMA into the Vutes. He rides into arched boat storage area, spins around and rides into Vute One.

FIRST VUTE: He rides up and rides L/R into:

SECOND VUTE: Enters Vute 2, rides around entering open gate area, sees nothing, and rides into:

THIRD VUTE: Rides around 3rd Vute looking for Fatima, rides back into Vute 2. Looks and sees gates close and bar come down, rides back into Vute 1.

FIRST VUTE: Rides down towards gates which close as he approaches. He skids away and rides back up Vute 1 to enter 2nd Vute again.

As he re-enters Vute 2, he is knocked off his bike by swinging boom and falls to the ground.

FATIMA appears at the boom.

FATIMA

Hold it.....sit up.....

248 INT. VUTES - DAWN 2

FATIMA

Your gun, carefully, over here.

BOND tosses it.

/cont

FATIMA

(continuing) You're quite a man, Mr. James Bond, but I am a superior woman...now.... guess where you get the first bullet.

BOND

In view of your hatred of men...

FATIMA

LIAR! Baby knows that making love with Fatima Blush was the greatest rapture of his life.

BOND

To be perfectly honest, there was this girl from Philadelphia....

FATIMA

Shut up! I am the best.

BOND

You're quite right, I was going to put you in my memoirs as Number One....

FATIMA

Right!

She picks up a piece of paper off the floor and drops it near him. She is a pro, she holds her GUN with both hands aimed right at his head now, and never gets close enough so he can make a grab at her. Carefully, BOND lowers one of his raised hands to get a fountain pen from his jacket pocket.

ANOTHER ANGLE

A shadowy figure moves silently through the foreground.

FATIMA

Write - the greatest rapture of my life was afforded me on a boat in Nassau by Fatima Blush! Signed, James Bond, 007.

BOND

I've just remembered. It's against service policy for an agent to give out endorsements....

249

FATIMA

Write - right now!

BOND

Right now?

BOND uncaps his pen. A small pop, a bit of white smoke. M.C.U. of FATIMA as she grabs her waist and stares at BOND unbelieving. She begins to breath deeply and laugh, anger building. Deliberately she raises her gun and points it right at BOND'S head and fires, but misses BOND. BOND looks at the pen and looks apprehensive. BOOM, FATIMA blows apart. The explosion is huge, some stored material that was in back of her begins to burn and smoke. BOND looks at FATIMA'S BURNING SHOES.

BOND

Not perfected yet?

250 ANOTHER ANGLE - INSIDE WUTES

He dodges out of tunnel and sees Police. A policeman spots him and yells at him. BOND dodges back. Sensing something he whirls as a figure steps out of the shadows. It's FELIX LEITER. The SOUND of police sirens is heard coming closer. LEITER has a .45 in his hands. He starts to laugh.

LEITER

Well done James. Algernon actually came through, didn't he?

The SIRENS get louder.

BOND

How long have you been here?

LEITER

Long enough...

BOND

Long enough for what?

LEITER

To see how you'd handle the situation, you did rather well. This way James.

LEITER climbs over FENCE in wutes followed by BOND. BOND crosses and looks out seeing police cars and people running towards scene of the explosion.

/cont

250 CONTINUED

250 (

LEITER

How do you think I got in here?  
Half of the cops in town are  
looking for you, James.

BOND

Felix, what time are you due  
back in the window?

LEITER

We'll have to see how you  
handle this situation.

BOND takes off his TIE and moves off. LEITER looks on  
puzzled, then follows.

251 EXT. VUTES - DAY

251

PEOPLE and POLICE have gathered. SMOKE is pouring out of  
the vaulted chamber. A FIRE ENGINE arrives...they are  
trying to break through the IRON GRILL.

252 EXT. VUTES - ANOTHER ANGLE - DAY

252

Round the corner comes BOND on a BICYCLE, he is in his  
shorts.

253 EXT. FRONT OF VUTE - DAY

253

BOND on his bicycle passes by with LEITER, who is also in  
his shorts, acting like a professional boxer. They move  
past the gathering crowd of POLICE, FIREMEN...BOND is ringing  
his bicycle bell. The POLICE wave him through.

BOND

Allez, allez...un-deux, un-deux.

DISSOLVE

254 EXT. YACET - DAY

254

The Flying Saucer lies in the harbour. Music is heard  
coming across the water.

255 INT. FLYING SAUCER - DANCE ROOM - DAY

255

DOMINO is working out with KURT. Her heart is not in  
it, and her mind elsewhere. She stumbles and spoils  
a movement.

256 INT. FLYING SAUCER - PRIVATE COMMUNICATIONS ROOM - DAY

256

LARGO is watching through the one-way mirror. We see  
DOMINO turn away from KURT, and slump into a chair.

/cont

DOMINO starts to towel her face. KURT, concerned, moves towards her, wanting to console her, not knowing what is troubling her.

LARGO's observation is disturbed as a SOUND indicates a message is coming through. He presses a SWITCH, cutting off the MUSIC from the studio. He keys the console and the FACE of BLOFELD appears on the SCREEN.

BLOFELD

My esteemed Number One. I am disturbed by the events of last night.

LARGO

I agree, Sir. The failure of Agent Blush is most regrettable.

BLOFELD

I am not referring to that alone. I find your own behaviour questionable. Playing games. Competing for a woman. I hope your relationship with her has not become a dangerous obsession.

LARGO replies, but all the time his eyes watch DOMINO in the room beyond.

LARGO

I will do nothing to jeopardise the Tears of Allah.

BLOFELD

I trust not. We are a critical stage and we must address ourselves to the question of Mr. Bond.

257 EXT. UNDERWATER - DAY

Two SCUBA-CLAD FIGURES are swimming towards the hull of a ship. As they approach we see that they are BOND and LEITER.

257

258 EXT. UNDERWATER - YACHT HULL - DAY

BOND is checking the hull with a GEIGER COUNTER. He moves along the hull and finds a seam outlining a large oval section. He motions to LEITER who swims to him.

258

/cont

258 CONTINUED

258 (C)

BOND starts poking at the hidden door with his KNIFE when suddenly the section starts opening. A tempest of bubbles. BOND tries to push off, but there's an enormous suction pulling at him. He braces himself against the edges of the opening. BOND lets go of the GEIGER COUNTER. He motions for LEITER to get away. BOND is bent double and sucked in. LEITER swims away.

259 INT. BIG PIPE - DAY

BOND is tumbled upward in bubbly water.

260 INT. WET ROOM - DAY

It is filled with pipes and throbbing pumps. BOND is discharged from the pipe onto a grill. He gets to his knees and lifts his FACEPLATE. BOND kicks off his flippers, throws down his AIR-TANK. He poises himself as he lifts himself up through an airshaft.

261 EXT. DECK DAY - BOND emerges. A STEWARD holds out a terry cloth BATHROBE with the ship's crest on it.

STEWARD

Monsieur Largo is waiting for you. This way, Sir.

262 EXT. COMPANIONWAY - DAY

DOMINO is walking. She stops as BOND, now wearing a robe, comes up the stairs following the STEWARD. BOND stops when he sees her, she hurriedly steps through a doorway. BOND continues.

263 INT. BRIDGE - DAY

LARGO gives instructions to the CAPTAIN. The STEWARD leads BOND up, LARGO moves towards them.

LARGO

Hello.

BOND

Good morning.

LARGO

Good morning. You're a bit early for lunch.

BOND

I know...it's rather embarrassing.

LARGO

(to Captain) Prepare for departure.  
(to Steward) Get some clothes for my guest.

/cont

BOND

I'm overwhelmed. I'm invited for lunch and I'm given a cruise.

LARGO

Why? You had other plans?

BOND

Oh, no, not at all. I'm at your disposal.

LARGO

Of course. Cigarette?

BOND

Not today, thank you.

LARGO

Drink?

BOND

Vodka martini.

LARGO

Of course.

They move through centre partition on way out of bridge. LARGO picks up an already mixed martini.

LARGO

Stirred, but not shaken, right?

LARGO raises his glass to BOND.

LARGO

Welcome to my ship...

BOND

It must be difficult to leave a ship like this.

LARGO

Right...quite right...come.

He leads BOND out.

264 EXT. UNDERWATER - DAY

LEITER by propellers. They start to move. He swims out of danger.

265 INT. FLYING SAUCER - CORRIDOR - DAY

2

The walls of the corridor are lined with shelves. On them are various treasures from beneath the sea: ancient Amphoras, bronzes, pieces of statuary, gold coins...LARGO and BOND enter and walk past them.

LARGO

My hobby is underwater exploration. For many years I have collected these treasures of the deep. I have donated many priceless pieces to Universities and Maritime Museums.

BOND

I've heard you're a very generous man.

LARGO

(with a smile) It is one of my many faults.

BOND follows him but his eyes take in his surroundings as he concentrates on committing the geography of the ship to memory.

266 INT. MAIN COMMUNICATIONS ROOM - DAY

26

LARGO'S AIDES are busy with the telex machines, computers, and other equipment. LARGO enters with BOND.

LARGO

My "situation room." From here the world comes to me.

BOND'S eyes register the electronic hardware and the layout of the room.

BOND

You could run a small government from here.

LARGO

I could run a large government from here.

BOND looks at the banks of screens. Information is coming through relating to stock market and commodity prices in New York, London, Tokyo, Milan and Sydney.

BOND

What is your latest venture?

/cont

266 CONTINUED

265 (c)

LARGO

Oil. A new departure for me. Besides which my other enterprises are of little consequence.

BOND looks very shrewdly at his adversary, quite prepared to go along with this verbal fencing.

BOND

It it's that big, let's hope it doesn't blow up in your face.

LARGO

Unlikely, Mr. Bond. Now if you'll excuse me, I have work to do. Enjoy the ship, feel free.

BOND moves away. His eyes glance towards the bank of monitors. A coded message starts to come through. The only words that made sense day: "The Tears of Allah." The rest of the message, letters and numbers, are indecipherable. BOND takes in the words, as they strike a cord in his memory. He moves on leaving the communications room.

LARGO watches BOND before operating the sliding panel which admits him to his private room.

266A INT. FLYING SAUCER - CORRIDOR - DAY

266A

BOND enters the corridor after leaving the communications room. He turns as he hears DOMINO's urgent voice.

DOMINO

Mister Bond!

She approaches him, anxiously.

DOMINO

I must talk to you. How.....

She stops, and they both react to the sound of FOOTSTEPS on a companionway. A STEWARD appears. BOND adopts an innocent attitude for the Steward's benefit, saying to DOMINO:

BOND

A remarkable boat, quite remarkable.

STEWARD

There's some fresh clothes in your cabin, Sir. If you'd like to follow me.

BOND

Thank you.

/cont.

BOND turns to DOMINO before he leaves:

DOMINO

When you've changed, I'd like to show you my dance studio.

BOND gets the message.

267 INT. FLYING SAUCER - DANCE ROOM - DAY

267

DOMINO is exercising strenuously. CLASSICAL MUSIC plays softly from a cassette. BOND, now changed, enters. She moves towards him, with relief, but BOND indicates that she should not speak. He raises the VOLUME of the cassette, then signals Okay.

DOMINO

Is really true, about my brother?

BOND

I'm afraid it is.

DOMINO

Who are you?

BOND

A friend. You must trust me.

268 INT. FLYING SAUCER - PRIVATE COMMUNICATIONS ROOM - DAY 268

LARGO reacts, puzzled at the raised volume of MUSIC. He activates the switch which opens the view of the dance room. He can see BOND and DOMINO, but is now unable to hear what they are saying.

269 INT. FLYING SAUCER - DANCE ROOM - DAY 269

RESUME BOND and DOMINO

BOND

"The Tears of Allah" - does that mean anything to you?

DOMINO

You're looking at it.

She indicates a pendant around her neck.

DOMINO

It's this pendant. He gave it to me. There's a story attached to it. Something about 'the prophet wept for the barrenness of the desert and his tears made a well.'

BOND

The desert?...Domino, have you any idea where we're headed?

DOMINO

North Africa. He has a house there called Palmyra.

BOND digests this information.

BOND

In a moment I'm going to kiss you. I'd like you to respond as if you liked it. I've got two very good reasons. If I know Largo, he'll be watching us. When he reacts, as I'm sure he will, it might give me the chance to get a message out.

DOMINO

What's the other reason?

BOND

I've always wanted to.

- 270 INT. FLYING SAUCER PRIVATE COMMUNICATIONS ROOM - DAY 2  
LARGO continues to watch as DOMINO impulsively snakes her arms around BOND and kisses him long and passionately.  
LARGO stands, white with fury.
- 271 INT. FLYING SAUCER MAIN COMMUNICATIONS ROOM - DAY 2  
LARGO strides out of his private room, a homicidal expression on his face.
- 272 INT. FLYING SAUCER CORRIDOR - DAY - LARGO strides down the 2  
corridor. We begin to hear music from the dance room.
- 273 INT. FLYING SAUCER - DANCE ROOM - DAY 2  
LARGO bounds in. BOND and DOMINO have gone. The room is empty, just the music playing. Contorted with cold rage LARGO seizes a FIRE-AXE from its niche in the wall. He swings the axe smashing a photograph of DOMINO and JACK on the piano. He advances to the life size manequin of DOMINO. The axe scythes and decapitates the model.
- 274 INT. FLYING SAUCER - A CORRIDOR - DAY 2  
DOMINO enters, moving swiftly and cautiously. On the walls is a fire alarm. She smashes the glass and the alarm starts to ring.
- 275 INT. FLYING SAUCER - MAIN COMMUNICATIONS ROOM - DAY 2  
The AIDES react to the sound of the alarm. There is a confused scramble as they make for the exits. The moment the room is empty BOND enters. He slips into a chair and starts to work one of the computer keyboards. The alarm continues to ring.
- 276 INT. FLYING SAUCER - DANCE ROOM - DAY 2  
Broken mirrors are further evidence of LARGO'S destruction. Classical MUSIC still emits from the stereo. Then he demolishes this too. As the music stops, he becomes aware of the fire alarm. He grabs the PHONE.

LARGO

Bridge!....There is no fire?

Could it be that he is being outwitted by BOND? For a moment there is almost a smile on his lips as if he was acknowledging his adversary. He turns to the only MIRROR still intact...the one-way mirror. He hurls the axe and the mirror smashes to smithereens.

- 277 INT. M'S OFFICE - DAY 2  
M looks up as ELLIOTT enters with a sheet of paper.

ELLIOTT

One of our ships in the Med picked up an incomplete message. I think it's from Bond, Sir.

/con:

277 CONTINUED

277 (

M  
From Bond?

ELLIOTT  
He used our emergency code Tango  
Zebra.

M reacts to this and snatches the message and studies it.

M  
North Africa?  
(GIVE MORE PRECISE LOCATION)

278 EXT. SEA - LONG SHOT - DUSK  
The lighted Flying Saucer at sea.

279 EXT. AFTERDECK - DUSK

A terrific BUFFET is set out. There's also light after-dinner entertainment: FOUR SAILORS are behind LARGO comprising a very respectable string quartet. As LARGO helps DOMINO to a plate of goodies, BOND sits a little way forward. All are in evening dress. LARGO is again the charming host, the horrendous events of the day are past and forgotten.

LARGO  
(placing food in front of Domino)  
The last supper....

DOMINO looks in fear at LARGO

LARGO  
(continuing, smiling) Before we get to Palmyra. You'll love it there my Darling. A more romantic place would be hard to find.

EVERYONE continues eating. After a PAUSE:

LARGO  
(continuing) The last time I was there, was with your father. You would have liked him, Mr. Bond, very much like yourself, full of spirit, an adventurer, no regard for danger. He died as he lived, pursuing impossible dreams... come Domino.

LARGO sweeps her into his arms. With a small gesture he changes the MUSIC. A tango. The same tango BOND and DOMINO danced in the casino. LARGO looks at BOND with a knowing look.

/cont..

279 CONTINUED

279 (1

LARGO

Don't worry, Mr. Bond, you can have the last waltz.

He gaily whirls DOMINO around the deck.

280 EXT. U.S. AIRCRAFT CARRIER (STOCK FOOTAGE) 2

Fighters are being catapulted off in spectacular fashion.

281 INT. CARRIER BRIDGE 2

A frantic LETTER comes marching in to confront the CAPTAIN.

LETTER

We've lost contact with the yacht.  
I need a reconnaissance plane,  
right away.

CAPTAIN

None to spare. My orders are  
to maintain an air screen over  
the oilfields.

LETTER

(frustrated) Doesn't anybody  
understand? Bond is the best  
hope we've got!

The CAPTAIN is impassive. LETTER grabs up a PHONE.

LETTER

Felix Leiter...channel six-3  
dash nine! Get me the Navy  
Department in Washington.

282 EXT. POV OF PALMYRA - THROUGH BINOCULARS - DAY 2

It's impressive....FAN UP the face of the cliff past stone  
walls...a line of old cannons.

283 EXT. DECK OF YACHT - DAY 2

BOND is looking through BINOCULARS. DOMINO is near him,  
she looks worried.

DOMINO

Looks like a prison...I have a  
feeling we're never going to  
leave here.

BOND looks at her and puts the glasses to his eyes again.

284 EXT. PALMYRA AND YACHT - EXTRA LONG SHOT - MATTE PAINTING - DAY 2

285 EXT. POV THROUGH BINOCULARS - DAY 2

At the base of the cliff are some COCKLESHELL BOATS with  
FISHERMEN setting out their nets.

/cont

BOND

They'd be about as useless  
as the Swiss Navy.

286 EXT. DECK OF YACHT - DAY

LARGO walks up to BOND and DOMINO

LARGO

Quite impressive, eh?

BOND

Yes, very.

LARGO points at the Fort on the hill.

LARGO

My retreat. Where I can  
escape and enjoy all my  
treasures. (he kisses Domino)  
Come - time to go ashore - Now  
come.

He walks away - they follow.

287 EXT. BATTLEMENTS - DAY

~~A MAN on top of the wall signals.~~

288 EXT. COURTYARD - DAY

MEN come in carrying statues, boxes, treasure from the  
undersea explorations. LARGO leads DOMINO and BOND through  
the massive gates.

LARGO

Here we have no traffic problems,  
no mass production, no equal  
rights, and no plastic.

He walks on as the GATE closes. BOND looks back. LARGO  
approaches Auctioneers' platform with shackles.

LARGO

Thousands of slaves were auctioned  
off in this very courtyard. Of  
course, it was many years ago.  
It's not allowed any more...  
officially. (he laughs)

LARGO moves on - BOND stays a moment to look.

- 289 EXT. VIADUCT - DAY 2  
CLOSE on shackles attached to auctioneers pole. PAN up to E.L.S. LARGO leading BOND and DOMINO over the stone bridge...LARGO is talking all the time.
- 290 EXT. BATTLEMENTS - DAY 2  
LARGO, DOMINO, and BOND come walking up some stone steps. They stop to look, then LARGO exits frame.
- 291 EXT. PALMYRA HOUSE AND GARDENS - DAY (matte shot) 2  
LARGO enters frame and stands proudly, gesturing to the magnificent house and gardens.

LARGO

Mind your step. There it is.. my home. Imagine the work it took to carve it out of the desert. Here I am master of my little kingdom and everyone within it. You will see, this place is full of wonderful surprises. Come - come with me.

As he walks through the gate DOMINO and BOND follow him.

- 292 - EXT/INT: PALMYRA - DAY 2  
LARGO followed by DOMINO and BOND, come up the steps to the terrace. LARGO stops near a frieze on the wall. He looks back at BOND.

LARGO

The adoration of the Magi.  
Fifteenth Century. Catalan.

He turns and continues left. The others follow. We go in through the doors and PAN AROUND to reveal the magnificent interiors of the house. They walk through the inner courtyard. As BOND and DOMINO follow LARGO, he is pointing out various objects. He makes a remark about one - about another..picks up something and puts it down.

They walk on to the end of the courtyard. LARGO suddenly turns.

LARGO

How do you like your new home, my Princess?

In the background we see for the first time some men standing in various places wearing a Desert uniform. They carry machine pistols.

Before DOMINO can answer she looks confused. LARGO sees this and turns to BOND.

/cont

292 CONTINUED

292 (c)

LARGO

For you, Mr. Bond, the game is over. (Largo motions guards) Take him away. Prenez-le... Doucement...Emportez dans notre.

FOUR MEN come running, and take BOND away at the points of their guns.

293 INT. PALMYRA - DAY

293

LARGO turns to DOMINO

LARGO

(continuing) We are alone now.

LARGO moves to the centre of the room and stops, turns and beckons to DOMINO. DOMINO moves forward.

LARGO

Closer.

DOMINO moves up. LARGO moves to an ornate cabinet and takes out a jade statuette and hands it to her.

LARGO

This belonged to Napoleon's Empress. The only one of its kind. This is my greatest treasure...your wedding present.

He hands it to her. She stands there holding it awkwardly not understanding what's going on. LARGO walks away to circle the room looking at his objects. He turns to DOMINO.

LARGO

Your betrayed me, but I forgive you.

DOMINO stands in the centre of the room, still holding the statuette. She cannot believe what she hears.

DOMINO

(an accusation) What about my brother?

LARGO

Your brother?

LARGO turns his back to her and shrugs. He comes over to DOMINO and lifts his left hand slowly to her throat. She pulls back slightly.

/cont.

293 CONTINUED

293

DOMINO

(quietly) I hate you....  
I hate you.

His hand takes her hair and he strokes it. He kisses her full on the mouth in response. Then he parts her hands and the statue falls with a crash to the ground.

LARGO

Domino, Domino.

She slaps him across the face. He grabs her hand and kisses it.

DOMINO

(pulling her hand back) You are  
crazy!

LARGO

Maybe I am crazy.

LARGO starts to whistle. He pulls DOMINO with him to dance, sits down at the piano and tinkles a few notes. She pulls away from him. Then he gets up, goes to the doors and stands a moment.

LARGO

Feel free.

LARGO exits closing the doors and leaving DOMINO alone.

294 INT. STONE ROOM - PALMYRA - DAY

29

A VULTURE flies through the sky-light and settles at BOND's feet. BOND is shackled, hands and feet, to the wall. A carpet of SKELETONS surrounds him. A GUARD turns as the door opens and LARGO and a HENCHMAN come in. LARGO walks to the window by BOND.

LARGO

What a wonderful view...Every  
game has to have a winner...  
So....ya....Ciacu bella....

He moves away.

BOND

Largo...(Largo turns back)  
In that case, where have  
you placed the bombs?

LARGO

You still think of escape. I  
must say, I admire your spirit.  
The first bomb is right under  
the President's feet in  
Washington D.C.

BOND  
And bomb number 2?

LARGO smiles and puts his fingers to his lips, they are sealed.

LARGO  
You were a very good Secret Agent, really. Bye.

LARGO and HENCHMAN exit, the GUARD also goes, closing the door. The VULTURES watch BOND patiently.

295 INT. STONE ROOM - DAY 295

BOND kicks out at a couple of VULTURES, then twists his hands until he can activate his LASER WATCH. A BEAM shoots out and he cuts through his right-hand SHACKLE.

296 EXT. WALLED COURTYARD - DAY 296

DOMINO is lead into the courtyard by LARGO, the AUCTIONEER and one of LARGO'S MEN. DOMINO is dressed in native traditional costume, including the YASEMACK. She is tied to the auctioneers post in the centre of the courtyard.

LARGO  
...the tragedy is I still adore you. But you betrayed me. Goodbye, my dear.....

297 INT. STONE ROOM - DAY 297

Both hand shackles now like on the floor. BOND is working on one of the LEG CUFFS. It heats up and snaps.

298 EXT. BOTTOM OF CLIFF - MOTOR LAUNCE - DAY 298

SAILORS are doing a final riggin for the bomb (it has the same markings we saw in the hijacking scene). As the tarp is placed over the deadly object and the bomb carrier, LARGO steps on board and signals. The launch roars out to sea.

299 EXT. HIGH ANGLE - COURTYARD - DAY 299

DOMINO stands ties to the stake, nearby the AUCTIONEER sits on a stool smoking a hookah. The sun pours down on the tragic scene.

300 INT. STONE ROOM - DAY 300

Working on the other leg shackle, BOND hears MUSIC and looks out of the window. Then continues working.

- 301 EXT. COURTYARD - BOND'S POV 301  
DOMINO leans against the stake, her head bowed contemplating her fate.
- 302 EXT. YACHT - LONG SHOT - DAY 302  
Part of Palmyra is in the foreground, the yacht is moving fast out to sea.
- 303 EXT. WALLED AREA - CASTLE - DAY 303  
TEN to TWELVE wild-looking BANDIT-TYPES yelling in excited strange languages gallop toward and past camera, filling the air with dust as they fight to get in the lead of the pack. Through the dust, they disappear around the huge wall.
- 304 EXT. COURTYARD - DAY 304  
DOMINO is making an attempt to free herself. She gets one hand free. The LITTLE MAN not far away, smoking his PIPE, looks at her and laughs. He doesn't move. SOUNDS of horses, shouting, gunfire from the distance. Two of LARGO'S HENCHMEN run to the BIG GATES and open them. The wild-looking BANDIT-TYPES, RIFLES, KNIVES, come galloping into the courtyard and raise the dust as they circle around and jump off their horses.
- 305 INT. STONE ROOM - DAY 305  
BOND working on chains.
- 306 EXT. COURTYARD - DAY 306  
A BANDIT rips away the MASK from DOMINO'S face, the bidding begins, noise, arguments. ANOTHER BANDIT rips her dress. She stands pitifully ashamed.
- 307 EXT. COURTYARD - HIGH SHOT - BOND'S POV - DAY 307  
The previous scene continues, getting even wilder.
- 308 INT. STONE ROOM - DAY 308  
BOND gets rid of last LEG CUFF and looks out of window.

309 EXT. COURTYARD - DAY 309

A brawl has broken out, one MAN stabs ANOTHER. These MEN are barbarous. It's apparent that one MAN is bidding high. He's a tough old ugly man with bags of gold and only one desire - to own this woman.

310 INT. STONE ROOM - DAY 310

Careful not to be seen through the PEEPHOLE, BOND checks the HINGES on the heavy door.

A310 INT. STAIRCASE OUTSIDE STONE ROOM - DAY A310

The GUARD hears a sound and opens the door.

311 INT. STONE ROOM - DAY 311

Cautiously, the GUARD comes in, he looks behind the door. He then sees BOND has gone - the WINDOW - he runs there and leans out through the freshly cut EARS.

A311 EXT. WINDOW STONE ROOM - DAY

A31

BOND hangs like a fly on the massive high wall. The GUARD looks out. BOND grabs him and pulls him to his death a hundred feet below.

- 312 INT. STAIRS CASTLE - DAY 312  
BOND running up stairs is attacked by LARGO'S HENCHMEN. He puts them away and emerges into the courtyard.
- 313 EXT. COURTYARD - DAY 313  
DOMINO is untied and is trying to cover herself with her torn dress while the ugly MAN is paying in gold. Much laughing and talk from the BANDITS who surround him.
- 314 EXT. COURTYARD - BOND - DAY 314  
Unseen by the BANDITS due to their interest in the exchange of GOLD and the nearness of DOMINO, BOND slides on his belly across an open area and disappears amongst the horses tethered in a bunch against the castle wall. A long BANDIT drinking from a LEATHER POUCH sits guard over the horses.
- 315 EXT. COURTYARD 315  
Angle on horses grazing, BOND'S head appears among the horses. He looks towards the UGLY MAN and DOMINO.
- 316 EXT. COURTYARD - BOND'S POV - DAY 316  
DOMINO being pulled towards the horses away from the auction platform.
- 317 EXT. COURTYARD - FULL SHOT - DAY 317  
Suddenly, BOND projects himself on to a huge horse and with a wild banshee scream, BOND scatters the startled horses which break and run in all directions. BOND gallops from amongst the loose horses heading towards DOMINO, past the MEN running to catch their scattered horses.
- 318 EXT. COURTYARD - ANOTHER ANGLE - DAY 318  
DOMINO has broken loose from the UGLY MAN and with a leap from the auction platform she lands on the back of BOND'S horse. The UGLY MAN makes a lunge for her and gets BOND'S foot in his face, which causes him to fall to the ground. BOND pulls around in a whirl and dashes towards the gate through scattered bandits still trying to catch their rearing horses.
- 319 EXT. COURTYARD - ANOTHER ANGLE - DAY 319  
BOND and DOMINO race through horses and MEN, some now mounted, towards escape through the gates. As BOND nears the gate it crashes down, released by one of LARGO'S HENCHMEN on an upper ramp.

- 320 EXT. COURTYARD AND GATE - DAY 320  
 BOND manages to rein in his plunging horse, rears around and makes a mad dash through scattered horses and screaming bandits. A RIFLE SHOT shatters the scene.
- 321 EXT. COURTYARD - DAY 321  
 CLOSE on the UGLY MAN as he throws his RIFLE over his shoulder as he makes a running mount to his horse held by a FLUNKY, he dashes off in the direction BOND was last seen.
- 322 EXT. APPROACH TO PALMYRA - DAY 322  
 BOND with DOMINO clutching his waist, gallops towards CAMERA rounding the castle wall abutment running smack into LARGO'S HENCHMEN in an armed jeep alerted by the yells of the bandits chasing BOND. BOND rears his horse and turns back running into TWO CRAZED BANDITS, his momentum crashes him through the galloping horsemen.
- 323 EXT. ENTRANCE TO CASTLE-ARCHWAY - DAY 323  
 Another angle, BOND faces other horsemen including the UGLY MAN, he and DOMINO are surrounded and are forced towards the archway.
- 324 EXT. ENTRANCE TO CASTLE - ARCHWAY.- DAY 324  
 Close angle of BOND and DOMINO as BOND sizes up the situation.
- 325 EXT. ENTRANCE ARCHWAY TO CASTLE - DAY 325  
 Shooting over horsemen, some with RIFLES ready, BOND makes the decision that since he is surrounded with no escape in sight, he whirls his horse and plunges through the arch.
- 326 EXT. INNER SECTION OF ARCHWAY - DAY 326  
 BOND releases a wooden winch with rope attached to heavy iron gate. It whirls around as the gate slams shut. BOND races towards the steps leading to the castle.
- 327 EXT. OUTER ENTRANCE - HORSEMEN - DAY 327  
 A bandit raises his RIFLE to shoot through the grated iron gate. A RIFLE BUTT smashes the rifle to the ground. The UGLY MAN with a yell, not wanting DOMINO killed, smashes his RIFLE BUTT into a second RIFLEMAN, yelling in a language we don't understand. During this, MEN are using horses to stand on, trying to scale the wall.

- 328 EXT. INNER ENTRANCE TO CASTLE - DAY 328  
 Shooting from HIGH ANGLE down to BOND and DOMINO as they gallop across a small courtyard to steps into castle wall. As BOND disappears, the UGLY MAN and others scale the wall in pursuit of BOND.
- 329 EXT. INNER CORRIDOR AND STEPS - DAY 329  
 BOND with DOMINO clutched close to his body, see no escape, except to the stairs leading up to the light above. He rides the horse up the steps.
- 330 EXT. UPPER SECTION OF CASTLE - DAY 330  
 BOND, DOMINO, race from behind a rock wall, galloping across the tiled floor. Close behind appears the UGLY MAN, his RIFLE on the ready, followed by other crazed bandits all yelling in anger.
- 331 EXT. LOW ANGLE FROM GROUND LEVEL - DAY 331  
 BOND and DOMINO gallop across the top of the castle, silhouetted against the sky. The BANDITS seem to come from all directions towards them.
- 332 INT. UPPER CASTLE - DAY 332  
 CLOSE ANGLE on BOND and DOMINO caught in a corner, nowhere to escape. The BANDITS are closing in from all different directions.
- 333 EXT. WALL AND SKY - DAY 333  
 BOND digs his heel into the horse's flank which takes off like a bullet headed towards a wall. HORSE, BOND and DOMINO clear the wall as the bandits rush up.
- 334 CUTS MINIATURE 334  
 HORSE, BOND, DOMINO falling towards the ocean.
- 335 EXT. OCEAN DOWN SHOT 335  
 HORSE and riders crashing into the water.
- 336 EXT. UNDERWATER SHOT 336  
 The HORSE, BOND and DOMINO enter the water amidst a cluster of air bubbles. BOND and DOMINO swim towards the surface.  
 ON THE SURFACE  
 They come up amidst a cluster of native COCKLESHELL BOATS. Volleys of RIFLE FIRE. The small BOATS dance about on the water as the high powered RIFLE SHELLS hit them.

- 337 EXT. UNDERWATER - DAY 337  
 BOND and DOMINO stay as deep under water as they can until they have to come up for air. They begin to surface.
- 338 EXT. TOP OF PARAPIT - PALMYRA - DAY 338  
 The MEN take pot shots. The UGLY MAN is furious and is trying to get back his money from the AUCTIONEER. Suddenly an o.s. SCOUT, the men have spotted the two surfacing. At that moment an explosion at the top of the cliff tosses the MEN around.
- 339 EXT. SURFACE OF WATER - DAY 339  
 BOND and DOMINO surface, surprised at the turn of events. BOND looks out to sea.
- 340 BOND'S POV 340  
 A dark form sits on the water about half a mile away. A puff of smoke.
- 341 EXT. TOP OF CLIFF - WALL - DAY 341  
 Another shell hits the cliff of Palmyra. CLOSE-UP of BANDITS with rocks falling on them.
- 342 EXT. ON WATER - BOND AND DOMINO - DAY 342  
 BOND and DOMINO stay afloat as an inflatable motor craft speedily approaches. In the background the submarine looms, a formidable presence.
- LEITER  
 (calling)...Ahoy there, James,  
 a bit off course aren't you?  
 Need some help?
- BOND  
 Not as much as you do. Clear  
 a channel to Washington. I've  
 located Bomb One.
- DISSOLVE
- 343 EXT. SUBMARINE - MOVING UNDERWATER - STOCK 343
- 344 INT. SUBMARINE CONTROL STATION - DAY 344  
 An AUTOMATIC TYPEWRITER is clacking away. It stops. PAPER is ripped out and read aloud by:
- COMMANDER PEDERSEN  
 Washington bomb....impossible to  
 defuse...unique arming code...  
 must trace source...

/cont..

344 CONTINUED

344 (CON)

## ANOTHER ANGLE

BOND is studying large MAPS on a NAVIGATION TABLE.

## BOND

Large is the only link....and  
his yacht could be in any of  
a hundred coves.

DOMINO comes to him to see what he is doing. She looks  
devilishly fetching in some sailor-man's outfit.

## LEITER

I wish that helicopter would  
get here....

345 EXT. MOVING POV - PERISCOPE

345

.....skimming over the water.

346 INT. U.S.S. MANTA - COMMAND CENTRE - DAY

346

Everyone is standing quite still...listening and wondering.  
A low frequency non-descript CRACKLE is all that's heard.

## ANGLE NEAR NAVIGATOR'S TABLE

BOND, listening, looks at DOMINO. She is apprehensive. In  
some ways she is carrying a burden of guilt. He turns back  
to the map....stops...looks back at her...BOND remembers  
something. He unbuttons the top of her shirt...revealing  
the pendant. BOND takes it from around her neck and places  
it on a lit panel under a large magnifying glass. He turns  
on a large display screen, showing enlarged micro-film images  
of topographical maps. Comparing the image with the  
design on the pendant, he realizes that the design on  
Domino's alabaster pendant is a contour map.

347 INT. U.S.S. MANTA - COMMAND CENTRE - DAY

347

Dim red lights. SAILORS at sonar and other gizmos. BOND  
stands by the screen, holding DOMINO's pendant, watching a  
SCROLLING MAP being projected. It's a coastal area, with  
a web of contour lines indicated the topography of the land.

MOVE IN to CLOSE SHOT of topo-display and pendant.

Suddenly a pattern appears that exactly matches the lines  
engraved on the pendant. BOND pokes a finger.

/cont..

347 CONTINUED

347 (CO:

## BOND

There it is, "The Tears of Allah."  
 (quoting Domino) The prophet wept  
 and his tears made a well...the  
 bomb will travel underground by  
 water from here (he points to the  
 spot marked by the sapphire on  
 the pendant) to the oil fields.

## PEDERSEN

(Over Bond's shoulder)...  
 position change 3° North by 15°  
 East.

348 EXT. SEA - DAY

348

Moving around a headland to reveal the yacht at anchor.  
 At that moment a loud raspy insistant SOUND pierces the  
 silence in the sub.

349 EXT. UNDERWATER - HULL OF FLYING SAUCER - DAY

349

The circular hole is opening. Bright light from  
 within. By it, we see an extraordinary TRAIN issuing  
 into the sea. In the lead is LARGO, in a wet-suit  
 and tricky helmet. Like all the others, lying on a  
 sled-like vehicle. It's propeller driven, with two  
 powerful motors. In the front is a raised section, a  
 waterproof housing, with all kinds of navigation and other  
 read-outs under a sheet of clear plastic. LARGO grips two  
 handles, which control it.

Following on a towline is a torpedo-like object. In the  
 centre of that, the hydrogen warhead is secured by a  
 series of shock cords.

Accompanying, taking positions to the sides, are a number  
 of SCUBAMEN, each pulled by a powered TOWING DEVICE. One  
 by one in silence, the parts of this deadly armada stream  
 through the light and on into the blackness of the sea.

350 INT. COMMAND STATION - DAY

350

COMMANDER PEDERSEN is scanning the water with the periscope.

COMMANDER PEDERSEN

Nothing! No activity visible.

The raspy SOUND is lowered in volume by the:

COMMUNICATION OFFICER

(fiddling) It's a masking  
 transmission. Can't get through  
 it, Sir.

/cont..

350 CONTINUED

350 (C)

LEITER

They've got to be moving it under water...

BOND

No way we can get in there, shallows a mile out (turning). Commander Pedersen, do you carry the new XT-7's...with modification B on internal guidance?

COMMANDER PEDERSEN

(nodding amazed) That's top secret. How'd you know about them?

BOND

From a Russian translation of your service manuals. Sorry.

351 UNDERWATER - SHALLOW - LARGO'S TRAIN - DAY

351

They're moving along a rocky shelf, LARGO keenly watches his navigation read-outs. Wonderful stuff, ponging of sonar, and the like.

352 EXT. USS MANTA - UNDERWATER (MINIATURE) Sudden tempest of air bubbles as something is fired vertically from the forward part

352

353 of the hull. A second something is fired. A missile breaks the surface. Another one follows. Erect, without tipping on their sides, they veer off at modest altitude towards the rocky coastline in background.

353

CLOSE - MISSILE IN FLIGHT

It's a capsule, actually, about ten feet high. Jet powered. transparent sides, made of a thick transparent shell over a metal frame. BOND is inside, wearing SCUBA GEAR, MASK slung on his chest. Gripping handles inside, watching crossed needles on a navigational display, he PASSES OUT OF SHOT. A moment later, LEITER goes by in a similar capsule. He's similarly attired, but much tenser than BOND, sweating.

354 EXT. AIR - HIGH SHOT TO GROUND - DAY

354

The two capsules sail by. ANGLE SHIFTS slightly. In the shallow water below, we make out LARGO'S submarine train moving along the coast.

355 EXT. HIGH ANGLE - MOVING SHOT - DAY

355

BARREN COASTAL LANDSCAPE, about one-half mile in from the sea. Some palm trees, bushes, a small pond, horses, tents, Bedouins, goats.

- 356 EXT. IN CAPSULE - DAY 356  
 BOND in M.C.U. looking down.....seeing the landscape.
- 357 EXT. BARREN AREA - DAY 357  
 Rocky, like the moon. BOND works his jets, and descends to a perfect, soft landing. As he opens the door section and steps out, LEITER lands nearby. His landing isn't quite so perfect. His capsule lands at a slight angle, teeters, then topples over sideways. BOND runs to lend a hand.
- 358 EXT. UNDERWATER - A SEA CAVE - DAY 358  
 Powerful headlights flash on from LARGO'S sled, as he enters first. He leads the way through a dark hole at the back. SCUBAMEN pause to guide the bomb-pod, getting the precious thing safely through the opening.
- 359 EXT. BARREN AREA - DAY 359  
 BOND and LEITER are on a shelf, about five feet over the sea. BOND'S on a knee, with an open map, taking sightings on various terrain features.
- BOND :  
 Should be right here.
- BOND quickly starts putting on his flippers.
- 360 EXT. UNDERWATER - DAY 360  
 BOND and LEITER come down amidst bubbles. Levelling off, BOND in the lead, they nose around. BOND sees the entrance to the cave. He signals to LEITER to follow him.
- 361 EXT. UNDERWATER - LARGO'S TEAM - DAY 361  
 CAMERA RISING WITH SLED  
 It breaks the water. Revealed is the spill from the sled's head-light is a natural tunnel. SCUBAMEN detach powerful portable lights from their towing devices. Everything is quick and drilled. LARGO leaves his vehicle.
- 362 INT. TUNNEL (STUDIO) - DAY 362  
 LARGO throws off his mask.
- LARGO  
 Everyone....up! Carry the instrument housing.
- Click. The raised front section of LARGO'S sled is detached.

363 EXT. UNDERWATER - BOND AND LEITER - DAY 363

They swim through the same dark water that LARGO traversed. They see lights far ahead. A glance at each other, they continue more cautiously.

364 INT. TUNNEL - DAY 364

The SPECTRE MEN are carrying lights and equipment. They come to the end of the tunnel where it opens into a large fantastic cave.

365 INT. CAVERN - ANGLES - STUDIO - DAY 365

STALACTITES and STALAGMITES. Man has been here before, in ancient days. At the far end are two sets of wide shallow steps. The first leads up to a landing, the width of the cavern's end. From here rises the a second set of steeper steps, to a black portal. On both sides of that are enormous stone statues of some forgotten gods, thirty feet high. In front is a stone altar. At the sides of the cavern rocks and ledges.

We angle to one of LARGO'S crew, he's DR. KOTZE. He has an intellectual face. Standing near LARGO he looks around with awe. He has an East European accent.

KOTZE

Fantastic.... beyond belief.

KOTZE is goggle-eyed, admiring the friezes and murmuring phrases of wonder in his language.

LARGO

You are not here as curator of art, Doctor. You are here to arm the bomb.

Working in front of the Temple are about TWENTY MEN. They are also in SCUBA GEAR. Frantic activity. Earth is being shovelled, scaffolding is in place. A ramp is being completed so that the bomb can be pulled up to the temple level.

ANGLE BACK in sea tunnel.

TWELVE MEN come to the bomb, place it on a primitive slide and begin to pull it along the tunnel.

366 INT. UNDERWATER - TUNNEL - DAY 366

BOND and LEITER pop out of the water, unseen. They watch the MEN pulling the bomb along near the end of the tunnel.

367 INT. CAVERN - HIGH ANGLE - DAY 367

The activity. The bomb is in its pod now about to be pulled up the steeper flight of steps. The great statues at the top are being used as capstans; we see MEN pulling nylon lines around the statues' feet, running back down to the bomb pod.

368 INT. CAVERN - AT ONE SIDE - DAY 368

BOND and LEITER are out of the water, flippers at their belts, SCUBA GEAR discarded. Hidden among rocks and stalactites, they're creeping forward. Slung over LEITER's shoulder is a waterproof pack he's had since leaving the submarine. "USN" is written on it. LEITER reacts suddenly, stops BOND with a hand. They step back into a recess.

LEITER

Kotze.

BOND

Who?

LEITER

With the map. Atomic physicist, Hungarian. HE'S THE SOURCE that Washington needs.

BOND

We'll have to take him alive.

LEITER

Too many of them. No way.

BOND

Stay here.....(slips away)

BOND slips away. LEITER starts to unpack his BATTLE GEAR.

369 INT. SPECTRE HEADQUARTERS - DAY 369

Like before. The SPECTRE NUMBERS are all here, minus the late Numbers 11 and 12. LARGO'S face comes into focus on the display screen that everyone is watching.

BLOFELD

We receive you, Number One.

/cont.

369 CONTINUED

369 (CO:

LARGO

The operation proceeds without problems.

Patter of APPLAUSE from the NUMBERS.

BLOFELD

Excellent! When the warhead is ready for its final voyage, train your camera on it...let us all share the historic moment!

370 INT. CAVERN - BOND - DAY 370

He's climbed on a shadowed ledge. He watches LARGO turn off the TV CAMERA.

371 INT. CAVERN - TOWARDS THE PORTALS OF TEMPLE - DAY 371

LARGO and KOTZE walk in with lights. They carry the instrument section.

372 INT. TEMPLE - DAY 372

Even more than the cavern side. Ancient statuary and inscriptions. The whole floor and lower sides are beautiful mosaics. The floor tilts downwards from the portals. It's filled with crystal water to about the halfway point. This grows deeper as the floor descends, until finally the mosaic bottom can't be made out. At the far end, the water disappears under a ledge carved with a beautiful frieze.

This water is in fact the tip end of a great aquifer: an underground body of water that stretches a great distance under the land, no air above its surface, sealed for an eternity in stone.

LARGO walks down to where the water starts. He scoops up a double handful.

LARGO

The fabled "Tears of Allah" (he tastes it) Sweet. Almost as sweet as money.

LARGO chuckles.

KOTZE again is staring at the wonders of this ancient place. LARGO points to a spot on a chart he has unfolded.

/cont.

372 CONTINUED

372 (CON)

LARGO

The bomb is to stop at this point exactly. Calculate the proper timing for the voyage then you will arm the warhead.

373 INT. TEMPLE - OUTSIDE PORTAL - DAY

373

KOTZE spreads out the arming diagrams on the altar. Behind him men are carefully moving the bomb pod to the top level, one MAN throws a rope around the base of a huge statue, using it as a winch.

374 ANGLE ON BOND HIGH UP

374

BOND'S POV OF STATUE ROCKING FROM THE PULL OF THE ROPE AT ITS BASE

He's way up on the side wall now, in the dark space behind one of the great side statues. Its head is about five feet from the cavern wall.

With his feet on the statue's neck, his shoulders braced against the wall, BOND starts to push with all his might.

375 INTERCUTS - BOND AND KOTZE

375

KOTZE studies the diagram. BOND strains desperately. The statue gives slightly. Past KOTZE we see LARGO returning through the portal.

376 LOW ANGLE - UP AT THE STATUE

376

It starts to fall.

377 QUICK CUTS

377

The statue falls and cracks apart, just missing LARGO.

378 FEATURE LARGO

378

He whips up a MACHINE PISTOL, whirls towards the shaken MAN near the statue's base, which still has the nylon line around it. LARGO screams at him.

LARGO

You clumsy fool.

BRAAP. LARGO blows the innocent wretch away. He whirls on the frozen others:

LARGO

Move!

/cont.

378 CONTINUED 378 (c:

With increased enthusiasm, they manhandle the bomb through the portals into the temple area. LARGO runs on ahead.

379 ANGLE - BOND - HIGH UP 379

He's moving again on dark ledges, now making his way towards an opening over the portals which will lead through to the temple interior.

380 QUICK CUT - ONE OF THE MEN 380

He looks up and sees BOND. He lets out a shout of alarm in German, aims up and shoots.

381 INTERCUT - BOND AND BELOW 381

BULLETS blowing chips around him, he leaps from that ledge to another and dives into the cover of the high opening.

382 ANGLE - LEITER 382

Back away, among stalactites, he perceives his buddy in serious trouble, no more holding back. He starts shooting with a MACHINE PISTOL. He grabs EXPLOSIVE CHARGES, pulls their pins with his teeth, and wings them mightily in all directions.

383 SHOTS - AROUND THE CAVERN 383

Explosions in all directions. BULLETS ricocheting from ten ways at once. LEITER'S having the effect of a one-man army.

384 INT. TEMPLE AREA - LARGO - DAY 384

He can't imagine what force is attacking him but he seems fearless. LARGO runs to KOTZE who is cowering behind a rock. LARGO grabs him and drags him away. BULLETS ricochet all around.

385 ANGLE - BOMB POD 385

It's at the edge of the water. LARGO smashes him towards the bomb.

LARGO  
Hurry up...ARM IT...!  
Get it armed.

With trembling fingers, KOTZE continues pushing keys and setting switches in the complex procedure of his arming.

BOND

Forty feet up, he comes out of opening on to the temple side.

- 386 KOTZE'S HAND 386  
A red light comes on. "CONDITION ARMED" He runs for cover.
- 387 ON THE CAVERN SIDE OF PORTAL - SHOTS 387  
LEITER is reloading and continuing his fire. He's out of plastic grenades now. The SPECTRE MEN realize all the fire is coming from one place. They regroup. Moving from one bit of cover to the next, they start closing on LEITER with their own GUNS blazing. Streaming out of the tunnel come about 15 NAVY SCUBA MEN. They are heavily armed, and just about save LEITER'S ass. A real fire-fight ensues.
- 388 BOND - CLOSE - HIGH ANGLE 388  
APPEARS AT THE OPENING AGAIN
- 389 BOND'S POV 389  
MEN are pushing the bomb into the water. Others are providing fire cover. LARGO has his scuba gear on. He follows the bomb into the wall. As LARGO disappears the MEN who were firing up at BOND run out of the temple taking KOTZE with them.
- 390 ANOTHER ANGLE - BOND 390  
He runs along ledge high up on the side of the temple and dives into what he calculates is the minimum depth of water that won't kill him. Nice calculation. He hits with a terrific splash, semi-dive, semi-bellyflop from forty feet up. Staggering to his feet he races for some scuba gear which is lying there.
- 391 UNDERWATER 391  
A HUGE LIGHT at the point of the torpedo-pod cuts through the dark water. LARGO is being towed by the bomb which is now self-propelled. The propellers are slowly moving, it looks like a torpedo with the bomb casing suspended in its mid-section. LARGO looks back and up. He is still holding his COMMUNICATION POD. He presses a red button.
- 392 INT. TEMPLE - NEAR WALL 392  
The entire wall of carvings which is over the aquifer blows up and collapses totally blocking the wall. BOND realizes there is no way to follow LARGO. He moves for the portal and just manages to get through when a giant explosion also seals the temple.

- 393 INT. THE CAVERN 393
- An explosion brings stalagmites and rocks down onto the floor of the cavern.
- CAVERN
- BOND is running like mad. The place is full of dust and dislodged ROCKS. The shooting continues. He finds LEITER
- BOND  
Largo must have another way out.  
Get the chopper. You've got to take Kotze. Good luck.
- BOND fights his way out. LEITER calls the submarine.
- 394 INT. TUNNEL 394
- BOND runs through the tunnel and dons an air tank and jumps into the black water.
- 395 INT. CAVERN - ANGLE NEAR LEITER 395
- some of the NAVY OFFICERS are grouped around LEITER. The firing continues near them.
- LEITER  
No grenades, no matter what it costs, we have to take him alive.
- ANGLE ON KOTZE
- He cowers near a broken statue. Around him SPECTRE MEN are firing furiously.
- 396 EXT. SEA AND SHORE - DAY 396
- A USAF HELICOPTER hovers with a trapeze-like bar hanging under its belly. BOND grabs it and is hauled up out of the water.
- 397 EXT. SKY AND SHORE - DAY 397
- The HELICOPTER moves over the barren land to some trees. Horses, donkeys, goats and some small black-hide tents are near it. The HELICOPTER circles the oasis-like depression. From out of the belly of the HELICOPTER, BOND drops into the water to the surprise of the animals and nomads.
- 398 INT. UNDERWATER 398
- BOND swimming down, down.....

399 UNDERWATER

399

LARGO pulled along by torpedo-pod. He looks back, no-one following. Suddenly a figure appears directly in front of him, swims around the torpedo and grabs LARGO. They struggle. With the strength of a madman, LARGO manages a forward roll throwing BOND over his head.

INTERCUTS - BOMB AND FIGHT - IN THE AQUIFER

Its propeller slowly thrashing, the bomb pod continues its deadly glowing progress down the aquifer while BOND and LARGO grapple. BOND manages to rip LARGO'S mask off. Leaving him, BOND flippers desperately after the pod. LARGO struggles, trying to replace his mask.

400 INT. CAVERN

400

Some NAVY MEN are fanning out under cover...they are surrounding the place where KOTZE is hiding. As the NAVY men make a break for his position, they are pinned down by the SPECTRE men.

401 THE BOMB - UNDERWATER

401

It's still moving. BOND vainly tries to find the proper controls to stop the motor. Looking back, he sees LARGO coming after him again, his mask back in place.

BOND pushes his knife into one of the props, stopping it....but the other propeller continues turning. The machine is now off balance....it begins to move in a wide arc.

LARGO attacks BOND again. BOND has now lost his weapon. The fight continues.

402 INT. CAVERN

402

The NAVY men have taken a terrible loss, medical corpsmen are tending the wounded.

ANGLE NEAR KOTZE

SPECTRE MEN are fitting together a small rocket-like gun. One points it ahead, fires. A huge stalactite is hit, it detaches and comes falling into the NAVY MEN'S area. NAVY MEN scramble to get out of the way and are picked off by the SPECTRE MEN.

403 INT. THE BOMB - UNDERWATER

403

The torpedo is still circling while BOND and LARGO continue their desperate fight. The torpedo bumps against them, breaking LARGO'S grasp on BOND. BOND grabs the airhose of LARGO'S FACE MASK and wraps it around the one functioning propeller. This halts the torpedo's momentum. It also cuts off LARGO'S air supply and his head jerks back against the propeller blade. His eyes bulge and his mouth gapes like a beached fish. As his hand struggles to free himself his portable communications pod dislodges and slowly sinks. BOND goes after it.

404 INT. CAVERN

404

Sporadic fire....everyone under cover. LEITER is giving some instructions, he moves under cover to next position. Suddenly THREE FLARES shoot up from the NAVY MEN, they burst near the top of the cave, blinding everyone in their phosphorescent light. The NAVY MEN, led by LEITER, rush forward. A hand to hand fight ensues, during which LEITER is wounded and KOTZE is captured. LEITER grabs his walkie-talkie and almost shouting....

LEITER

Contact Washington....quick!

He holds the machine to KOTZE'S lips.

LEITER

(continuing) Now slow and clear,  
the procedure for disarming the  
bomb.

405 INT. THE BOMB - UNDERWATER

405

BOND comes up through the water, the COMMUNICATION POD in his hand. In his death throes, LARGO manages to pull from his belt a bolt gun. He takes aim intent upon the satisfaction of taking BOND with him.

Suddenly, a moment before he can fire, an underwater bolt streaks through the water and pierces his stomach.

BOND reacts in relief and looks to find the identity of his rescuer.

CLOSE ANGLE - it is DOMINO behind the faceplate, lowering her own bolt gun.

BOND moves towards DOMINO. Beyond them the THREE NAVY MEN head towards the disabled torpedo to disarm it.

406 EXT. OASIS - DAY

406

The helicopter ascends and our two heroes clinging to it, soar skywards.

407 INT. HELICOPTER (TRAVELLING) - DAY

407

BOND and DOMINO clamber into the helicopter, still wearing their wetsuits.

Suddenly, BLOFELD'S VOICE emits from the COMMUNICATIONS POD which BOND is still holding.

BLOFELD (VO)

We grow impatient. Actuate your transmitter, immediately!

408 INT. SPECTRE HEADQUARTERS - DAY

408

BLOFELD and the OTHERS, waiting, watching their dead display screen. Then the screen lights lights up, but first with wavy lines and no image.

BLOFELD

At last! We remain assembled in our hour of triumph! Does our force now rule the world, ... Number One?

The the image on the screen takes shape. It is BOND and DOMINO, pressed together, inside the helicopter.

BLOFELD goes rigid in his chair. The other NUMBERS are also gaping in consternation.

BOND

Sorry, wrong number. It's Double-O-seven, Mr. Blofeld.

BLOFELD leaps up with strangled cry of rage. PUSH IN FAST on the CAT on his shoulder. It suddenly slips and scratches BLOFELD'S neck. His face contorts in agony.

409 INT. HELICOPTER (TRAVELLING) - DAY

409

RESUME BOND and DOMINO. They are watching the screen, witnessing the agonizing death throes of BLOFELD.

BOND

I think his plans have just been scratched.

/cont..

409 CONTINUED

409 (cont)

He releases the POD.

In slow motion, the CAMERA follows the downward course of the POD. We see the anguished face of BLOFELD in his last seconds of life as it spirals away towards eternity and the sea below.

410 EXT. SEA - DAY

410

COMMUNICATIONS POD drops. We PAN with it as it hits the sea. We cut to:

411 EXT. CARIBBEAN - DAY

411

DOMINO swimming under water. She leaves the SWIMMING POOL and appears on the terrace looking stunning in a flowing white robe. She carries two exotic rum drinks on a silver tray. She hands BOND his drink.

BOND

I always have a martini at five.

DOMINO

~~You'll never give up your old~~  
habits, James.

BOND

You're wrong. Those days are over.

Suddenly, BOND tenses. All his old instincts of danger come into play.

BOND

Someone's in the house.

He moves with his customary stealth and grace to the side of the terrace next to the open glass doors.

ANGLE on a man's feet moving across the tiled floor.

CLOSE SHOT

BOND, tensed, waiting.

As the MAN comes into the sunlight, BOND seizes him and with one deft movement, scammersaults him into the pool. BOND and DOMINO move forward to identify their would-be assailant.

/cont..

411 CONTINUED

411 (con

ANGLE on the pool. The head surfaces and we see that it is SMALL-FAWCETT, spitting out water and gasping for air.

BOND

You! ..... M sent you!

SMALL-FAWCETT

You refuse to speak to him, sir...

BOND

Right....never again....

.....he kisses DOMINO, looks in the direction of the CAMERA, and winks.....

END TITLES