1 OUTSIDE AIR BASE - DAY

HALF TRACK PERSONNEL CARRIER, filled with PARATROOPERS, approaches rapidly on a road lined with palm trees. Others trot briskly beside it. Twenty yards behind the carrier, following it, an open JEEP pulls a HORSE BOX. In B.G., SENTRYs patrol a SECURITY FENCE. As the carrier moves out of scene the jeep and horse box reach F.G.

2 MILITARY POLICEMAN

Directing traffic. In B.G. the carrier stops at the AIR BASE GATES. Beyond them A PLANE is taking off. The policeman waves on jeep and horse box which pass him. REAR END OF A HORSE is visible above the tailboard.

3 JEEP

JAMES BOND behind the wheel. He wears a tweed hacking jacket over a turtleneck sweater, tan riding breeches, butcher boots, riding gloves, and a horsey cloth cheese-cutter cap.

4 BOND'S POV THROUGH WINDSHIELD

GUARDS at GATES admit carrier. CAMERA PANS LEFT TO SHOW JUMPING in progress. Smart CROWD OF SPECTATORS applaud as MOUNTED HORSEMAN on course in B.G. takes several fences.

5 CLOSE ON LATIN VIP

Recognisable by his fatigue cap, beard, and cigar. AIDES behind him more formally dressed. Standing next to him is BIANCA, a young brunette beauty wearing a broad-brimmed natural straw hat and a form clinging strapless black sheath slit on the side. She glances O.S.

6 BIANCA'S POV

JEEP and HORSE BOX turn in among other parked boxes.

7 BIANCA

Turning TOWARD CAMERA and leaving crowd.

8 OTHER HORSE BOXES

JEEP and BOX stop between them. BOND gets out carrying a briefcase. He walks AWAY FROM CAMERA closer to rear of boxes, glances about, sets down case, removes cap.

9 REVERSE - CLOSE ON BOND'S HANDS

Pulling cheese-cutter cap off hidden Latin American OFFICEP's cap. ANGLE WIDENS as he puts it on and places riding cap in briefcase. He takes off hacking jacket, turns it inside
Continued

out, converting it into OFFICER'S TUNIC, replete with insignia, several rows of medal ribbons and leather belt with holstered revolver attached. He puts on tunic, buttons it up, buckles belt, then pulls away neck of sweater. Shirt collar revealed with neatly made tie and colonel insignia on collar wings. He picks up briefcase as BIANCA appears behind him between boxes and walks toward him.

CLOSER ON BOND

As she stops beside him.

BIANCA

(worried)
They've scheduled a flight for the plane this afternoon. Security is on full alert.

BOND

I'll have to go ahead anyway.
Stay with the jeep.

He hands her the keys. She quickly pins an ID tag on his lapel and kisses him on the cheek.

BIANCA

Be careful, James.

INSERT ID TAG

Photo of BOND above lettering: COL. LUIS TORO

BOND AND BIANCA

She walks away from him PAST CAMERA as he goes in the opposite direction and turns out of scene behind box.

JEEP

BIANCA gets into it and looks toward AIR BASE GATES. BOND emerges from behind boxes and heads briskly towards them.

GUARD AT GATE

Saluting as BOND reaches him. BOND returns salute and proceeds through gate.

AIR BASE INSIDE HANGAR

COLUMN OF PARATROOPERS, at the double, move TOWARD CAMERA. IN B.G. is a partially screened and partially tarped PLANE surrounded by electronic equipment. Paratroopers trot through scene. CAMERA IN CLOSER ON PLANE. A TECHNICIAN works on nose cone.
GENERAL ACTIVITY IN HANGAR - TECHNICIANS, MECHANIC, ETC.

Working on planes. Doors at both ends of hangar are open. BOND approaches GROUP OF OFFICERS. GUARDS nearby. He indicates ID TAG. Officer glances at it, nods. BOND walks past him.

LONG SHOT - SPY PLANE

BOND walking toward it.

LATIN AMERICAN OFFICER, BOND LOOK ALIKE

Appearing from behind CRATED ENGINE. His uniform is identical to Bond's. CAMERA IS ON HIS ID TAG: COL. LUIS TORO.

LOOK-ALIKE'S POV

As BOND reaches screen in front of SPY PLANE and goes behind it.

SPY PLANE - TECHNICIAN

Operating electronic equipment around plane. BOND approaches behind him. As technician turns toward him BOND knocks him senseless with a fast right hook, catches him deftly as he slumps, lowers him gently to the floor and drags him behind equipment.

BOND

Opening BRIEFCASE. CAMERA IN CLOSE revealing contents: THERMITE EXPLOSIVE DEVICE. BOND'S HANDS remove it.

SPY PLANE

BOND places device against fuselage where it holds magnetically. He reaches toward detonator to set it, hears a shout, spins around, finds himself covered by BOND LOOK-ALIKE with drawn revolver.

NEW ANGLE - BOND AND TORO

OFFICERS leading DETACHMENTS OF PARATROOPERS, some with machine pistols, are converging toward them. BOND, vastly outgunned, wisely allows look-alike to disarm him. BOND eyes him wryly.

BOND

You remind me of someone, Colonel.

PARATROOPERS surround them.

OUTSIDE AIR BASE - BIANCA

Seated in JEEP. She looks O.S.
HER POV

THE MILITARY LORRY emerges through GATES. BOND, guarded by TWO PARATROopers pointing rifles at him sits with them in the back. OFFICER in lorry cab with DRIVER.

BIANCA IN JEEP

LORRY passes her. She turns onto ROAD, follows lorry.

BIANCA'S POV

BOND and PARATROopers in back of lorry.

BOND

Aware of BIANCA in JEEP behind him.

HIGH ANGLE

PAST BOND AND PARATROopers as BIANCA drives closer.

CLOSE UP - BOND

Looking toward O.S., PARATROopers.

BOND'S POV

D RINGS on their PARACHUTE HARNESS.

BACK OF LORRY

BOND and PARATROopers as BIANCA draws alongside in close B.G. She throws PARATROopers a kiss. They laugh, throw kisses back.

CLOSE UP - BOND

Tensing.

BACK OF LORRY

BOND leaps forward at PARATROopers.

BOND'S HANDS

Grabbing D RINGS, one with each hand.

BOND AND PARATROopers

Yanking D RINGS, pulling PARATROopers off balance.

PARATROopers

Dragged backward as slipstream catches parachutes when they start to open. They drop rifle, struggle with chute lines.
CHUTES open and billow out behind LORRY. Pulled out of the back the PARATROOPERS become airborne. CAMERA PANS THEM AWAY as they are dragged jarringly along road when chutes begin collapsing.

39 BACK OF LORRY AND JEEP

BOND grabs rifle and leaps into jeep beside BIANCA.

BOND
They got carried away.

BIANCA starts to pass lorry.

40 BIANCA

Waving invitingly at OFFICER in LORRY CAB with DRIVER. He responds good-naturedly.

41 JEEP

Pulling away from LORRY. BOND shoots out LORRY's front tyres.

42 LORRY

Swerving off ROAD, jouncing crazily over rough terrain, piling up against base of palm tree.

43 JEEP

Disappearing around curve in ROAD.

44 WRECKED LORRY

Bruised OFFICER shouts excitedly into RADIO PHONE

45 AIR BASE GATES

PERSONNEL CARRIERS, flanked by MOTORCYCLISTS, roar out filled with TROOPS.

46 JEEP - BOND AND BIANCA

Driving along ROAD.

BOND
Time to go. Gracias, querida.

They kiss.

BIANCA
See you in Miami.

He climbs out of car.
SIDE ANGLE - JEEP - BOND
Climbing onto TOWBAR.

CLOSE ON BOND
Releasing TOWBAR.

JEEP AND BOX
Separating.

BIANCA
Waving as JEEP and BOX pull AWAY FROM CAMERA.

BOND
Waving back from door of BOX.

LONG SHOT
HORSE BOX rolls to a stop. CAMERA ZOOMS PAST SIDE OF
BOX TO FAST PURSUING CARRIERS in distance.

SIDE ANGLE - BACK OF HORSE BOX
TAILBOARD drops down. CAMERA IN CLOSER as REAR END
OF DUMMY HORSE whips up to clear back of box.

CARRIERS
Closer.

SIDE ANGLE - BACK OF BOX
BEDE JET, 12' long, 12' wingspread, wings now up, noses
out and down tailboard.

HORSE BOX
BEDE'S WINGS come down. In B.G. CARRIERS visible,
closing fast. BEDE accelerates towards them.

BEDE - BOND IN COCKPIT
Looking through WINDSHIELD.

BOND'S POV
CARRIERS and CYCLISTS roaring toward him.

CLOSE ON OFFICER IN CARRIER
Registering consternation.
HIS POV

BEDE taking off and screaming directly toward him.

LEAD CARRIER

DRIVER beside OFFICER panics, abruptly pulls over, crashing into MOTORCYCLISTS alongside. DRIVER OF SECOND CARRIER jams on brakes but skids into side of lead carrier, turning it over. TROOPS tumble out.

BEDE

Roaring past and just above WRECKED CARRIERS and tossed around SOLDIERS.

CARRIER

Lying on its side. SOLDIER WITH BLOWPIPE MISSILE LAUNCHER appears around it.

HIS POV

BEDE climbing away from him.

MISSILE LAUNCHER

Firing toward receding BEDE. (Note: Possible alternative: RAPIER surface to air missile fired from battery after walkie-talkie call from officer)

BEDE IN FLIGHT

BOND looks back.

HIS POV

MISSILE streaking toward him.

BEDE WITH MISSILE FOLLOWING IT

As BOND takes evasive action. JET climbs, dives, banks, etc., without losing missile.

AERIAL SHOT

SHOOTING DOWN AT JET AND MISSILE as jet heads toward MESA COUNTRY.

MESA COUNTRY

BEDE takes tight turns through ravines between mesas as BOND attempts to elude missile or cause it to crash against cliffs.
71  BOND IN COCKPIT
Looking back.

72  HIS POV
Missile still on his tail and closing.

73  BEDE
Climbing out of ravine and banking.

74  BOND IN COCKPIT
Looking down, then grinning.

75  HIS POV
THE HANGAR, doors open, below.

76  BEDE
Diving toward HANGAR.

77  INSIDE HANGAR
SHOOTING OUT THROUGH OPEN DOORS as BEDE followed by MISSILE approaches them. SPY PLANE in B.G. COLONEL TORO standing beside it. GUARDS, TECHNICIANS, PARATROOPERS, etc., scatter. Some start to close doors.

78  BEDE
Roaring into HANGAR.

79  BOND IN COCKPIT
Looking grimly through windshield.

80  HIS POV
SPY PLANE. TORO beside it. DOORS beyond starting to close.

81  BEDE
Passing SPY PLANE with only inches to spare. CAMERA PANS AFTER JET screaming toward doors still closing.

82  CLOSE UP - BOND
Face drawn, tense.

83  OUTSIDE REAR HANGAR DOORS - BEDE
Roaring out just before doors close.
INSIDE HANGAR
MISSILE streaks in.

TORO
Standing beside SPY PLANE, horrified.

HIS POV
MISSILE approaching

EFFECT
MISSILE hits SPY PLANE. EXPLOSION OBLITERATES SCENE.

BEDE
Climbing away from HANGAR.

BOND IN COCKPIT
Looking down, registering satisfaction.

HIS POV
HANGAR exploding, burning, etc.

SPECTATORS at show jumping reacting to column of smoke from hangar.

LONG SHOT - BEDE OVER OPEN COUNTRY
It speeds away, gradually slows down.

BOND IN COCKPIT
Looking at instrument panel.

FUEL GAUGE
Registering almost empty.

BEDE
Losing altitude.

Omit
POTROL STATION IN F.G

In B.G. BEDE comes down over BARRIER OF FRONTIER POST KIOSK, barely clearing it, then taxies uncertainly to PETROL PUMPS and stops. ATTENDANT appears around them, dumbfounded.

BOND

Pushing up cockpit hood, smiling.

BOND

Fill her up.

ATTENDANT, shaking his head, moves disbelievingly toward pump.

MAIN TITLES

WEST BERLIN - DUSK

CAMERA TRACKS IN ALONG BROAD PAVED APPROACH TOWARD WEST GERMAN SECTION OF WALL. Floodlit BRANDENBERG GATE visible beyond it. CAMERA HOLDS AT WALL IN CLOSE ON PLACARD. It reads:

ACHTUNG!
SIE VERLASSEN
YOU ARE LEAVING
WEST BERLIN

CAMERA PANS TO THE RIGHT OVER TOP OF WALL, Passing NO MAN'S LAND. Across it is EAST GERMAN SECTION OF WALL, also floodlit, and guarded by VOPOS in OBSERVATION TOWERS. Buildings of East Berlin visible beyond. PAN ENDS AT TREES. Faint circus music.
LONG SHOT - CAMERA SHOOTING THROUGH TREES AND OVER WALL

SILHOUETTE OF A CIRCUS TENT in near distance. Faint calliope circus music. Music suddenly crescendos as CAMERA ZOOMS INTO EAST BERLIN TO TENT. Laughter and applause from within it indicate performance is in progress.

PARKING AREA ADJACENT TO TENT

Glimpsed intermittently is a DIM FIGURE running behind a line of vehicles. Pursuing him, in front of vehicles, is ANOTHER FIGURE.

STREET ALONG PARKING AREA

BUILDINGS on other side of street. VOPO POST with armed VOPOS halfway down it. DIM FIGURE turns into street, starts AWAY FROM CAMERA, sees Vopo Post, stops, and disappears into alley between buildings.

WOODS BEHIND BUILDINGS

DIM FIGURE runs into woods. Approaching footsteps. A moment later FIGURE pursuing him appears and follows into woods.

WOODS

SOUND OF DRAGGING FOOTSTEPS. DIM FIGURE stumbles out of thicket, panting. He rests against a tree. CAMERA MOVES IN TO HIM. We now see he is a clown with a grotesquely painted face, red bulb of a nose, orange wig, bowler hat, checkered vest, baggy pants, and a floppy coat with balloons attached to it. CAMERA MOVES IN CLOSE ON HIS HAND. He is tightly clutching some kind of small oval-shaped metal object.

NEW ANGLE - CLOWN

He puts object in coat pocket and darts off again. CAMERA MOVES WITH HIM THROUGH TREES, HOLDS as his coat catches on a branch. Disentangling himself he brushes against a tree, exploding one of the balloons, and freezes.

HIS PURSUER

listening. He also appears to be a circus performer. He is in his early thirties, with a broad not unattractive Slavic face, and wears a loose Russian blouse with bell sleeves and cossack pants tucked into boots. Around his waist is a belt of throwing knives. He draws one of them.

CLOWN

Peering through brush.
112 HIS POV

MAN WITH KNIFE twenty yards away from him.

113 CLOWN

Turning around and moving away along narrow path between trees as silently as he can. Suddenly MAN WITH KNIFE, apparently the one he has been fleeing from, springs out onto path directly ahead of him. CLOWN, startled, stops in his tracks, and stares at him, baffled. Then, recovering, he ducks away from knife thrust, leaps, catches assailant's wrist, and kneels him in the groin.

114 OTHER MAN WITH KNIFE (TWIN 1)

Wincing as though feeling his identical twin's pain.

115 CLOWN

Grappling with TWIN 2, breaking away. CAMERA ANGLES HIM ACROSS SMALL CLEARING. TWIN 1 appears at clearing edge, knife raised. He throws it. Knife hits clown's arm and spins away. CLOWN groans, and staggers out of clearing.

116 TWINS

Side by side now, both with knives, run across clearing and follow clown.

117 CLOWN

Gasping, clutching wounded arm, he stumbles away through thickets.

118 TWINS

Pursuing, leaping nimbly through bushes.

119 PATH MERGING FROM WOODS

CLOWN comes out onto it and stumbles TOWARD CAMERA.

120 REVERSE - CAMERA SHOOTING FROM BEHIND HIM

CABINS on right side of PATH, RIVERBANK on the left. Spanning river is a WEIR (SPILLWAY)patrolled by armed VOPOS.

121 CLOWN

Completely exhausted he staggers to side of CABIN and leans against it. A KNIFE THUDS into side of cabin, inches from his head. CAMERA PANS TO TWINS coming towards him.
CAMERA MOVES WITH HIM as he goes toward WEIR. TWINS visible overtaking him. As CLOWN reaches top of sloping river bank, TWIN 1 throws knife. It hits clown in the back between his shoulders.

CLOWN pitches forward and falls down it into the water.

Reaching riverbank.

As the current carries CLOWN under span and between concrete pillars supporting it.

Looking O.S.

Between PILLARS. CLOWN, apparently dead, being carried away by the current on the other side of the weir. His clown's coat, ballooning out, keeps him afloat.

VOPOS above and beyond them on SPAN OF WEIR. TWINS whisper, turn, scramble from platform to riverbank, scurry up it and out of scene.

MUSIC from within. Cars with formally dressed GUESTS arriving for reception at brightly lit main entrance. CAMERA MOVES IN CLOSE ON PILLARED GATE POST, PLAQUE identifies BRITISH EMBASSY.

CAMERA SHOOTING FROM LANDSCAPED GARDEN. SOUND of heavy gasping, then a moan. CAMERA, lurching, weaving, is now someone moving labouredly toward FRENCH DOORS in building wing.
INSIDE EMBASSY ANTE-ROOM

CAMERA CLOSE ON AMBASSADOR'S REFLECTION IN MIRROR as he straightens Order on shirtfront. ANGLE WIDENS when he turns for approval to HIS WIFE who smiles and adjusts his white tie. O.S. MUSIC AND CONVERSATION HUM, suddenly louder as door opens and ATTACHE enters, then stands beside it. AMBASSADOR offers arm to his wife. She takes it. They start toward the door to greet guests. She stops suddenly, her eyes widening apprehensively. She gasps.

HER POV ACROSS ROOM

FRENCH DOORS. Pressed against it outside is the ghastly face of THE CLOWN. ZOOM TO GLASS DOOR which smashes as he falls through it, still drenched and bloody, into the room.

GROUP

AMBASSADOR, WIFE, and ATTACHE, stunned and horrified, stare down at CLOWN lying with one arm outflung toward them. CAMERA IN CLOSE ON HIS HAND. As he dies it opens and a glittering FABERGE EGG rolls out. CAMERA PANS WITH IT until it comes to rest against the Ambassador's foot.

LONDON DAY

Establishing STOCK SHOT OF MI6 BUILDING.

OMITTED

M'S OUTER OFFICE

Door opens and BOND enters, hat in one hand, small bouquet of flowers in the other. He is about to toss hat on peg of rack when he stops in surprise at the sight of a willowy, unusually beautiful young girl seated behind Moneypenny's desk.

BOND

(awed)
Moneypenny, you get more beautiful every day!

MONEYPENNY'S VOICE

I'm over here.

CAMERA PANS TO MONEYPENNY closing filing cabinet.

GROUP

MONEYPENNY eyes him knowingly.

MONEYPENNY

That's Miss Penelope Smallbone, my new assistant.
BOND
(a bit lamely)
What can I say? Except that she's as attractive and charming as — as —

MONEYPENNY
(sweetly)
As I used to be? You're really doing great.

BOND
Moneypenny, you know there's never been or will be anyone but you.

MONEYPENNY
So you've told me. (indicating bouquet) Are those for M?

BOND grins, starts to hand her bouquet, stops, divides it, gives half to MONEYPENNY and offers the other half to SMALLBONE who, somewhat startled, hesitates about accepting it.

MONEYPENNY
Take it, dear. It's all you'll ever get from him.

SMALLBONE
(rising, taking flowers)
Thank you, Commander Bond.

BOND
How'd you know me?

SMALLBONE
Miss Moneypenny described you.

MONEYPENNY
(tongue in cheek)
In nauseating detail.

BOND
I have to hear this. (to Smallbone) What did she say about me?

M'S VOICE
(over intercom)
Stop fishing for compliments, Double-O-Seven, and get in here.

MONEYPENNY
I said to leave the intercom open if she wanted to get rid of you.

BOND belatedly tosses hat on rack peg and goes into M's office. MONEYPENNY looks after him and sighs. Behind her SMALLBONE is sighing a bit on her own.
as BOND enters. Fanning is a scholarly looking slightly pudgy man in his late thirties. SOTHEBY CATALOGUE and the FABERGÉ EGG lie on M's desk.

M
Good morning, Double-O-Seven. I think you know Jim Fanning, our art expert --

BOND and FANNING nod and shake hands. BOND nods to Minister. M hands BOND egg.

M
Do you know what this is?

BOND
Looks like a Faberge egg sir. One of the jewelled eggs made as an Easter gift for the Russian Royal family by Carl Faberge. Priceless things, very rare.

M
Top marks, Double-O-Seven.

BOND (modestly)
Thank you, sir.

M (crushingly)
Except it's a fake.

(he points to the photo of the egg in the Sotheby's catalogue)

There's the real thing. Being sold at Sotheby's this afternoon.

FANNING
I've been monitoring their sales. This is the fourth egg to appear at auction this year. It's from none of the usual sources. Anonymous seller, numbered Swiss bank account. I'd say it's a Russian.

(indicating egg)

Now this turns up, a near perfect forgery.

MINISTER (to Fanning)
I think Commander Bond should accompany you to the sale this afternoon.
FANNING

My pleasure. I could use an extra pair of eyes.
(to Bond)

We'll try to spot the seller. They usually come out of curiosity, sometimes to bid the price up.

M

Thank you, Fanning.

FANNING exits.

MINISTER

If it's the Russians it could be an effort to raise currency for covert operations abroad or for payoffs. Either way we'd better find out what they're up to.

M picks up a file, hands it to BOND.

M

Eyes only, Double-O-Seven. Operation Trove. You'll be replacing Double-O-Nine. He turned up dead in East Germany with —

(indicating egg)

— that in his hand.

139 INSERT FILE

BOND opening it, taking out photograph of 009, dead in clown costume.

140 M BOND MINISTER

looking at photo.

BOND

A clown?

M

Double-O-Nine was working under cover. We're enquiring about circuses, carnivals and fancy dress balls in the area that night.

MINISTER

I'm afraid there isn't much to go on.

BOND

We have one lead, sir.

He picks up catalogue.
ELEVEN TOP MILITARY AND INTELLIGENCE BIGWIGS are seated around a semi-circular table positioned on a tiled circle with the hammer and sickle emblem inlaid at the centre. In B.G. on a slightly lower level is a map of the world filling the entire wall. Rightangled to it on one wall is a panel depicting a globe with a hammer and sickle imprinted on it enclosed by beribboned sheaves of wheat and a Russian star above it. Directly across from it on the other wall is an enormous portrait of Lenin. GENERAL GOGOL sits at right end of the table. GENERAL ORLOV at the left. ORLOV is an impressive man in his early forties made confident by years of command. Both he and GOGOL, whom we know, wear uniforms. So do one or two of the others. Seated near GOGOL, taking notes, is his secretary; RUBELVITCH, 23. She is cool, efficient and athletic. A red phone by her side.

CHAIRMAN
(elderly soft voice)
The next subject on the agenda is the continuing mutual disarmament talks with NATO. I assume you have all read General Gogol's report. It seems very thorough.

He nods to GOGOL. CAMERA MOVES IN ON HIM.

GOGOL
Thank you, Comrade Chairman. I believe I expressed the opinion of those present that adoption of NATO proposals would not compromise our defensive position -

ORLOV'S VOICE
Comrade Chairman --

CAMERA PANS TO HIM. CHAIRMAN near him.

CHAIRMAN
(recognising him)
General Orlov.

ORLOV
(bluntly)
General Gogol is presumptuous. He speaks for himself -- and others who cling to timid, outdated, unrealistic policies. Must I remind you the committee of our overwhelming superiority over NATO forces before we give it away?
Continued

He rises, picks up small remote control unit, activates it.

FULL SHOT - GROUP

Lights dim, then the circular floor section with the semi-circular table on it revolves 90 degrees to face wall to the right. ORLOV walks toward it, presses lever on r.c.u. A section of the wall slides up revealing AN ELECTRONIC TRANSPARENCY MAP OF WESTERN EUROPE, EAST GERMANY, OTHER WARSAW PACT COUNTRIES. As he speaks lights go on to indicate positions of forces he mentions.

ORLOV

In East Germany, under my direct command, I have 31 divisions including 11 rank divisions and another five in Czechoslovakia.

CLOSER ANGLE - ORLOV AT MAP

His voice becomes staccato.

ORLOV

In support on the Russian Western border are 60 divisions, including 22 tanks. In all, a 10 to 1 advantage. American and West German forces at most can field only ten armoured divisions. The British maintain only a token force.

TRANSPARENCY MAP

ORLOV'S VOICE

We have played out a variety of attack strategies on the new Kutuzov computer and find that a lightning thrust by 10 armoured divisions from the north westward and by five more through Czechoslovakia.

Attack proceeds, red lines of thrust appearing along several fronts, then spreading into a network branching into finer and finer lines like the arterial system in a living body.

ORLOV'S VOICE

-- leads to total victory in five days against any possible defence scenario.

The branches join up and intertwine until all West Germany is covered by red lights up to the Rhine.
GROUP - FEATURING GOGOL

Standing up.

GOGOL
This is absolute madness. We know where it will end.

CAMERA PANS HIM TOWARD ORLOV who takes a few steps to meet him with map behind them.

GOGOL
NATO will counterattack with nuclear weapons.

CAMERA CLOSER ON HIM AND ORLOV as they face each other.

ORLOV
Never! The West is decadent and divided. It has no stomach to risk our atomic reprisals. All through Europe daily demonstrations demand their unilateral nuclear disarmament.

GOGOL
I see no reason to risk war to satisfy your personal paranoia and thirst for conquest. We must turn our energies to pressing domestic problems.

The two men remain defiantly vis-a-vis for a moment.

NEW ANGLE - CHAIRMAN

GOGOL and ORLOV beyond him. He stands up.

CHAIRMAN
Comrades!! Sit down, both of you!

GOGOL turns away from ORLOV who remains as he was for another moment. Then he operates remote control unit. CAMERA PANS TO MAP as lights all flash off. Section of wall descends before it. Room lights go up.

SEMI-CIRCULAR TABLE

Returning to original position. GOGOL, then ORLOV, reseat themselves.

CHAIRMAN
World socialism will be achieved peaceably. Our military role is strictly defensive. Is that clear, General Orlov?
CLOSE ANGLE on RUBELVITCH as red phone beside her flashes. She answers and makes a note which she takes to ORLOV. In the B.G. the meeting continues.

CHAIRMAN
Comrade Gogol, would you continue.

GOGL
Thank you Comrade chairman. Now turning to the specifics of my report. You will note some areas of concern about parity in the development of anti-missile defences.

CLOSE ON ORLOV and RUBELVITCH as ORLOV glances at note.

ORLOV
Tell him I will be there as quickly as possible.

RUBELVITCH returns to the phone.

KREMLIN EXTERIOR DAY

ORLOV crosses the Kremlin courtyard through a mixture of soldiers, office workers and tourists.

CLOSER ANGLE - ORLOV

TWO GUARDS AT DOOR salute as ORLOV enters impressive doorway. Sign reads in Russian and English "National Art Repository" NOT OPEN TO PUBLIC.

KREMLIN - NATIONAL ART TREASURES REPOSITORY

Extensive vault. Arches on both sides, running back to steps leading down, support the low ceiling. In F.G. LENKIN, an agitatedly concerned curator paces up and down before a nearby table covered with jewelled objets d'art. TWIN 1 leans casually against a glass case watching LENKIN behind him in the chamber, visible through the arch nearest him in an open safe and shelved cabinets filled with numerous objets d'art. CAMERA MOVES IN ON SAFE. In a tray divided into compartments are six Faberge eggs. A seventh compartment is conspicuously empty. APPROACHING FOOTSTEPS echo over scene.
He turns, looks toward steps. TWIN 1 joins him and looks in the same direction.

HIS POV

ORLOV, in uniform, comes down steps.

ORLOV

CAMERA PANS HIM walking toward LENKIN. As he passes chambers beyond arches we see in them innumerable stacked painting, statuary, in bronze and marble, vases, clocks, rolled and hanging tapestries, ornate old state coaches, etc. Cases and crates are stacked about in the area between arches.

ORLOV reaching LENKIN and TWIN 1.

LENKIN

(anxious)

Terrible news, Comrade General.
The reproduction was stolen in transit.

ORLOV looks sharply at TWIN 1.

TWIN 1

The thief was dealt with but the egg was lost in the river.

LENKIN

(to Twin 1)

Your incompetence will destroy us all.

ORLOV

We'll have a replacement made.

LENKIN

There's no time, Comrade General.
I've just been informed of an unscheduled inventory in two days!

(distraughtly)

They'll discover it's missing!

ORLOV

(sharply)

Control yourself, Lenkin. I'll tell our people in London we must have the genuine egg back.

(glancing at watch)

I hope I reach them in time.
LENKIN
Thank you, General, thank you!
But hurry!

ORLOV turns on his heel.

TRACKING SHOT THROUGH REPOSITORY

ORLOV with TWIN 1 at his heels.

ORLOV
(low voice)
Lenkin's mental health concerns me. When his work for us is completed find him a suitable sanitorium -- in Siberia --

TWIN 1
Certainly, Comrade General.

They walk on.

LONDON IN SOTHEBY'S MAIN AUCTION ROOM DAY

About 100 persons of various nationalities, bidders and spectators. 40 PROSPECTIVE BUYERS sit on the outside of three rectangular tables arranged in a horseshoe. At the open end against the wall opposite the main entrance is THE AUCTIONER behind a podium. On his right are TWO ASSISTANTS, one to take telephone bids, the other to keep track of reserves and written bids. On the AUCTIONER's left is a BOOKKEEPER who records sales. Behind and above the AUCTIONER is a display to register bids in equivalent values of various currencies. Between the top of the horseshoe and the entrance is seating for spectators and other bidders. About half the seats are filled. Eight magnificent diverse chandeliers hang from the ceiling. Antique furniture for future sales is stacked against the walls, large impressive paintings exhibited above them. The auction is in progress.

AUCTIONEER

Jewelled necklace with matching earrings on velvet pillow held by PORTER beside him.

AUCTIONEER
One hundred and twenty thousand pounds. One forty? All done then?
(raps gavel on podium)
Sold to Busoni. The next lot is number 148.
PORTER moves out of scene as SECOND PORTER with EGG on velvet pillow approaches podium.

AUCTIONEER
An imperial Easter Egg by Carl Faberge, chased in gold and set with rose diamonds and emeralds --

PORTER starts taking it to various prospective buyers. They examine it with jeweller's loups.

Seated side by side.

BOND
How much should it fetch?

FANNING
Two hundred and fifty to three hundred thousand pounds. More would be crazy.

AUCTIONEER (V.O.)
-- and containing a model in gold and diamonds of Czar Alexander's state coach -- a superb example of Faberge's work --

Consulting catalogue.

AUCTIONEER
Property of a lady --

BOND glances around.

BOND
Quite a few ladies here.

FANNING
She wouldn't have to be here in person. Could be represented by a proxy.

AUCTIONEER (V.O.)
I have several bids here. I have one hundred and fifty thousand to open -- one hundred and fifty -- sixty -- seventy -- eighty -- one hundred and eighty against you, sir -- two hundred --

BOND sees something of interest.

MAGDA, a strikingly beautiful Swedish girl in her middle
twenties, fashionably dressed, entering from outer gallery. She glances about, sees who she is looking for, and hurries toward him.

BOND AND FANNING

BOND
(appreciatively)
Now there's a lady.

FANNING
Keep to the business in hand, James.

MAGDA

Stopping beside KAMAL, a striking figure, immaculately dressed in western clothes. In his early forties, darkly handsome and self-possessed, his body is lithe but athletic. Arms folded he appears completely disinterested. (Note: AUCTIONEER'S V.O. announcing rising bids to three hundred thousand during next few scenes).

BOND
watching KAMAL and MAGDA.

HIS POV

She is whispering to KAMAL something evidently of urgent import.

KAMAL AND MAGDA

He is momentarily disturbed by what MAGDA is telling him.

AUCTIONEER (V.O.)
I have three hundred thousand -- and twenty.

CLOSE ON DE KUYPER AT DEALER'S TABLE

Impressive Dutchman examining egg through jeweller's loup.

AUCTIONEER (V.O.)
Are you bidding, sir?

DE KUYPER replaces egg on pillow held by PORTER and shakes his head.

KAMAL

AUCTIONEER (V.O.)
All done then at three hundred thousand pounds?
Continued

KAMAL raises his catalogue.

AUCTIONEER (V.O.)
Three hundred and twenty. New
bidder. Three-forty?

OMITTED

BOND AND FANNING

Indicating KAMAL.

FANNING
Interesting.

BOND
Know him?

FANNING
Kamal Khan. Usually
a seller. Marginal
quality from dubious
sources.

OMITTED

KAMAL

With catalogue raised.

AUCTIONEER (V.O.)
Your bid, sir, four hundred
thousand.

BOND AND FANNING

FANNING
That should do it. Kamal's
gone over the top.

AUCTIONEER

AUCTIONEER
Four hundred thousand. Any
advance?
(acknowledges bid
in front)
Four twenty-five, new bidder.
Thank you, sir.

CLOSE ON FANNING

AUCTIONEER has looked directly at him. ANGLE WIDENS as
he turns to BOND and sees him with his finger raised. He
gulps.
Continued

FANNING
(under his breath)
Are you mad?

BOND
(calmingly)
Let's see how badly he wants it.

KAMAL AND MAGDA

He glances at her, nettled.

AUCTIONEER (V.O.)
Four hundred and fifty?

KAMAL raises catalogue.

BOND AND FANNING

AUCTIONEER (V.O.)
Four-fifty in the centre. Four seventy-five?

BOND lifts finger as FANNING holds his head. PORTER with egg on pillow near him. BOND beckons to him. PORTER approaches.

KAMAL

Raising catalogue as spectators begin reacting audibly.

AUCTIONEER
The bid is four hundred and fifty. Four seventy-five?

BOND

Taking egg from PORTER. He examines it, takes out handkerchief, polishes it.

AUCTIONEER (V.O.)
Against you, sir. Any advance on four fifty?

BOND gives egg back to PORTER and lifts finger.

AUCTIONEER (V.O.)
I have four seventy-five.
190  KAMAL
  Concealing his anger.

  AUCTIONEER (V.O.)
  Five hundred thousand?

  KAMAL glances speculatively toward BOND O.S. then slowly
  raises catalogue. Spectators buzz excitedly.

190A  AUCTIONEER
  Looking toward BOND enquiringly.

  AUCTIONEER
  I have half a million pounds.
  Any more? All through?

191  BOND
  Long pause as FANNING mops his brow. BOND slowly shakes
  his head. Audible spectator response.

192  AUCTIONEER
  Looking toward KAMAL. He raps gavel.

  AUCTIONEER
  Yours, sir -- five hundred
  thousand pounds --

  Auction continues in B.G.

193  BOND AND FANNING
  Near collapse.

  FANNING
  You could have been stuck.

  BOND
  I doubt it. He had to buy.

  FANNING
  But why?

  BOND
  That's what I intend to find
  out.

194  OMITTED

195  EXT. SOTHEBY'S BOND
  Standing among PEOPLE FROM AUCTION discussing it. A
  private limousine is parked at kerb. GOBINDA a tall
imposing sikh in Indian suit and turban, stands impassively beside it. MAGDA emerges from entrance and passes BOND as she walks towards limousine. GOBINDA opens door for her. MAGDA turns back and looks at BOND. She appears both interested and amused. She gets into car. KAMAL exits from building. He passes BOND, deliberately ignoring him, then joins MAGDA in the limousine. GOBINDA gets behind wheel and drives car out of scene.

BOND

Stepping out to kerb and nodding to ZEC, MI6 undercover man, who is in driver seat of taxi parked across street. ZEC drives cab after limousine.

M'S OFFICE  M AND BOND

BOND is on the carpet.

M
Most irregular, Double-O-Seven. You had no business bidding for the egg. What would you have done if you got it?

BOND
Claimed it was a fake and not paid.

M
(staring at him)
Not pay?

BOND takes the egg from his pocket.

BOND
Here's the original, sir. I switched it with the fake during the auction.

M
(horrified)
Good god! What happens when the buyer discovers that?

BOND
Any legitimate buyer would complain. I don't think Kamal will. I thought I might use it to smoke him out. Zec tailed him to the airport where he took a plane to Dehli.

M
Follow him there. I'll alert Sadruddin, our man in Station 1,
Continued

M (Cont)

to keep him under surveillance.
Book yourself on the next flight out.

BOND holds up Air India ticket.

BOND
I have 35 minutes to make the flight, sir.

He starts toward door.

M
Oh, Bond --
(after Bond turns back)
Sign a chit for that egg before you leave. It's government property now.

BOND
Of course, sir.

He exits. Flicker of a smile on M's lips. He starts to light pipe.

EXT. INDIA ARCADE IN F.G. DAY

Seen through arches a distant HELICOPTER flies left to right where it passes THE TAJ MAHAL.

ON THE LAKE (PICHOLA) LAUNCH

Heading TOWARD CAMERA. In B.G. HELICOPTER, on floats, rising from the surface. Beyond are island palaces and further away hills sloping up from the far shore.

CLOSER ON LAUNCH BOND

Among PASSENGERS. He wears well-cut tropical suit.

CHANNEL

Between PERGODAS on stone jetties. LAUNCH goes between them. CAMERA ANGLES AFTER IT TOWARD GHAT ALONG LAKE FRONT OF INDIAN CITY (Udaipur).

CROCODILE

Near launch.

GHAT INDIAN WOMEN EN MASSE

Washing clothes at water's edge. Further up on broad steps others spread them out to dry.
LAUNCH

Now alongside GHAT. BOATMEN tie up as PORTERS, GUIDES, PEDDLERS, etc., gather around disembarking PASSENGERS, including BOND.

BOND

Carrying briefcase. PORTER takes luggage. CAMERA PANS HIM UP GHAT through washday activity.

FLAGSTONED AREA ABOVE GHAT  BOND

Looking around at crowd of PEDESTRIANS, TOURISTS, VENDORS, WATER SELLERS with gourds. CHILDREN, POLICEMEN, etc. CAMERA TRACKS WITH BOND. OVER SCENE COMES SOUND OF PIPE PLAYING JAMES BOND THEME. CAMERA HOLDS as he stops.

HIS POV

Barefoot SNAKE CHARMER in native dress sits cross-legged on mat, playing pipe as HOODED COBRA sways before him.

BOND

walks to SNAKE CHARMER and drops a coin on his mat.

INSERT

50p coin on mat.

BOND (V.O.)

Do you take English money?

SNAKE CHARMER

stops playing and hands coin back.

SNAKE CHARMER

Only gold sovereigns.

He puts snake into basket and closes hinged lid. He stands up.

BOND AND SNAKE CHARMER

They move towards triple archway leading to main street, speaking in lowered voices as they walk through the crowd.

SNAKE CHARMER

Welcome to India, Commander Bond. I'm Sadruddin, Special Expeditor, Universal Exports.

BOND

Call me James.
Continued

SADRUDDIN
Fine. I've booked you into the Shianivas Hotel. Your luggage went ahead. I have a taxi waiting.

They pass another SNAKE CHARMER playing a pipe in B.G.

INSERT

SADRUDDIN's basket lid is pushing up as snake reacts to music.

BOND AND SADRUDDIN

BOND
What about Kamal Khan?

SADRUDDIN
Exiled Afghan prince. Sportsman. Polo, cricket, tennis. I play a bit myself.

SNAKE slithers out of basket. SADRUDDIN has difficulty containing it.

SADRUDDIN
This was the wrong cover. I hate snakes.

He coaxes it back into basket.

SADRUDDIN
Kamal lives like a Maharajah. That's his place.

He points O.S.

LONG SHOT MONSOON PALACE

Visible in far distance across the lake on hilltop. An imposing complex more fortress than palace.

BOND AND SADRUDDIN

Continuing toward triple arches.

BOND
Where does his money come from.

SADRUDDIN
Claims he's an international art dealer.
Snake out of basket again.

SADRUDDIN
This is impossible.

He stuffs snake into basket and gives it to OTHER SNAKE
CHARMER. Snake immediately crawls out and joins the
other one. Both snakes sway obediently to pipe.

BOND AND SADRUDDIN
Going through arch.

BOND
Anything else you can tell me?

SADRUDDIN
We think he has political
ambitions. Very cozy with the
Russians.

OTHER SIDE OF ARCHES    THREE WHEELED TAXI
Waiting there with DRIVER.

BOND
Where can I see him?

SADRUDDIN
No problem. He plays backgammon
almost every afternoon at the
hotel casino. As a guest you are
automatically a member.

BOND gets into taxi.

BOND
See you there later.

SADRUDDIN
(grinning)
I'll get into something less
casual.

BOND smiles. Taxi drives off down street away from
arches.

OMITTED

HOTEL PATIO     DAY
BOND passing large tiled area around pool. GUESTS, inclu-
ding beautiful WOMEN in bikinis, sit and lie around on
deck chairs and mats. A few swim languidly in pool.
Continued

Others at tables under umbrellas. WAITERS serve drinks and snacks from a bar in corner.

BOND reaches outdoor reception desk. MANAGER comes around it to welcome him.

MANAGER
Mr Bond? This way, please.

He leads him toward hotel lobby. Curvaceous GIRL in sari emerges from it and passes them.

MANAGER
I hope you will have a pleasant stay.

BOND
(looking after girl)
I'm sure I will --

He goes into lobby.

HOTEL BEDROOM

Attractive young Indian female ASSISTANT MANAGER opens door for BOND.

ASST. MGR.
Your luggage is unpacked, sir.
(smiling invitingly)
If I can be of further assistance --
(suggestively)
Anything at all --

BOND
Perhaps later.

She undulates out, closing door behind her. He takes off jacket, tosses it on chair, checks for possible bugs behind picture, crosses to telephone on small table near window, unscrews phone, glances at coils, etc., screws phone back on, then notices something outside window through open French doors. He walks through them out onto balcony.

BOND ON BALCONY

looking down.

HIS POV

Road below balcony, a wall, and beyond it AT LAKESIDE a beautiful traditional LAKE BARGE (Octopussy’s) crewed entirely by BEAUTIFUL GIRLS including GWENDOLINE, powerful one, and MIDGE, pert and tiny. They are loading supplies. A flag depicting AN OCTOPUS flies from a mast.
219A  BOND

Registering surprised interest.

219B  HIS POV

MAGDA is now visible among the other GIRLS as she moves across deck toward gangplank.

219C  BOND  CAMERA SHOOTING FROM BEHIND HIM

IT ZOOMS IN ON MAGDA as she comes ashore. Beyond her OCTOPUSSY'S PALACE is visible on the lake in the distance.

219D  BOND ON BALCONY

Continuing to look after MAGDA, then turning thoughtfully away from window.

220  SHIANIVAS CLUB  DAY

Ornately furnished and appointed room with several BACK-GAMMON PLAYERS at separate tables. Fashionably dressed ONLOOKERS. Small bar along one wall.

221  KAMAL AND MAJOR CLIVE  GROUP AROUND THEM

Watching them play. GOBINDA, arms crossed, in B.G. SADRUDDIN near kibitzers. He wears a blue blazer, crossed tennis rackets emblem on breast pocket. CLIVE, white hair and moustache, is an elderly retired army officer.

222  CLOSER ON KAMAL AND CLIVE

As they play, CLIVE tensely, KAMAL very confidently.

223  ENTRANCE FROM LOBBY  BOND

Entering, smartly dressed in white jacket. CAMERA TRACKS HIM TO GROUP AROUND KAMAL AND CLIVE, HOLDS as he reaches SADRUDDIN. They converse in low tones.

   BOND
   How's he doing?

   SADRUDDIN
   Amazing luck. The Major's no novice but Kamal's taken 200,000 rupees off him.

They watch game.

224  KAMAL AND CLIVE

Moving quickly, picking up his dice confidently.
CLIVE
You'll have a job beating that --

KAMAL
(after studying board)
I feel lucky. Fancy a double?
20,000 rupees?

He pushes doubling cube across table to CLIVE who smiles.

CLIVE
Of course.

KAMAL is holding dice cup.

INSERT

 Barely perceptible sleight of hand palming dice he has
 been using and dropping loaded ones into cup.

KAMAL AND GROUP

He shakes dice cup and rolls dice. Double six.

CLIVE
Damn! Always a double six when
you need it!

KAMAL
(picking up dice)
It just isn't your night, Major.

BOND AND SADRUDDIN

BOND glances at him. Did he spot sleight of hand? He sees
someone O.S.

HIS POV MAGDA

Chickly dressed sitting at bar.

BOND   CAMERA TRACKS HIM TOWARD HER

KAMAL'S VOICE
Another game, Major, same stakes?

CLIVE'S VOICE
I'll have another go. Your luck
has to run out sometime.

CAMERA HOLDS as BOND reaches MAGDA at BAR. She has almost
finished long drink in front of her.

BOND
May I join you?
Continued

She turns to him, trying to place him.

BOND
Sotheby's, half-a-million pounds.

MAGDA
The man at the auction. You
have a good memory for faces.

BOND
(looking her over)
... and figures.

MAGDA
This can't be a coincidence.

BOND
Definitely not. Can I buy you
another drink?

MAGDA
No, thank you.

BOND
Some other time perhaps?

She shrugs, rises. CAMERA TRACKS WITH HER TO GROUP AROUND
KAMAL AND CLIVE playing another game. CAMERA HOLDS as she
stops and stands behind KAMAL.

230-
233
OMITTED

234
KAMAL AND CLIVE AT BACKGAMMON BOARD

CLIVE bears off four men. He has four left. One on six
points. KAMAL has six men on board. CLIVE leans back
confidently.

234A
SADRUDDIN

As BOND joins him.

SADRUDDIN
(whispering to him)
Looks like the Major's got him.

234B
KAMAL AND CLIVE GROUP

Including BOND and SADRUDDIN.

KAMAL
Why don't we make it interesting,
Major? A double to 100,000
rupees?
Buzz from onlookers as he places cube in front of CLIVE, who hesitates.

CLIVE
(shaking his head)
I can't accept. Not with your luck. You win.

He stands up.

BOND
(to Kamal)
I'd have accepted that double.

Murmur from onlookers. KAMAL turns to BOND, aware of him for the first time and recognises him.

NEW ANGLE  BOND AND KAMAL

With MAGDA behind him. He gazes at BOND, maintaining his sang froid.

KAMAL
Then why don't you take over the Major's position, Mr ...?

BOND
Bond, James Bond. I'd be glad to.

KAMAL
100,000 rupees then.

BOND nods. KAMAL picks up dice cup.

OMITTED

INSERT

Barely perceptible sleight of hand again with dice.

BOND
Watching. Has he spotted it yet?

KAMAL
Throwing dice. Murmur from onlookers.

Double six.

He bears off four men, only two men are now left on his one point. ANGLE WIDENS TO INCLUDE BOND.
KAMAL

It was not such a good double to accept after all, was it?

BOND looks at board, then takes doubling cube and puts it in front of KAMAL.

BOND

Double?

KAMAL

(amazed, smiling)

Of course. You can only win with a double six. The stake is 200,000 rupees. Can you cover the bet?

CLOSER ON BOND AND KAMAL

BOND takes genuine Faberge EGG out of jacket pocket and places it on the table. KAMAL's eyes narrow.

BOND

I think you will agree this is ample security.

KAMAL

(quietly)

Play, Mr Bond. You'll need a great deal of luck to get out of this.

He reaches for his own dice but BOND's hand covers them first.

BOND

Player's privilege then -- so I'll use your lucky dice.

He puts KAMAL's dice into his cup as KAMAL conceals his chagrin. BOND shakes dice cup, rolls dice.

INSERT DICE

They fall double six.

BOND AND KAMAL ONLOOKERS

Buzz of excited comment from them.

BOND

(feigning surprise)

Double six. Imagine that. 200,000 rupees, wasn't it?
He puts egg back in jacket pocket while KAMAL supresses his rage. He takes cheque book out of inner pocket. GOBINDA produces a pen. KAMAL hurriedly writes a cheque.

**BOND**

I prefer cash.

**KAMAL**

glowers at him, hands cheque to CASINO ATTENDANT.

**KAMAL**

Get it cashed for him.

**ATTENDANT**

takes cheque, exits scene. KAMAL turns back to BOND.

**KAMAL**

Spend the money quickly, Mr Bond.

**BOND**

I intend to, Kamal Khan.

KAMAL strides out of scene, followed by MAGDA and GOBINDA.

**CASINO FOYER CASHIER'S CAGE**

CASHIER is giving BOND wads of rupees. He fills all pockets with them, including inner ones.

**OUTSIDE HOTEL**

CAMERA SHOOTING THROUGH GOBINDA THREE WHEELER WINDSCREEN TOWARD BOND AND SADRUDDIN getting into SADRUDDIN THREE WHEELER, BOND in back, SADRUDDIN behind wheel. He drives out of scene.

**INSIDE GOBINDA THREE WHEELER GOBINDA**

Sitting in back loading sawn-off double barrelled shotgun. Next to him is a burly scarred GCON 1, DRIVER 1 in front, follows BOND and SADRUDDIN THREE WHEELER.

**SIDE STREET SADRUDDIN THREE WHEELER GOBINDA**

SADRUDDIN's behind it.

**IN SADRUDDIN THREE WHEELER SADRUDDIN AND BOND**

Looking back, drawing revolver.

**BOND**

We're being tailed.

**SADRUDDIN**

No problem. This is a company car.
Continued

He flips on supercharger.

STREET

SADRUDDIN car easily pulling away from GOBINDA’s, apparently losing it. WILLY JEEP, with DRIVER 2, and GOONS 2, 3 and 4, suddenly roars out of another side street, pulls over and sideswipes SADRUDDIN THREE WHEELER. SADRUDDIN regains control of wheel.

TRACKING SHOT SADRUDDIN THREE WHEELER AND JEEP

Continuing down street side by side. GOON 2 leaps forward toward BOND with 5 BLADED KNIFE and stabs at him while hanging on to three wheeler with one hand. BOND eludes thrusts but loses gun. GOON 2 strikes again, this time apparently stabbing him in the heart.

CLOSER BOND AND GOON 2

Amazingly BOND remains upright. GOON 2, dumbfounded, stares at him. BOND takes advantage of his momentary confusion to kick him in the gut. GOON 2 doubles up. BOND hits him in the chin with his knee, knocking him into street.

CLOSER ON BOND

Pulling open jacket. Point of blade has cut through his breast pocket and embedded itself in a wad of bills filling inner pocket of jacket. He pulls knife out, throws knife and bills away.

SADRUDDIN

Driving with one arm and trying to fend off GOON 3, who is attacking him with scythe-like knife. GOON 3 is half on three wheeler and half on jeep. SADRUDDIN reaches down, comes up with tennis racquet. They exchange swings and thrusts.

THREE WHEELER AND JEEP CAMERA STILL TRACKING

As they swerve precariously.

SADRUDDIN

Trying desperately to control car with one hand while he eludes GOON 3's knife and swinging racquet, strings now unravelling. CAMERA IN CLOSER as he makes a tremendous overhand smash on GOON 3's head. Frame of racquet comes down over it to around his neck. SADRUDDIN shoves hard, releasing racquet handle, and sends GOON 3 flying backwards off cars which are still side by side.
Looking forward.

Back of CAMEL CART, loaded with lumber, is in front of cars, blocking the way.

Shouting back to BOND.

SADRUDDIN

Hang on!

SADRUDDIN drives THREE WHEELER toward CAMEL CART, runs it up inclined bed of cart which acts as a ramp. Three wheeler jumps over DRIVER OF CART AND CAMEL IN FRONT OF IT, then continues along side street. Meanwhile JEEP has swerved to avoid camel cart but space is too narrow to pass it. Jeep, with DRIVER 2 and GOON 4 piles up against side of building, spilling them out.

Continuing on.

DRIVER manages to get it through between CAMEL CART and wall, then passes wrecked jeep.

Blocking the way. SADRUDDIN THREE WHEELER slows down.

Closing on SADRUDDIN's. GOBINDA levels sawn-off shotgun.

REAR OF SADRUDDIN'S THREE WHEELER

BOND

(shouting to Sadruddin)

Duck!

SADRUDDIN ducks down and BOND jumps off just before GOBINDA gets off shot which blows upholstery apart on seat where he had been.

He hits ground, rolls, comes up running. In B.G. SADRUDDIN turns his car off into alley. BOND runs into SQUARE.
SQUARE

A BAZAAR area. BOND moves past VENDORS, PEDESTRIANS patronizing stalls, TOURISTS, NATIVES - festively dressed observing the Festival of Holi.

GIRLS

One drapes floral chain on BOND, others laugh. He looks back.

HIS POV GROUP

Looking for him. It includes GOON 1 and DRIVERS 1 and 2. They are closing on him.

BAZAAR CROWD AROUND GROUP OF FAKIRS

Watching them perform. They include one running barefoot on narrow lane of hot coals, another juggling flaming torches, a third swallowing a sword, and a fourth lying barebacked on a bed of nails. WOMAN near one end of bed of coals stands beside pot of hot oil cooking Samosas. BOND, trying to lose himself in crowd, runs straight into GOON 4. BOND turns pushes through crowd away from him, GOON 4 follows.

FAKIR JUGGLING FLAMING TORCHES BOND

GOON 4 almost on him with vicious looking spiked cosh. BOND catches one of the torches, turns and thrusts it directly at pursuer's face. GOON 4 leaps back before torch touches him. BOND throws torch back to FAKIR and moves away. GOON 4 points after him as DRIVERS 1 and 2 reach him.

GOON 4 AND DRIVERS 1 AND 2

Pushing through crowd following BOND.

BOND

Looking back at them is suddenly seized from behind by GOON 1 who clamps strangle hold around his neck. BOND struggles to break hold. CAMERA ANGLES TO FAKIR LYING ON BED OF NAILS. He sees scuffle, gets gingerly off nails. BOND reaches back, gets hands behind GOON's neck (old life-saving swim break) and flips him over his head. GOON 1 lands splat!! on bed of nails with BOND on top of him and then front somersaulting off and over him to land on his feet. During action spectators scatter.

GOBINDA

Across square from BOND. Reacts to scuffle. Sees BOND and single-mindedly moves toward him shoving people out of his way.
257  
NEW ANGLE    BOND

DRIVER 1 attacks him with knife. BOND eludes thrust. DRIVER 1 moves toward him, knife poised. BOND backs away, finds himself next to SWORD SWALLOWER with sword down his throat. He deftly pulls it out. As DRIVER 1 moves in for the kill, BOND whacks him hard on the back of his head with the flat side of the sword. DRIVER 1 sprawls forward. BOND hands sword back to open-mouthed sword swallower.

BOND  
(hurriedly)  
You better put this back yourself --

258  
GOBINDA

Pushes his way toward BOND. PEANUT VENDOR's cart blocks way. He lifts it on to one side and shoves it aside. He continues on his way.

259  
BOND

CAMERA TRACKS HIM. In B.G. barefoot PAKIR runs over lane of red hot coals. CAMERA HOLDS as BOND stops abruptly.

260  
HIS POV

GOBINDA, DRIVER 2 and GOON 4 still fit advancing toward him.

261  
LANE OF HOT COALS    BOND

He jumps across it, lands beside WOMAN FOOD VENDOR near end of lane. She is frying samosas in POT OF HOT OIL.

262  
REVERSE ANGLE    GOBINDA AND OTHERS

Reaching lane of hot coals. BOND on other side. He kicks over brazier toward them. Pot of hot oil lands on hot coals.

263  
EFFECT

INSTANT FLAMES LEAP UP between BOND and PURSUERS. Smoke billows up. GOBINDA and OTHERS are driven back.

264-265  
OMITTED

266  
BOND IN SMOKE

Eluding PURSUERS. He emerges from smoke.
Continued

SADRUDDIN'S VOICE

Over here!

CAMERA PANS TO SADRUDDIN in 3 WHEELER, engine running, at street leading out of square. BOND races into scene and jumps in car. CAMERA PANS BACK TO GOBINDA AND OTHERS resuming pursuit.

STREET  SADRUDDIN 3 WHEELER  BOND

It encounters heavy PEDESTRIAN TRAFFIC with MANY CHILDREN playing in the street. BOND looks back as SADRUDDIN has to slow down.

HIS POV  GOBINDA AND OTHERS

Coming toward them through PEDESTRIANS. TAXI hits GOBINDA and the nose is dented by impact. GOBINDA is unhurt. He strides to TAXI DRIVER, pulls him out from behind wheel, boots him out of scene, climbs into front as OTHERS get in back, and drives TOWARD CAMERA.

STREET  SADRUDDIN 3 WHEELER

Moving very slowly among PEDESTRIANS. TAXI gaining on it because GOBINDA drives directly at PEDESTRIANS to make them scurry away.

OMITTED

BOND

Looking for escape route, suddenly remembers money. He takes out wads of money and standing in rear of 3 WHEELER, throws money he won at casino high in the air behind him.

STREET

PEDESTRIANS and CHILDREN scramble for money. OTHER PEOPLE run out from doorways, etc., creating traffic jam.

BOND

Looking back at crowd.

BOND

(wryly)

Inflation can't be all bad --

GOBINDA AND OTHERS IN TAXI

Stopped by jam before them. They get out of taxi and push their way through crowd. Money floats by, carried by wind.
SADRUDDIN  3 WHEELER
CROWD in front of it thinning, it heads toward entrance to alleyway.

GOBINDA AND OTHERS
Emerging from crowd.

GOBINDA POV
SADRUDDIN  3 WHEELER
Turning into alley.

GOBINDA AND OTHERS
Running toward it.

ALLEYWAY  3 WHEELER
BOND reacts as SADRUDDIN drives directly at CINEMA POSTER ON WALL OF BUILDING. Poster features horrific fiery DRAGON. Small door beside poster. LITTLE MAN sits on stool beside it with brush and pail.

POSTER
3 WHEELER rips through it.

INSIDE BUILDING  GARAGE AREA
3 WHEELER stops. LARGE CORRUGATED IRON DOOR drops behind it.

OMITTED

GOBINDA FOLLOWED BY OTHERS
Runs into ALLEY. No 3 wheeler. LITTLE MAN is replacing poster with another. DRAGON NOW HAS TONGUE OUT. GOBINDA looks about, puzzled.

OMITTED

INSIDE BUILDING  BOND
Looking through tiny peephole in small door.

HIS POV
GOBINDA and OTHERS walking away.

BOND
Grinning, turning to SADRUDDIN.
Continued

BOND
It pays to advertise.

SADRUDDIN leads him through door in garage wall.

OMITTED

Q’S WORKSHOP (Samod Room)

Set up in capacious once magnificent room in an old palace, now housing Universal Exports complex. BOND and SADRUDDIN enter. Q, supervising activity, turns towards them.

BOND
How are you, Q?

Q
(heatedly)
Most unhappy, thanks to you, double-O-Seven! How can I maintain the quality of my work, sent out on a day’s notice, no proper facilities.

CAMERA TRACKS HIM AND BOND TOWARDS TECHNICIANS working on gadgets for possible use in India. CAMERA HOLDS as they stop beside a COILED ROPE with YOUNG INDIAN standing beside it. M steps on foot pedal. Hissing sound. Rope inflates and stands up. Young Indian starts shinnying up it. Rope suddenly deflates with hissing sound. YOUNG INDIAN sprawls on his face.

BOND
Having a problem keeping it up, Q?

Q
(lamely)
Experimental model.

They walk past a free standing DOORWAY, which opens outward against a small return wall. The door is ornate, traditionally Indian, and clad in brass plates with spikes at various places. A full sized HUMAN DUMMY stands before the door on a "welcome" mat. A white-coated TECHNICIAN stands to one side holding a fishing rod and line.
As SADRUDDIN and BOND enter capacious once magnificent room in an old palace, now housing Universal Exports complex. Q, supervising activity, turns towards them.

BOND

How are you, Q?

Q

(heatedly)
Most unhappy, thanks to you, Double-O-Seven! How can I maintain the quality of my work, sent out on a day's notice, no proper facilities.

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Continued

TECHNICIAN uses the hook at end of fishing line to gingerly raise knocker. He lets it fall.

ANOTHER ANGLE

Explosion as the door flies open crushing dummy against wall. Door closes. DUMMY is flattened against wall, several holes where spikes have entered it. Dummy's boots left standing on welcome mat.

BOND AND Q

BOND

Smashing, Q!

Q

I find your constant attempts at humour most tiresome, Double-O-Seven. Come along. I have a few things for you.

They move to Q's work table covered with gadgets, some still in work, etc.

BOND

Is the homing device ready?

He takes EGG out of his pocket and places it on table.

OMITTED

Q

He takes top off EGG, CAMERA IN VERY CLOSE, revealing tiny jewelled coach inside it. Q's hand picks up miniscule bug with tweezers.

Q'S (V.O.)

Integrated circuit, not only a homing device but an extremely delicate microphone as well.

Hand places bug inside coach, puts top back on egg, picks up pen.

Q AND BOND

As he pockets egg. Q hands him a pen.
Ordinary fountain pen. Twist top and ...

A drop from the pen falls into metal ashtray on desk and burns a hole in it.

... a highly concentrated mixture of nitric and hydrochloric acid. Dissolves all metals.

BOND (taking pen)
For poison pen letters?

BOND notices nearby a TECHNICIAN adjusting a T.V. CAMERA. WRISTWATCH T.V. on MODEL ARM.

Now pay attention, Double-O-Seven. Pull the top off the pen ...

Does so then partly extracts wire attached to earpiece.

... with this earpiece you can listen in on the bug.
(putting top back on pen over earpiece)
The homing device in the bug is compatible with the standard issue radio directional finder in your watch.

BOND "activates" finder.

Bleeeping sound as directional finder needle shows location of egg.

Turns to T.V. WATCH and looks at screen.

INSERT test pattern on screen.
308B BOND

Pans T.V. camera off test pattern.

308C BOND AND Q

Looking at T.V. screen. It zooms in to cleavage of well-endowed FEMALE INDIAN TECHNICIAN.

BOND
Perfect image, Q.

Q
Really, Double-O-Seven, I have no time for these adolescent antics. Get along now, I have to sort out this mess.

309 HOTEL PATIO - NIGHT

GUESTS, many in evening clothes, sit at tables. Lanterns add a festive touch to the scene. NATIVE TRIO play traditional Indian music in B.G. CAMERA IN ON BOND as he comes in from the left and looks around. MAITRE D approaches him.

MAITRE D
Your table, Mr Bond?

BOND
I didn't reserve one.

MAITRE D
Your guest is waiting, sir.
This way if you please.

CAMERA TRACKS THEM TO MAGDA seated alone at a table, champagne ready in ice bucket. She has changed into an elegant sari. She smiles engagingly up at him, her eyes vivacious, gestures for him to sit down and nods to Maître D. Bond seats himself opposite her as Maître D pours champagne and leaves.

BOND
I'm so glad you changed your mind.

MAGDA
Are you?

BOND
Kamal's other representatives are a bit heavy handed. Has he a proposition for me?
In B.G. GIRL PHOTOGRAPHER snaps photo of another couple.

MAGDA
He suggests a trade. The
egg for your life.

BOND
I heard the price of eggs was
going up, but isn't that a
bit high?

GIRL PHOTOGRAPHER snaps picture of Bond and Magda.

MAGDA
(to her)
Charge it to Room 27.

GIRL PHOTOGRAPHER
I'll leave it at the desk.

She exits.

MAGDA
You don't mind.

BOND
Not at all. Do you really
want the photograph?

MAGDA
For my scrap book.

She gazes at him invitingly.

MAGDA
I collect memories.

BOND
Then let's get on with making
a few.

He rises, holds out his hand. She takes it, rises.
They walk out of scene together.

BOND'S HOTEL BEDROOM - NIGHT

A CHAIR, Bond's clothes lie haphazardly with jacket hung
over back. End of Magda's sari across seat. CAMERA
follows trail of sari to edge of Bond's bed and up to
BOND and MAGDA.
CLOSER ON BOND AND MAGDA

Post coitus. MAGDA smoking in bed. BOND gets up and pours the last of the champagne into a glass.

BOND
Dead. Better get another.

MAGDA
Don't bother. We'll make it a loving cup.

He sits next to her on the bed. She turns on her stomach and stubs out her cigarette in an ashtray on a table on the other side of the bed.

BOND'S POV

The sheet moves down her back as she stretches, revealing a tattoo of a small octopus high on her left buttock. CAMERA COMES IN CLOSER on it.

BOND
Indicating tattoo.

What's that?

She turns back to see what BOND is looking at.

MAGDA
That's my little Octopussy.

She turns back and pulls the sheet over her breasts. She moves closer to BOND and takes a sip from the glass. She puts the glass down on the bedside table next to him.

MAGDA
Let's get back to making memories.

She kisses him and they lie back on the bed in a passionate embrace.

EXT. ROAD BELOW BOND'S BEDROOM - NEAR DAWN

KAMAL's Rolls Royce slowly drives up and parks on roadway with lights switched off. GOBINDA gets out and looks up at bedroom window.

BOND'S BEDROOM - NEAR DAWN

BOND in bed, opening his eyes slightly. ANGLE WIDENS.
He sees the tail end of Magda's sari snake across the bed. His eyes follow it to MAGDA winding her sari around her.

316 ANOTHER ANGLE

BOND "wakes up".

BOND

Good morning.

MAGDA

I didn't want to wake you.

He rises, puts on a robe as he comes to her. Behind MAGDA is a LARGE MIRROR.

MAGDA

But since you're up we can say a proper goodbye.

She kisses him.

317 MIRROR

Reflection of BOND and MAGDA. BOND's eyes watching in the mirror. MAGDA's hand expertly slips EGG out of Bond's jacket hanging over the back of the chair.

318 BOND AND MAGDA

She breaks off the kiss and turns toward the balcony.

MAGDA

I hate to go.

He follows her onto the balcony.

319 BALCONY - DAWN

She stands facing over the rail.

MAGDA

A beautiful sunrise.

BOND puts his arms around her shoulders.

320 INSERT

MAGDA'S HANDS tie the end of her sari to the top rail of the balcony.
320A BOND AND MAGDA

She turns back to him.

MAGDA
I don't know how to say goodbye.

BOND
Actions speak louder than words.

MAGDA
That's so true.

She turns her head, gives him a peck on the cheek and flips forward over the top rail.

321 SHOOTING UP AT BALCONY

As sari unravels and she slides down it.

322 BOND

over balcony, watching her.

323 ROAD - MAGDA

Reaching it. She is now in a bikini, holding the egg in her hand.

324 ROAD - KAMAL'S ROLLS ROYCE

Waiting there. He sits behind wheel. MAGDA climbs in beside him.

325 BALCONY - BOND

Looking down at ROLLS driving away. He goes back into room.

326 ROOM - BOND

Smiling broadly. GOBINDA suddenly appears behind him. He coldcocks BOND with a terrific chop to the back of his neck.

327 UDAIPUR LAKE - OCTOPUSSY BARGE CREWED BY WOMEN - DAY

BARGE approaches Floating Palace Quay. MAN stands on deck.
It is KAMAL. OCTOPUSSY GUARDS on walls. Other GIRLS await arrival on quayside.

It docks. Oars up. KAMAL disembarks and is escorted inside by GIRLS.

Walking through INTERIOR GARDEN COURTYARD with long reflecting pool. The GIRLS lead KAMAL to a DOORWAY. He enters alone.

KAMAL enters large suite of rooms. The main room is divided by wall about waist high with a series of FISH TANKS above. The centre tank is filled with BLUE RINGED OCTOPUSES. Other tanks contain EXOTIC FISH. On the side opposite the entrance is a door to Octopussy's bedroom.

KAMAL enters. OCTOPUSSY feeds the fish and octopuses. She is a tall, willowy woman wearing a robe with an Octopus motif on it. We do not see her face during the scene. KAMAL comes to her and takes the FABERGE EGG from his pocket.

KAMAL
We have recovered the egg.

PAUSE. No reaction from OCTOPUSSY.

KAMAL
Aren't you pleased?

OCTOPUSSY
I am not pleased it was stolen from us, nor that the thief knows enough about us to bring it here.

KAMAL
I have him at the fort. He will tell me all he knows eventually.

OCTOPUSSY
Who is he?
KAMAL
An Englishman. His name is James Bond.

OCTOPUSSY remains motionless for a moment. The name evidently means something to her.

OCTOPUSSY 
(after a beat)
Bring him here.

KAMAL
He's dangerous. Let me dispose of him.

OCTOPUSSY
No.

KAMAL
As you say. But I think it's a mistake.

OCTOPUSSY 
(coldly)
I will think for us, Kamal.

She turns her back, dismissing him. He controls his anger, turns away from her, exits. She resumes feeding fish. THE OCTOPUSES react swiftly, devouring a morsel of food she drops into their tank.
332 LONG SHOT - MONSOON PALACE - DAY

KAMAL'S ROLLS is approaching inner gate.

333 INNER GATE

Gate and walls are manned by a rough lot of AFGHAN TRIBESMEN, still loyal to Kamal.

334 INT. BOND'S ROOM - MONSOON PALACE

BOND, lying on cot, wearing the terry cloth robe, hears BLEEPING SOUND, and groggily awakes. He shakes his head to clear it, realises bleeping comes from wrist watch Q gave him. He looks about, orientating himself, rises unsteadily, focuses on watch.
INSERT

HOMER NEEDLE (the second hand) indicates direction egg is approaching from.

BOND

He goes to BARRED WINDOW, looks out.

HIS POV WALLED COURTYARD BELOW

TRIBESMEN at GATE admitting Kamal Rolls. He parks, gets out.

BOND'S ROOM

BOND crosses from window to door, tries it, finds it locked from outside. He looks around room, opens closet, sees his clothes hung neatly in it. SOUND OF KEY in door lock. He quickly switches off homing bleep. Door opens. GOBINDA and HOUSEBOY, carrying Bond's freshly pressed black jacket and black trousers, enter.

BOND

(sardonically)
I can't complain about the valet service.

GOBINDA

(tonelessly)
Dinner. Eight o'clock.

HOUSEBOY hangs jacket and trousers in closet, then follows GOBINDA out. SOUND of door being locked.

CORRIDOR NIGH

GOBINDA escorts BOND, wearing black jacket, to door of dining room. He gestures for BOND to enter.

DINING ROOM

Elegantly furnished. BOND enters, followed by GOBINDA. KAMAL and MAGDA sit at opposite ends of the table. There is a seat for BOND between them. GOBINDA prods BOND forward, then closes the door and stands by it, folded arms.

KAMAL

Good evening, Mr Bond. Well rested? I believe you and Miss Magda have met.

BOND

It was a pleasure.

MAGDA

(overly formal)
You're too kind.
Continued

KAMAL indicates chair. BOND sits down. BUTLER places appetiser before him.

KAMAL
I hope you don't mind if we start. The soufflé can't wait.

BOND
Why am I here? You have the egg.

KAMAL
Yes, but not all the answers.

BOND
I don't feel much like talking.

KAMAL
Don't worry. You will.

BUTLER removes plates.

BOND
Thumb screws and hot coals?

KAMAL
Hardly. We're much more sophisticated than that.

BOND
Sodium pentothal?

KAMAL

BOND
But with permanent brain damage.

KAMAL
An unfortunate side effect.

BUTLER arrives with salver and silver cover.

KAMAL
Ah, one of our specialities --

BUTLER lifts cover, revealing course.

KAMAL
-- stuffed sheep's head.
BOND

I seem to have lost my appetite --

He watches BUTLER serve KAMAL who falls to with relish. BOND glances at MAGDA. She responds with an almost imperceptible rueful shrug.

CORRIDOR MAGDA AND BOND

As she leads him toward his room at end of corridor. There it turns right and runs past other rooms with a staircase beyond them. Following them are GOBINDA and TWO ARMED TRIBESMEN. Before they reach BOND's room MAGDA stops outside hers and opens it.

MAGDA

Well, I'll say goodnight --

BOND

(wryly hopeful)

I could come in for a night cap --

Before she can reply GOBINDA and TRIBESMEN flank BOND.

BOND

Perhaps some other time--

MAGDA goes into her room and closes the door. GOBINDA and TRIBESMEN accompany BOND to the door of his room, just beyond Magda's. He goes in. GOBINDA locks door. One of the tribesmen sits down cross-legged opposite it, lays his rifle across his knees. GOBINDA and other tribesmen move out of scene.

BOND'S ROOM NIGHT

BOND at the window using Q'S ACID DISPENSER PEN. Two bars are already removed. He takes out a third, then climbs out.

OUTSIDE ON LEDGE

BOND inches his way around the corner of the building. He passes MAGDA'S BEDROOM, where she is undressing. After an appreciative peek, he continues on. Suddenly powerful lights illuminate the area. BOND freezes.

BELOW BOND

The entire area is lit. At the centre is a circle with a capital 'H' inside it, denoting helicopter landing pad. In the distance the SOUND of an approaching helicopter.

BOND LOOKING DOWN

Directly below him KAMAL and GOBINDA walk out on to PAD.
Making his way to the next window, a set of French doors which open into MAGDA's sitting room. He looks in. It is dark but the door into MAGDA's bedroom is open. MAGDA walking into her bathroom (adjacent bedroom) in B.C.

Landing below BOND.

Looking down.

TWO BODYGUARDS, hands on guns in holsters under jackets, emerge from plane. They glance quickly about, then gesture toward plane door, coast is clear. ORLOV, in uniform, gets out and shakes hands with KAMAL. They go into TOWER ENTRANCE followed by GOBINDA.

He goes through French doors.

BOND stealthily crosses to corridor door, opens it a crack, looks into corridor.

His back to BOND.

Coming out of bathroom in robe. She picks up HAIRDRYER from dresser, goes back into bathroom.

BOND tiptoes out of MAGDA's room, silently closes door behind him. He turns on HOMER in watch and follows direction to stairwell.

Starting down, then stopping.
357A HIS POV

Below him, KAMAL, ORLOV and GOBINDA enter STAIRWELL and descend toward basement.

357B BOND

ANGLE WIDENS as he descends towards basement.

357C BASEMENT DOORWAY TO WORKSHOP

KAMAL, GOBINDA, ORLOV enter. BOND comes out of stairwell behind them.

357D INSERT WATCH

HOMER indicating egg in direction of workshop.

358 BASEMENT WORKSHOP

KAMAL, ORLOV, GOBINDA enter what appears to be an extensive jeweller's ATELIER with all the necessary equipment, machinery, presses, kilns, moulds, tools, supply cabinets, etc. TWO CRAFTSMEN in brown and white striped uniforms stand beside a LARGE METAL CANISTER they have just completed filling with important pieces of glittering antique jewellery, coronets, tiaras, decorations, brooches, pendants, bracelets, earrings, individual gems, etc. FABERGE EGG lies on table near canister.

359 BOND

Takes pen out of pocket, removes top. CAMERA IN CLOSE ON PLUG as he puts it into his ear. He listens to ORLOV and KAMAL over earpiece.

360 WORKSHOP

KAMAL indicates canister.

KAMAL

There they are, General Orlov. Each piece duplicated according to Lenkin's specifications.

ORLOV

(after cursory examination)

Have it put on the helicopter.

KAMAL gestures to CRAFTSMEN who place top on CANISTER and carry it to door. GOBINDA follows.

ORLOV

Can they be trusted?

KAMAL

(significantly)

I can assure you of their silence.
ORLOV
Good. No one must be allowed
to jeopardise our plan. Your
hopes for political power depend
on it.

BOND
Listening.

HIS POV
CRAFTSMEN carrying CANISTER, followed by GOBINDA, enter
corridor. BOND squeezes behind small return wall out of
sight. CRAFTSMEN and GOBINDA pass him and proceed
upstairs.

Still listening.

HELICOPTER PAD  TWO CRAFTSMEN
They turn CANISTER over to ORLOV MEN who take it aboard
HELICOPTER. CRAFTSMEN move out of scene. GOBINDA follows
them.

BOND
Listening.

WORKROOM  KAMAL AND ORLOV
ORLOV
I wanted to personally brief
you on the operation. Precise
timing will be essential.

OMITTED

BOND
Reacting to sudden interference on earplug. He takes it out,
taps it.

MAGDA'S BATHROOM
She is using hairdryer.

BOND
Closer to WORKROOM DOOR.
ORLOV
Everything has been arranged at my end --

MAGDA IN BATHROOM
Turning off dryer.

BOND NEAR WORKSHOP DOOR
Indicating interference has stopped. Plug is back in his ear.

WORKROOM KAMAL AND BOND

KAMAL
I have briefed Octopussy. I only need to tell her the exact date.

ORLOV
One week from today in Karl Marxstadt --

BOND
Indicating he has heard. He hears approaching footsteps squeezes behind small return wall out of sight. GOBINDA passes him and goes into workshop.

WORKSHOP KAMAL GOBINDA ORLOV

KAMAL
(to Gobinda)
Everything taken care of?

GOBINDA
As you ordered, Excellence.

ORLOV
(picking up egg)
So you recovered it.

KAMAL
From an accomplice of the thief. He will be eliminated.

ORLOV replaces egg on table.

ORLOV
Do it at once! There must be no further security breach. (indicating egg, drawing gun) This fake has caused enough trouble --
Continued

He smashes egg with butt of revolver. KAMAL winces, quickly hides his chagrin. ORLOV holsters gun, turns away to leave.

ORLOV

I must go.

KAMAL looks down at smashed egg.

OMITTED

HIS POV

Smashed egg with BUG visible in shattered coach.

KAMAL

Quickly slipping bug and egg into his pocket just before ORLOV turns back to him from door.

ORLOV

Accompany me to the plane.

KAMAL

Certainly, General Orlov!

They walk toward door.

BOND BASEMENT CORRIDOR

Quickly moving away to next door, opening it, going in.

COLD STORAGE ROOM BOND

Place is dark. SIDES OF LAMB hang from hooks. He peeks out into corridor. HAND falls against his shoulder, startling him. ANGLE WIDENS. The CRAFTSMEN, dead, are also hanging from hooks. BOND backs away, then turns back to look into corridor, through crack in door.

HIS POV KAMAL AND ORLOV

Passing door of cold storage room. GOBINDA following them.

CLOSE ON BOND IN COLD STORAGE ROOM

His expression indicates he has recognized ORLOV.

GOBINDA

Pauses and moves back to door of cold storage room. Door is open a crack. He pushes it open wider.

INT. COLD STORAGE ROOM

It is dark except for the light from the doorway. GOBINDA'S SHADOW on floor.
CLOSE ON GOBINDA

After a long look he steps into the hall, closes the door firmly and follows the others to stairway.

OMITTED

COURTYARD HELICOPTER LIGHTENING SKY

ORLOV boards it, helicopter takes off. CAMERA PANS TO GOBINDA AND KAMAL. KAMAL waves after plane, then turns to GOBINDA. He shows him smashed egg and bug.

KAMAL

Get Bond.

GOBINDA hurries out.

BOND'S ROOM GOBINDA

Bursting in, followed by TRIBESMEN. He looks around, sees sawn off bars, rushes out.

CORRIDOR GOBINDA

Passing door of MAGDA'S ROOM. It opens slightly. She peeks out, looks after GOBINDA.

KAMAL'S STUDY KAMAL

Lavishly furnished spacious room with Indian décor mixed with more practical western style desk and filing cabinets. Sports trophies, gun racks, mounted animal heads, etc. Large glass picture window overlooking courtyard and countryside beyond. KAMAL is brooding at window. GOBINDA rushes in.

GOBINDA

The Englishman has escaped!

KAMAL

He won't get very far. We'll track him. Get the men!

GOBINDA hurries out.

BASEMENT CORRIDOR

BOND looks out door of COLD STORAGE ROOM, sees someone coming, ducks back.

CORRIDOR TWO TRIBESMEN CARRYING SHROULDS

Approaching door of COLD STORAGE ROOM. They go into it.
They take down bodies, begin wrapping them in the shrouds. CAMERA ANGLE WIDENS. BOND is hanging on to side of lamb hanging from hook, his feet off the floor.

KAMAL'S STUDY KAMAL

He has changed into bush jacket, jodphurs, etc., and he is examining an elephant gun taken from rack. GOBINDA hurries in.

GOBINDA

The men are here, Excellence.

KAMAL points to gun rack. GOBINDA gets one. They exit quickly.

COLD STORAGE ROOM

Bodies now wrapped in shrouds on butcher table. TWO TRIBESMEN carry one out. BOND steps out from behind side of lamb, comes to table, lifts corner of shrouds, revealing face of dead CRAFTSMAN.

ENTRANCE PALACE KAMAL AND GOBINDA

Passing where TRIBESMEN are putting body in jeep and then leave scene to return for the other body.

ASSEMBLY AREA HUNT PARTY

Assembling. Elephants with howdahs, mahouts, beaters, guides, etc.

COLD STORAGE ROOM

TRIBESMEN return, pick up BOND in shroud and carry him out.

ASSEMBLY AREA KAMAL AND GOBINDA

Joining group.

ENTRANCE PALACE JEEP

TRIBESMEN arrive with BOND'S SHROUDED BODY, put it in jeep with the other, get in jeep and drive out of scene.

KAMAL AND GOBINDA

Getting on kneeling elephant as jeep with TRIBESMEN and SHROUDED BODIES drive past them.

KAMAL AND GOBINDA IN HOWDAH ON ELEPHANT

Consulting map. PAN UP to gateway. JEEP emerges.
OMITTED

GATEWAY MONSOON PALACE IN B.G.

JEEP on path, gateway in B.G. It pulls up to ravine leading to jungle. VULTURES. TWO TRIBESMEN get out. They pick up one corpse, swing it back and forth and heave it into ravine. They return to jeep and take second body to ravine.

CLOSE UP ON TRIBESMEN SWINGING CORPSE

Hand shoots out, hitting one of tribesmen. He screams. BOND bursts out of shroud and heaves other tribesman off into ravine. The first tribesman, shouting, runs off toward KAMAL and others.

BOND

Following path down into jungle.

OMITTED

KAMAL

On elephant, turns at sound of shouting tribesman.

ANOTHER ANGLE

TRIBESMAN pointing to BOND scrambling down ravine. KAMAL raises rifle and fires. GOBINDA and others also fire.

BOND

Running through jungle. Bullets rip foliage near him. He disappears into undergrowth.

KAMAL AND GOBINDA ON ELEPHANTS TRIBESMEN

Pursuing BOND.

OMITTED

BOND

Running past jungle temples into jungle undergrowth. He stops for a moment, looks around. Silence. Cautiously he moves forward into a clearing. Keeping close to trees, he walks near edge. SOUND OF BEATERS coming from opposite side of clearing. He ducks back into cover.

HIS POV

A line of BEATERS step into clearing and steadily walk towards BOND.
BOND

Running back through trees away from beaters.

JUNGLE TEMPLE      KAMAL AND GOBINDA ON ELEPHANTS

NATIVE TRACKERS standing on base of elephant's trunk, all searching for BOND.

BOND

Moving through undergrowth. He climbs up bank. At top he ducks down.

HIS POV

Another line of BEATERS moving towards him from the other direction.

BOND

Moving away in a new direction.

OMITTED

KAMAL AND GOBINDA

On elephants. One line of BEATERS approaches on their flank.

SMALL OPEN AREA       BOND

He pauses to catch his breath, then slowly turns at sound of rustling in brush. DISTANT SOUND of BEATERS. He picks up gnarled branch and approaches noise. He peers over brush. Suddenly a TIGER jumps at him. BOND throws himself flat, face down.

ANOTHER ANGLE

TIGER, in centre of clearing, looking at BOND. They stare at one another for a beat, then the tiger turns and runs off.

BOND

(lifting his head)

Nice kitty --

BEATING becomes louder. He scrambles to his feet.

KAMAL AND GOBINDA

Watching a crescent of beaters on their flanks.
Moving through light cover. He pauses to peek through bush, sees BEATERS moving toward him. He backs away, turns to run through jungle.

ANOTHER ANGLE

BOND runs smack into giant spider's web which wraps around his face, arms and trunk. Twenty MONKEY SPIDERS cover him. He thrashes around in the undergrowth trying to brush them off him.

KAMAL AND GOBINDA

React to commotion in underbrush ahead. TRACKERS and MAHOUTS use clicking sounds to move elephants up to underbrush.

BOND

Brushing off last of spiders and web. He turns to see elephants closing. He moves deeper into undergrowth and trees.

KAMAL AND ELEPHANTS BEATERS

Closed in on brush where BOND is hidden. MAHOUT pushes on base of elephant's ear with foot and calls to elephant. The trunk wraps around large sapling and rips it out by the roots. ANOTHER ELEPHANT is pushing down a tree with its forehead.

BOND

In undergrowth. He scampers out of way as tree falls.

ELEPHANTS

Ripping out trees by roots, tearing out underbrush, they are slowly approaching the cornered Bond.

BOND

Elephants closing in around him. GOBINDA's elephant crashes through undergrowth. BOND rolls out of way.

KAMAL

Holds his hand up for silence. All elephants stop. TRACKERS and OTHERS look and listen for BOND in the silence.

GOBINDA IN HOWDAH

Searching brush, CAMERA PANS down side of elephant to BOND lying within hands reach of elephant's side.
The buckle of GOBINDA's howdah strap. BOND reaches up, unbuckles strap.

Looking for BOND. Suddenly below him, BOND runs out from underneath his elephant and runs out into clearing. GOBINDA whips rifle around for shot and turns around in howdah. This upsets balance of howdah. GOBINDA fires a wild shot at BOND as howdah slips off back of elephant and crashes into undergrowth taking GOBINDA with it.

Scrambling clear as MAHOUT is pitched to the ground. CAMERA CLOSER on him sprawled there.

His scream over ELEPHANT'S FOOT smashing down INTO CAMERA.

Running into jungle.

Firing and shouting.

KAMAL'S ELEPHANT crashing through bushes to GOBINDA, who is picked up by elephants and scrambles into KAMAL's howdah.

Running through jungle.

In howdah on elephant tracking BOND. BEATERS in a line on either side. Order more confused than before.

Breaking through cover coming to bank of marshy river. He looks around, spots hanging vine, pulls on it to see if it is strong enough for his weight.

Tracking BOND.
On limb of tree, clutching vine. He swings out over marshy river like Tarzan. At the end of the arch he lets go. He falls short of bank and lands in marsh, then proceeds down river.

Sinking up to his waist as he slowly continues down river.

Quiet. Peacock flies into shot from ground with a piercing shriek. CAMERA PANS to ELEPHANTS approaching, preceded by BEATERS.

Halted at river where BOND crossed. TRACKER, on one knee on opposite bank studying the ground. He rises, points down river. KAMAL'S ELEPHANT steps into river, and moves downstream.

Struggling through marsh up to his chest. He moves to firmer ground. His shirt is open and he has leeches on his chest. He burns one off with lighter.

Continuing through marsh.

Reaching edge of lake. He hears CHUG! CHUG! sound of single piston river boat engine to his right.

TOURIST BOAT approaching, filled with group of American tourists. "LAKE TOURS DAY EXCURSIONS" painted on side of boat. Gold fringed banner hangs from side of boat "CINCINNATI MOOSE - LODGE 183". TOURISTS wave and take photos as boat comes alongside him.

Look over edge at BOND.

TOURIST
You're not with our group, are you?

BOND
No, I'm on the economy tour.
Continued

They pull him on board and boat moves off.

BOND

Exhaustedly supporting himself on rail near TOURIST
who sees something on bank.

TOURIST
Hey, look at that!

He snaps pictures as BOND looks.

OMITTED

BOND'S POV

KAMAL, GOBINDA AND OTHERS on ELEPHANTS standing at edge
of lake watching TOURISTS.

TOURIST (V.O.)
A real live Maharajahee on a
tiger hunt!

BOND

Near collapse.

(wanly)
I hear it's great sport...

CLOSE ON KAMAL AND GOBINDA

They are not pleased. But cannot attack BOND with
all the tourists present.

OMITTED
INSIDE Q'S WORKSHOP  SADRUDDIN  DAY

Passing Q and TECHNICIANS at work as he crosses toward ACOVE.

ACOVE  BOND BEAUTIFUL INDIAN MASSEUSE

Massaging him on table.  SADRUDDIN enters.

SADRUDDIN

That should put you back in shape.

BOND

(sitting up, putting large towel around himself)

Thank you, my dear.  You have an exquisite touch.

MASSEUSE giggles, exits.  SADRUDDIN takes out notes.  BOND towels himself.

SADRUDDIN

(consulting notes)

That tattoo on the girl used to be the sign of an old secret order of female bandits and smugglers.  It represents a blue-ringed octopus.

BOND

(ever The Expert)

Genus haplolochaena -- produces a venom invariably fatal in seconds. The ornamental barge in the lake was flying that sign.

SADRUDDIN

Yes, it belongs to a fabulously wealthy woman who lives on the floating palace.

BOND

Who is she?

SADRUDDIN

No one knows her real name, but they call her Octopussy.

BOND

The name I heard at Kamal's.

SADRUDDIN

She lives on the island with a lot of beautiful girls.  No men allowed.
504B Continued

BOND

I think I'll call on her --

He rises.

505 OCTOPUSSY'S LAKE PALACE NIGHT
CAMERA SHOOTING TOWARD IT from lake.

506 CLOSER

FEMALE GUARDS, tall, slender, athletic girls in Octopussy garb, patrol the shore and the QUAY. They carry weapons we later learn are tranquilizer guns.

507 NEAR ISLAND SHORE CROCODILE

Moving toward it.

508 CROCODILE

Nosing in among reeds along shore.

509 REVERSE ANGLE

CROCODILE'S JAWS open widely. BOND, in black trousers, black turtleneck, and recce jacket, crawls out from inside crocodile. He pulls it further into reeds.

510 OCTOPUSSY GUARD

Near reeds. She turns, listens, satisfies herself sound was merely wavelets slapping against the reeds, turns away, moves out of scene. BOND'S HEAD comes up over top of reeds. He looks after GIRL then moves off in opposite direction.

511 TRACKING SHOT BOND

Moving stealthily past and then along COLONNADE to a COVERED WALK beside TWO STOREY BUILDING. THROUGH ARCHES OF WALK he can see into beautifully landscaped GARDEN-PATIO around a multi-level POOL. CAMERA HOLDS as BOND stops.

512 HIS POV THROUGH ARCH

An apparently nude woman (OCTOPUSSY) is swimming leisurely in the pool away from him. A GROUP OF YOUNG GIRLS, all costumed alike, are waiting for her at the end of the pool. As she emerges, her back still to BOND, they drape a robe about her. Then, accompanied by two of the girls, she walks toward entrance to the lower storey of the building and goes in.
512A BOND

He continues along COVERED WALK, hugging the wall, toward the door through which he saw Octopussy go. A GUARD walks past it. BOND slips in.

513 OCTOPUSSY'S DRESSING ROOM OCTOPUSSY

Standing with her BACK TO CAMERA, powdering herself. CAMERA PANS TO BOND as he silently opens door behind her.

513A HIS POV OCTOPUSSY

Without turning.

OCTOPUSSY

Good evening, Mr Bond.

513B INSERT SMALL CLOSED CIRCUIT TV SCREENS ON VANITY TABLE

Screens show GARDEN PATIO, CORRIDOR OUTSIDE HER QUARTERS, and BOND standing in doorway of her dressing room.

513C OCTOPUSSY

She slips on robe and turns to him. For the first time we see she is an incredibly beautiful woman in her early thirties.

OCTOPUSSY

I wondered when you would arrive.

BOND

(impressed by her beauty)
So you are the mysterious Octopussy.

OCTOPUSSY

And you are the famous Double-O-Seven, licensed to kill.

(coolly)
Am I to be your target for tonight?

BOND

Possibly. But I'd much rather hear about jewellery smuggling, and why one of our men was killed in East Berlin.

OCTOPUSSY

(sharply)
I know nothing about that!

(indicating door to sitting room)
Can I offer you a drink?

He follows her into sitting room.
Exquisitely furnished and appointed, filled with South East Asian objets d'art, statuettes, small Indian paintings, masks, glass enclosed cases with carved pieces of ivory and jade etc. She crosses to cabinet, opens it, revealing small but fully equipped bar. BOND joins her.

**OCTOPUSSY**

Martini, shaken not stirred?

She starts to mix drinks.

**BOND**

You seem to know a lot about me.

**OCTOPUSSY**

This is not the first time our paths have crossed. Do you remember Major Dexter Smythe?

**BOND**

Yes, I'm familiar with that case.

**OCTOPUSSY**

You were sent out to arrest him, weren't you?

**BOND**

After a brilliant military career Smythe was detached to our secret service to recover a cache of Chinese gold they seized in North Korea. He and his native guide disappeared and the gold was never found.

**OCTOPUSSY**

And twenty years later you were sent after him.

**BOND**

The guide's body had been found with a bullet from Smythe's service revolver still in his skull. I tracked him to Ceylon, told him the facts and gave him twenty-four hours to get his affairs in order before taking him back.

**OCTOPUSSY**

He committed suicide rather than face the disgrace of a court martial.
Continued

BOND
You're very well informed about him.

Finished shaking drinks and pouring them, she hands him a glass and picks one up for herself.

OCTOPUSSY
To Major Dexter Smythe -- my father --

She drinks. After a beat so does he.

OCTOPUSSY
I hoped fate would bring us together some day.

BOND
To avenge him?

OCTOPUSSY
No. To thank you for giving him an honorable alternative.

Someone approaches from the courtyard. OCTOPUSSY indicates BOND should sit in a high backed chair facing away from the door and hidden from view. GWENDOLINE enters. He does, putting his hand inside his jacket near shoulder holster.

GWENDOLINE
Kamal Khan to see you.

OCTOPUSSY
Send him in.

GWENDOLINE steps back and KAMAL rushes in.

KAMAL
Bond has escaped.

OCTOPUSSY
While you were trying to kill him, contrary to my orders.

KAMAL
But he's dangerous!

OCTOPUSSY
I will take care of Mr Bond in my own way. He is my guest now.

BOND rises, revealing himself to KAMAL.
BOND
An old friend of the family, you might say.

KAMAL, stunned, stares at BOND, then at OCTOPUSSY.

KAMAL
(recovering his aplomb)
I didn't realise.

OCTOPUSSY
Leave us, Kamal. I will send for you in due time.

KAMAL
(smooth exterior)
As you wish, my dear.
(to Bond)
Enjoy your stay.

He exits.

OUTSIDE SITTING ROOM DOOR
KAMAL
His face suddenly murderous.

SITTING ROOM
OCTOPUSSY AND BOND
GWENDOLINE remains near door. BOND picks up framed photograph and studies it.

INSERT PHOTOGRAPH
SMYTHE holding an octopus.

OCTOPUSSY AND BOND
She joins him, looks at photo.

BOND
I'd heard your father devoted the last years of his life to marine research.

OCTOPUSSY
He became a leading authority on octopi. He loved them. His pet name for me was Octopussy.

She sets photo down, turns back to him.

OCTOPUSSY
Mr Bond, smuggling is no concern of the secret service. I've violated no British laws. You are
Continued

OCTOPUSSY (Cont)
free to leave, but I would much prefer if you were my guest for a few days.

BOND
(glancing at Gwendoline now joined by Midge)
I'd like that.

OCTOPUSSY
Midge will show you to your room.
Goodnight.

BOND
Goodnight.

He is escorted out by MIDGE. OCTOPUSSY turns to Gwendoline.

OCTOPUSSY
Extend Mr Bond every courtesy -- but double the guard on his quarters.

Gwendoline exits. CAMERA IN CLOSE ON OCTOPUSSY. We see she is beset by conflicting emotions.

OMITTED

UDAIPUR SIDE STREET DAY

KAMAL and GOBINDA approach DOORWAY. A SMALL BOY plays with a YO-YO beside it. KAMAL and GOBINDA go through it.

INSIDE SQUALID CAFE

KAMAL reflects his disdain for the place and remains near entrance. GOBINDA walks to a wooden table in the rear. Seated at it is MAN in MUFTI, a sinister savage figure with an elaborately woven beard and bizarre hair arrangement. TWO MUGGERS stand behind him, also with frightening faces. A small stairway leads to a half-landing directly above the table. ANOTHER MUGGER stands on it, holding a large steel-bladed YO-YO attached to a steel wire.

GOBINDA AND MUFTI

Speaking, too far away for Kamal to hear. GOBINDA beckons to KAMAL, he joins them, sitting down opposite MUFTI.
Continued

MUFTI
The island is heavily guarded.

KAMAL throws a bag of gold coins on table, MUFTI hefts it.
KAMAL and GOBINDA look up.

THEIR POV
MUGGER on landing holding metal yo-yo.

MUFTI AND KAMAL

No one wants to make an enemy of the women.

KAMAL throws another bag of gold coins on the table. MUFTI
smiles, a tooth is missing. Suddenly MUGGER throws the yo-yo
down between MUFTI and KAMAL. The metal teeth whirl through
the air as the yo-yo hovers inches off the table. KAMAL
is startled. The yo-yo snaps back up. KAMAL recovers,
places a photo of BOND in the centre of the table, taken in the
courtyard of the hotel.

KAMAL
The woman must not be harmed.

MUFTI takes the bags and nods.

ANOTHER ANGLE

The yo-yo crashes down cutting the photograph in half and
shearing through the table before swinging back to MUGGER.

LAKE SIDE JETTY DAY

The jetty has fallen into disrepair. FISHERMAN, in English
dress, stands beside it, casting into the lake. OCTOPUSSY's
PALACE is visible in the distance.

CLOSE ON FISHERMAN

We see it is Q. PAN to binoculars in fishing hamper.

OCTOPUSSY'S PALACE GARDEN PATIO BOND AND OCTOPUSSY

Strolling past activity of GIRLS, some meditating, others
reading, playing oriental instruments, some gracefully
exercising, almost like ballet girls. Unobtrusively keeping
an eye on BOND and OCTOPUSSY are several GUARDS.
BOND
(gesturing around)
How did you accomplish all this?

OCTOPUSSY
When father's gold ran out the people in Hong Kong who had disposed of it for him offered me a commission to smuggle a consignment of diamonds. I discovered I had a talent for it.

BOND
So you went into business for yourself.

OCTOPUSSY
Yes, but I needed an organisation so I revived the old Octopus cult.

BOND
(looking about at girls)
Where did you recruit all these lovely young ladies?

OCTOPUSSY
There are many of them, all over Southeast Asia, dropouts mostly, looking for a guru, spiritual disciplines, who knows what. I train them, give them a purpose. A sisterhood and a way of life.

BOND
... of crime.

OCTOPUSSY
... Of business. I have diversified into shipping, hotels, carnivals and circuses.

CAMERA CLOSE ON BOND
As the implication of the word "circus" strikes him.

SADRUDDIN, dressed as a native fisherman, joins him.

SADRUDDIN
Is he still there?
Double-O-Seven on an island populated exclusively by women? We may have quite a wait. I'll spell you at midnight --

He hands SADRUDIN fishing pole, exits.

OCTOPUSSY'S PALACE SITTING ROOM BOND NIGHT

He is examining statuette on desk, sees brochure.

INSERT BROCHURE

Announcing performance of Octopussy's circus at Karl Marxstadt and the date.

BOND

He hears OCTOPUSSY approaching from bedroom, hastily puts brochure in his pocket. She enters, accompanied by GIRL GUARD.

OCTOPUSSY

(to guard)
You may go.

Girl exits. OCTOPUSSY indicates settee.

OCTOPUSSY

Sit down, please, James. (after he does) I must leave tomorrow.

BOND

A business trip?

OCTOPUSSY

I will be gone a week. When I return we'll discuss the future.

BOND

I can't promise I'll still be here.

OCTOPUSSY

We're two of a kind, James. There are vast rewards for a man of your talents willing to take risks.

BOND

I'm not for hire.
OCTOPUSSY
(rebuffed, ironically)
A man of principle. With a
price on his head in more than
one country. Naturally you
do it for Queen and country.

She turns away from him, walks to bedroom door and then
turns back.

OCTOPUSSY
(angrily)
I have no country! I have no
price on my head! I don't have to
apologise for what I am to you --
a paid assassin --

She storms out. Before she can close the door he catches
it and follows her through.

OCTOPUSSY'S BEDROOM

A large two-level room, opulently furnished. The inlaid
ivory headboard of a large bed is positioned against one
damasked wall. A stairway leads up to a horse-shoe
shaped gallery. As BOND enters, slamming door behind him.
OCTOPUSSY, eyes blazing, turns to face him. He strides
to her, grasps her arms roughly, pulls her toward him.
She struggles but he puts one hand behind her head, forces
it toward him, and kisses her hard on the lips. She
tries to turn her head away, then suddenly responds,
returns his kiss passionately. After a moment she breaks
away from him.

OCTOPUSSY

No...

BOND
(drawing her to him again)
We are two of a kind.

She resists again for a few seconds then lets him pull her
down beside him on the bed.

OCTOPUSSY
(as her arms go around
him)

James -- James --

SADRUDIN sits leaning back against jetty post. His arms
are folded. He hears O.S. APPROACHING FOOTSTEPS, looks up.
527B  HIS POV

GOBINDA and MUGGERS 2 and 3 with strangling cords and small axe advancing towards him.

527C  SADRUDDIN

He stands up, fumbling revolver out from inside his shirt. CAMERA PANS UP, LOSING HIM, TO MUGGER 1 with steel YO-YO standing directly above him on the jetty. MUGGER flicks wrist and yo-yo's whirling circular blade hums down on wire, out of scene.

527D  TREES NEAR JETTY SILHOUETTED AGAINST NIGHT SKY

FLOCK OF CORMORANT BIRDS, screeching, rise out of the trees, drowning out Sadruddin's O.S. scream.

527E  OCTOPUSSY'S BEDROOM  BOND AND OCTOPUSSY

Asleep, their arms around one another. He wakes up abruptly. Inexplicably troubled, he gently disengaged himself. He sits up, takes watch off night stand, glances at it and straps it on.

527F  LOW ANGLE  OCTOPUSSY'S PALACE

Wreaths of reeds float mysteriously on the water.

528  OCTOPUSSY'S PALACE  NIGHT

GIRL GUARDS patrol the walls.

529  MUGGER 1'S ARM

Thrusting YO-YO out of reeds near base of wall. He wades in through reeds to it. TWO OTHER MUGGERS appear in reeds behind him. All are dressed in cowls with slits for their eyes and loin cloths.

530  TOP OF WALL  OCTOPUSSY GUARD

She hears sound, looks over wall. MUGGER 2 looms up behind her, throws cord around her neck and turns his back to her, arches her over his back and silently strangles her.

530A  BASE OF WALL  TWO MUGGERS

Silently catching GUARD'S BODY as MUGGER ON WALL drops it to them. They push her in among reeds, then scramble up wall. They move like wraiths, eerily swift and silent.

531  OMITTED
532  INSIDE PALACE  CORRIDOR AND STAIRCASE

MUGGER 1 with YO-YO on stairs motions TWO OTHERS toward
door of Octopussy's room further down corridor.

533  OCTOPUSSY'S BEDROOM  BOND

Now fully dressed standing at window looking out over lake.
A hand touches his shoulder.

534  ANOTHER ANGLE

It is OCTOPUSSY. They kiss, move back to the bed. CAMERA
PANS UP TO BALCONY. MUGGER with YO-YO looking over edge.
INSIDE PALACE CORRIDOR AND STAIRCASE
MUGGER 1 with YO-YO on stairs motions TWO OTHERS toward
door of Octopussy's room further down corridor.

OCTOPUSSY'S BEDROOM BOND
Now fully dressed standing at window looking out over lake.
A hand touches his shoulder.

ANOTHER ANGLE
It is OCTOPUSSY. They kiss, move back to the bed. CAMERA
PANS UP TO BALCONY. MUGGER with YO-YO looking over edge.

CLOSE ON MUGGER 1'S HAND
Holding YO-YO. Beads of lake water glisten on it.

CLOSE ON BOND
As he and OCTOPUSSY embrace on the bed. A single drop of
water falls on the back of his neck. He turns and looks up.

HIS POV
MUGGER 1 visible leaning over balcony railing with YO-YO
poised. He flicks wrist.

BOND AND OCTOPUSSY
He rolls her off the bed, then rolls off the other side as
YO-YO whizzes down, cuts through bed and splits inlaid
ivory headboard. ANGLE WIDENS as MUGGER 1 jerks YO-YO
back.

OMITTED

TWO OTHER MUGGERS
Rushing in from sitting room. One has strangler cord, the
other a small two-headed axe. They jump BOND as he tries to
rise. In B.G. OCTOPUSSY struggles to untangle herself from
the bed sheet. BOND grapples with MUGGER 3 with axe. They
knock over the end table. Revolver in holster slides under
bed. BOND throws MUGGER 3 into MUGGER 2, both crash into
cupboard.

BOND
Turning at whirling sound.

HIS POV
YO-YO moving in pendulum arc swinging at BOND.
Ducks yo-yo which crashes into chest and swings back at BOND, who dives out of way. YO-YO destroys table before being snapped up again.

Jumping BOND again. OCTOPUSSY hits MUGGER 2 with water carafe, stunning him. BOND knocks MUGGER 3 across room. BOND evades YO-YO again as it destroys more furniture in the room. Before MUGGER 1 can snap it up YO-YO wedges itself in post supporting balcony.

Grabs wire connecting yo-yo to MUGGER and pulls hard. MUGGER 1 crashes through balustrade and falls to floor. BOND wraps wire around MUGGER 1's neck and throttles him.

MUGGER 2 throws strangler cord around BOND's neck, turns and lever BOND over his back the way he strangled the guard.

In trouble as cord strangles him. He pulls up his legs and pushes off wall with his feet, somersaulting over top of MUGGER 2 and twisting free of cord. He staggers MUGGER 2 with an upper cut.

Grabs the exhausted OCTOPUSSY and pulls her into sitting room, bolting door.

BOND

Are you alright?

OCTOPUSSY

(breathless)

I'll get the guards.
Continued

Before she can move axe smashes through door. A second chop and MUGGER 3 forces his way into sitting room, menacing BOND with axe. BOND retreats past Octopi tank.

OCTOPUSSY

On opposite side of tank, she sees BOND pass it. Blue-ringed octopi disturbed. As MUGGER 3 starts past tank OCTOPUSSY pushes it over.

MUGGER 3

Falls to the floor as tank hits him. Tank smashed. Octopi cover him. He screams as Octopi sting him.

She runs out of room.

MUGGER 1

Enters room, yo-yo attached to fist and jumps BOND. They crash through shuttered window and fall outside onto walkway.

WALKWAY ON WALL ABOVE LAKE BOND AND MUGGER 1

Attacking him with yo-yo fist.

BELOW WALL AT WATER'S EDGE

Disturbed by struggle above, CROCODILE slides from reeds into water.

SITTING ROOM MUGGER 2

Rushes in, sees BOND and MUGGER 1 outside on wall fighting. He draws DAGGER and runs out to stab BOND.

WALKWAY

MUGGER 2 about to plunge dagger into BOND's back. He suddenly staggers.

INSERT

MUGGER 2's neck with tranquilizer dart protruding from it.

SITTING ROOM WINDOW

OCTOPUSSY with GUARD who has just fired tranquilizer gun.

BOND AND MUGGER 1

Struggling on wall. CAMERA PANS DOWN TO CROCODILE'S snout and eyes just above surface of the water.
564  WALKWAY ON WALL  OCTOPUSSY AND GUARDS

Running toward BOND and MUGGER 1 fighting in B.C.. BOND tackles him. Both topple off wall into water.

565  IN THE WATER

BOND and MUGGER 1 come up for air, MUGGER struggling with heavy yo-yo trying not to sink. MUGGER 1 seizes BOND by the hair and tries to drag him under. Behind him CROCODILE JAWS snap up at MUGGER 1 and drag him down. BOND turns, dives.

566  OMITTED

567  WALKWAY ON WALL  OCTOPUSSY  GUARDS

Looking down toward water.

567A  THEIR POV

Swirling black water. The occasional SLAP OF A CROCODILE'S TAIL. BOND is gone.

568  CLOSE ON OCTOPUSSY

Horrified. She turns away, struggles to control her emotions.

569  NEAR JETTY  Q  NIGHT

"CROCODILE" noses into shore. JAWS open. BOND inside. Q helps him out.

BOND
(looking around)
Where's Sadruddin?

Q, unable to speak, indicates O.S. CAMERA TRACKS THEM TO SADRUDIN'S BODY lying partially in the water just under the jetty.

570  OMITTED

571  CLOSER ON BOND AND Q

Sadruddin's body below CAMERA LINE. They look down at it. BOND is momentarily stricken.

BOND
(huskily)
No more problems.

Q
He was alive when I found him.

BOND
Could he speak?
Continued

Q
All he said was Kamal’s men --

BOND takes brochure out of his pocket.

BOND
Where’s Karlmarx Stadt?

Q
East Germany.

BOND
(grimly)
Signal M to meet me in Berlin.

Q nods. SOUND OF CORMORANTS comes over scene.

WEST BERLIN – DAY

CAR driving past LANDMARKS near CHECKPOINT CHARLEY.

IN CAR

M and BOND in back. KARL, West German MI6 subagent, driving.

M
We’ve verified the Octopussy circus
was in East Berlin when we lost
009. Karlmarx Stadt is further
east.

(shaking his head)
Why would General Orlov participate
in a jewellery caper?

BOND
I haven’t worked it out yet, sir.
But I’m sure it involves more
than jewellery.

M hands him manila envelope.

M
Here’s the I.D. you’ll need. Charles
Morton, manufacturer’s representative
from Leeds, visiting furniture
factories in East Germany. Passport.
Letters of introduction. Trade
credentials.

(indicating Karl)
Karl will take you in.

KARL
(heavy German accent)
No problem.
M
I'll leave you here. Take care.

BOND
I promise to wear my overshoes, sir.

KARL stops car. M gets out.

NEAR CHECK POINT CHARLEY IN B.G.

M watches car drive toward vehicle approach to Check Point Charley. Pan to sign "YOU ARE NOW LEAVING WEST BERLIN" repeated in German.

KARLMARK STADT - INSIDE CIRCUS TENT - NIGHT

CLOWN'S FACE, made up like 009's. Face moves away revealing SPANGLED GIRL ASSISTANTS IN RING setting in motion a revolving board on which TWIN 2 is spreadeagled, holding on to handgrips, while ANOTHER GIRL ASSISTANT. Blindfolds TWIN 1.

OUTSIDE CIRCUS TENT

KARL drives up and lets BOND out. He gives BOND thumbs up signal then drives out of scene. BOND walks toward tent entrance.

IN RING

TWIN ACT progressing. As board whirls TWIN 1 throws half dozen knives at 2, just missing his brothers limbs. Revolving board slows down.

NEAR RING AMONG SPECTATORS

BOND watching act as he looks for seat.

HIS POV TWINS

2 jumps off board, snatches knife from it and throws it end over end at 1, still blind-folded, who catches it in midair. BURST OF APPLAUSE. Twins, side by side, bow and run off.

BOND sitting down in aisle seat. BLARE OF TRUMPETS.

BOND'S POV

CLOWNS wheeling in GIANT CANNON. RINGMASTER accompanying it.

BOND

glancing about.
HIS POV

MAGDA moving down aisle toward him, with OCELOT on leash. She wears tuxedo-like costume as she picks spectators pockets and then returns watches, pens, wallets, etc., accompanied by laughter.

RING

FRANCISCO THE FEARLESS, small, wiry, moustachioed, enters, bowling.

RINGMASTER
Meine Damen und Herren!
Francisco, the Fearless!

APPLAUSE. CLOWNS stagger in with ladder.

BOND

MAGDA moving closer to him. FAT MAN passes her in aisle, looking for seat. FAT MAN passes her. BOND rises, slips in front of him, interposing him between MAGDA and himself. He and FAT MAN exit scene, passing CAMERA.

RING

CLOWNS work at RATCHET to elevate CANNON BARREL. OTHERS place ladder against cannon mouth. FRANCISCO climbs up it and gets into barrel.

BOND

Now standing at foot of aisle further away. CAMERA ANGLES FROM BEHIND HIM TOWARD RING. TRUMPETS. ROLL OF DRUMS. SUDDEN SILENCE. CLOWNS put fingers in their ears.

CANNON

Firing. Tremendous puff of smoke. CAMERA FOLLOWS FRANCISCO as he is shot out of cannon and into NET.

BOND

SPECTATORS applauding vociferously. He turns away.

RING

CLOWNS help FRANCISCO out of net and carry him around in mock triumph as he mitts crowd.

BOND

Seeing KAMAL seated alone in OWNER'S BOX. KAMAL rises. BOND follows him unobtrusively.
BOND'S POV

KAMAL stops at exit. OCTOPUSSY joins him. She wears slack suit and black cashmere coat. She and KAMAL exit. BOND follows them out.

MOSCOW - INSIDE KREMLIN ART REPOSITORY VAULTS - NIGHT

LENKIN replacing genuine jewellery with fake. GOGOL enters with BORCHOI, impressive art expert. LENKIN, sensing disaster, looks apprehensive.

GOGOL

You know, Comrade Borchoi, curator of the Hermitage, of course. He has just arrived from Leningrad.

BORCHOI picks up fake ROMANOFF STAR diamond, examines it with loup, places it on the floor, grinds it to pieces with his heel. LENKIN collapses, drops into chair, covers his face with his hands. GOGOL gestures O.S. TWO HARD-FACED, BURLY KGB musclemen enter and approach LENKIN.

KARLMARX STADT RAILWAY STATION

Tent is coming down. PAN TO PARKING LOT. Orlov's private car with ORLOV and DRIVER exits parking lot on to roadway. Car proceeds across level crossing and pulls up near passenger platform.

ROUSTABOUTS

BOND, wearing jacket like the others, works among them loading OCTOPUSSY TRAIN. He looks O.S.

HIS POV

OCTOPUSSY, KAMAL, TWIN 2 and GOBINDA on passenger platform, standing near BOXCAR (jewellery) which is isolated from the rest of the train. ORLOV exits car, passes GOBINDA who goes to help driver with canister in boot. ORLOV salutes OCTOPUSSY and KAMAL. Throughout OCTOPUSSY seems coldly businesslike and unsmiling.

BOND

Watching as he continues to load train with roustabouts.

OCTOPUSSY, KAMAL, TWIN 2 AND ORLOV

Follow GOBINDA and DRIVER in jewellery boxcar.

OMITTED
INSIDE JEWELLERY BOXCAR ON SIDING GROUP

With GIANT CANNON in B.G., PROPS, COSTUMES, TRUNKS, ETC. The canister has been opened. It is filled with magnificent pieces of jewellery. OCTOPUSSY inspects a few through jeweller's loupe, including ROMONOFF STAR DIAMOND.

ORLOV

The Romanoff Star ...

Satisfied OCTOPUSSY puts it back in canister and nods to KAMAL. ORLOV gestures to TWIN 2. GOBINDA helps TWIN 2 put canister into empty BALLAST BOX OF GIANT CANNON. TWIN 2 picks up welding equipment to seal plate over side of ballast box.

BOND

Ducking out of sight between jewellery boxcar and passenger platform.

INSIDE JEWELLERY BOXCAR GROUP

TWIN 2 completes welding plate over ballast box and locks wooden cover in place over it.

ORLOV

(to Twin 2, for Octopussy's benefit)

Stay here with the jewellery while they switch the car to the main track.

He leaves with OCTOPUSSY and KAMAL.

BOND

Next to platform, sees OCTOPUSSY and OTHERS exit jewellery boxcar above him. He ducks underneath it.

OCTOPUSSY, KAMAL, ORLOV AND DRIVER ON PLATFORM

Watch LUG push jewellery boxcar off toward tunnel.

BOND

Under jewellery boxcar as LUG starts to move it. He desperately looks around for place to hide, then reaches up and grabs hold of under carriage as car moves, carrying him with it.

JEWELLERY BOXCAR

Approaching TUNNEL ENTRANCE.

OCTOPUSSY, ORLOV AND KAMAL

Crossing yard to Octopussy's private railway car and entering.
Under jewellery car as it enters tunnel. He twists his head around to see where they are going.

TUNNEL LUG

Pushing jewellery car and proceeding towards centre of tunnel. Ahead on a parallel track is an identical box car with men working around it. Welding torches spark in the darkness. The jewellery car pulls alongside the other boxcar (bomb boxcar).

Dropping off from under carriage as jewellery car comes to a halt. He scrambles up against tunnel wall.

He exits and crosses to Bomb boxcar. BOND crosses after him at the opposite end of the jewellery car.

Working under high intensity lights. Side of Bomb boxcar is open. The interior is identical in every respect to the jewellery boxcar with giant cannon, etc. GOBINDA arrives.

In darkness crossing tracks. He hides in dead man's hold from where he has a good view of the Bomb boxcar

Russian scientist in white coat, and other TECHNICIANS install BOMB in base of cannon. TWIN 1 is nearby. GOBINDA steps up into car.

KAMP

Good. Listen closely. We have no time to lose.

(indicating bomb)

Latest model SS-70, 100 tons, the effects are indistinguishable from the American 'medium yield' bomb.
Grimly registering "so that's it".

KAMP picks up polished metal cylinder with digital clock face on one end.

KAMP
The detonator. It is pre-set for four hours. To activate, insert and twist half-a-turn clockwise. Be at least twenty miles away by the time it goes off.

TWIN 1 AND GOBINDA nod.

OMITTED

OCTOPUSSY'S PRIVATE CAR OCTOPUSSY ORLOV KAMAL

pouring champagne into his glass. The others hold filled glasses. He toasts Octopussy.

ORLOV
To our charming master mind. The plan is perfect.

KAMAL
The jewellery should net us three hundred million in Zurich.

OCTOPUSSY
We still must cross the border.

They drink.

ORLOV
Excellent. (looking at watch) I must go. There is much to do before we meet in Switzerland. Au revoir, dear lady. Good luck.

He salutes smartly and departs.

BOMB BOXCAR

WORKMAN closes down side of car as LUG is hitched up.

BOND

Watching Boxcar.
641B  BOMB BOXCAR

Pulled toward tunnel entrance by lug.

641C  BOND'S POV

Passing him, on side of Bomb Boxcar is avenue poster reading "Next Performance U.S. Airforce Base, Feldstadt, West Germany".

642  RAILWAY YARD ORLOV PRIVATE CAR DRIVER ORLOV

Gets into car DRIVER closes door, gets behind wheel, drives out of scene.

643  ORLOV PRIVATE CAR

Crossing level crossing and entering parking lot. Wheels cross over one way grid.

644-645  OMITTED

645A  TUNNEL BOND

Avoiding WORKMAN, KAMP and OTHERS. He crosses to jewellery boxcar. flashes of welding torch attract his attention. He climbs up on end of car.

645B  OCTOPUSSY'S TRAIN LUG

Pushing Bomb Boxcar to end of train with a bump.

645C  OCTOPUSSY'S PRIVATE CAR

OCTOPUSSY, seated pensively at window, looks up as she reacts to the bump. KAMAL smiles. She turns back to window.

646  TUNNEL BOND

Looking through jewellery car window.

647  HIS POV

TWIN 2 working with oxyacetylene torch. He has removed plate across side of ballast box. He takes out jewellery canister, starts working with torch to unseal it.
ORLOV'S CAR

Passing LUG returning toward TUNNEL. CAR continues on.

INSIDE JEWELLERY BOXCAR

BOND, gun drawn, climbs silently into it. TWIN 2 with now open canister, lifts out tray. He hears BOND behind him but does not visibly react. Instead he picks up ROMANOFF STAR diamond and glances at it.

HIS POV

BOND'S REFLECTION in facet of diamond.

BOND AND TWIN 2

BOND moves slowly toward his back. TWIN puts down gem, picks up torch, adjusts nozzle, then whirls round to face BOND, simultaneously sending long jet of flame toward his gun hand. BOND leaps back, but heat forces him to drop gun. He backs away, eludes another jet of flame, ducks behind heavy trunks, throws knife at BOND who dives behind BASE OF GIANT CANNON. TWIN rounds base.

GIANT CANNON - BARREL ELEVATED, 45 DEGREE ANGLE

BOND, facing TWIN, backs away as twin advances, second knife poised. BOND times next duck to elude knife which barely misses his head. TWIN snatches third knife from belt. Again BOND ducks in time. He glances up at barrel as TWIN draws still another knife, crouches, darts away under barrel, falls back to cannon base. As TWIN, knife raised again, starts under barrel to follow his quarry BOND releases RATCHET ON CANNON ELEVATION CONTROL.

CANNON BARREL

Crashing down on TWIN 2's head, killing him.

BOMB BOXCAR - TWIN 1

Suddenly clasping his head in sympathetic psychic reaction to brother's fate.

TUNNEL

LUG approaching JEWELLERY BOXCAR. DRIVER sounds HOOTER.

INSIDE JEWELLERY BOXCAR

BOND now wears Twin's distinctive circus jacket. He picks up his gun, puts it inside his jacket.
TUNNEL - LUG DRIVER

Seeing BOND. He waves. BOND returns wave, goes back into car. Lug reaches car, starts pushing it toward far end of tunnel.

ROAD ABOVE FAR END OF TUNNEL

ORLOV'S CAR parked there. CHAUFFEUR stands beside it.

STEPS LEADING DOWN FROM ROAD TO TUNNEL EXIT

ORLOV descending to it. TWO ARMED MEN are waiting there for jewellery boxcar. ORLOV joins them.

INSIDE JEWELLERY BOXCAR

While it is being pushed. BOND looks out door.

HIS POV

ORLOV and MEN waiting at tunnel exit.

INSIDE JEWELLERY BOXCAR

BOND hastily stuffs Twin's body into cannon barrel. He replaces canister lid, looks about, spots his gun on floor, picks it up.

TUNNEL EXIT

LUG pushes boxcar out. ORLOV and MEN walk to car and board it.

INSIDE JEWELLERY BOXCAR GROUP

BOND is turned away to cannon base, fussing with oxyacetylene torch. ORLOV gestures toward canister.

ORLOV

Put it in the boot of the car.

MEN pick up canister, BOND sees ROMANOFF STAR on floor, surreptitiously pushes it toward him with his foot, then picks it up. Men carry canister off car. ORLOV turns to BOND.

ORLOV

Leave that. Let's go.

BOND

(turning, holding gun on him)

Let's stay.

ORLOV, surprised, stares at him.
BOND

Sit on that box, General Orlov.
Hands on your knees.

ORLOV

Who are you?

BOND

British Secret Service, licensed
to kill, and this time I'll enjoy
it.

ORLOV realises BOND is on his own.

ORLOV

Not for long. You are in an
extremely dangerous position.
What do you want?

BOND

Let's not play games. I saw
the bomb. What are you and
Kamal up to?

ORLOV

You should be more concerned
about getting out of here alive.

BOND

I'm worried about what happens
if that bomb goes off on a U.S.
airforce base. Do you want
to start a nuclear war?

ORLOV

Only a lunatic wants that.

BOND pauses while he thinks.

665-667

OMITTED

668

ORLOV'S CAR ON ROAD ABOVE TUNNEL EXIT

TWO MEN have put JEWELLERY CANISTER into boot. They
close it and turn to descend to rail road track.

669

JEWELLERY CAR BOND AND ORLOV

BOND

(slowly)

Your man in the tunnel said the
bomb was identical to an
American one.
ORLOV, sits quietly, carefully watching BOND.

BOND
That's it! You're trying to stage a nuclear accident.

ORLOV
Inventive, but purely speculative.

BOND
The hell it is! Get up!

ORLOV glances out of window and sees TWO OF HIS MEN coming down hill outside towards him. He stays seated.

ORLOV
(stalling)
Assuming you are correct, what possible military advantage would be gained?

BOND
An American nuclear accident in Europe would cause unilateral disarmament. Europeans would say 'Yanks go home and take your bombs with you'.

ORLOV
A plausible scenario.

BOND
NATO disarms itself, but you keep your military superiority.

ORLOV
Far more desirable than letting a handful of old men in Moscow bargain it away in disarmament talks.

BOND
So it's your own personal plot to kill thousands of innocent people. Get up!!

BOND grabs him and pulls him to his feet.

ORLOV
You have nowhere to go.

BOND
You're wrong. We're going to stop that train.
STATION
TRAIN pulling away from station.

INT. JEWELLERY BOXCAR  BOND AND ORLOV

TRAIN WHISTLE O.S. ORLOV smiles.

ORLOV
You are too late.

BOND turns him around, pushing him forward towards door.

BOND
You can stop it at the border ---

OUTSIDE JEWELLERY BOXCAR

TWO MEN coming back for ORLOV. One looks through door, sees ORLOV with BOND holding gun on him, draws revolver and aims at BOND through door.

INSIDE BOXCAR

BOND reacts as ORLOV glances towards man behind BOND. He turns to see ORLOV MAN at door and fires first. MAN falls away from door. ORLOV bolts out of other door. BOND follows him out as SECOND ORLOV MAN climbs into boxcar through front door.

OUTSIDE BOXCAR

BOND sees ORLOV running into tunnel toward LUG WITH DRIVER. He fires after him, missing in the semi-darkness, then whirls and shoots at SECOND ORLOV MAN who appears in rear door levelling carbine at BOND who whirls around and drops to one knee. Bullet whistles above BOND's head as he fires at SECOND ORLOV MAN, knocking him back into boxcar.

BOND'S POV

ORLOV getting on LUG as LUG DRIVER fires sub-machine gun toward BOND.
He fires twice more into tunnel, then falls back along side of boxcar. As he reaches front end of boxcar bullets hit around him. He looks up.

ORLOV'S CHAUFFEUR firing machine pistol, is coming down steps from ROAD ABOVE TUNNEL EXIT where Orlov's car is parked.

Firing his last shot. CHAUFFEUR, hit, tumbles down steps. BOND runs toward chauffeur's body at foot of steps, jumps over it, and runs up steps.

He gets into ORLOV'S CAR, finds keys in ignition, starts motor, drives away.

ORLOV on LUG as DRIVER takes it back toward tunnel entrance.

As BOND drives it on descending curve away from tunnel exit area.

Emerging with ORLOV. He gestures to SOLDIERS to accompany him.

Continuing along road to another curve into RR YARD.

ORLOV accompanied by SOLDIERS rushing out from between cars. Soldiers open fire at Bond.

He ducks down, swings wheel hard over to his right. Bullets hit car.

SHED in B.G. BOND puts car in side drift and hits stacked BARRELS with side of car sending them rolling toward ORLOV and SOLDIERS.
ORLOV AND SOLDIERS

He manages to jump clear. Soldiers are either flattened by barrels or scattered.

BARRIER AT REAR OF CAR PARK

As BOND crashes ORLOV'S CAR through it into car park. GUARDS near barrier scatter. Several fire at car. Bullets hit on or around it.

CLOSE ON BOND IN CAR

Looking through windscreen. Bits of wood from barrier falling away in F.G. He is desperately looking for a way out of car park.

DELETED

CAMERA SHOOTING ACROSS FRONT PART OF CAR PARK TOWARD ENTRANCE AND EXIT.

ARMY LORRY skids around corner and blocks EXIT. SOLDIERS jump out of LORRY and fire at BOND approaching them.

HIGH ANGLE ENTRANCE AND EXIT AREA

ORLOV'S CAR heads for EXIT as SOLDIERS continue firing. Bullets hit car and around it. BOND swerves to miss an ARMY TRUCK and heads for IN gap which is partially blocked by another car entering lot.

CLOSER - ANGLE ORLOV'S CAR

As BOND tries to squeeze past incoming car at speed, going up kerb in middle of island between ENTRANCE and EXIT, throwing his car onto TWO WHEELS and passing incoming car on them.
On roofs of the two cars grazing each other.

COMING TOWARD CAMERA as it drops back onto four wheels. Other car in B.G. ONE WAY GRID at ENTRANCE in F.G.

As they pass over one way GRID, ripping tyres to pieces.

Fighting wheel, managing to swing car to his left.

Spinning toward LEVEL CROSSING, sparks flying from wheel rims as bullets hit around them. In B.G. ANOTHER ARMY LORRY carrying troops is approaching from far side of level crossing. It blocks ORLOV CAR from passing it.

Sparks flying, tyres shredded.

Puts it in sidedrift, wheels spinning.

Skidding toward track.

As CAR WHEELS smash into interlock with rails, still spinning and emitting sparks and smoke.

CAMERA ANGLING AFTER IT, as it speeds away on the same track Octopussy train left on.

Near LEVEL CROSSING. ORLOV and SOLDIERS reach it. They fire after ORLOV CAR. ORLOV gets into command car beside DRIVER.

Follow that car!

DRIVER nods, turns car around, drives car off on road beside tracks.
708  COUNTRYSIDE CIRCUS TRAIN
Proceeding west.
709  INT. SIGNAL KIOSK  SIGNAL MAN
Looking O.S.
710  HIS POV
CIRCUS TRAIN approaching.
711  SIGNAL MAN
Throwing switch.
712  CIRCUS TRAIN
Switching onto track beside the one it was on.
713  SIGNAL MAN
He throws switch back to original position. Then registers horror.
714  HIS POV
As ORLOV'S CAR and BOND pass him, now on track parallel to the one train is on.
715  ORLOV'S CAR - BOND
Closing on CIRCUS TRAIN.
715A  INSERT
BOND's finger pushes sun roof button.
715B  BOND
Sets cruise control and gets out through sun roof.
716-717  OMITTED
718  ORLOV'S CAR
BOND in sun roof hatch onto top of car. Looks up at sound of engine whistle.
719  HIS POV
EXPRESS TRAIN roaring towards him. Collision imminent.
720  BOND
Just before EXPRESS hits car he leaps off it toward SIDE OF BOMB BOXCAR, grabs handhold and hangs on.
721  EXPRESS TRAIN
Knocking ORLOV'S CAR off track, then continuing on.
ORLOV'S CAR

Hurtling over BANK OF RIVER running under rail road bridge. CAMERA ANGLES AFTER CAR with boot lid sprung and jewellery showering from burst canister toward fishermen along river bank.

FISHERMEN ON BANK

Dumbfounded, pelted by jewellery.

CIRCUS TRAIN - BOMB BOXCAR - BOND

Still hanging on to handhold. He finds footing and climbs on top of car.

TOP OF BOMB BOXCAR - BOND

Sporting slightly open AIR VENT. He crawls to it, looks cautiously down.

HIS POV

TWIN 1 throwing knives at target beside front door, about thirty feet away. He moves forward toward target to retrieve knives. GIANT CANNON, props, trunks, costumes, etc. are visible.

INSIDE BOMB BOXCAR

BOND opens hatch enough to get through it, hangs momentarily to the edge, lowers himself to a foot or two above pile of costumes, then drops on it behind others hanging from a rack of casters.

ROAD BESIDE RR TRACKS - COMMAND CAR

ORLOV seated beside DRIVER as car continues following train.

INSIDE BOMB BOX

TWIN returns with knives to where he threw them from and resumes practising.

BOND

He takes empty revolver out of pocket, holds it by the barrel, moves along behind costume rack, the gun barrel raised, intending to clobber TWIN 1. SUDDEN RAP ON DOOR.

INSIDE BOMB BOXCAR

BOND freezes behind costume rack. TWIN 1 moves to door, opens it and admits GOBINDA.
Continued

GOBINDA
Kamal Khan says stay here until
we have crossed the border.

TWIN nods, locks door.

BOND
Hiding behind costume rack.

AT RIVERSIDE - HELICOPTER
Blades turning. GOGOL is examining ORLOV'S CAR which has
been brought to bank.

HEAD VOPO
The licence plate is General
Orlov's.

He gestures to VOPO who shows Gogol capful of jewellery.

HEAD VOPO
We have recovered this--

GOGOL
Where is General Orlov now?

HEAD VOPO
He was last reported in a
commandeered staff car on Bahn
Drei driving toward the border.

GOGOL
He must be stopped before he
reaches it...

HEAD VOPO talks into radio telephone.

CIRCUS TRAIN
Continuing towards border, passing underneath bridge,
and out of scene. ORLOV and DRIVER in COMMAND CAR
as it passes over bridge.

INSIDE COMMAND CAR
ORLOV gestures to DRIVER to speed up.

AT RIVERBANK - GOGOL
He gets back into HELICOPTER. It takes off.

CIRCUS TRAIN
CAMERA SHOOTING THROUGH WINDOW OF OCTOPUSSY PRIVATE
CAR. OCTOPUSSY and MAGDA are compiling documents
to be presented at border post.
ROAD BESIDE TRACKS - ORLOV'S CAR

Still following train.

FRONTIER POST - CIRCUS TRAIN

Approaching VOPOS at barrier. Beyond it is "no man's land", about twenty yards wide, and then another barrier with WEST GERMAN POLICE manning it. TRAIN stops at first barrier. VOPOS swing aboard it.

OCTOPUSSY PRIVATE CAR

VOPOS enter, collect documents from OCTOPUSSY.

COMMAND CAR

ORLOV again urging on DRIVER.

INSIDE BOMB BOXCAR - VOPOS

GOBINDA admitting them. They check their documents then proceed to search, looking into cannon and inspecting a few props.

CLOSER ON COSTUME RACK - VOPO

Pulling costumes aside. No Bond. VOPO moves away. CAMERA COMES IN CLOSE ON GORILLA'S SUIT. GORILLA'S EYES move.

INSIDE BOMB BOXCAR

VOPOS leave.

CIRCUS TRAIN - BARRIER GOING UP

TRAIN starts to move off toward WEST GERMAN barrier.

COMMAND CAR - ORLOV AND DRIVER

As TRAIN stops at West German barrier car skids to a stop at East German one. ORLOV jumps out and starts toward it.

VOPOS

With ORLOV in B.G. at barrier. He pushs by them.

ORLOV

I must get to that train.

He runs across "no man's land" toward train which is being waved on by WEST GERMAN GUARDS. Barrier goes up.

HELIICOPTER landing. GOGOL steps out and shouts to VOPOS.
Stop him.

VOPOS

Levelling rifles at ORLOV beyond them.

TRAIN

Starting past raised West German barrier. ORLOV reaches last car, the bomb boxcar, and reaches up toward rear platform.

VOPOS

Firing.

GOGOL running up to VOPOS.

Stop! I want him alive.

GOGOL

Hanging on to railing of rear platform as bullets riddle his back. He falls back onto tracks. Train pulls away beyond him.

ORLOV

GOGOL walks through barrier. AIDE follows him into "no man's land".

NO MAN'S LAND - ORLOV

Dying. In B.G. WEST GERMANS behind their barrier, watching. GOGOL and AIDE reach ORLOV. GOGOL looks down at him.

GOGOL

(to his aide)

A common thief. A disgrace to the uniform ---

ORLOV

(gasping)

Yes -- but tomorrow I will be --

a hero of the Soviet Union --

(final irony)

A dead one --

He dies.
CIRCUS TRAIN
Proceeding into West Germany.

INSIDE BOMB BOXCAR - KAMAL, GOBINDA, TWIN 1

They are standing beside the ballast box in the base of the GIANT CANNON. Lid of box is up, exposing time-detonator of bomb (with digital read-out).

KAMAL
It is now 11:45. The performance begins at 3 ---

CLOSE ON BOND
In GORILLA SUIT hiding behind costume rack.

KAMAL'S VOICE
Allowing for delays set the bomb to detonate at 3:45 ---

INSERT TIMER-DETONATOR
GOBINDA'S HAND setting 3:45, then twists clockwise. Read-out immediately starts indicating hours, minutes, seconds remaining until 3:45.

KAMAL'S VOICE (over the above)
We must leave the base by 3:15 ---

GOBINDA shuts lid and locks it.

INSIDE BOMB BOXCAR - GROUP
KAMAL walks toward door.

KAMAL
I take it none of you will be late.

He exits. TWIN locks door behind him, then rejoins GOBINDA to lower lid of ballast box, etc.

BEHIND - COSTUME RACK, BOND IN GORILLA SUIT

He brushes against costume on rack. Hanger strikes one next to it.

GOBINDA
Hearing this. He looks toward RACK.

HIS POV
GORILLA FEET visible below bottoms of costumes hanging from rod. FEET MOVE.
GOBINDA

He picks up wicked looking prop, LARGE SCIMETER and moves silently around it, the weapon raised.

NEW ANGLE - GOBINDA

"GORILLA" appears to be behind rack. Actually it is hanging from costumer. GOBINDA swings scimitar. Decapitated GORILLA HEAD rolls on floor. Simultaneously GOBINDA hears BOND climbing out of vent-hatch above. He looks up, catches glimpse of BOND disappearing through it.

INSIDE BOMB BOXCAR

GOBINDA rushes to door, opens it, exits into space between cars.

TOP OF BOMB BOXCAR (HELICOPTER SHOT) BOND

The train is moving at high speed as he leaps from bomb boxcar onto top of car before it and then makes his way forward maintaining his balance with great difficulty.

DINING CAR

A FEW CIRCUS PERSONNEL eating. GOBINDA hurries forward along aisle, passing them. MAGDA is among diners.

BOND

Jumping onto TOP OF DINING CAR from car behind it and proceeding forward. At front end he leaps onto TOP OF OCTOPUSSY'S PRIVATE CAR, crawls to edge of top to see if coast is clear for him to get into OBSERVATION PLATFORM.

HIS POV THROUGH OBSERVATION PLATFORM WINDOW IN DOOR

On platform he can see but not hear GOBINDA obviously alerting KAMAL about intruder on train.

BOND

He gets back on car top, crawls to opposite edge and lets himself down side of car.

SIDE OF CAR - CAMERA TRACKING WITH BOND

Moving along below windows, raising up slightly to look through them. CAMERA HOLDS as he reaches window through which he can see OCTOPUSSY.

HIS POV

OCTOPUSSY lying on massage table while GWENDOLINE, largest of her girls, massages her.
OUTSIDE WINDOW

BOND holds on with one hand, raps window pane with the other, then ducks down abruptly just before O.S. SHOT shatters window, showering him with glass.

INSIDE PRIVATE CAR – OCTOPUSSY

Startled, looks toward KAMAL standing in doorway, holding revolver. KAMAL runs past her and GWENDOLINE to window. He leans out.

HIS POV – BOND

Moving towards front of car along the side.

KAMAL

Firing at BOND.

BOND

Clambering up onto top of car.

INSIDE PRIVATE CAR – OCTOPUSSY, KAMAL, GWENDOLINE

KAMAL leaving window. OCTOPUSSY sits up as GWENDOLINE wraps large towel around her.

OCTOPUSSY

What's happening?

KAMAL

(hurrying toward door)

A man -- outside the window ---

OCTOPUSSY

Did you recognize him?

KAMAL

(at 'door)

No.

MAGDA runs in.

KAMAL

Stay here with them ---

He hurries out.

OBSERVATION PLATFORM – GOBINDA

As KAMAL joins him they see BOND leap gap between tops of private car and dining car. KAMAL and GOBINDA go quickly into dining car.
BOND - ON TOP OF SWAYING DINING CAR

Moving unsteadily back toward end of car. CAMERA SHOOTING FROM IN FRONT OF HIM REVEALS LOW FLYING BRIDGE looming up. It looks as though BOND will be knocked off car. Just before it does he sees it and throws himself down onto car top. TRAIN goes under bridge.

INSIDE FREIGHT CAR - KAMAL

Running through it to BOMB BOXCAR. He raps on door. TWIN 1 opens it.

TOP OF DINING CAR - BOND

Reaching end of car. As he leaps across gap toward FREIGHT CAR, GOBINDA, lying in wait there between cars, reaches up and grasps BOND by the ankle.

BETWEEN CARS BOND

Falling onto coupling, straddling it. GOBINDA positions himself to hack at BOND with scimeter. BOND twists desperately to avoid razor sharp blade, and slips under the car.

BOND

His feet scraping rail ties, his crotch close to wheel bogie.

GOBINDA

Moving to hack at BOND'S HANDS as he hangs on to undercarriage. Scimeter hits bogie with shower of sparks just after BOND changes hand-hold.

SIDE OF CAR - BOND

Getting out from under car and climbing up to the top.

TOP OF CAR - BOND

Getting to his feet, balancing himself as train roars on. GOBINDA, climbing up opposite side of car, gets onto top. Scimeter poised he closes on BOND.

BOND

Backing away from GOBINDA menacing him with scimeter. Behind BOND we see TWIN 1 appear climbing onto top of car.

CLOSE ON TWIN

Seeing BOND, momentarily bewildered by jacket, similar to his, that BOND is wearing.

TWIN

(shouting)

Mischa?
TOP OF CAR - BOND

Turning, seeing TWIN.

CLOSE ON TWIN

Recognizing BOND, drawing knife. ANGLE WIDENS. GOBINDA swings scimitar at him but misses as BOND grapples with TWIN. They roll over together as GOBINDA follows looking for a chance to finish BOND off with scimitar.

NEW ANGLE - BOND AND TWIN

Rolling toward edge of car top with GOBINDA following, scimeter raised.

FREIGHT CAR - CAMERA SHOOTING ALONGSIDE AND TRACKING

As BOND and TWIN roll off top of car and fall toward tracks, CAMERA HOLDS as they separate in midair and roll apart when they land beside tracks. TRAIN pulls away from them as it continues on into B.G.

BOND

Stunned, momentarily motionless. Beyond, twenty feet away, TWIN is also stunned. TWIN struggles onto one knee, draws knife, raises arm to throw it.

REVERSE ON BOND

As KNIFE embeds itself into railroad tie, an inch from his head. He struggles to his feet, staggers toward TREES in B.G.

TREES

BOND reaches them, followed by TWIN. They move further in among trees.

WOODEN SHED AMONG TREES

BOND reaches it, apparently cornered by advancing TWIN with knife poised. He turns to face TWIN, his back against door of shed. TWIN stops, ten feet away from him and throws knife. It hits sleeve of jacket, pinning it to door. In rapid succession TWIN throws three more knives, each just missing BOND but pinning him more helplessly against door. TWIN, with remaining two knives, one in each hand, then advances slowly on BOND.

CLOSER ON BOND AND TWIN

When they are face to face TWIN stops and poises knives to finish him off.
799 Continued

TWIN

For my brother —-

As he lunges forward BOND throws his weight against the door which opens, swinging inward. TWIN, unable to recover his balance falls forward through door.

800 INSIDE SHED

TWIN sprawls at BOND's feet. As he tries to rise BOND pulls out knife that pinned sleeve and stabs him with downward thrust. TWIN falls back. CAMERA IN ON BOND'S FACE as he looks down at O.S. body.

BOND

For Double-o-nine —

801 U.S. AIRFORCE BASE - DRUM MAJORETTE

Twirling baton. ANGLE WIDENS TO SHOW HER leading gaudily uniformed BAND blaring out The Stars and Stripes Forever. They are juniors of the American service community and carry a banner: YOUNG COLUMBIANS, USAF FELDSTADT.

802 FULL SHOT - BAND AND SPECTATOPS

Many of them children with their parents applauding CIRCUS PARADE inside base. THE BIG TOP is already up in B.G. surrounded by circus vehicles, mobile dressing rooms, caravans etc. CIRCUS PEOPLE move around among them. In the parade are OCTOPUSSY'S GIRLS, including MAGDA, MIDGE and GWENDOLINE, and FRANCISCO, THE FEARLESS, posturing on a float carrying the GIANT CANNON.

803 INSERT - TIMER DETONATOR

Inside ballast box. Faint glow from digital read-out. The time is 2:17.

804 AIRSTRIP - PLANE TAXIING in B.G. hangars, barracks, other planes, exec and service buildings, etc.

805 HIGHWAY THROUGH UNINHABITED COUNTRYSIDE - BOND

Emerging from woods. Then running to shoulder of highway to thumb ride from approaching car. It whizzes by. He looks at wrist watch.

806 INSERT - WATCH

Hands indicate 2:21.

807 BOND

He starts walking along highway. Another car flashes by, ignoring him. Car filled with TEENAGERS slows down as though to pick him up. Instead it accelerates past accompanied by a chorus of jeers.
AIR BASE - INSIDE BIG TENT - ROUSTABOUTS

Preparing for performance. Setting up trapezes, high wires etc. ACROBATS limbering up. Other PERFORMERS checking gear. OCTOPUSSY walks among them supervising activities. CAMERA TRACKS HER TO CANVAS TUNNEL ENTRANCE.

HER POV

ROUSTABOUTS bringing GIANT CANNON into CANVAS TUNNEL. KAMAL and GOBINDA observing. KAMAL sees her.

CANVAS TUNNEL ENTRANCE - OCTOPUSSY

As KAMAL joins her.

KAMAL

Gobinda will remain with it.

She nods, they move out of scene, away from canvas tunnel entrance.

HIGHWAY - VOLKSWAGEN

Driving leisurely.

REAR WINDOW

Through it we see BOND seated in back. In front are a stout couple, BUBIE driving while his wife SCHATZL stuffs them both with goodies from a picnic basket on her lap.

INSIDE VOLKSWAGEN

BOND leans forward.

BOND

Schnell, bitte, schnell -

SCHATZL, her mouth full of liverwurst, responds by handing him a jellied pigs foot. He looks desperately at his watch.

INSERT WATCH

Time is now 2:44.

BOND

Glowering helplessly as BUBIE and SCHATZL wash down pickles with beer from a stein they pass back and forth.

INSIDE BIG TOP

AUDIENCE arriving, taking seats. In F.G. MAGDA does pick pocket routine. CLOWN with her returning filched articles.
Reaching it, then turning into SQUARE (or main street)

CLOCK TOWER

Hands read 2:56

VOLKSWAGEN

Stopping. BUBIE squeezes himself out. BOND pushes by him, waving off offer of half a strudel from SCHATZL, and hurries to telephone booth.

SMALL TOWN STREET BOOTH BOND

Hurries towards booth. Car parks in front of booth, woman gets out and enters booth before BOND can reach it.

INT. BOOTH

Woman inserts coins and starts animated conversation. BOND arrives and raps impatiently on glass. WOMAN ignores him and continues conversation. He raps glass again and pulls at door. She jams door with foot, gives BOND a dirty look and continues talking.

BOND

Turns desperately away. He sees car parked at curb.

INT. BOOTH WOMAN

Talking. Halts conversation and gapes.

HER POV

BOND in her car driving off.

WOMAN

Rushes out of booth looking after BOND.

BOND IN CAR

Looking back.
WOMAN hails passing MOTORCYCLE COP who stops beside her. She points after BOND while pouring out grievance.

Driving away. CAMERA PANS UP TO CLOCK TOWER. Hands indicate it is now 3:05.

Passing WEST GERMAN POLICE SQUAD CAR beside highway. It takes off after him, siren blowing.

Looking back.

SQUAD CAR behind him, followed by MOTORCYCLIST.

OCTOPUSSY and KAMAL with COMMANDING GENERAL and AIDES as CIRCUS PERFORMANCE begins with EQUESTRIAN ACT. GIRLS standing on white horses trotting in circle.

Glancing at his watch. He rises.

KAMAL
Excuse me, General, but I have travel arrangements to make.
Enjoy the show.

AIDE
I'm sure the General will get a big blast out of it.

KAMAL
(straight faced)
I know he won't be disappointed.

He leaves.

Reaching convergence with another road. He continues on. SQUAD CAR grazes ANOTHER coming from other approach road. Both go off road, then get back on. They are overtaken by MOTORCYCLE COP.

DAIMLER passes him, leaving base. GOBINDA is driving. KAMAL sits beside him.
BOND IN CAR followed by MOTORCYCLE COP AND SQUAD CARS

Looking ahead.

HIS POV ROADSIDE AUTOBAHN SIGN with arrow reading: USAF FELDSTADT

IN BIG TENT - HIGH WIRE ACT

In B.G. GENERAL, with OCTOPUSSY and AIDES, watches appreciatively.

HIGHWAY - DAIMLER WITH KAMAL AND GOBINDA

Approaching curve.

BOND IN CAR

Looking back toward pursuers.

DAIMLER

Rounding curve, narrowly avoiding collision with BOND'S CAR.

INSIDE DAIMLER

GOBINDA turns to KAMAL.

GOBINDA

That was Bond!

KAMAL

Good. Let him keep going. He'll be late and we'll be rid of him, too.

Daimler continues on.

INSIDE BIG TOP

TUMBLING ACT IN PROGRESS.

OWNER'S BOX - OCTOPUSSY AND GENERAL.

MAGDA stands behind him.

MAGDA

General, how long would I get in the brig if I stole your wallet?

GENERAL

(laughing)

About two years.

MAGDA

That long? Then I'd better return it.

hands him back his wallet. All laugh.
Approaching large sign: USAF FELDSTADT over BASE GATEWAY. O.S. SOUND OF APPROACHING SIRENS

GATEWAY MP POST SERGEANT

He holds up his hand as BOND slows down and stops.

SERGEANT

Where's your circus pass?

BOND

(shouting)

How do I reach the Base Commander? The General? I've got to get to him!

SERGEANT'S POV

As SIRENS get louder. MOTORCYCLE and SQUAD CARS rapidly approaching behind BOND'S CAR.

SERGEANT

Drawing his revolver.

Get out with your hands up!

BOND steps on the gas. Car brushes past him. SERGEANT fires several times into air. OTHER MPs emerge from POST. MOTORCYCLIST and SQUAD CARS reach gate. SERGEANT waves them through. MOTORCYCLIST stops beside SERGEANT. Other vehicles continue on out of scene pursuing BOND.

BOND'S CAR

Approaching PARKED VEHICLES beside BIG TOP. Caravans, trailers, lorries, pantechnicon, etc.

MP GATE POST - SERGEANT

Entering. He grabs phone.

SERGEANT

Captain, some nut went through here in a stolen car. Wants the base commander. He's wearing a red shirt . . .

SIRENS still audible but not so loud.

BOND'S CAR

PARKED VEHICLES and BIG TOP in B.G. LORRY suddenly pulls across in front of him. Car side swipes lorry and skids into CARAVAN. BOND gets out of car and disappears around
caravan. SQUAD CARS and MOTOCYCLIF reach it. TWO JEEPS with MPs join them. Men leave vehicles and start searching for Bond.

PUBLIC ENTRANCE TO BIG TOP

BOND moves toward it, then freezes as he sees MORE MPs in jeep stop beside entrance. He turns, heads towards MOBILE DRESSING ROOM. SEVERAL CLOWNS EMERGE and pass him on the way toward tent. He ducks into dressing room. MPs pass it.

MPs AND COPS

Looking into and under vehicles.

INSIDE BIG TOP - PYRAMID ACT IN PROGRESS

GWENDOLINE holding up six other girls.

IN CANVAS TUNNEL - CLOWNS

Assembling beside GIANT CANNON.

INSERT - TIMER DETONATOR - TIME 3:38

OUTSIDE MOBILE DRESSING ROOM - MP AND COP

Approach. BOND emerges dressed as a clown: checkered vest, baggy pants, floppy coat, enormous shoes. Somewhat crudely he has slapped white greasepaint on his face, painted clown lips, put on bulbous red nose, orange wig and a bowler hat.

MP

Anybody else in there?

BOND shakes his head, hurries toward big top in B.G. COP glances into dressing room, sees something, goes in, reappears holding TWIN'S RED SHIRT. MP talks into his walkie-talkie.

MP

Subject is dressed like a clown!!

He and cop run in direction BOND went.

IN BIG TOP - RING

CLOWNS positioning GIANT CANNON.

OUTSIDE CANVAS TUNNEL - MP NEAR IT

He has walkie-talkie to his ear. BOND passes him, goes into tunnel.
IN BIG TOP
CLOWNS putting up net.

OUTSIDE CANVAS TUNNEL - MP AND COP
Who found red shirt, beckoning to MP there, run into tunnel. MP follows them.

RING - GIANT CANNON
In F.G. BOND appears in canvas tunnel entrance. He starts toward cannon, then hears running feet behind him and looks back over shoulder.

HIS POV
MPs and COP coming toward him through tunnel.

BOND
Looking around.

HIS POV
CAMERA MOVES IN VARIOUS DIRECTIONS as he sees other MPs and COPS, singly and in pairs, looking for him. CAMERA HOLDS ON GENERAL, OCTOPUSSY, AIDES in OWNER'S BOX with MAGDA behind it.

BOND
Starting toward OWNER'S BOX.

RINGMASTER
Entering ring with FRANCISCO. Drum roll. Trumpet fanfare.

BOND
Continuing toward owner's box with MPs and COP behind him. SPECTATORS become aware of chase, begin murmuring. Is it part of the show?

RINGMASTER'S VOICE
Ladies and Gentlemen, Francisco the Fearless.

BOND, the big shoes making him run clumsily, nears owner's box.

CLOWNS IN F.G.
Putting up ladder to cannon mouth. BOND in B.G. as FRANCISCO mounts ladder and climbs into cannon barrel.

OWNER'S BOX - GENERAL, OCTOPUSSY, AIDES, MAGDA
As BOND reaches them.
874 Continued

BOND
(breathlessly)
General ... there's a bomb
in that cannon ...

GENERAL
(chuckling)
Sure. Where else would a
bomb be?
(to Aide)
Great clown bit ...

BOND
I'm not a clown, sir ... I'm
a British agent.

He sweeps off bowler and wig, pulls off comic nose, wipes off
most of white grease paint. SPECTATORS in B.G. murmur
more loudly.

875 OCTOPUSSY

Staring at BOND.

876 BOND AND GROUP

MPs and COPS closer.

BOND
(desperately)
It's set to explode at 3:45 ...
(glancing at watch)
Exactly ninety seconds from now ...
(turning to Octopussy)
Kamal and Orlov double-crossed
you ... they took the jewellery
off the train ... I saw it ...
Will this convince you?

He shows her ROMANOFF STAP diamond. She looks at it.

AIDE
(to General)
The man is drunk or crazy, General!!

Just before MPs and COP reach box, BOND, CAMERA TRACKING
WITH HIM, runs to FIRE CONTROL UNIT, AXE, PAIL, etc. hanging
on TENT POLE, where CAMERA HOLDS. BOND grabs axe. CAMERA
TRACKS WITH HIM AGAIN as he runs out into RING where
RINGMASTER, about to give signal to fire cannon, sees BOND
and hesitates.

877 MPs AND COP NEAR OWNER'S BOX

Running toward BOND. OTHER MPs join them.
As BOND begins hacking with axe at LID OVER BALLAST BOX IN BASE OF CANNON.

INSERT: TIMER-DETONATOR VIBRATING. Time is now 3:44
30 seconds left.

OWNER'S BOX - GROUP

MAGDA joining OCTOPUSSY.

MAGDA
(under her breath)
He'll blow the caper ...

CAMERA IN CLOSE ON OCTOPUSSY'S FACE registering conflicting emotions.

IN RING - MPs AND COPS

Surrounding BOND. They grab him, wrestle axe away. He struggles to free himself.

OWNER'S BOX

GENERAL and AIDE start toward ring. OCTOPUSSY and MAGDA follow.

SPECTATORS

Reacting loudly to commotion in ring.

GROUP AT CANNON

BOND still struggling with MPs. GENERAL and OCTOPUSSY reach cannon.

CAMERA CLOSER ON OCTOPUSSY

As she snatches revolver from MP's holster. For an instant we think she might shoot BOND. Instead she fires at LOCK ON BALLAST BOX LID.

CLOSE ON BALLAST BOX LID

As it falls open. Exposing BOMB CASING and TIMER-DETONATOR with digital readout.

INSERT READ-OUT

Indicating time is 3:44, with ten seconds left before explosion.

GROUP - FEATURING GENERAL

Staring at readout, shocked.
Continued

GENERAL

My god!!!

He turns to MPs and COP restraining BOND.

GENERAL

Let him go ... 

He holds up his arms to silence crowd.

BOND

As O.S. CROWD NOISE subsides completely he reaches for 
timer-detonator, struggles briefly to free it, twists 
it a half turn and pulls it out.

INSERT - TIMER-INDICATOR

IN BOND'S HAND. Digital readout goes to zero. Rod in 
base of timer-detonator fired by solenoid action projects 
harmlessly into air.

GROUP AROUND CANNON BASE

Momentarily frozen.

MOUTH OF CANNON

FRANCISCO sticks his head out of it.

FRANCISCO

Now?

He looks around bewilderedly.

GROUP AROUND CANNON

Featuring GENERAL, BOND AND OCTOPUSSY. GENERAL takes 
mike from RINGMASTER.

GENERAL

(into mike)

Everything is all right, folks!

OCTOPUSSY

Among GROUP AT CANNON.

GENERAL'S VOICE

(coming over her)

You and your families are safe 
now ---

OCTOPUSSY appears stunned, then regains control of herself, 
and comes to a resolute decision.
GENERAL'S VOICE

Please leave the tent in an orderly manner ---

OCTOPUSSY hands revolver to MP who is beside her, and walks determinedly out of scene toward exit.

GENERAL AND BOND

GENERAL turns to BOND as SPECTATORS begin leaving in B.G.

GENERAL

That was close. You were great.

BOND

(wanly)
Just clowning around, General.

General grins.

SPECTATORS

Moving toward exits.

GENERAL

Taking BOND'S ARM.

GENERAL

I'd appreciate your joining me in my office for a debriefing session ... 

BOND

Yes, sir ... later --

He looks around for OCTOPUSSY.

ANGLE WIDENS as he realises she has left group.

HIS POV

OCTOPUSSY moving into SPECTATORS crowded around exit.

BOND

CAMERA TRACKS WITH HIM TOWARD EXIT. He stops there as people push past him on their way out. He looks around, he has lost her in the crowd.
TRIBESMEN with rifles, silhouetted against the sky, patrol battlements and tops of walls.

Around a fire, excitedly watching the sensual undulations of a veiled BELLY DANCER (MAGDA) accompanied by girls playing drum, flute and tambourine. CAMERA PANS UP TO KAMAL'S PENTHOUSE on top of TOWER surrounded on three sides by a TERRACE.

Lavishly furnished spacious room with Indian decor mixed with more practical Western style desk and filing cabinets, etc. Behind desk hangs a ceremonial Afghan curved sword. KAMAL is standing at an open safe which has obviously been already almost emptied. He brings sheaf of documents, etc. to fireplace, throws them in with others already burning. There is a large glass picture window in the side of the room not terraced. It overlooks courtyard and hillside beyond it. GOBINDA enters.

GOBINDA
The plane is fueled.

KAMAL
We'll take off when it's light.

GOBINDA
Yes, Excellence.

KAMAL
Are the gold certificates and the bank books on board.

GOBINDA
All as you commanded.

Kamal goes back to safe, takes out stack of metal plates, puts them on desk.

KAMAL
We'll take these too. Dollars -- pounds -- francs -- marks --

CAMERA IN CLOSE. Plates are for printing counterfeit paper money. ANGLE WIDENS AGAIN.

KAMAL
I can always print my own.
(faint O.S. flute and tambourine sound)
What is that?

GOBINDA crosses to window, looks out.
HIS POV - LONG SHOT NEAR MAIN GATE

GIRLS and BELLY DANCER surrounded by TRIBESMEN.

CLOSER ON BELLY DANCER (MAGDA) as her gyrations become
more provocative.

KAMAL'S STUDY    KAMAL AND GOBINDA

Turning away from window.

GOBINDA

Girls selling themselves.

KAMAL

(going back to safe)

Good. It will keep the men
occupied. I don't want them to
see me leave --

He takes packets of letters out of safe.

KAMAL

Saleable indiscretions --
(smugly)
I've provided for the future rather
sensibly --

He puts packets with engraving plates.

OUTSIDE WALLS    TRIBESMEN AROUND FIRE

Increasingly excited as BELLY DANCER's gyrations become
more frenetic. Veil lifts as she swirls. We catch
glimpses of her face. We see for the first time it is
Magda.

NEAR HER

TWO SISTERS dressed identically shyly react to PAIR OF
TRIBESEMENS' amorous advances.

BASE OF FORTRESS WALL    OCTOPUSSY

Moving silently, hugging wall. Behind her are GWENDOLINE
and MIDGE carrying SPRINGBOARD. They stop.

TOP OF WALL    SENTRY

Moving away from above them. GUARDS visible below at
inner gate.

OCTOPUSSY    GWENDOLINE    MIDGE

MIDGE stands on board, coiled rope around waist.
GWENDOLINE jumps on the other end, propelling MIDGE up to
top of wall.
OCTOPUSSY AND GWENDOLINE BELOW

MIDGE uncoils rope from around her waist and lowers it. GWENDOLINE holds end of rope while OCTOPUSSY climbs up it to join MIDGE.

GWENDOLINE

CAMERA TRACKS HER ALONG BASE OF WALL, HOLDS as she stops and looks ahead.

HER POV

SIX MORE OCTOPUSSY GIRLS, in single file, hugging wall, are coming towards her carrying a bag full of fibre-glass pole sections.

GROUP GIRLS AND GWENDOLINE

Forming HUMAN PYRAMID with GWENDOLINE as base.

TOP OF WALL

One by one, GIRLS get on it. All movements are executed swiftly and silently, almost ballet-like. GIRLS flatten down and against parapet as SENTRY approaches. OCTOPUSSY and MIDGE loom up behind him. OCTOPUSSY karate chops back of his neck. He falls. She and MIDGE pick him up and throw him over wall.

GWENDOLINE AT BOTTOM OF WALL

Catching unconscious SENTRY. She lowers him gently to the ground.

GUARDS AT INNER GATE Restless.

BOTTOM OF WALL. GWENDOLINE

Straightens up in time to catch ANOTHER knocked out sentry. Rope comes down from top of wall. GWENDOLINE attaches it to BAG WITH POLES other Octopussy girls brought with them. Second rope drops. GWENDOLINE climbs up out of shot.

MIDGE AND OTHER GIRLS ON TOP OF WALL

Pulling bag of poles up. OCTOPUSSY, silhouetted against sky, waves scarf.

MAIN GATE - MAGDA

Undulating madly, looking up toward TOP OF WALL.

HER POV

OCTOPUSSY waving scarf again.
MAIGDA ends dance with whirling finish. Excited TRIBESMEN applaud, throw coins. MAGDA whips off bolas waist band and clappers nearest TRIBESMAN.

DRUM GIRL

Cold cocks TRIBESMAN bent to kiss flute GIRL next to her with kettle type drum stick.

PAIR OF TRIBESMEN AND TWO SISTERS

Spin apart, revealing they were dressed in a single sari, ensnaring the TWO TRIBESMEN who are cold cocked by DRUMMER.

MAGDA AND GIRLS

All TRIBESMEN hors de combat. MAGDA leads GIRLS towards palace.

INSIDE COURTYARD MIDJE WITH TWO OTHER OCTOPUSSY GUARDS

Letting themselves down into courtyard where they swiftly and silently surprise and overcome TWO TRIBESMEN on their way to relieve MEN at inner gate.

TOP OF WALL OCTOPUSSY

And other GIRLS proceed toward inner gate.

INNER GATE - GUARDS

Surprised as OCTOPUSSY and GIRLS swoop down on ropes. GUARDS struggle but are quickly and silently overcome. OCTOPUSSY opens gate. MAGDA and OCTOPUSSIES in black leotards and bolas enter.

BASE OF TOWER

GWENONLINE and MIDJE assemble fibre-glass pipes into thirty-five foot pole as used in circus act. They erect it on GWENDOLVE's head and shoulders. OCTOPUSSY arrives as MIDJE starts to climb up pole. OCTOPUSSY halts her.

OCTOPUSSY

I'll do that.

LOW ANGLE OCTOPUSSY

Shinnying herself up pole and then disappearing as she climbs over terrace railing.

ON TERRACE OCTOPUSSY

She draws revolver, goes towards door in arched doorway leading to KAMAL's room. She sees KAMAL and GOBINDA inside.
INSIDE KAMAL'S STUDY

KAMAL continuing to burn documents.

KAMAL
Are the horses saddled?

GOBINDA
Yes, Fxcellence.

KAMAL
I will join you there in a few minutes.

GOBINDA exits.

GALLERY OVERLOOKING STAIRWELL

As GOBINDA comes out of KAMAL's room and starts down staircase. TRIBESMEN GUARDS ON LANDING.

INT. KAMAL'S STUDY

Standing at the desk. OCTOPUSSY enters silently, gun in hand, behind him.

OCTOPUSSY
(low but steady voice)
Do you think you can escape me?

KAMAL
Escape you? Why?
(indicating satchel)
I was bringing you this -- I have a new plan for us --

OCTOPUSSY
(sardonically)
Like your plan at Feldstadt?

KAMAL
Orlov betrayed us. I swear I knew nothing about the bomb. After all we are partners, friends.

OCTOPUSSY
Whatever we were -- I've come to end it -- permanently --

KAMAL
Wait --
(dumping contents of satchel on desk, sitting down)
Look -- we can make millions.
INTERIOR TOWER STAIR WELL  FIRST FLOOR LANDING

GOBINDA sees fibre-glass pole outside window as he passes by, he crosses to it and looks down.

HIS POV

GWENDOLINE and MIDGE below waiting. Beyond OCTOPUSSY GIRLS move silently across courtyard.

GOBINDA turns to GUARD at landing.

GOBINDA
Wake the guard!

GUARD exits quickly.

DELETED

IN KAMAL'S ROOM  KAMAL AND OCTOPUSSY

Plates, letters, documents, etc. on desk.

KAMAL
Believe me, the best is yet to come -- I would never do anything to hurt you --

OCTOPUSSY
Liar. You left me to be killed along with thousands of innocent people, stand up!

KAMAL realizes the jig is up. He manages a last shred of dignity and slowly rises to his feet. As she steadies gun to fire, THE DOOR OF THE ROOM is crashed open by GOBINDA and TWO GUARDS. Distracted, OCTOPUSSY turns and KAMAL knocks gun from her grasp with plates. She reels back. She snatches Afghan ceremonial sword off the wall and holds them off with it. GOBINDA draws a knife.

KAMAL
Get her. She's our ticket out of here.

LONG SHOT  PALACE  HOT AIR BALLOON

Passes over wall.
Operating gas burner. BOND watching OCTOPUSSIES fighting TRIBESMEN in inner courtyard through T.V. camera.

INNER COURTYARD OCTOPUSSY GIRLS including GWENDOLINE, MIDGE and MAGDA fighting. TUMBLER OCTOPUSSIES en masse attack TRIBESMEN rushing out of tower door, knocking them ass over tea kettle.

BOND pans camera to terrace as OCTOPUSSY backs out on to it holding off GUARDS and GOBINDA.

BOND

There's one in trouble. My God, it's Octopussy.

Q

I'll take us down.

BOND takes rope.

BOND

Too late for that. Get us close.

BOND goes over side of basket climbing down rope.

TERRACE - OCTOPUSSY

Overcome by TRIBESMEN and GOBINDA. She is dragged inside.

INT. KAMAL'S ROOM - KAMAL

OCTOPUSSY dragged in by GOBINDA and OTHERS.

KAMAL

(gloating)

Take her to the plane.

BOND

Hanging on rope from BALLOON as Q manoeuvres it toward terrace. He swings back and forth, then lets go and flies through the air, feet first, into and through LARGE PICTURE WINDOW.

KAMAL'S STUDY

As BOND lands in a shower of glass on a leather sofa. As he sits up he sees GOBINDA and KAMAL manhandling OCTOPUSSY out the door. ONE GUARD follows them out, the other levels
rifle at BOND who rolls off sofa and comes up with his Walther in his hand. He fires first. GUARD falls back, hit. BOND scrambles to his feet and runs out door.

STAIRWELL. KAMAL AND GOBINDA, GUARD
Forcing OCTOPUSSY along with them as they descend. KAMAL looks back.

HIS P.O.V.
BOND approaching head of stairwell.

KAMAL
Gesturing to GUARD with automatic rifle, indicating BOND is behind them. GUARD runs past firing at BOND. KAMAL and GOBINDA drag OCTOPUSSY with them out of scene. BOND shoots GUARD as he arrives at landing.

GUARDS
run into stairwell firing up at BOND. He fires but is forced to duck back, pinned down.

BOND
Takes automatic rifle from fallen guard. Mounts bannister and slides down blasting away. Two guards fall the rest scatter off into the corridors. One guard left at bottom of stair. Bond's rifle jams as he slides towards end of bannister at ground floor level. BOND hits last guard full force with both feet in chest as he flies off end of bannister, knocking guard senseless.

GROUND FLOOR TOWER - BOND
Looks around for Octopussy. Doesn't know which way she went. Looks out doorway to inner courtyard.

DELETED

COURTYARD
TRIBESMEN have surrendered. OCTOPUSSIES round them up.

BOND
Hears beeping sound. Looks at T.V. wristwatch.

INSERT
T.V. Screen. Overhead shot of KAMAL, GOBINDA and OCTOPUSSY exiting through side door of Palace.

BASKET OF BALLOON Q
Operating T.V. camera.
EXTERIOR PALACE    SIDE ENTRANCE
KAMAL and GOBINDA holding OCTOPUSSY run to horseline.

BOND
Looking up from watch face to back wall.    No doorway.
Head down to basement.

DELETED
BASEMENT - BOND
Finds side door and heads out.
EXT. PALACE - SIDE ENTRANCE - BOND
Emerging from basement.

HIS P.O.V.
HORSELINES as KAMAL, GOBINDA and OCTOPUSSY reach it.
Eight or nine horses tethered to rail, some saddled.

CLOSER ON KAMAL, GOBINDA AND OCTOPUSSY
She tries to fight her way from them. GOBINDA knocks her
out. He swiftly ties her hands with a strangler's cord he
had with him. He and KAMAL sling unconscious OCTOPUSSY
over cropper of horse. GOBINDA mounts it. KAMAL mounts
horse beside it. They ride furiously out of scene.

TRACKING SHOT    BOND
Running to horseline. He jumps on saddled horse and
gallops out of scene.

IN COURTYARD    OCTOPUSSIES
Rounding up last of TRIBESMEN. CAMERA ANGLE WIDENS TO
INCLUDE ONE playing dead who snatches up submachine gun,
OCTOPUSSIES including MAGDA, MIDGE, and GWENDOLINE, hear
him cocking gun, turn and freeze. Before he can fire
BALLOON crashes on top of him.

BASKET ON SIDE    Q
Struggling to get out. GWENDOLINE pulls him out, stands
him up, throws her brawny arms around him, and gives him
a kiss.

Q
I say! Let's have no more of that.

WOODED AREA
KAMAL, GOBINDA and OCTOPUSSY chased by BOND.
AIR STRIP
KAMAL and GOBINDA, OCTOPUSSY still over cropper toward KAMAL's two engine prop plane.

WOODED AREA
BOND rides furiously between trees. CAMERA TRACKS WITH HIM out of trees to edge of air strip.

PLANE
KAMAL and GOBINDA, carrying OCTOPUSSY, board plane.

AIR STRIP
BOND rides toward plane.

PLANE KAMAL IN COCKPIT
Revving engines.

BOND
Closer on plane which starts taxi-ing away.

IN PLANE
KAMAL at controls. OCTOPUSSY and GOBINDA behind him. She starts to revive, tries to undo knot. KAMAL looks back.

HIS P.O.V.
BOND on horse, overtaking plane.

HIS P.O.V.
TAILPLANE of aircraft.

CLOSE ON BOND
Preparing to leap.

TAILPLANE AND BOND
Leaping from horse onto it.

PLANE
Taking off with BOND hanging onto tailplane. Horse gallops along behind him.

BOND
Ground recedes below as he clings to tail.
COCKPIT

KAMAL reacts to weight on tailplane. He looks back.

HIS P.O.V.

BOND on tailplane, looking toward him.

COCKPIT

KAMAL gestures for GOBINDA to belt up. Behind them OCTOPUSSY sits up and looks around dazedly, trying to orientate herself.

BOND

Moving forward along side of fuselage. He looks through port.

HIS P.O.V.

OCTOPUSSY, still groggy, seeing him.

INSERT STICK

Pushed forward and over to start dive-roll.

BOND

Reaching back to grab tailplane again.

PLANE

Rolling upside down.

CABIN

OCTOPUSSY thrown across it.

BOND

Hanging on to tail plane with arms and legs.

PLANE

Coming out of roll.

COCKPIT

KAMAL pushes stick forward to dive.

PLANE

Diving.

KAMAL AND GOBINDA

Reacting to G force.
Desperately managing to hang on, his legs straddled.

Pulled back to bring plane out of dive.

As plane pulls out of dive.

As plane goes up.

Climbing up into loop.

Hanging on.

Looping. Then leveling off.

Looking back.

No BOND.

KAMAL smiles smugly, then reacts sharply.

BOND, lying on wing, has raised service cover, and is pulling out ignition wires.

Alarmed he operates stick to bank. Behind him OCTOPUSSY is thrown off balance again.

Banking zooming, then leveling off. BOND is still holding on, working away with dagger trying to disable engine.

KAMAL

He'll kill us all. Go out and get him!
Continued

GOBINDA

Out there!
(hastily)
Yes, Excellence.
GOBINDA heads to rear of plane.

PLANE

Dipping, as engine stops.

CABIN

GOBINDA moves toward door. OCTOPUSSY unexpectedly butts him on the side of his neck. He backhands her hard. She falls against fuselage. He jettisons door.

EXT. PLANE

GOBINDA gets out, knife in mouth, and makes his way forward along fuselage.

BOND

On opposite side of fuselage edges aft.

PLANE

Camera shooting over GOBINDA'S SHOULDER. Knife in hand he moves aft toward BOND who grips BASE OF AERIAL.

TOP OF FUSELAGE

BOND, holding base, pulls himself onto top. GOBINDA crawls on and advances toward him as BOND grasps aerial.

SIDE ANGLE PLANE

GOBINDA crawling closer toward BOND hanging on to aerial.

CLOSER

GOBINDA slashes at BOND'S hands. BOND, slips further back, bending aerial. GOBINDA, grinning, and still closer, makes lunging stab at him. BOND lets go aerial.

CLOSE ON GOBINDA

As aerial whips back and hits him in the face.

PLANE

GOBINDA falls off plane, screams as he plummets toward ground.
1020  CABIN
KAMAL, reacting, as he sees GOBINDA falling.

1021  PLANE
BOND, back on tailplane, kicks at ailerons.

1022  KAMAL
Struggling with controls as plane loses altitude.

1023  PLANE
Coming down.

1024  BOND
On fuselage, looking forward.

1025  HIS P.O.V.
Beyond nose of plane is EDGE OF A PRECIPICE...

1026  BOND
Crawling forward toward open door.

1027  IN CABIN
Behind KAMAL she has loosened cord around her wrists.
BOND comes into cabin through doorway.

1028  PLANE
Touching down, bouncing toward edge of precipice.

1029  KAMAL
Reacting apprehensively. Behind him BOND gets cord off OCTOPUSSY's wrists.

1030  FUSELAGE
CAMERA SHOOTING THROUGH DOORWAY. BOND, holding
OCTOPUSSY, looking toward it.

1031  WIDER ANGLE
BOND throws himself and OCTOPUSSY clear.

1032  GROUND
They hit it with BOND still holding her. They roll over and over together.
Skidding toward precipice edge.

Roll toward brink of precipice.

KAMAL fighting controls.

Passing over precipice edge.

As she rolls off edge, BOND desperately catches her wrist.

Grasping OCTOPUSSY's wrist as she hangs down cliff face.

Curving away downward towards ground.

Frantically trying to regain control. Ground comes up, filling screen. KAMAL throws hands up to protect his face.

Hanging on to OCTOPUSSY.

OCTOPUSSY below him.

Far down in deep B.G. PLANE EXPLODES.

Hanging on to OCTOPUSSY desperately.

Gripping OCTOPUSSY'S WRIST.

Bond swings her back and forth in an effort to let her reach ledge.

Looking up as BOND swings her.
CLOSE UP  BOND
Straining to hang on to her.

OVER SHOULDER SHOT  BOND
Swinging her toward ledge.

LOW ANGLE OF OCTOPUSSY
As her feet find ledge.

OVER SHOULDER SHOT  BOND
He pulls her up over ledge. In B.G. we glimpse the smoking wreckage of Kamal's plane.

BOND AND OCTOPUSSY
At precipice edge. Utterly exhausted he manages a thin grin.

BOND
(faintly)
I knew you were a swinger --

He collapses. She cradles his head and kisses him.

INT. M'S OFFICE  M AND MINISTER
Listening to GOGOL in mufti.

GOGOL
My government categorically denies the incident ever occurred. However, we request that Commander Bond return one of our most historic national treasures - the Romanov Star -

MINISTER
In the interests of Anglo-Soviet relations I'm sure that can be arranged. Where is Commander Bond?

M
Unfortunately, because of his injuries he still is not fit enough to travel -
On the ROMANOV STAR nestled in Octopussy's cleavage it hangs from a necklace around her throat. ANGLE WIDENS. She is kissing BOND who is lying on a luxurious large divan in a curtained canopy in the stern. He has a plaster cast on his right arm, a sling on his left, a bandage on his hand, and one leg up in traction.

OCTOPUSSY

(murmuring)
What a pity you're in such a weakened condition -

BOND

(grinning)
No problem -

Startlingly the cast on his arm falls apart, he takes off the sling, puts his arms around her, draws her down to him.

Oh, James!

Over the stern and into the water comes the halves of the cast, the sling, the bandage and lastly the traction contraption.