UNITED ARTISTS CORPORATION

A VIEW TO A KILL

by

Richard Maibaum and Michael G. Wilson

FIRST DRAFT
JUNE 20, 1984
ICE FLOES in F.G. GLACIERS slope up from shore to snow covered mountains beyond. Ice mass breaks off glacier and crashes into sea. CAMERA PANS AWAY TO HELICOPTER above glacier.

EXT. HELICOPTER OVER GLACIER

Russian insignia. Visible below is MILITARY SEARCH PARTY, several squads of ski troop personnel in winter uniform and fur hats, heavily armed, probing snow with poles. Leading them is an OFFICER.

INT. HELICOPTER . PILOT AND CO-PILOT

scanning desolate treeless terrain below.

EXT. HELICOPTER

passing low over LARGE SNOWBANK. CAMERA HOLDS, THEN ZOOMS DOWN TO CAMOUFLAGED FIGURE on skis who rises cautiously out of snow and looks after helicopter as it disappears over ridge.

CLOSER JAMES BOND

in white hooded ski suit and back pack. He switches on avalanche rescue receiver. Guided by increasingly louder bleeps he skis to EDGE OF CREVASSE and looks down into it.

HIS POV

end of ski pole on snow bridge across crevasse about twenty feet below. From there it is another hundred feet to the bottom of the crevasse.

BOND

turns off receiver, side slips down to snow bridge.

EXT. HELICOPTER

flies over glacier.

INT. HELICOPTER

RUSSIAN PILOTS searching.

EXT. SNOW BRIDGE IN CREVASSE BOND

kneeling next to ski pole protruding out of snow. He takes ice axe out of back pack and chips away at the ice with his axe. Discovers frozen hand.
CORPSE IN SNOW

Bond chops away at the ice to reveal it, dressed like himself. He finds avalanche transmitter in pocket, switches it off and starts to search body.

EXT. HELICOPTER

Turns around and flies back over glacier.

BOND

Reacts to sound of approaching HELICOPTER. He flattens down as HELICOPTER passes above crevasse.

INT. HELICOPTER CO-PILOT

He indicates to PILOT he has spotted Bond below them.

BOND

Hurriedly resuming his search.

HELICOPTER PILOT

Reporting on the radio.

POV FROM COCKPIT

SKIDO with OFFICER visible below as HELICOPTER approaches them.

SKIDO OFFICER WEARING HEADSET

Looking up toward helicopter, then talking into mike. CAMERA PANS AWAY.

SEARCH PARTY NCO WITH HEADSET

He shouts orders to SKIERS, gesturing directions of pursuit. They react swiftly, shouting at each other.

BOND AT EDGE OF SNOW BRIDGE

Continues to search CORPSE. There is an ominous cracking sound from the snow bridge and the CORPSE lurches suddenly as the ice and snow cracks at the edge. The CORPSE teeters on the brink. A piece of ice slides off the edge and crashes moments later into the depths below. Bond finds edge of chain on the neck of the CORPSE. He has to shift the body to get more of a grasp on the chain. More ice falls into the crevasse.

RUSSIAN PARTY

OFFICER orders them to spread out. They form a picked as they approach the crevasse.
on SKIDO turns away from group.

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

he exits crevasse and leaps from ice block to ice block.

reaching it.

far below, hurtling between ice blocks and disappearing behind one.

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

turning away from brink, looking for another way down.

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

approaches BOND position.

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

passes crevasse in ice. BOND on one ski jumps out and grabs end of SKIDO. It pulls him along on one ski. Bond holds carabina attached to end of rope, he locks it to the belt of the OFFICER'S COAT.
reacts to SOUND OF APPROACHING RUSSIAN PARTY. He shifts CORPSE and gets his hands on a locket at the end of the chain. The CORPSE topples into chasm. BOND just manages to keep himself from going over the side by digging his ice axe into the side of the crevasse. His other hand clutches the locket, the weight of the body snapping off the chain. BOND recovers and opens the locket.

CLOSE ON LOCKET

BOND examining heart shaped locket. CAMERA IN CLOSE on it as his fingers open it, revealing photo of wife and child. He lifts photo aside. Behind it is a tiny SILICON MICROCHIP.

BOND

kneeling, holding locket. He pockets it. Above snow bridge at the edge of the crevasse SKIS and SKI BOOTS appear in F.G. BOND looks up.

REVERSE ANGLE RUSSIAN SKI TROOPER

levelling rifle.

BOND

throwing ice axe.

RUSSIAN SKI TROOPER

axe hits him glancing blow. He falls forward past Bond into the depths of the crevasse, screaming.

CREVASSE EDGE RUSSIAN TROOPERS

Look down at BOND.

LOW ANGLE FROM BOTTOM OF CREVASSE BOND

On snow bridge. RUSSIAN TROOPERS above him. He leaps from bridge to ledge at side of crevasse then over to lower edge on the opposite side, he continues like this until he is at the bottom of the crevasse and skis away.

HIS POV

As he proceeds at high speed in crevasse. Ice wall flashes past as he negotiates the twisting route.

BOND

More bullets land around him. He looks above, sees RUSSIANS, firing as they follow on parallel edge of crevasse.
OFFICER
Draws pistol and turns to shoot BOND.

INSERT
Rope running out, jerks taut.

OFFICER
is jerked off SKIDO. He rolls off edge of precipice and is left dangling against ice wall, hanging on end of rope.

SKIDO
with BOND at the controls races down the hill.

BOND
Bullets hit around him. HELICOPTER swooping over SKIDO guns blazing. SKIDO hit several times. BOND loses control and skido hurtles over bank and rolls several times down the snow bank. It is a total write off.

BOND
picks himself up. Russian shouting O.S.

BOND'S POV
RUSSIAN SKIERS NCO
in the lead, coming down the slope, encircling him.

BOND
rights SKIDO. Controls are badly damaged, in disgust he picks up detached runner.

RUSSIANS
guns ready, approach the crashed SKIDO.

NCO
motions the men to stop. They have the area surrounded.

BOND
suddenly jumps over the bank using a broken RUNNER like a surfboard. He breaks through the Russian circle by flying off top of bank and using cliffs edge of runner to knock one SKI TROOPER out of the way.
rushed headlong down hill on the broken runner. RUSSIAN TROOPERS fire after him.

ANOTHER ANGLE BOND comes to end of snow into fractured ice. He jumps off runner and runs into crevasse area.

BAY BOND finds himself at water's edge. ICE FLOES dot the water. He jumps on to nearest floe.

ICE FLOE BOND jumps to another. Suddenly a barrage of bullets pepper his position. He dives for cover.

INT. HELICOPTER CO-PILOT firing sub machine gun.

BOND scrambling for cover as HELICOPTER makes another pass.

ANOTHER ANGLE BOND unzips his back pack, revealing FLARE. He fires at HELICOPTER on next pass.

INT. HELICOPTER FLARE hits inside and ricochets around cockpit and then explodes.

EXT. HELICOPTER out of control, with smoke coming out of it, flying over ice floes and crashing into glacier.

BOND looks out over ice floes.

HIS POV From one ice floe a top hatch opens with UNION JACK painted on underside.
TRAVEL SHOT BOND  
jumping to ice floe before him and then onto the one with hatch.

RUSSIAN  
skiing toward BAY approaches floes.

INSIDE ICE FLOE  
Actually a camouflaged launch. BOND climbs in through hatch. CAMERA ANGLE WIDENS TO INCLUDE KIMBERLEY JONES, young female agent, wearing an eskimo-like fur parka. The hood is back, revealing a startlingly beautiful face. The launch is filled with sophisticated navigational and communications equipment.

RUSSIAN  
reaching ice floes, looking about.

HIS POV  
BOND'S ICE FLOE as hatch closes.

RUSSIAN  
bewildered. Other RUSSIANS join him.

INSIDE ICE FLOE BOND KIMBERLEY  
at control console.

KIMBERLEY  
I thought you'd never get back.

BOND  
I ran into a few unfriendly natives.

She looks into T.V. monitor.

KIMBERLEY  
So I see. Mission accomplished?

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

BOND  
Best Beluga and Strelchnaya ...

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

71A INSERT CONTROL PANEL
BOND sets auto-pilot and moves throttle forward.

71B KIMBERLEY
loses balance as ice floe accelerates and falls into sleeping area. BOND joins her as she sits up.

BOND
It's five days to Alaska.

72 AT EDGE OF ICE PACK
ONE FLOE suddenly picks up speed and heads for open sea.

73 RUSSIANS
dumbfounded as ice floe speeds away.

MAIN TITLES
74 LONDON ESTABLISHING SHOT DAY
Whitehall area with distinguishing landmark in B.G.

75 MONEYPENNY'S OFFICE DAY
BOND, in business suit, enters and starts his usual hat-tinging bit but stops abruptly.

76 HIS POV HAT STAND
Hanging on it, covering all the pegs, is a large ladies straw hat abundantly trimmed with flowers.

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

Continued:
A new pet, Q?

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

M cuts him off.

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

Q
Of course, sir.

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

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

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

Q
(hastily)
Yes, sir. Until recently all microchips were susceptible to damage from the intense magnetic pulse of an atomic explosion.

MINISTER
Magnetic pulse?

Continued:
BOND
(exclusive showing)
One burst in outer space over the
UK and everything with a microchip
in it from a modern toaster to the
most sophisticated computers and
defence systems would be useless.

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

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

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

GROUP POV MICROCHIP ON SCREEN
A complex maze of printed circuits on the surface of the chip,
greatly enlarged.

GROUP
Q holds up another chip.

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

He puts second chip into projector.

SCREEN TWO CHIPS
side by side.

Q
operating placement mechanism.

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

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

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

BOND
Has there been a security check of the plant?

M
A very extensive one. But we have no leads.

BOND
What about Zorin himself?

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

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

M
Precisely why I've already initiated an investigation.

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

M
(glancing at his watch)
You have exactly thirty-five minutes to get properly dressed, Double-O-Seven.

SOUND OF EXCITED CROWD COMES OVER.

ASCOT AT FAB BOND M 2 MINISTER
A VIEW TO A KILL

36 BACK STRETCH OF TRACK.
horses spread out, with two, one a grey, trailing the rest of the field.

37 AT RAIL MONEYPENNY
looking through binoculars.

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

She turns to BOND next to her.

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

Q
Pegasus, the Zorin horse.

38 BOND AND M
The only ones whose binoculars are not trained on the race.

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

40 BOND AND M

looking through binoculars.

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

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

BOND
Penniless refugee makes good.

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

BOND focuses on MAY DAY.

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

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

SUDDEN ROAR from crowd.

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

92 AT RAIL BOND M MCNEYPENNY
She tears up her ticket disgustedly as PUNTERS around them buzz
excitedly.

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

94 WINNERS CIRCLE PEGASUS
JOCKEY still up, is lead by GROOM into Winners' Circle past
TIBBETT, dapper trainer, early fifties, wearing gray morning
suit. CAMERA HOLDS ON HIM as BOND, M, I and MCNEYPENNY arrive.

M
(introducing him)
Our man Tibbett.

Bond and Tibbett exchange nods.
30 to 1. Another Zorin long shot. On the form that grey should never have won.

BOND
(consulting programme)
Mediocre breeding, but he finished strong.

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

APPLAUSE FROM SPECTATORS around them.

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

BOND M TIBBETT MONEYPENNY
watching presentation ceremony.

Lucky man, Zorin.

TIBBETT
Could be more than luck, sir.

BOND
Fixed races?

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

They turn towards the winner's circle.

WINNER'S CIRCLE GROUP AROUND PEGASUS
RACING OFFICIAL congratulating ZORIN.
A VIEW TO A KILL

OFFICIAL
This is becoming habitual, Mr. Zorin.

ZORIN
Each time only makes me more grateful,
Sir Aubrey.

He turns towards TRAINER.

99
THEIR POV
PEGASUS suddenly rears and kicks violently. All around him scatter. MAY DAY, in a display of incredible strength, seizes shank attached to horse's head harness, subdues him, and leads him out of enclosure.

100
LOOKING after MAY DAY and PEGASUS.

Q
(awed)
She must take a lot of vitamins.

BOND
(thoughtfully)
Perhaps Pegasus does too.
(turning to M)
I should meet with this French detective chap, Aubergane, sir.

M
(nodding)
May have some interesting information for us. Set it up, Tibbett.

TIBBETT
Right you are, sir.

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

She looks at ticket.

Continued...
PEGASUS?

PARIS LONG SHOT EIFFEL TOWER EVENING

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

INSIDE RESTAURANT

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

CLOSER SOMMELIER BOND AUBERGENE

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

BOND
Bollinger seventy-five?

AUBERGENE

(nodding)
You know wine, monsieur Bond.
(to sommelier)
En suite, Lafitte Rothschild, cinquante-neuf.

BOND

(as sommelier leaves)
Another superb choice.

AUBERGENE

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

BOND

Sante, Monsieur Aubergene.

As they drink WAITER places soup plates before them.
BOND
(after waiter leaves)
You were saying the Surete has no
information about Zorin before he came
over from East Germany.

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

Music O.S. stops. Lights dim.

BOND AND AUBERGE'S POV COMPERE
in spotlight on PLATFORM.

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

Applause as spotlight swings to ATTRACTIVE GIRL.

PLATFORM GIRL
She starts to whistle. French tune.

BOND AND AUBERGE
Their eyes following something flying about O.S.

THEIR POV LARGE BUTTERFLY
fluttering gracefully above audience. GIRL whistling in B.G.

BOND
Peers into B.G. behind AUBERGE, detects something.

HIS POV BUTTERFLY IN F.G.
Behind AUDIENCE is a HOODED FIGURE, dressed in black, using
fishing pole to literally "flycast" butterfly.
A VIEW TO A KILL

BOND AND AUBERGENE
appraising girl.

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

BOND
(back to business)
Why do Zorin's horses beat others
with far superior bloodlines?

AUBERGENE
(laying his finger alongside
his nose)
This is a mystery.

CLOSE ON GIRL
whistling.

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

BOND AND AUBERGENE'S POV  FIRST BUTTERFLY
as SECOND appears near it.

GIRL
seeing both butterflies, puzzled.

FIRST HOODED FIGURE
suprised, turning to IMPOSTER

BOND AND AUBERGENE
continuing conversation.

BOND
Could he be using drugs?

AUBERGENE
Nothing showed up in the tests.

AUBERGENE smiles enigmatically, takes a spoonful of tea.

intensively maneuvering SECOND BUTTERFLY.
Later this month Zorin will hold his annual sales at his stud near Paris...

as he sends SECOND BUTTERFLY over heads of DINERS toward BOND and AUBERGENE in B.G. GIRL, singing in middle B.G. left.

between spoonfuls.

Security is formidable. But the key to this mystery is there.

... and I, Achille Aubergene, intend to find it.

SECOND BUTTERFLY strikes his cheek.

reacting.

momentarily transfixed, with HOOK ATTACHED TO BUTTERFLY embedded in his cheek. CAMERA ANGLE WIDENS TO INCLUDE BOND as Aubergene claws at his cheek, then gasps, stiffens, and falls forward over table. DINERS in B.G. react. A WOMAN screams.

startled, then turning to IMPOSTER who karate chops him. HOODED FIGURE falls to the floor.

motionless, with side of his face against soup plate. BOND reaches across table, feels for pulse at side of Aubergene's neck, realises he is dead. DINERS around table start to panic. BOND looks O.S. WAITER reaches table.

Continued:
Continued

WAITER
(bewilderedly)

What is it monsieur?

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

BOND
(grimly)

There's a fly in his soup.

He pushes his way through excited diners.

TRAVEL SHOT  CAMERA BEHIND BOND

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

OUTSIDE RESTAURANT EXIT

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

STAIRCASE  IMPOSTER

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

REVERSE ANGLE  BOND IN F.G.

as IMPOSTER turns and casts line at him.

BOND

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

BOND'S PCV THROUGH IRONWORK

as he sees IMPOSTER leap off it into space.

EIFFEL TOWER  IMPOSTER

falling from near top.

PEDESTRIANS ON GROUND

including GENDARMES, looking up, react.
THEIR POV FALLING IMPOSTER
as PARASCENDING CHUTE opens.

BOND
looking down.

HIS POV
IMPOSTER, over PARIS, as he manipulates chute toward SEINE, visible below in the distance.

BOND
running down staircase. He hears ELEVATOR above him, descending. He looks up.

HIS POV ELEVATOR
coming down towards him.

BOND
climbing protective fence, then dropping down towards ELEVATOR CAR descending below him.

TOP OF ELEVATOR CAR
BOND lands on it.

IMPOSTER
parascending toward SEINE beyond and below him.

ELEVATOR
reaching ground. BOND leaps off top, lands among CROWD, runs through them away from TOWER toward TAXI in F.G.

TAXI DRIVER BEHIND WHEEL
Lunchbox on lap, holding half full bottle of wine.

BOND'S VOICE
Taxi!

BOND runs up beside driver.

BOND
Follow that parachute!

Continued:
Continued

DRIVER chokes on wine.

Crazy English.

DRIVER

(waving him away)

V' a t'on! (beat it)

BOND opens door beside DRIVER, reaches in, grabs him by coat-
front, pulls him out of taxi, drops him and wine bottle to the
ground, gets into taxi behind wheel, drives out of scene.
DRIVER picks himself up, runs after it, shouting.

FULL SHOT BUSY THOROUGHFARE ALONG SEINE TAXI

approaches it, DRIVER still chasing. BOND, at wheel, drives
across traffic. A bridge in B.G.

BOND AT WHEEL

looking up.

NEAR SEINE PARASCENDING IMPOSTER

approaching river.

BOND AT WHEEL

turning off THOROUGHFARE onto STEPS leading down to QUAY BESIDE
RIVER.

REVERSE ANGLE STEPS PEDESTRIANS

scattering as BOND drives TAXI down steps onto QUAY below. BOY
in F.G. fishing at river bank looks up, startled.

DRIVER

at wall above quay watches in horror as his taxi bounces down
the steps. He shouts and runs along the wall following taxi.

BOND

behind wheel, looking up.

HIS POV IMPOSTER

Now over SEINE and descending towards RIVER.

TAXI

as BOND drives along QUAY.
BOND reacts to traffic ahead.

HIS POV

TWO MEN carry ROWBOAT away from foot of ramp of DOUBLE DECKER BOAT TRANSPORTER (similar in design to a car transporter). The ramp leads to empty upper deck. A slow moving TOURIST BUS blocks the roadway around the transporter.

TAXI runs up ramp of transporter along top of upper deck and out into space. It bounces on top of tourist bus, which has moved just in front of the transporter, and lands on roadway once more.

BOND recovers from landing but reacts to barrier ahead. He ducks down.

HIS POV through windshield he can see BARRIER, about four feet high, across traffic lanes. SIGN indicates no traffic entry.

TAXI PEDESTRIANS DRIVER running up to tobacco and newspaper KIOSKS in B.G., gawks in disbelief as BOND drives taxi UNDER BARRIER, shearing off upper part of TAXI.

TAXI BOND now in topless taxi, drives into oncoming traffic along one way highway at quayside. The oncoming traffic hastily swerves out of the way.

BOND'S POV As he drives between cars. A down ramp merges from the right.

TAXI BOND crossing traffic to proceed up ramp, cutting across path of oncoming LORRY.

ANOTHER ANGLE LORRY broadsiding TAXI, shearing off rear end.
on two wheels (front wheel drive vehicle) continuing up ramp. A few startled MOTORISTS coming down crash into the wall.

WALL AT LEFT BANK DRIVER out of breath, looking after what is left of his TAXI, covers his eyes in anguish.

SEINE BATEAU MOUCHE (Restaurant Boat) approaching BRIDGE. IMPOSTER descending toward boat.

TAXI BOND arrives at top of ramp. CAMERA PANS AFTER TAXI TO RAILING. BOND looks down over it.

HIS POV IMPOSTER dropping lightly onto GLASS CANOPY above BATEAU MOUCHE restaurant as it approaches bridge.

TAXI BOND drives along left bank toward Pont Alexandre III.

PONT ALEXANDRE III TAXI turns left across traffic on to footpath of bridge and skids to a halt. BOND stands up and looks over railing.

HIS POV BATEAU MOUCHE Passing under bridge. IMPOSTER, on canopy, jettisons chute and runs forward.

TAXI BOND, drives across traffic to opposite side of bridge, leaps from taxi and runs to railing.

BRIDGE CAMERA SHOOTING DOWN as BOND climbs railing and jumps off onto centre of BATEAU MOUCHE emerging from under bridge. IMPOSTER is near bow.

INSIDE BATEAU MOUCHE RESTAURANT BOND crashes through glass canopy and lands on top of HUGE WEDDING CAKE on table LADEN WITH LAVISH COLLATION.
FULL SHOT RESTAURANT
Post wedding celebration in full swing. GUESTS eating, dancing etc. Youthfully BRIDE and GROOM surrounded by RELATIVES, etc., stunned by Bond's appearance.

BOND
among hors d'oeuvres, gets off table somewhat unsteadily. He sees groom.

BOND
'My congratulations.'

MAITRE 'D
and other IRATE CATERING PERSONNEL approach BOND to bounce him as a gate-crasher. He eludes them, runs towards bow.

BATEAU MOUCHE DECK IMPOSTER
Bridge in B.G. SPEEDBOAT approaches. BOND comes to window overlooking deck.

HIS POV IMPOSTER
climbing over rail, then dropping down into SPEEDBOAT. DRIVER'S BACK IS TO CAMERA.

BOND AT WINDOW
as MAITRE 'D and CREW MEMBERS approach.

BOND'S POV
as SPEEDBOAT ROARS away.

SEINE SPEEDBOAT
pulling away from BATEAU MOUCHE in B.G. We now recognise DRIVER, ZORIN.

CLOSE ON IMPOSTER
removing hood. It is MAY DAY.

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

SERGEANT

One watch ...

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

BOND
An old family heirloom.

He picks up fountain pen, unscrews top.

SERGEANT

One pen ...

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

SERGEANT

.... in working order.

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

SERGEANT

One lighter...

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

SERGEANT

Take them! Just sign here.

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

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

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

Any ideas?

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

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

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

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

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

PAN HO
St. John-Smith.
BOND
(correcting her)
Sinjin-Smythe.

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

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

BOND points to building on his right.

BOND
Over there?

PAN HO
No, those are the servants quarters.
She points to the more impressive complex on his left.

PAN HO
Those are the stables.

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

NEW ANGLE  ROLLS
SCARPINE joins them.

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

He gets in beside TIBBETT. ROLLS drives away.

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

PARKING AREA NEAR STABLES  ROLLS
TIBBETT parking ROLLS among other luxury cars. SCARPINE leads
BOND toward MAIN STABLE ENTRANCE. TIBBETT gets out, looks C.O.
A VIEW TO A KILL

208A SHOW RING BOND
inspecting BADAJOZ COLT. He looks over back of horse towards SCARPINE.

208B HIS POV
SCARPINE speaks to ZORIN as he turns away from ARAB BUYER. MP DAY is nearby. ZORIN looks up in Bond's direction.

208C BOND
looks away, pats side of horse and makes notes in catalogue.

208D PODIUM ANNOUNCER
looking up from wrist watch.

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

208E CROWD
breaks up and slowly proceeds towards the exits. BOND joins them.

209 PARKING AREA SMALL STABLE TIBBETT BESIDE ROLLS
He sees GROOMS and MORTNER depart. CAMERA TRAVELS with TIBBET to door of stables. He looks in.

210 TIBBETT'S POV
Pegasus has vanished.

211 PARKING AREA BOND
reaching ROLLS. He looks about for Tibbett as SCARPINE appears.

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

BOND
I'll be delighted to see him there.

TIBBETT arrives.
BOND
Must you keep me waiting Tibbett.

TIBBETT

Sorry, sir.

SCARPINE
Your driver may stay the night in the servants quarters.

BOND
Quite adequate for him. Thank you.

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

GATE TO COURTYARD OF CHATEAU DAY ROLLS

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

COURTYARD OF CHATEAU

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

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

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

TIBBETT supresses a scowl.

JENNY
Let me show you to your room.

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

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

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

BOND
(Over his shoulder)
Come along, Tibbett.
CORRIDOR OUTSIDE BOND'S ROOM  BOND AND JENNY

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

INSIDE BOND'S ROOM

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

JENNY

The reception is at six.

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

BOND

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

Don't lay about. Start unpacking, Tibbett.

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

TIBBETT

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

BOND

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

He switches on recorder. Tape continues conversation.

BOND'S VOICE

(on recorder)

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

TIBBETT'S VOICE

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

I'll do my best, sir.
217 INT. RECORDING ROOM SOMEWHERE IN CHATEAU

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

MAN

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

SCARPINE

Anything from Sinjin-Smythe?

MAN

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

218 BOND'S ROOM BOND TIBBETT

Recorder continues playing as they go cut onto balcony.

219 OUTSIDE CHATEAU ON BALCONY

overlooking grounds. BOND and TIBBETT can now speak freely.

BOND

Well done, my good man.

TIBBETT

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

BOND

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

TIBBETT

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

BOND

Don't concern yourself about it.

SOUND OF APPROACHING HELICOPTER. They turn to it.

220 THEIR PCV CORIN HELICOPTER

landing on lawn. CORIN waiting there. Behind him in the
A VIEW TO A KILL

221 TIBBETT

points to MORTNER.

TIBBETT

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

BOND observes Mortner, then turns to look at helicopter.

222 HELICOPTER

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

223 BALCONY BOND TIBBETT

watching ZORIN and STACEY below approaching chateau.

TIBBETT

Another wealthy owner?

BOND

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

TIBBETT

We're on a mission.

BOND

And she's part of it.

BAROQUE MUSIC COMES OVER

224 CHATEAU GARDENS LATE AFTERNOON

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

225 IN CHATEAU HALLWAY MUSIC C.S. BOND

in white jacket and black tie on his way to the party along with SEVERAL OTHER GUESTS. He pauses momentarily.
Through double glass door opening to a SIDE HALLWAY, ZORIN and STACEY, also in evening dress, stop outside the door of his study. ZORIN unlocks door. They go in.

starts towards double glass door, then sees MAY DAY, wearing an elegant shark skin jumper, standing outside Zorin's study. BOND unobtrusively rejoins OTHERS and exits with them through door to GARDENS.

emerges from main hallway and steps into garden. He proceeds along buffet tables at foot of steps, in front of french doors, taking a glass of champagne and sampling the food as he goes. He stops at the sixth set of doors that lead to Zorin's study. Because of the glare of light reflected from the glass in the doors, he cannot see inside. Setting down the champagne glass he puts on a pair of SUNGLASSES and rotates the glass in them.

The glare disappears as the poloroid glass filters out the reflection. We can now see ZORIN seated at his desk, his back to the window. STACEY faces him.

He slightly repositions himself.

Zorin removes cheque book from desk drawer. He writes out cheque, gives it to her. She puts it in her evening bag. They shake hands. He replaces cheque book in desk drawer, locks it.

Enjoying the party, Mr. Sinjin-Smythe?

turns to see SCARPINE has joined him.

Immensely. Always enjoy a good knees-up.

He sees BOND say something to SCARPINE and leave. ZORIN pulls the curtains closed abruptly.
234  **MUSICIANS**

Playing as party continues.

235  **SIDE HALLWAY  MAY DAY**

ZORIN locks study door. He and STACEY move away, followed by MAY DAY. They turn left into main hallway towards party. After a beat, BOND enters from the opposite direction.

236  **BOND**

quickly picking lock of study. He slips in, closing door from inside.

237  **INSIDE STUDY  BOND**

He picks lock of desk drawer, takes out cheque book, opens it, then uses what appears to be a pocket calculator, to scan, under ultra-violet light, the imprint of the last cheque through window of calculator.

238  **INSERT IMPRINT**

now faintly visible. The cheque was for five million dollars. Payee's name is illegible.

239  **CHATEAU GARDENS  PARTY  ZORIN**

circulating expansively among GUESTS. MAY DAY observing them. He joins CONLEY, a hard faced, husky American in his middle forties.

CONLEY

(low voice)
Main Strike all set?

ZORIN

We'll know after the 22nd.

240  **INT. STUDY  BOND**

photographs imprint with SIGNET RING CAMERA, then puts cheque book back into drawer, locks it, and exits into hallway.

241  **INT. MAIN HALLWAY  BOND**

enters through double glass doors which lead to side hallway and Zorin's study. He comes face to face with MORTNER, who looks at Bond suspiciously.

Continued:
Were you looking for something?

BOND

Where can I get a real drink around here?

MORTNER

Come. I'll show you.

BOND follows MORTNER into the GARDEN.

EXT. GARDEN PARTY  AFTERNOON  GUESTS

BOND and MORTNER enter from chateau.

MORTNER

(pointing O.S.)

The bar is over there.

BOND takes him by the arm.

BOND

Come along, join me.

They move through the crowd.

BOND

James Sinjin-Smythe.

MORTNER

Dr. Carl Mortner.

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

Hi Doc.

CONLEY

MORTNER

(put off by familiarity)

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

CONLEY shakes Bond's hand vigorously.

CONLEY

Bob Conley.

BOND

(looks him over)

Are you a trainer?

Continued:
CONLEY

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

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

BOND

Texas?

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

CONLEY

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

ZORIN AND STACEY

He looks across party to BOND and MORTNER.

HIS POV

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

ZORIN AND STACEY

ZORIN

Excuse me for a moment.

He moves away.

BOND AND MORTNER

BOND

Are you a physician?

MORTNER

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

BOND

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

MORTNER

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

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

BOND

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

ZORIN

I'm happiest in the saddle.

BOND

A fellow sportsman. (watching his reaction)

Do you fish? Fly casting?

ZORIN

Delightful pastime. I must do it more often.

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

ZORIN

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

He leaves. BOND reacts to something O.S.

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

STACEY

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

BOND

Thought you might like to join the party.

He fills one and turns the bottle at a nearby table.
BOND
I'm James Sinjin-Smythe, English.

STACEY
I never would have guessed.
She turns back looking out over the water.

BOND
Are you buying or selling.

STACEY
(glancing at him sharply)
Selling?

BOND
Horses.

STACEY
No. I'm not interested in race horses.

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

ZORIN  MAY DAY  SCARPINE
ZORIN is watching BOND and STACEY visible in A.G.

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

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

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

LAKESIDE  STACEY  BOND
He tries another tack.

BOND
Where in the States did you say you lived? Miss ...?
I didn't.

(ignoring the snub)
Travel a lot, I suppose...

BOND raises ring to snap picture, but his view of STACEY is suddenly blocked by MAY DAY.

MAY DAY
(to Stacey)
The helicopter will leave in twenty minutes.

BOND
Don't tell me you're not staying the night.
(standing up)
I was hoping we'd spend the evening together. Now I'll be alone.

STACEY
I doubt that.

BOND
Let me walk you to the chopper.

MAY DAY
That won't be necessary.

STACEY starts away.

MAY DAY
Someone will take care of you.

BOND
You'll see to that? Personally?

MAY DAY, dead pan, gazed at him for an instant, then follows STACEY. BOND looks after her speculatively.
Entire stall, apparently an elevator, goes down. Flooring slides over to cover the open space between the walls.

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

on earphones as SCARPINE enters.

SCARPINE

Sinjin-Smythe?

MAN

Sleeping like a baby.

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

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

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

That is interesting.

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

He's had surgery lately.
at refrigerator.

BOND

(snapping fingers)

Surgery! So that's how they do it.

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

BOND

Mortner implants these microchips in the horse.

I'm lost.

TIBBETT

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

(showing it to him on vial)

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

TIBBETT

How?

BOND

(finding tiny transmitter in fridge)

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

OUTSIDE PEGASUS STABLE TWO GUARDS

looking into it. Elevator is not there.

IN STABLE GUARDS

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

EQUINE SURGERY BOND TIBBETT

hear it, swiftly replace contents of refrigerator, lock it, look for a way out. They hear SOUND of ELEVATOR coming down, spot door out of surgery, lock and lights, go through. Yet time before GUARDS get out of elevator and come into surgery.
suprised as they find themselves in the upper level gallery of
a large automated warehouse. MOBILE ROBOT TRAINS, on tracks,
circumnavigate it, picking up and stocking packing CRATES.
Around them are CRATES bound with plastic straps. A CONVEYOR
BELT carrying open CRATES passes by.

CLOSER

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

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

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

GUARDS

entering WAREHOUSE with drawn revolvers. They start to
investigate.

ACTION

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

CHATEAU GYMNASIUM AREA ZORIN AND MAY DAY

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

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

MAY DAY
Your left was too low.

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

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

EXT. CHATEAU GROUNDS  BOND AND TIBBETT

as they part, Bond glances at his watch.

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

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

INT. WAREHOUSE  THIRD GUARD

reacts to noises coming from STACKED CRATE.

ZORIN AND MAY DAY

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

Oui?

SCARPINE VOICE
(faintly audible)
Intruders in the warehouse.

ZORIN
Put security on full alert.
He hangs up and turns to MAY DAY.

ZORIN

Let's see where Mr. Sinjin-Smythe is.

EXT. PORTCULLIS BOND

running towards draw bridge leading to chateau. The gate slows down as he approaches. The FLOOD LIGHTS come on illuminating the chateau. BOND turns towards the draw bridge.

ROAD TO DRAW BRIDGE BOND

as he approaches, the bridge is raised electronically. He arrives at the edge of the bridge, it is in fully upright position. Without breaking stride he leaps onto the underside of the bridge and grabs exposed cross members. Then with great effort he pulls himself up hand over hand and gets into the chateau.

INT. HALLWAY ZORIN AND MAY DAY

arriving at Bond's door. MAY DAY slowly opens it.

THEIR POV

A sliver of light cuts across BOND'S BED. It is empty.

MAY DAY

(sudden realisation)

He was the man at the Eiffel Tower.

INT. HALLWAY NEAR BOND'S ROOM BOND

behind stairway glimpsing ZORIN and MAY DAY at his door.

ZORIN AND MAY DAY

ZORIN

We must find him.

MAY DAY

I'll get dressed.

She closes door. They turn towards Bond.

CAMERA TRAVELS WITH THEM

as they pass stairway where Bond hid, he is not there. They come to MAY DAY from the other side.
A VIEW TO A KILL

HER POV BOND

in her bed.

HALLWAY MAY DAY ZORIN

BOND cannot see him.

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

MAY DAY'S ROOM BOND

MAY DAY in doorway.

BOND

I've waited half the night for you.

HALLWAY MAY DAY ZORIN

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

MAY DAY'S ROOM BOND MAY DAY

They face each other for a moment. She drops her robe.

BOND

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

MAY DAY
(still dead pan)

What is there to say?

She gets into bed with him. They embrace.

CAMERA CLOSE ON HER BACK

Muscles bulge, then slowly soften and ripple.

INT. CHIP WAREHOUSE ZORIN AND SCARPING

approach dazed GUARD standing next to open crate. In B.G.
OTHER GUARDS use tin snips to release SECOND GUARD bound in
plastic straps.

ZORIN
(snapping at guard)

who was it?

GUARD, still stupid, raises his head.
standing at open refrigerator. ZORIN and SCARPINE come in from warehouse.

MORTNER

No one got into it.

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

ZORIN

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

He slams the refrigerator door shut viciously.

ZORIN'S STUDY ZORIN DAY seated at desk. BOND enters.

ZORIN

Good morning. You slept well?

BOND

Never better.

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

ZORIN

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

BOND

Sounds right to me.

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

ZORIN

I find a computer indispensable.

He punches a key.

CONE SHAPED CIRCULAR MIRROR

on the wall behind ZORIN. ZORIN examines MIRROR.
BOND AND ZORIN
continuing to punch keys.

COMPUTER SCREEN
BOND'S IMAGE appears on it. It is frozen as a full face still.

ZORIN AND BOND

ZORIN
I have a stallion descended from MISTY, his picture is over there.

BOND turns in the direction ZORIN points.

COMPUTER SCREEN
Bond's profile is frozen on the screen next to his full face image.

SUPERIMPOSED ON IT is a message being transmitted somewhere:
REQUEST INFORMATION IDENTITY OF SUBJECT. CLAIMS TO BE ENGLISH, JAMES ST. JOHN-SMYTHE.

ZORIN AND BOND

ZORIN
According to the computer we have several horses that might interest you.

BOND
Splendid.

ZORIN'S POV SCREEN
BOND'S IMAGE.

ZORIN V.O.
Would you be primarily interested in stamina or speed?

Superimposed on Bond's picture is the response to his request:
SUBJECT IS JAMES BOND, BRITISH SECRET AGENT DOUBLE-O SEVEN, USUALLY ARMED, EXTREMELY DANGEROUS, LICENSED TO KILL.

BOND AND ZORIN
he switches off computer.

Continued:
A VIEW TO A KILL

Continued

BOND
A little of both would be ideal.

ZORIN
I think I have just the horse for you.

ZORIN rises

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

BOND
(standing up)
I'd enjoy that. I'll get into some riding clothes.

ZORIN
Half an hour then. Scarpine will collect you.

BOND exits. ZORIN flips on intercom.

CHATEAU PARKING AREA NEAR TUNNEL ROLLS BOND
wearing riding habit approaches it. TIBBETT polishing car. Bucket of water at his feet.

ROLLS TIBBETT BOND
gives TIBBETT a copy of the cheque.

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

CLOSER ANGLE

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

BOND turns to go, TIBBETT calls to him.

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

(tell hand as he leaves)
Tell them you have to get the car washed.

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

298
EXT. SMALL STABLE YARD ZORIN MORTNER GROOM
saddling spirited BLACK STALLION. ZORIN, also in riding habit, holds riding crop. MORTNER removes small object from his coat pocket and hands it to him.

299
CLOSE ON TINY TRANSMITTER
We last saw it in lab. ZORIN’S FINGERS screw it into handle of RIDING CROP.

300
ZORIN STUD MAIN GATE MAY DAY GUARD
beside it. TIBBETT drives up in Rolls. Neither May Day or Guard open gate for him. He gets out.

TIBBETT
(to May Day)
Just going to town to get the car washed.

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

301
RIDING AREA ETOILE BOND ZORIN SCARPINE
Hundreds of horses ridden by exercise BOYS thunder past from different directions. ZORIN pulls BOND back as a GROUP OF RIDERS come out on the woods on BOND’s blind side and gallop across the spot where Bond was standing.

ZORIN
Be careful.

302
RURAL ROAD ROLLS DAY
TIBBETT glances into mirror.

303
HIS POV CAR FOLLOWING ROLLS
PAN HO is driving. JENNY FLEX sits beside her.
It is deserted now, as two EXERCISE BOYS ride in leading two horses.

Our mounts.

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

Beautiful animal.

Horse shies and skitters as Bond tries to mount.

A bit spirited. What's his name?

Inferno.

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

in ROLLS.

further down street is a PUBLIC PHONE KIOSK.

slowing down as it approaches KIOSK.

With PAN HO and JENNY FLEX follows.

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

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

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

END OF CAR WASH

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

START OF SHORT STEEPLECHASE COURSE

ZORIN BOND

OTHER RIDERS

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

ZORIN AND BOND

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

BOND

Friends of yours?

ZORIN

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

BOND

(warily)

I prefer cross country to steeple chase.

ZORIN

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

BOND

And if I'm thrown?

ZORIN

(smiling enigmatically)

Then you lose.

BOND eyes the other riders around him.

BOND

You know...
Splendid!

ZORIN gestures toward OTHERS to line up.

BOND IN F.G.

on fractious INFERN0 is broadside to others, having trouble bringing his horse around.

ZORIN

Scarpine will start us.

SCARPINE

standing next to horses suddenly raises a flag. He drops it. Spooked INFERN0 bucks, almost unseating BOND as he pulls him to face the racecourse. ZORIN and OTHER RIDERS start course. BOND controls INFERN0 and follows them.

RACE

ZORIN and THREE OTHERS leading. BOND with the rest, closely grouped. All clear FIRST and then SECOND JUMPS.

THIRD JUMP HIGH HEDGE

ZORIN and LEADERS clear it. As BOND'S HORSE approaches CAMERA ANGLES SHRIFTLY AND HOLDS ON COURSE ATTENDANT pushing up lever in the side of the hedge.

BOND ON INFERN0

approaching hedge flanked by OTHER RIDERS.

BOND'S POV

HEDGE becomes two feet higher.

HEDGE

BOND jumps it. TWO OTHER RIDERS are pitched over it, when their horses refuse. Some of the other riders skirt the hedge.

BOND AND ZORIN

Zorin forge ahead towards WATER JUMP. TWO RIDERS on either Bond, fling and bump him, making INFERN0 effective. ZORIN
BOND'S POV  WATER HAZARD FENCE  ANOTHER ATTENDANT
beside it, pulling lever. FENCE rolls TOWARD Bond.

WATER HAZARD BEYOND FENCE
becomes farther from fence.

BOND
jumping fence, landing in water but riding so expertly he emerges from hazard while RIDER next to him is unhorsed.

BETWEEN JUMPS  BOND
interfered with again by RIDERS who try to cut in front of him, simultaneously bump him from both sides, etc. CAMERA TRAVELS WITH HIM as he rides over next obstacle, RAILED FENCE.

AFTER RAILED FENCE
THE TWO RIDERS again try to unseat BOND.

BOND
jumping next hazard, heading for one beyond, WOODEN FENCE, tall pole with marker flag at rail. ZORIN jumps first, BOND close behind.

BOND'S POV
as ZORIN goes over. ATTENDANT pulls lever. Pole, hinged at a point three feet above top of jump, falls to a horizontal position above jump.

BOND
slides to side of horse, Indian-style, and avoids being decapitated as horse jumps fence. ZORIN RIDER beside BOND unseated by pole.

ZORIN
slashes out with whip just missing BOND as he overtakes him. He realises Bond will not only stay the course but will beat him. CAMERA IN CLOSE as he presses button of REMOTE CONTROL IN RIDING CROP.
INFERNO, obviously affected by steroid injection, goes apo and leaps railing alongside course. CAMERA ANGLES INFERNO AWAY INTO WOODED AREA.

WOODED AREA ZORIN AND OTHER RIDERS pursuing BOND.

BOND
despite INFERNO'S erratic reactions BOND rides him over logs, stone walls, fallen branches, etc. ZORIN and OTHER RIDERS chase after him.

ROAD BEYOND WOODS
BOND rides onto it. ZORIN and OTHERS are visible approaching in trees behind him. BOND hears CAR, turns towards it.

HIS POV ROLLS ON ROAD ahead of him.

ROAD BOND
riding after ROLLS.

(calling)
Tibbett!
He draws alongside ROLLS and jumps from horse to RUNNING BOARD.

BOND
(shouting)
Let's get out of here!

CLOSER ANGLE
DRIVER turns. It is MAY DAY. PAN HO now appears at open rear window holding gun on him. JUNNY FLEM sits next to her. ROLLS stops. The GIRLS get out of car.

BOND'S POV
through open rear door of Rolls he sees TIBBETT'S BODY partially covered by lap robe.
as he instinctively checks Tibbett's pulse. PAN HO holds the
gun on Bond.

343 NEW ANGLE ROLLS

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

ZORIN
You lost, Double-O-Seven.

BOND
(grimly)
Killing Tibbett
(indicating body)
was a mistake.

ZORIN
(cooly)
Then I'm about to make the same mistake
twice.

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

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

BOND
Don't count on it, Zorin.

ZORIN
You amuse me, Mr. Bond.

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

344 INSIDE CAR OTHERS

They take lap robe off TIBBETT'S BODY, stow BOND next to it,
cover both with robe.
ZORIN gestures for MAY DAY to let him get behind wheel. She moves over. He gets in, sits down, drives Rolls out of scene.

ROLLS stops at the edge. ZORIN and MAY DAY get out. MAY DAY pushes car over edge.

dropping into pool of water on quarry floor.

underwater ROLLS upside down fifteen feet below surface.

INSIDE ROLLS BOND unconscious as water slowly seeps in. He comes to when water half covers his face. He sits up. Water rises faster as he clears his head. Water now reaches almost up to the floor of the car, above him. He raises his head into air pocket. Water continues rising. He takes deep breath, goes under waterline, swims to window, winds it down, and swims out.

ROLS BOND looking up.

HIS POV reflections of ZORIN and MAY DAY above water's edge.

BOND out of breath, holding onto side of ROLLS. He looks around desperately, sees something O.S.

ROLS BOND swimming to CAR WHEEL. He pulls VALVE out of tyre, breathes air from it.
driven by SCARPINE stops beside ZORIN and MAY DAY.

BOND

breathing air out of tyre.

EDGE OF QUARRY

ZORIN and MAY DAY get into car with SCARPINE who drives it out of scene. SOUND OF CAR recedes.

UNDERWATER  BOND

breathing air. He looks up.

HIS POV

reflections are gone. He takes deep breath, swims up.

QUARRY POOL

BOND breaks surface, crawls out of water, collapses there, exhausted.

GRANDSTANDS  ZORIN'S STUD  DAY

deserted except for ZORIN seated about half-way up. A single HORSE and JOCKEY round the far turn.

GRANDSTAND ENTRANCE  CAR

arrives. THREE MEN get out and enter building. ONE MAN; considerably taller than the other two, takes the lead.

GRANDSTANDS  THREE MEN

enter behind ZORIN and approach him. The TALL MAN indicates his slenderer companion, VENZ, should wait there, he proceeds towards Zorin, with his stocky companion, KLOTKOFF.

CLOSER ON ZORIN

watching HORSE as it gallops across finish line. He clicks STOP WATCH and reads time. TALL MAN comes up behind him. ZORIN turns.

TALL MAN  

(Affably)  

Good morning, Comrade Zorin.
We now see he is GOGOL.

ZORIN
(curtly acknowledging him)

General Gogol.

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

ZORIN
This meeting is ill-adviced.

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

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

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

ZORIN
(Zorin cutting him short)
Come to the point, General.

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

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

GOGOL
That was regretable. Your racing activities attract unnecessary attention. More disturbing are those unauthorized discs found...
ZORIN
The issue is irrelevant. I have made new associations. I no longer consider myself a KGB agent.

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

NEW ANGLE  GROUP

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

GOGOL
(sharply)
Enough of this! Control yourselves!

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

GOGOL
(quietly)
You will come back to us, Comrade. No one ever leaves the KGB.

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

1:43 and 3/5. Good.

He walks away, followed by MAY DAY.

CONFERENCE ROOM  ZORIN  DAY

He is seated at an oval table with CONLEY and a dozen INTERNATIONAL TYCOONS, some of whom we saw at Ascot with him. Before each of them is a MINUS and AGENDA. VENZ sits calmly impassively near the door.

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

CANADIAN
What have you got for us, Zorin?

ZORIN
(smiling)
For centuries alchemists tried to make gold out of baser metals --

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

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

NEW ANGLE  CAMERA SWINGING AROUND TABLE

to pick up reactions of TYCOONS as they listen.

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

ZORIN AND TYCOONS

ZORIN
We are now in a unique position to form an international cartel to control production and distribution of microchips.
(pausings as tycoons murmur interestingly)

There is one obstacle.

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

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

ZORIN

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

TYCOONS react incredulously.

JAPANESE

How?

ZORIN

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

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

TAIWANESE

(indignantly)

Plus half our net income?

ZORIN

(calmly)

Under an exclusive marketing agreement with me.

TAIWANESE

These are outrageous terms!

ZORIN

(indicating model)

Perhaps a demonstration would convince you to participate.

TAIWANESE

I won't do business under such impossible conditions.

Continues:
A VIEW TO A KILL

ZORIN

(quietly)

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

TAIWANESE

I want no part of it.

ZORIN

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

(indicating May Day)

May Day will provide you with a
drink.

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

SMALL FOYER STAIRCASE LEADING DOWN TAIWANESE MAY DAY

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

STAIRCASE TAIWANESE DESCENDING MAY DAY IN B.G.

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

LARGE AIRSHIP

as TAIWANESE falls out of it.

TAIWANESE CAMERA ABOVE HIM

following him down into body of water below.

CONFERENCE ROOM ZORIN AT MODEL

TYCOONS watching, spell bound. MAY DAY enters.

ZORIN

Did he get his drink?

MAY DAY

nods. ZORIN turns back to MODEL.
410 AIRSHIP DAY
lettered ZORIN OIL. OVER GOLDEN GATE BRIDGE with ALCATRAZ visible beyond.

410A SAN FRANCISCO CABLE CAR DAY
stops at its terminal at Fisherman's Wharf. CROWD get off and proceed to various tourist attractions.

410B CLOSER
on CABLE CAR. BOND amongst CROWD.

410C CRAB STAND LEE
a youngish CHINAMAN and TWO ASSISTANTS cook crabs in large POT and sell them to PASSERS-BY. They are one of several stands along the wharf. BOND approaches.

410D CLOSER ON LEE
observing, BOND.

410E CRAB STAND LEE BOND
pauses as Lee speaks to him.

  LEE
  Looking for something special?

  BOND
  Any soft shell crabs?

  LEE
  May have some in the back.
  (to assistant)
  I'll be a few minutes.

BOND follows him onto the wharf.

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

  LEE
  Chuck Lee, C.I.A. (shows I.D.)
  It's a pleasure working with
  Double-O-Seven.

  BOND
  What about Scrin?

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

Not yet, let's keep a low profile.

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

Conley is a geologist, runs Zorin's oil reclamation project in the East Bay. Cuts corners. Last job: chief engineer in a South African gold mine. Left in a hurry after a cave-in killed twenty miners.

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

(holding photo of cheque Zorin gave Stacey)

Do you know how many S. Suttons there are in the U.S.? We're watching Zorin's account but the cheque hasn't been cashed yet.

(looking at Mortner photo)

What about Mortner?

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

Ties in neatly with the horse injection.

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

Did he succeed?
LEE

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

BOND

Was Mortner tried by the War Crimes Commission?

LEE

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

BOND

About the time Zorin and Mortner emigrated to the West.

LEE

Could Zorin be one of the steroid kids?

BOND

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

LEE

(leans over the rail and yells down to man working on boat.)

Mr. O'Rourke!

410G ANOTHER ANGLE

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

LEE

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

O'Rourke joins them.

Continued:
Lee

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

Bond

I understand you have a problem.

O'Rourke

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

Bond

Scared them away?

O'Rourke

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

Bond

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

O'Rourke

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

410H LARGE CRAB BOAT DAY

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

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

standing together.

Bond

See if you can get a little closer.

O'Rourke

O.K.

410J INT. PUMPING STATION ZORIN

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

Continued:
What do they want?

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

(to Scarpine)

Keep them away.

CRAB BOAT BOND AND LEE

on deck. See LAUNCH approach.

ZORIN LAUNCH SCARPINE

with BLOW HORN and uniformed armed GUARDS.

This area is restricted. Keep your distance.

CRAB BOAT O'ROURKE

joins BOND and LEE.

This is as close as I can get.

I'll wait until dark.

lights on jetty and in Pumping Station windows.

in scuba gear and wet suit, underwater head lamp (off). He submerges.

sees grill across mouth of five foot diameter intake pipe. Parts of CRAB caught in it. He prises off grill and slips inside.

switches on HELMET LAMP, moves further inside. About half way in he finds a vertical clean-out shaft. Ahead is a large INSPELIER. He moves to it.
410R INTERIOR CONTROL ROOM ZORIN MAY DAY CONLEY
stand at control board next to TECHNICIAN who watches instruments.

TECHNICIAN
Valves to wells 26 to 30 open.

CONLEY
Activate pumping procedure, fifty percent power.

TECHNICIAN turns control dials.

ZORIN
Increase it to maximum rate.

CONLEY
The new seals in the line are not fully tested.

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

CONLEY
Yes, sir. (to technician)
Bring it up to full, slowly.

410S INSERT PUMP POWER DIAL
indicator moves from 0% to 30% as TECHNICIAN moves control. HUM OF MOTOR STARTS.

410T INT. INTAKE PIPE BOND
inspecting IMPELLER. It begins to rotate. MOTOR NOISE increases. BOND beats a hasty retreat.

410U INSERT PUMP POWER DIAL
it moves to 50%.

410V INT. INTAKE PIPE BOND
at grating struggling against current. It is a losing battle. BOND braces himself against the side of the pipe as he slowly loses his grip.

410W INSERT PUMP POWER DIAL
at 75%
410AE JETTY MAY DAY WORKMEN

at clean-out hatch. FROGMAN appears with damaged SCUBA TANK. MAY DAY looks at it as WORKMEN help FROGMAN up onto the deck.

411-454 DELETED

455 UNDER JETTY RUBBER BOAT RUSSIANS KLOTKOFF

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

456 ANOTHER ANGLE KLOTKOFF
dangling by the scruff of the neck held by MAY DAY, who stands on cross beam below jetty. She cannot see other Russian in rubber boat.

457 RUBBER BOAT SECOND RUSSIAN

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

458 BOND

moves closer into shadows as he watches SECOND RUSSIAN. SOUND OF IMPELLER as pump starts up again.

459 SECOND RUSSIAN

swims away silently under jetty. BOND follows.

460 JETTY KLOTKOFF

held by GUARDS on deck near clean-out hatch. He pleads with Zorin in Russian. FROGMAN hands MAY DAY LIMPET MINE. She removes fuse. ZORIN, impassive, nods to SCARPINE who opens hatch. ROAR OF IMPELLER. SCARPINE motions to GUARDS. They chuck KLOTKOFF in. Impeller labours for a few seconds and then resumes its normal sound.

461-463 DELETED

463A A BEACH SECOND RUSSIAN

steps out of water. Takes TAPE from RECORDER. Puts it inside his waistband and throws away recorder.

464 BEACH ROAD CAR IN B.G.

SECOND RUSSIAN reaches it. Stops to pull wet suit over head and is suddenly tackled from behind by BOND. RUSSIAN flips him over head. BOND holds on to top pulling it off as he lands.
465 DELETED
466 BOND

turns to face RUSSIAN.

466A CAMERA ZOOMS IN CLOSE ON SECOND RUSSIAN

who is a beautiful woman in her early thirties.

BOND
Pola Ivanova!

POLA
James Bond!

He gets to his feet, pulls her up.

BOND
Let's go, before we're spotted.

467 DELETED
468 BOND POLA

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

469 BEACH ROAD POLA'S CAR

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

416 Q AND GUARD
over map.

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

Q
Hang a left?

417 SENTRYBOX DOG
on leash sees SNOOPER and barks furiously.

418 SNOOPER
scuttles behind some pipes.

419 Q AND GUARDS
SECOND GUARD turns to DOG.

SECOND GUARD
Shut your yap, mutt.

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

Q
(confused)
A left hand turning ...

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

420-423 DELETED

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

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

SECOND GUARD
(to first guard:
No, it's a left at Gillton, then
...

Continued
FIRST GUARD

That's the long way.
(to Q)

Go to Van Ness. Then take a left.

Q

Thanks very much, chaps.

He leaves them arguing and gets into VAN.

BEACH ROAD PARKED CAR

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

VAN

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

ZORIN PUMPING STATION NIGHT

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

MAIN GATE TO JETTY GUARD

stationed there, his back to jetty.

JETTY GUARD IN B.G. SNOOPER

moves away from GUARD between pipes.

EXT. BEACH VW VAN NIGHT

Lights out. Jetty in B.G.
at console manipulate controls. Snooper's POV on TV monitor.

approaching RAMP leading up to deck around station housing. SOUND OF PUMPING GROWS LOUDER as Snooper moves up ramp to deck and then to sea side of station.

stopping below sill of CONTROL ROOM WINDOW. Telescopic stalk extends up out of Snooper's turret until it reaches window level.

watching CONTROL BOARD.

The porosity levels are still low.

(Zorin) Increase them.

watching and listening at TV SCREEN showing GROUP in STATION CONTROL ROOM. Voices from TV are faint, and somewhat obscured by sound of pumping.

We're at maximum pumping now . . .

We have a deadline. I'll hold you personally responsible if we miss it.

Sudden sound of growling. Q reaches hastily toward REMOTE CONTROL UNIT beside screen.

Snooper at window. Turret stalk swivels, top pans down. CAMERA ANGLE WIDENS TO INCLUDE GUARD DOG growling at robot. Stalk whips back to window.

as MAY DAY reacts to dog's growl and exits.
snooper

retracting stalk. dog edges closer, growling.

in van bond

at a loss. distorted view of menacing dog on tv monitor. q reaches across, hits button.

repellent!

snooper

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

in van q and bond

q foul smelling stuff.

ramp snooper

scuttling down it, then disappearing under housing floor boards.

outside housing floor boards snooper

swivelling turret.

window dog may day

reacts to smell of dog.

snooper pov

as turret holds and trains on microphone under and against floor of control room, positioned there by boom arm extending up through gap in jetty floor boards.

snooper

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

in van bond q

bond shakes his head.

too dark.

bond continued:
Try infra red.

He switches to it.

SNOOPER POV ON TV SCREEN TWO MEN

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

IN VAN BOND Q

looking at screen.

Q

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

BOND

(puzzled)

The Russians bugging Zorin, too?

SUDDEN BARKING SOUND FROM TV.

ON JETTY FLOOR BOARDS

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

RAMP MAY DAY

looking under it.

HER POV

She sees the MICROPHONE but not the Snooper.

RAMP MAY DAY

quickly moves up to DECK.

IN VAN BOND Q

at darkened TV SCREEN.

BOND

Continued:
Q
Stuck somewhere under the ramp.

455 UNDER JETTY RUBBER BOAT RUSSIANS KLOTKOFF

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

456 WIDER ANGLE KLOTKOFF

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

457 RUBBER BOAT SECOND RUSSIAN

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

458 JETTY MAY DAY AND KLOTKOFF

on deck joined by ZORIN, SCARPINE and GUARDS.

459 IN VAN Q BOND

trying to locate Snooper. BOND gets up.

BOND

Snooper's a write off.

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

BOND takes STAR LIGHT GLASSES from wall and exits van.

460 JETTY KLOTKOFF

held by GUARDS on deck near clean out hatch. He plant with Zorin in Russian. ZORIN, impassive, nods to SCARPINE, he opens hatch. BOAT OF IMPELLER. SCARPINES motions to GUARDS. They chuck KLOTKOFF in. Impeller labours for a few seconds and then resums its normal sound.

461 BOND

standing neat to van viewing jetty with STAR LIGHT GLASSES. Joins him. Scott reasons to presenting in his left.
462 BOND'S POV

through star light glasses. A BLACK FIGURE wades through the surf.

463 BOND

with GLASSES.

BOND

At least one got away.

(suddenly dawning)

It's their car down the road.

I want the tape.

He hands GLASSES to Q and runs off.

463A A BEACH SECOND RUSSIAN

steps out of water. Takes TAPE from RECORDER. Puts it inside his waistband and throws away recorder.

464 BEACH ROAD CAR IN B.G.

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

465 MAIN GATE TO JETTY GUARDS

react to sounds of fighting down the beach, starting toward car.

466 SECOND RUSSIAN BOND

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

Pola Ivanova!

James Bond!

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

467 THEIR POV GUARDS

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

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

POLA
You haven't changed.

BOND
You have. You're lovelier.

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

BOND
What a performance.

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

BOND
Why do you think I sent you three dozen roses?

POLA
(sighing)
That was a performance.

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

POLA
(turning around, putting her fingers to his lips)
No more shop talk. Let's...

She indicates stereo.

POLA
(continued)
Put on something more...
(searching for the words)
... inspirational.
CAMERA MOVES WITH BOND

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

POLA

turns control at side of tub. Bubbles surround her.

Ooh!

BOND

(O.S.)

You alright?

POLA

The bubbles tickle my ...

Beautiful classical music begins.

POLA

(rapturously)

Tchaikovsky!!

(murmuring)

Detente can be beautiful.

BOND joins her in the tub.

BOND

This is no time to discuss politics, dear girl.

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

OUTSIDE HOT TUB SPA CAR

parked across street. MAN seated behind wheel still unidentifiable.

BATHROOM BOND

in shower.

HOT TUB POLA

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

BATHROOM BOND

still in shower.
A VIEW TO A KILL

473 HOT TUB ROOM  POLA
now wearing kimono, holding CASSETTE in hand, slips out the

door.

479 OUTSIDE HOT TUB SPA  CAR  NIGHT
POLA comes out, runs across street to CAR parked there, gets
in.

480 INSIDE CAR  MAN BEHIND WHEEL
is GOGOL. POLA sits beside him.

481 OUTSIDE HOT TUB SPA  CAR
as GOGOL drives it away.

482 IN CAR  GOGOL  POLA
He glances at her.

GOGOL

The tape?

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

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

484 INSERT MEMO PAD.  IT READS

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

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

485-490 DELETED

491 ESTABLISHING SHOT  SAN FRANCISCO  CITY HALL  DAY
imposing domed building housing government offices.

492 IN CITY HALL LOCATION  MOMA
lettering reads: "DEPARTMENT OF CULTURAL
Divisions of the Fine Arts"
STATE OFFICIAL who looks like Watt, ex-secretary of the Interior. They face each other across Howe's desk. BOND, holding notebook, is taking notes.

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

BOND
Can I quote you on that, Mr Howe?

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

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

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

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

BOND
well, that should be enough for now.

They walk to the door together. HÖWE opens it.

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

BOND
Stock, James Stock.

They exit into hallway.

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

STACEY
Mr Howe!

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

HÖWE
Stacey, what do you want?

STACEY reaches him.

STACEY
I have some porosity tests to show you.

ANOTHER ANGLE ELEVATOR DOOR OPENS

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

Continued:
I'm running late, I can only spare a couple of minutes.

The elevator doors close.

INSIDE CITY HALL COME AND STAIRCASE
EMPLOYEES descending stairs, STACEY among them.

UPPER LEVEL BOND
behind pillar sees STACEY exit elevator with other EMPLOYEES and proceed down staircase.

HIS POV
STACEY near bottom of stairs.

BOND
starting to follow her.

ON FREEWAY EAGLE 4-WHEEL DRIVE STATION WAGON DAY
In traffic. STACEY is driving. CITY in S.G. CAMERA IN CLOSER ON SEAL OF CALIFORNIA lettered on door along with: Department of Conservation.

STATION WAGON
continuing along FREEWAY. CAMERA PANS PAST PAST OTHER CARS to ANOTHER unobtrusively following station wagon. BOND is driving.

SAN ANDREAS LAKES AREA DAY
STACEY passes vantage point with view of lakes. She drives out of scene. BOND then drives through. CAMERA HOLDS ON SIGN "San Andreas Lake Reservoir".

WHITENOOD ESTATE DAY
STATION WAGON on approach road. Takes turning to driveway toward mansion. BOND in car drives past.

WHITENOOD GROUNDS STATION WAGON driving past lawns. WOODED AREA in S.G.
WHITEMOOD HOUSE

Beautiful turn-of-the-century two-storey MANSION. Three columns support a pediment above a covered porch. All shades are drawn. The place looks deserted. STATION WAGON stops at entrance. She gets out, goes into house.

BRIDGE ON ESTATE NEAR MANSION BOND

crosses it nearing mansion. He looks up.

HIS POV SECOND-STOREY WINDOW

Blind is raised and window is opened.

BOND

moving closer to SIDE OF HOUSE. CAMERA PANS AWAY TO SILHOUETTED FIGURE at edge of WOODS behind house.

BOND

We cannot tell if he has seen it as he approaches ground floor window of HOUSE, uses Q device to open it, and climbs in.

INSIDE WHITEMOOD RECEPTION ROOM BOND

looking around at beautifully panelled room completely unfurnished. CAMERA TRAVELS WITH HIM as he cautiously crosses room and goes into the HALL. STAIRCASE leads up to second storey. The only objects in the hall are a magnificent MING VASE on a wooden pedestal and A PORTRAIT, hanging above it, of an impressive looking California type tycoon, circa 1910. BOND glances into other rooms off hall, all unfurnished. A CAT suddenly startsle him as it scurries up the stairs. He follows it.

UPSTAIRS HALLWAY

also uncarpeted and unfurnished. BOND leaves head of staircase, looks around, hears water running, goes toward door, cautiously opens it. SOUND OF WATER louder.

MASTER BEDROOM BOND

entering. The room is lavishly furnished and decorated in opulent, ornate Victorian style with a massive canopied mahogany four-poster bed and matching bureau and wardrobe, etc. A CAGE with a CANARY in it hangs on a stand. The door to a bathroom is slightly open. SOUND OF SHOWER RUNNING from within. He crosses to door, slowly pushes it further open and looks in.
A fantastic chrome and marble antique shower is running with no one in it.

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

STACEY'S VOICE
(from closet)
Don't move!

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

STACEY
Turn around slowly.
(after he does)
So you're just another Zorin stooge,
Mr Sinjin ... whatever it was ...

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

STACEY
(moving to telephone on desk)
You can tell the police which.

BOND
And you can tell them all about that five million dollar payoff you got from Zorin.
(as she gazes at him, momentarily silenced)
I saw the cheque.

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

STACEY
(contemptuously)
This?

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

STACEY
(snapping at him)
You cut the line!

Continued:
Both turn to window as they hear someone outside. CAMERA WHIPS OVER TO IT revealing GUNMAN standing by window on upper balcony.

NEW ANGLE BOND STACEY GUNMAN

as he levels automatic weapon at her. BOND throws himself at her and bowls her over just before the GUNMAN fires.

BOND

picking up shotgun and firing at the window.

UPPER BALCONY FRONT OF MANSION GUNMAN

blown backwards and falling to the ground.

BEDROOM BOND STACEY

as he helps her to her feet.

BOND

Stay here!

He opens door. SECOND GUNMAN in doorway.

HALLWAY BOND

butt strokes gunman, knocks him down stairs. BOND follows him, STACEY at his heels.

STAIRCASE BOND AND STACEY

come down it into downstairs hall. As they reach the foot of the staircase a THIRD GUNMAN bursts in through the front door. BOND fires the shotgun at him.

BOND AND STACEY

as GUNMAN staggers, only momentarily stunned.

STACEY

Just rock salt ...

GUNMAN

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

OUTSIDE WHITEWOOD GATE THREE MEN
get into their car and drive away.

WHITEWOOD HALL STACEY
picking up pieces of MING VASE. BOND enters.

STACEY

Thank you.

BOND

Don't mention it.

(indicating fragments)

Ming. Eleventh century. I'm sorry.

STACEY

Don't be. Grandad...

(indicating portrait)

.. he always loved a good fight.

(she stands up)

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

BOND

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

She stares at him, then reacts intensely.

STACEY

(bitterly)

I know a few things about Zorin.

LOUD MEOW from CAT.

STACEY

I have to feed him. Are you hungry?

BOND

What are you serving, Whiskers?

Continued:
I only have a few leftovers in the fridge. I'm a pathetic cook.

BOND

I'll lend a hand.

STACEY

You can cook?

BOND

(modestly)

I like to dabble.

CLOSE ON OVEN DOOR KITCHEN NIGHT

BOND opens it and extracts an elaborate quiche.

ANGLE WIDENS TO INCLUDE STACEY

Smells divine.

BOND

It's cordon bleu, Quiche des Cabinet.

STACEY

Sounds interesting, what is it?

BOND

An omelette.

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

BOND

Go on.

STACEY

(resuming narrative)

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

BOND

Salt please.

(he takes the salt from her)

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

BOND
And Zorin renamed it after himself.

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

BOND
The five million dollars was for your shares?

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

STACEY
Ten times more than their worth. How tempting. Just drop the lawsuit and keep my mouth shut. I haven’t accepted yet.

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

They did.

STACEY slowly tears up the cheque.

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

BOND
I’d drink to that.

STACEY
(brightens)
I just may have a cottage or two left in the cellar.
KITCHEN TABLE REMAINS OF MEAL WINE BOTTLE
one empty, one half full.
CAMERA WIDENS TO INCLUDE BOND AND STACEY
both a bit aglow.

STACEY

Delicious.

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

STACEY

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

BOND comes up behind her at the sink.

BOND

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

She turns to face him, almost in his arms.

STACEY

(slight smile)
To protect me?

BOND

They may be back.

STACEY

(smiling)
I hope not.

BOND

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

STACEY

The box is outside my bedroom
window.

BOND

I'll find it ...

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

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

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

BOND
Good morning.
(indicating cat and canary)
What's got into your pets?

STACEY
They're more than pets. Wait.

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

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

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

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

as she turns to Bond.
STACEY
Measured 2.6 on the Richter scale.
The epicentre was near Zorin's
oil field.

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

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

BOND
I checked it myself.

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

538  CLOSE ON PAPER MACHE PUMPKIN
with lit candle flickering inside it. CAMERA ANGLE WIDENS TO
REVEAL pumpkin is on HOWE'S SECRETARY'S DESK IN HIS OUTER
OFFICE. She is listening to angry but muffled voices beyond
the door.
STACEY
Elevated porosity levels and
increased seismic activity.
Call for an immediate investigation.

Horne
(vehemently)
I refuse to be a party to your vendetta against Max Zorin!

OUTER OFFICE SECRETARY

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

CORRIDOR NEAR ELEVATOR BOND

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

BOND
What happened?

STACEY
(fuming)
I got fired!

BOND
Calm down.

He takes her arm. CAMERA TRAVELS WITH THEM TOWARD ELEVATOR.
CAMERA HOLDS AT ELEVATOR. He presses the button.

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

DOOR OF SELF-SERVICE ELEVATOR opens. They get in the elevator. He presses button. Door closes.
LEE and STACEY’S cars are parked in front.

LEE and STACEY are seated around table.

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

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

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

STACEY
Not severely. Silicon Valley is too far away.

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

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

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

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

LEE exits.

OUTSIDE WHITEWOOD EVENING LEE

Lee exits house and enters car.
549D  INSIDE CAR  LEE
puts key in ignition. Camera zooms to FIGURE rising in back seat behind him.

549E  CLOSER
Figure is MAY DAY.

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

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

550-556  DELETED
She shows pass to GUARD seated at reception desk. He gestures them toward the elevator bank.

approaching entrance. In it are ZORIN, MAY DAY, SCARPINE, JENNY FLEX and PAN HO. They have taken off their costumes.

going out of elevator. CAMERA TRAVELS WITH THEM as they pass lighted upper part of HOME'S OUTER OFFICE DOOR and go into FILE ROOM.

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

BOND

Main Strike!

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

562 INSERT MAP

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

563 BOND STACEY

whispering.

STACEY

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

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

Good evening.

ZORIN'S VOICE

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

ZORIN

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

BOND

Why don't you enlighten me, Zorin?

ZORIN

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

STACEY

(spiritual)

You can take your offer and ....
BOND

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

ZORIN
(looks at them steadily)

So... You've joined forces.
That simplifies matters.
(to May Day)
He's probably armed.

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

HONE'S OFFICE HONE

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

HONE

Stacey, I told you, you were fired.

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

HONE

Mr Zorin!

ZORIN

Call the police, Mr Howe!

HONE stands up, looks around, bewildered.

HONE

What's going on?

ZORIN

Two dangerous intruders.

HONE hesitates, then dials.

ZORIN
(as they wait)

Ask them to get here as soon as possible.

BOND

You're being unfair... now.
Continued

HOWE  
(more confused as police reply)
Hello -- intruders here -- City Hall -- office 106 -- come at once --
He hangs up.

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

ZORIN  
(gliably)
You discharged her -- so she and her accomplice came up here to kill you --
He takes Bond's PPK from MAY DAY, gives her his revolver. HOWE stares at him, completely baffled.

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

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

ZORIN.

Dead.

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

NEW ANGLE GROUP
ZORIN places PPK beside HOWE'S BODY.

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

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

Continued:
ZORIN
Intuitive improvisation is the secret of genius.

BOND
(stalling)
Dr. Mortner can be proud of his creation.

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

OUTER OFFICE GROUP

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

CORRIDOR AT ELEVATOR ZORIN MAY DAY

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

LOBBY ELEVATOR BANK SCARPINE

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

ELEVATOR SHAFT

Elevator stops between floors.

IN ELEVATOR BOND STACEY

He tries to push up trap door on roof.

CORRIDOR ELEVATOR DOOR ZORIN MAY DAY

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

TOP OF ELEVATOR

explodes in flames.

INSIDE ELEVATOR STACEY BOND

tries to push up hatch in roof but burns his fingers. He takes off his jacket and wraps it around his arm and pulls up on the hatch.
CORRIDOR ZORIN MAY DAY

coming toward STAIRCASE. Behind them PAN HO and JENNY FLEX are
dousing floor and walls, etc., with petrol. They reach ZORIN
who lights it. ZORIN and GIRLS start down stairs. Flames
start.

TOP OF ELEVATOR FLAMES

burning cables.

CLOSER ON CABLE

stretching and snapping.

TOP OF ELEVATOR

as cable parts. Elevator shifts supported now only by a single
cable. Elevator jams up against the sides of the shaft at an
angle.

INSIDE ELEVATOR BOND AND STACEY

thrown to the floor. They get up. The car is now at an angle.
BOND pushes up again on hatch and it opens.

TOP OF ELEVATOR HATCH

opens. Flames. Last cable on fire.

CLOSER ON CABLE

stretching as it burns.

WIDER ANGLE BOND

gets out hatch to cross member inside shaft which separates it
from a second elevator shaft next to it. He pulls STACEY up to
him.

CLOSER ON STACEY

struggling to get out.

INSERT CABLE

as it separates.

ELEVATOR CAR

on fire plummets to ground and crashes.
hails her up. They stand on cross member. One shaft is on fire. Cables in the second shaft run down to the car on the ground floor.

outside city hall zorin may day scarface pan ho jenny fleck

drive away in ZORIN'S CAR. SOUND OF FIRE ENGINES approaching.

inside elevator shaft stacey and bond

on cross member. Shaft is filled with smoke. BOND looks down into the empty shaft.

his pov

cables leading to other car, which is now on fire too. Smoke is coming up the shaft.

bond

don't go away.

bond

jumps up and grabs cross beam above, chins himself up, puts one leg over and stands on top of beam.

stacey

below, watching. Smoke thickens.

bond

steps on to narrow ledge by elevator shaft doors and inches his way to the centre of the doors.

closer bond

bond pries doors open with finger tips, squeezes through and they shut after him.

upper corridor bond

looks around. Smoke. ROLL OF FIREHOSE on wall next to elevator. BUCKET and MOP next to it.

elevator shaft stacey

coughing from smoke. Elevator doors on her level begin to glow hot. She looks up.
UPPER CORRIDOR  BOND

has used MCP to hold open elevator doors. He feeds hose down to STACEY.

OUTSIDE CITY HALL  FIRE ENGINES AND POLICE CARS

arriving. CROWD gathering.

WIDER ANGLE LOCKING DOWN SHAFT

STACEY takes end of hose.  BOND

Wait!

She doesn't wait but steps into shaft and falls.

BOND

hose whips through his hands for several feet before he gets a grip on it.

ELEVATOR SHAFT  STACEY

cought before she falls into inferno below. BOND pulls her up.

BOND

pulls STACEY past red hot door just below his position.

ANOTHER ANGLE

STACEY just gets one hand over ledge and BOND pulls her up as the elevator door below her explodes into the shaft. Flames leap up.

BOND

carrying STACEY to short staircase leading up to roof.

CITY HALL  ROOF

BOND and STACEY emerge from doorway atop roof. She is partially overcome by smoke.

CITY HALL  CROWD

watching FIREFIGHTER go into building and put up TURNTABLE LADDERS. POLICEMEN also enter building.

ROOF  BOND

giving STACEY kiss-of-life resuscitation.
596    CROWD
      looking up toward PARAPET ON ROOF.

597    THEIR POY
      BOND appears at parapet supporting STACEY.

598    TURNTABLE LADDER
      reaching PARAPET. BOND slings STACEY over his shoulder in
      firemans carry, gets on ladder.

599    CROWD
      cheering as BOND brings her down the ladder.

600    OUTSIDE CITY HALL   BOND AND STACEY
      reach sidewalk near rear of PUMPER TRUCK and are immediately
      surrounded by applauding SPECTATORS.

600A  REAR OF PUMPER TRUCK   STACEY AND BOND
      as he puts her down, FIREMAN attaches hose to pumper, leaving
      locking spanner in place. STACEY sits on curb and catches her
      breath. FIREMAN activates pump and hose fills with water.
      FIREMAN moves away.

601    POLICE CAPTAIN
      in plain clothes pushing his way through CROWD to BOND and
      STACEY, now starting to recover. BOND stands with back to
      truck where fire hose is connected.

          BOND
        (to Captain)
      You'll find a body in Howe's office.

      CAPTAIN
       We found it.
      (showing him PPK)
      This belong to you?

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

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

Continual
STACEY


BOND

(lowering his voice)

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

CAPTAIN

(turning to Stacey)

Is he?

STACEY

(flabbergasted, turning to Bond)

Are you?

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

602 NEW ANGLE  BOND  CROWD

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

603 FIRE TRUCK

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

604 INSIDE FIRE TRUCK  BOND

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

605 POLICEMAN

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

605A POLICE CAR  POLICEMAN

gets in, grabs radio.
as TRUCK picks up speed and heads toward traffic. She is still shaken.

STACEY

Are you really, James Bond?

BOND

You'd better believe it.

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

SQUAD CAR  TWO POLICEMEN

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

MARKET STREET  FIRE TRUCK

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

INSIDE FIRE TRUCK  STACEY  BOND

watching as SQUAD CARS pursue.

BOND

(yelling to Stacey)

Take over!!

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

SIDE STREET  SECOND SQUAD CAR

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

INT. POLICE CAR  CAPTAIN

motions for SECOND SQUAD CAR to pull away.

POLICE CAR  SQUAD CAR

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

WIDER ANGLE
610E INSERT  
street sign "DOCK STREET".

610F INSIDE POLICE CAR  CAPTAIN  
following SQUAD CARS, smiles.

CAPTAIN
Have' em now!  
(into radio mike)
Base, come in.

BASE
(over radio)
Read you, Captain.

CAPTAIN
Call Dock Street. Have' em raise the bridge.

He hangs up MIKE decisively, with a confident look.

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

612 STACEY IN FRONT CAB  
She turns, looks back.

613 BOND IN REAR CAB  
He waves her on.

614 DRAWBRIDGE  FIRE TRUCK APPROACHING  
POLICE CARS behind it, gaining on TRUCK. FIRE TRUCK crosses bridge, just before it goes up.
on bridge as it goes up. SQUAD CAR slides backwards, hits
several OTHER SQUAD CARS at the base of the bridge.

FIRE TRUCK

speeding away.

POLICE CAR

stops behind SQUAD CARS. Bridge still slowly rising.
CAPTAIN gets out. Walks to SQUAD CARS.

Group of POLICE MEN. HARRIS and MILLER, two young PATROL
MEN, among them looking at damage. They look up as
CAPTAIN arrives.

CAPTAIN

Harris, you can forget that Sergeant
promotion.

He turns to Miller.

CAPTAIN

You're gonna pay for that ve-hicle,
one hundred bucks a month, out of your
paycheck.

HARRIS and MILLER

Look over CAPTAIN's shoulder towards his car.

HARRIS

I hope your wearing a comfortable pair
of shoes, Captain.

ANOTHER ANGLE

MILLER

"Cause it look like you'll be walking
home.

CAPTAIN turns to see HARRIS and MILLER POV.

HIS POV

POLICE CAR is crushed by concrete counter-weight of
bridge. POLICE MEN laugh louder.

GOING CAR BROKE - FIRE TRUCK

passes "STAN, EMERGENCY ANNUAL CERT.

PROCEED AT NORMAL RATE OF SPEED.
driving. STACEY resting on his shoulder. He reacts to something ahead. STACEY stirs and sits up.

MAIN STRIKE MINE. A high cyclone fence surrounds the property. A large truck is stopped at the entrance gate. A sign on the fence reads "Main Strike Mine Trespassing Prohibited Zorin Industries".

passes entrance. TWO GUARDS wave stopped truck through gate. A sign on the rear of the truck reads "Danger Explosives". As it passes the GUARDS close the gate. The FIRE TRUCK continues past the gate.

BOND is driving. STACEY is looking behind.

BOND
A lot of activity for an abandoned mine.

STACEY
That truck load of explosives should last them for months.

BOND, looking ahead as he turns around a bend in the road.

BOND
Here comes next year's supply.

ahead, coming towards them is ANOTHER EXPLOSIVES TRUCK identical to the one they just saw turn into the Main Strike Mine.

He reaches up and puts on his flashing lights. SIRENS SOUND.

Put on your hat.

They don fireman helmets.

heading towards the fire truck with emergency lights flashing.
INSIDE EXPLOSIVES TRUCK DRIVER

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

FIRE TRUCK BOND AND STACEY

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

DRIVER

Where's the fire?

BOND

On your rear end.

DRIVER bolts out of passenger side of explosives truck.

REAR OF EXPLOSIVES TRUCK DRIVER

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

BOND

He can sleep it off here.

MAIN STANCE MINE ENTRANCE DAY EXPLOSIVES TRUCK

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

INSIDE TRUCK BOND AND STACEY

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

GUARD

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

GUARD

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

BOND

Where?

GUARD points.

Continued:
Continued

GUARD

100 yards turn left to the mine entrance.

BOND

Thanks, buddy.

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

GUARD

Hey!

INSIDE CAB EXPLOSIVES TRUCK BOND

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

GUARD

It's the rules. Hardhat area.

BOND relaxes, puts on hardhat and drives forward.

MINE ENTRANCE DAY EXPLOSIVES TRUCK

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

CLOSER ON BOND

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

FOREMAN

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

BOND and STACEY get out and move toward the hut.

LOADING DOCK LOADING MEN

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

FOREMAN

Let's get this stuff moving. We're an hour late.
enter. There is coffee on a hot plate. The room is stocked
with equipment. Coveralls and hardhats are on the wall. BOND
looks out the window.

BOND
I'd like to get into that mine.

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

STACEY
What's stopping you?

OUTSIDE REAR OF HUT DAY

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

LOADING DOCK FOREMAN

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

INSIDE FLATBED BOND STACEY

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

BOND (whispers):

Keep still.

STACEY (whispers)

Do you see what we're sitting on?

BOND

Yes. I hope the foreman is a
good driver.

ENTRANCE TUNNEL LUG AND FLATBEDS

proceed up incline into tunnel.

INTERIOR TUNNEL LUG AND FLATBEDS

continue up shallow incline in low lit tunnel.

CLOSED ON FLATBED
BOND'S POV

The tunnel opens into a large, open, well lit, underground gallery.

MAIN GALLERY MINE JENNY FLEX AND PAN HO

stand by tunnel entrance as LUG and FLATBEDS enter on a roadway cut in the face of a high wall on one side of a large chamber. A switch on the tracks, about fifty feet inside the chamber, leads to a second track which gradually descends twenty feet to the floor of the chamber. The track crosses the chamber and exits through a tunnel in the wall opposite the entrance. The other branch of the switch continues to a siding in the wall and a thirty-foot square area which has been excavated only to the level of the roadway cut. A vertical shaft, ten feet in diameter, has been cut in this flat area. It leads to a large underground chamber below the main chamber. A pulley system and winch are built over the shaft for lowering equipment. Wooden steps lead from this area to the gallery floor. Across the gallery is a one-storey office built up ten feet from the floor on pilings. Stairs lead to it from the floor. A trestle walkway connects the office to the vertical shaft. There are about 20 workmen in the gallery area.

LUG AND FLATBEDS

proceed past switch on to trestle and stop.

LUG

The last FLATBED nearest the lug is disconnected by the FOREMAN and the LUG takes it to the end of siding.

FLATBED BOND AND STACEY

slip out and climb down trestle supports to floor of gallery.

LUG

stops at vertical shaft. FOREMAN disconnects single flatbed. SCARPINE joins him in lug as it returns to flatbed.

LUG

reconnected to train. FOREMAN and SCARPINE proceed to floor of gallery, across it, and exit into tunnel in wall opposite entrance.

GALLERY BOND AND STACEY

look toward office from gallery floor.
OFFICE ZORIN MAY DAY CONLEY

come out of office and cross to the vertical shaft area.

GALLERY FLOOR BOND

sees ZORIN and OTHERS exit office and pulls STACEY under the
trestle walkway as ZORIN and his ENTOURAGE cross above.

ANOTHER ANGLE BOND AND STACEY

pretend to be working on shifting pieces of equipment as PAN HO
and JENNY FLEX with group of WORKMEN pass them.

TUNNEL AREA WORKMEN

on scaffolding repairing roof. LUG approaches.

LUG SCARPINE AND FOREMAN

stop near scaffolding. They get out. FOREMAN goes to speak to
WORKMEN. SCARPINE disconnects flatbed, reaches under tarpaulin
on last flatbed.

INSIDE FLATBED SCARPINE

lifts sack from centre of car revealing blasting box. He
unlocks it with key, arms it, red light comes on. He replaces
sack as FOREMAN joins him.

SCARPINE AND FOREMAN

FOREMAN

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

SCARPINE

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

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

GALLERY VERTICAL SHAFT ZORIN MAY DAY CONLEY

wait as WORKMEN approach. Everybody removes TARP from FLATBED
revealing DETONATOR.

CONLEY

(looking at watch)

Come on, we're behind schedule.
at foot of stairs leading to office.

BOND
what do you make of it?

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

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

VERTICAL SHAFT ZORIN MAY DAY CONLEY

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

DETONATOR

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

OFFICE BOND AND STACEY

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

INSIDE OFFICE BOND AND STACEY

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

CLOSER ON STACEY

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

BOND

at window looking out.

Found anything?

STACEY

Not sure.

VERTICAL SHAFT CONLEY

astride DETONATOR is lowered into the shaft by ELECTRIC PLOWARD WINCH.
is lowered farther into the shaft, hundreds of feet under the
gallery.

on DETONATOR is lowered into another chamber. Two large
vertical cracks run up the walls on opposite sides of the
chamber. One is oozing water and occasionally ominous grinding
noises and rumbles are heard emanating from it accompanied by
small rock falls from the ceiling and sides of the chamber. The
entire lower floor of the chamber is covered by sacks of
explosives.

settle on top of the sacks. CONELY disconnects the DETONATOR,
pulls twice on the cable and is hoisted out.

as window turns and crosses to STACEY.

we'd better not stay too long.

ignoring BOND she stares at the MODEL, stunned. BOND joins
her.

What's wrong?

Three dimensional model of San Francisco Bay area on table
before them.

looking at model.

He'll kill millions.

BOND looks at her as she activates MODEL. Positions of Zorin's
oil wells on the Hayward Fault light up.

Continued:
STACEY

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

BOND

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

STACEY

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

BOND

... and create a double earthquake.

STACEY

Right here below us is the lock.

BOND

You mean the geological lock.

STACEY

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

BOND

And when they go off?

STACEY pushes button.

STACEY

Both faults move ...

BOND and STACEY watch model.

BOND

Silicon Valley and everything in it - submerged forever.
STACEY
All to coincide with the spring
tide for maximum effect.

BOND
(consulting chart
on wall)
That's today.
(looks at watch)
In less than an hour.

STACEY
We have to get out and warn
people.

They turn hearing someone approach.

OUTSIDE OFFICE ZORIN MAY DAY
approaching office door. They go in.

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

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

REAR OF OFFICE BOND AND STACEY
exit window and fall on pile of sand. They roll to floor of
gallery.
INSIDE OFFICE  ZORIN
now on his feet.

ZORIN
Get them!

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

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

VERTICAL SHAFT  CONLEY
meets ZORIN.

ZORIN
(to Conley)
Bond! Guard the entrance --
let no one out.

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

Find them!

GALLERY  PAN HO  JENNY FLEX
joins MAY DAY. All three follow BOND and STACEY into tunnel.

INTERIOR TUNNEL  BOND AND STACEY
running. They pass fork. BOND stops as he hears LUG approach.

BOND
This way.
He and STACEY take side tunnel. LUG passes them.

SIDE TUNNEL  BOND AND STACEY
running.
LUG SCARPINE
passes MAY DAY and GIRLS.

MAY DAY
See anyone?

SCARPINE
(shouting back)
No!

They continue.

SIDE TUNNEL BOND AND STACEY
stop at second fork.

BOND
which way?

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

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

They take the right fork.

GALLERY FLOOR LUG
enters from lower tunnel.

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

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

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

They hug the wall on a narrow path around the hole.
come to fork in tunnel. MAY DAY goes into side tunnel where Bond went, she waves for girls to continue ahead.

BOND AND STACEY

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

An air shaft.

They run to it.

VENTILATION SHAFT BOND AND STACEY

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

TOP SHOT

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

TUNNEL MAY DAY

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

BOND AND STACEY

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

Keep going.

He turns to face MAY DAY.

MAIN GALLERY VERTICAL SHAFT SCARPINE ON LUG

gets out carrying a small box. CONLEY approaches him.

VERTICAL SHAFT ZORIN

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

SCARPINE

Time to flood the fault.

Continued:
He arms the device. CONLEY steps forward.

CONLEY

But May Day and my men ...

ZORIN

Yes, a convenient coincidence.

CONLEY faces him.

CONLEY

Mr Zorin, those men are loyal to you ...

He is cut-off when SCARPINE cold cocks him. CONLEY falls to the floor of the chamber. Some of the WORKMEN below approach the body.

ZORIN

activates BLASTING BOX DETONATOR.

TUNNEL UNDER LAKES FLATBEDS

euphle destroying tunnel.

EXT. SAN ANDREAS LAKES DAY MAN IN FISHING BOAT

There is an explosion at the centre of the lake behind the man. The water rocks the boat and the man is showered with water.

WIDER ANGLE LAKES

The water level slowly lowers. There's a whirlpool at the centre of the lake.

VENTILATION SHAFT STACEY

struggles up the scaffolding. MAY DAY below slips past BOND when one of the rotten timbers he is on gives way. BOND hangs on with one hand.

STACEY

is grabbed by MAY DAY. STACEY hits out at her with hard hat. MAY DAY easily parries it, knocking it out of her hand. They struggle. MAY DAY has her by the coveralls. STACEY struggles, unzips coveralls and squirms out of them. She is now dressed in the short lightweight summer dress she started the evening in. MAY DAY throws away the coveralls in disgust. BOND recovers and pulls MAY DAY. They struggle.
EXT. SAN ANDREAS LAKE. MAN IN BOAT
sits near centre of mud flats. The lake is completely empty.

TUNNEL
Ominous rumbling sounds. Suddenly a wall of water, mud and debris floods the tunnel.

ANOTHER SECTION OF TUNNEL. JENNY FLEX AND PAN HO
stop to hear rumbling sound ahead. Suddenly the flood bursts upon them. They are swept away.

VENTILATION SHAFT. BOND AND MAY DAY
stop fighting as rumbling sound becomes louder.

TUNNEL WALL OF WATER
sweeps ahead.

VENTILATION SHAFT SCAFFOLDING
collapses as it is suddenly hit by a wall of water.

TOP OF SHAFT. STACEY
struggles in to daylight at the edge of the air vent. She looks below.

STACEY
(warning shout)
James!

HER POV
The scaffolding collapses. BOND and MAY DAY are swept away.

STACEY
She stands up, stricken, looks around.

WIDER ANGLE
She is in a desolate area with no help in sight.

INT. MINE MAIN GALLERY. STONE STRUCTURE
stand by flattened at the ventilation shaft above the floor of the gallery. RUMBLING SOUND grows louder.
curious at first, suddenly panic as flood of water surges out of lower tunnel. They run for stairs to office and climb the scaffolding where ZORIN stands.

WIDER ANGLE

Water floods the gallery. The office sways and crashes down as the force of the water carries away its underpinnings.

TUNNEL WALKWAY

with WORKMEN collapses into the flood.

ZORIN

watching fascinatedly.

ZORIN AND SCARPINE

look down. ONE OF THE WORKMEN struggles up the scaffolding pulling himself level with Zorin's feet. He holds out his hand for help. ZORIN kicks him into the water.

WIDER ANGLE

Gallery flooded. BODIES among the jetsam and flotsam.

SCARPINE ZORIN

consults his wristwatch.

ZORIN

Right on schedule.

They exit on LUG.

INT. TUNNEL BOND

in cul de sac, water rising. He struggles to keep his head up as water rises toward roof.

EXIT. ENTRANCE TO MINE LUG

with ZORIN and SCARPINE stops near a small one-story office building. They rush inside.

INT. OFFICE BUILDING MORTNER

sits in chair in one of three rows of seats which face console overlooking window. ZORIN and SCARPINE enter through a side door. SCARPINE shuts the door with locking handles. ZORIN and SCARPINE sit before console.
holding on to a crevice and up to his neck in water, has
managed to find an air pocket near the roof of the tunnel.
Overhead lights flicker dimly. Flotsam and jetsam all around.

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

MAY DAY
I thought the creep loved me.

A BODY floats by on the edge of the light.

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

BOND AND MAY DAY
I've got to stop Zorin. Will
you help?

HOW?

MAY DAY

BOND points to water level on the wall.

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

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

INT. AIRSHIP ZORIN AND SCARPLINE
manipulating controls.

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

AIRSHIP ANCHOR
The cable is released from anchor by explosive bolts. The
airship rises, the mooring rope trailing from its nose.
AIR TO AIR VIEW SHOT OF AIRSHIP
Silicon Valley below. San Francisco Bay in B.G.

INT. AIRSHIP ZORIN SCARPINE
looking out window.

ZORIN
Perfect! Hold station here.

MAIN GALLERY BOND AND MAY DAY
wade among among flotsam and jetsam in flooded gallery.

- 719 DELETED

EXT. COUNTRYSIDE STACEY
stumbling through underbrush. She looks up at airship.

AIRSHIP
holding station.

INSIDE AIRSHIP ZORIN SCARPINE
MORTNER joins them.

(Exultantly)
Only minutes more, Carl! Nothing can stop it now.

MORTNER
The greatest cataclysm in history...

ZORIN
(Laughing)
... all attributed to natural causes.

BOND
climbs up broken scaffolding to vertical shaft area. MAY DAY follows.

VERTICAL SHAFT BOND
looking into hole. MAY DAY joins him. He takes the end of the cable above the hole.

Continued:
Continued

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

BOND
Then we'll have to get it out.

She looks at damaged winch transformer.

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

(indicating end of cable)

Hang on!

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

BOND
descending through vertical shaft.

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

MAY DAY
winching cable.

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

HER POV
Below is the deserted entrance to the Main Strike Mine.

INT. AIRSHIP
ZORIN consults his watch.

LOWER CHAMBER BOND
standing on DETONATOR. He attaches the cable. He pulls twice.
732 VERTICAL SHAFT MAY DAY

at edge looking down. She shouts down.

    MAY DAY

Get on!

733 BOND

shouting back.

    BOND

Too heavy.

734 MAY DAY

    MAY DAY

Get on, damn it!

735 BOND

gets on top of DETONATOR.

736 MAY DAY

straining as she winds up the hand crank winching BOND to the
surface.

737 LOWER CHAMBER BOND

disappears up into a hole in the roof.

738 MAY DAY

straining at crank handle.

739 WIDER ANGLE BOND

appears at shaft opening.

    BOND

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

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

We did it!  MAY DAY
Hand brake on side of FLATBED slips.

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

run to it. She inspects the hand brake.

The hand brake slipped.
(she pulls it)

Push!

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

Jump!

picks up speed. MAY DAY looks back.

Have to hold the brake off.

horrified rushes after her.

near exit from mine yells back to BOND.

Get Zorin for me!

looking out window. ZORIN looks at his watch.

Any second now.

He reacts to something below.

May Day?
comes rolling out of tunnel entrance into working area of Main Strike Mine.

HUGE EXPLOSION

knocked flat on his back by the blast.

INSIDE AIRSHIP ZORIN SCARPINE MORTNER CREW

shaken by the blast.

LOWER CHAMBER

sacks of explosive intact. No explosion.

HILLSIDE MINE STACEY

picks herself up and looks down over the bank into the mine area.

HER POV

Huge crater. The out buildings are flattened. Debris.

INSIDE TUNNEL BOND

picks himself up and rushes to the entrance.

INSIDE AIRSHIP ZORIN

at window surveying the crater in disbelief.

TUNNEL ENTRANCE BOND

pushes debris out of way of the entrance and steps out into the sunlight.

HIS POV

crater, wreckage.

HILLSIDE STACEY

sees BOND.

STACEY

James!

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

at window sees BOND and STACEY.

ZORIN

Bond! ... and the girl.

He turns to SCARPINE as he gets out of his seat.

ZORIN

Circle back and take her down.

MAIN STRIKE MINE STACEY

now on flat ground, runs toward BOND.

BOND

smiles and jogs in her direction. His face suddenly registers alarm.

HIS PCV

STACEY running towards him. But swooping down silently behind her is ZORIN'S AIRSHIP. It is gaining on her.

BOND

shouts a warning.

Stacey! Behind you.

He picks up speed.

AIRSHIP AND STACEY

A door opens on the side of the ship. ZORIN appears with one arm extended as the ship closes on STACEY.

STACEY

confused by Bond's reaction.

ANOTHER ANGLE

The shadow of the ship covers her. She slows down and turns. She comes face to face with ZORIN who grabs her around the waist.

AIRSHIP ZORIN AND STACEY

struggling in the doorway as it gains altitude.
BOND

looks up apprehensively as the airship rises.

AIRSHIP

as it approaches BOND below.

BOND

runs toward airship.

REVERSE ANGLE

Airship rising, trailing mooring cable on the ground.

AIRSHIP

as it passes over BOND he snatches end of mooring cable and is lifted off the ground.

DOORWAY ZORIN AND STACEY

now joined by MORTNER who helps pull her in. The door is shut.

CLOSER ON BOND

in the air, holding on to the cable.

WIDER ANGLE

AIRSHIP rises over mine and heads out towards San Francisco Bay.

BOND

holding on.

INSIDE AIRSHIP STACEY

sits in seat. MORTNER threatens her with a gun.

STACEY

Zorin's mad. He'll kill us all.

MORTNER

Just sit there and shut up.
ZORIN sees something below.

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

INSIDE AIRSHIP ZORIN taking over the controls.

Let me do it. ZORIN

BOND on the end of the cable looks ahead.

HIS POV City of San Francisco.

AIRSHIP passes over tops of skyscrapers with BOND dangling below.

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

BOND on end of cable, city building below.

SAN FRANCISCO STREET TRAFFIC COP directing traffic.

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

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

STREET CAR DRIVER looks up in amazement and crashes into the rear of the car ahead. TRUCK DRIVER gets out. It is POLICEMAN. He looks at dashed in rear end of car.
he smiles as he controls the ship.

ZORIN
(to Stacey)
This will hurt him more than me.

The superstructure of suspension cables looms closer.
as he steel himself for the worst.

glancing toward MORTNER as she starts to get up. She sits back when he looks her way.

slides down cable as he reaches the bridge. He swings under the suspension cable between the vertical support struts. He twists around the strut on the back swing, thus looping the mooring cable around one set of support struts. He holds on to the support strut with his knees as the cable runs out.

he grabs what slack is left and ties it off with a half hitch just as the mooring cable runs out.

passing over bridge.
as mooring cable goes taut.

thrown by jolt as airship comes to the end of its tether.
INSIDE STACEY
pulling herself up and looking out of window for Bond.

SUPPORT STRUT BOND
shinnying up strut to main suspension cable.

HIS POV
Suspension cable above in F.G.

AIRSHIP
in B.G.

INSIDE AIRSHIP ZORIN
trying to free airship with controls.

SUSPENSION CABLE BOND
climbs on to the side, finding it difficult to pull himself up
over the side of the cable. Mooring cable passes just below
him.

CLOSER ON MOORING CABLE BOND
is able to find a purchase for his feet on the mooring cable in
his effort to get up.

ANOTHER ANGLE
as he pulls himself up on to the upper side of the main
suspension cable.

INSIDE AIRSHIP ZORIN
at controls gives more power.

AIRSHIP
begins to turn about its bow which is tethered by mooring
cable.

INSIDE AIRSHIP ZORIN
looking outside the window.

HIS POV
BOND holding on to the top of the main suspension cable. The
mooring cable below him moves up the main suspension cable as
the ship turns.
CLOSER ON BOND

He sees mooring cable steadily sweep up the main suspension cable towards him.

INSIDE AIRSHIP ZORIN

smiling as he looks down on BOND.

INSERT

ZORIN'S HAND moves power throttle forward slowly.

BOND

scrambling as mooring cable sweeps him off.

ANOTHER ANGLE

BOND grabs mooring cable with both hands. He now dangles on the section of mooring cable between the main suspension cable and the airship.

INSIDE AIRSHIP ZORIN

concentrating on crushing BOND.

AIRSHIP

as it swings on mooring cable.

INSIDE AIRSHIP ZORIN AND SCARPINE

at controls watching BOND.

STACEY

sees everyone occupied with Bond. She leaps out of her seat toward ZORIN.

ZORIN AND STACEY

struggle as she pulls his hair with one hand and hits the throttle with the other.

OUTSIDE AIRSHIP

swings as power surges on.

BRIDGE TOWER AIRSHIP

swings toward top of BRIDGE.
holding on to mooring cable as airship swings.

INSIDE AIRSHIP STACEY struggling with ZORIN is pulled away from controls by SCARPINE.

ZORIN tries to regain control.

CLOSER ON ZORIN as he pulls hard on controls.

HIS POV Tower looms up as airship swings into it.

TOWER AIRSHIP side of gondola crashes into top of tower.

INSIDE AIRSHIP side of wall is torn open by the top of the tower. OCCUPANTS are thrown about.

TOWER MAST short vertical mast on top of the tower punctures the airbag of the ship.

WIDER ANGLE airship is stuck fast to top of tower.

BOND climbs from the cable to the top of the main support cable. He is able to walk up to the tower on the top of the cable.

INSIDE AIRSHIP STACEY recovers from the crash. She pushes by SCARPINE who holds his head, stunned.

CLOSE ON STACEY as she opens door at the side of the gondola. SCARPINE grabs her. She pulls fire extinguisher off bulk head and hits him with it.
ZORIN looks through the window toward the mooring cable.

HIS POV

cable tied fast.

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

STACEY at door.

HER POV

a long jump to the railing on the upper tower.

STACEY

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

OUTSIDE TOWER AIRSHIP

at tower. STACEY jumps to railing and climbs over on to the upper platform of tower.

PLATFORM OF TOWER

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

WIDER ANGLE

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

BOND AND STACEY

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

BOND

Stacey, jump!

She looks back. ZORIN approaches with AXE.

CLOSE ON STACEY

as she climbs over rail and jumps.
as STACEY falls into BOND'S arms. They slip down the main support cable. She loses balance and tumbles.

CLOSER

BOND

grabbing STACEY'S wrist.

WIDER ANGLE

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

CLOSER

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

CAMERA SHOOTING FROM ABOVE

BOND'S hand and arm holding STACEY. Traffic on bridge in B.G.

CLOSER ON STACEY

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

BOND

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

STACEY

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

BOND

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

ZORIN

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

BOND

half on his feet. ZORIN comes at him.
STACEY
stands on cross member, her head almost level with Zorin's feet. She grabs his foot.

ZORIN
stumbles as he swings at the crouched Bond. His aim is off. He misses and hits the railing. More sparks fly.

BOND
backs down to the point where the mooring rope crosses the main support cable. He backs into it as Zorin presses the attack.

CLOSE ON BOND'S BACK
He feels mooring rope and glances over his shoulder at it.

BOND AND ZORIN
manoeuvring. Zorin steps forward and swings. Bond ducks away.

INSERT
Axe hits mooring rope. It snaps.

ZORIN'S FACE
hit by the end of the rope as it snaps upward.

ANOTHER ANGLE
Zorin falls to one knee, a slash across the side of his face.

AIRSHIP AT TOWER
Bow rocks upward when mooring cable is released.

INSIDE AIRSHIP MORTNER
takes gun, goes to doorway.

TOWER RAILING STACEY
climbs up on to platform, doorway of gondola near her.

ZORIN
swings wildly at Bond, throwing axe and losing his balance in the process. He slides down the top of the main support cable, rolls off the side and falls to the seaward side of the bridge.
from above. ZORIN falls into the Bay missing traffic on roadway of bridge.

AIRSHIP DOORWAY MORTNER appears with a gun. Sees BOND.

WIDER ANGLE STACEY sees MORTNER in doorway. She looks up to ripcord above window, she pulls it as MORTNER aims at BOND.

INSERT Ripcord knife slits bag of airship. Gas blows out.

MAIN SUPPORT CABLE BOND ducks as MORTNER fires.

WIDE ANGLE AIRSHIP as it deflates and rolls off bridge into the sea.

PLATFORM BOND AND STACEY cling to each other.

M'S OFFICE M U.S. AMBASSADOR DAY M looks very glum.

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

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

OUTER OFFICE MONEYPENNY listening over INTERCOM.

M'S VOICE -- and he is currently listed as missing --

MONEYPENNY sobbs, and dabs at her eyes with hanky.
INSIDE WHITENOOD HALL AND STAIRCASE SNOOPER

Camera travels with him through second storey hall, through open bedroom door. Sound of water running. To bathroom door.

BEDROOM SNOOPER

Stalk extends out of turret to keyhole.

EXT. VAN PARKED IN GROUNDS DAY

WHAT SNOOPER SEES BOND AND STACEY

Nude in antique marble and chrome shower. They are partially obscured by gushing water but visible enough to reveal he is sponging her.

INSIDE VAN TV SCREEN

Showing what snooper is seeing.

LOOKING AT SCREEN

Hastily switching off TV. He reaches for telephone.

Q (into phone)

Double-O Seven alive -- cleaning up a few details --

THE END