

"THE SPY WHO LOVED ME"

Revised Final Shooting Script

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AMENDMENTS TO
FINAL REVISED SHOOTING SCRIPT
DATED 23rd AUGUST 1976

27th August 1976

THROUGHOUT THE SCRIPT PLEASE
ALTER THE NAME OF THE TANKER
FROM..... LEPARUS
TO..... LIPARUS

PAGE 24 SCENE 36A

SANDOR'S second speech should read:

SANDOR

Yes, Sir

PAGE 95 SCENE 289

Speech from LIPARUS CAPTAIN should read:

LIPARUS CAPTAIN

Yes, Sir

PAGE 98 SCENE 320

First speech from LIPARUS CAPTAIN should read:

LIPARUS CAPTAIN

Yes, Sir

PAGE 65 SCENE 163 should read

EXT SEA SARDINIA DAY

A powerful motor launch travelling fast.
A STRONBERG CREWMAN is at the wheel, with
a 2nd CREWMAN beside him.
JACMI stalls forward etc

PAGE 60 SCENE 164

The last paragraph should read:

The CREWMEN rev up the engine and the launch
moves away gathering speed.

SCENES 165, 167, 169 & 170 (commencing page 66)

Please note that the TWO CREWMEN are also
in these scenes

... ..

1 EXT. UNDERWATER SEA DAY

1

Dark, menacing water. After a few moments, the nose of the British nuclear submarine, H.M.S. RANGER, emerges from the gloom. It approaches CAMERA at an angle and glides silently past, leaving darkness behind it.

2 INT. CREW'S QUARTERS H.M.S. RANGER DAY

2

Around the walls are bunks, plentifully decorated with pin-ups. Centrally, a long table, with one end against a serving hatch through to the galley..

OPEN on a RATING lying on his bunk reading a girlie magazine. His hat hangs on a hook on the bunk-post, so that we can read "H.M. SUBMARINES" on the ribbon. The RATING reacts to a picture in the magazine with a "Cor!" and scratches his leg. Two more RATINGS lie asleep on their bunks.

At the table, two ratings - JONES and FRASER - are playing chess. JONES moves a piece. FRASER studies the board frowningly, then relaxes with a gesture of defeated disgust. With a grin, JONES picks up a piece of chalk and turns to a slate on the wall beside the serving hatch. On it is chalked - "JONES 148, FRASER 3". JONES licks a finger and alters "148" to "149".

JONES

Don't worry. You got another whole month to find out the Bishop moves diagonally.

A tray of mugs of tea is pushed through the serving hatch and a voice comes from the galley.

VOICE

(overlaid)
Tea up.

JONES starts to collect the chess-men and put them in a box. FRASER takes a mug from the tray, puts it in front of JONES, takes one for himself, then pushes the tray along the table. One of the other RATINGS climbs out of his bunk and comes to the table.

JONES, collecting the chess-men, suddenly stops and looks at his mug of tea.

In a CLOSE SHOT we see the surface of the tea in the mug has started to shimmer. It increases and tea slops on to the table. The chess-men start to roll across the board.

JONES and FRASER look at each other, puzzled, suddenly alert.

Continued

2 Continued

2

The lights flicker, the whole room starts to shudder. The other RATINGS hurriedly roll out of their bunks, clutching at anything handy to support them. A high-pitched whine starts up, getting rapidly louder. The spoons rattle in the mugs, then the mugs and the chess-men slide across the table and crash to the floor. The vibrations increase, the RATINGS start trying to get to the door.

3 INT. CORRIDOR H.M.S. RANGER DAY

3

As JONES and FRASER come from their quarters, COMMANDER TALBOT comes striding along the corridor. He pushes his way past them. The noise and vibration builds up.

4 INT. CONTROL ROOM H.M.S. RANGER DAY

4

The EXECUTIVE OFFICER, RADAR OPERATOR, SONAR OPERATOR and other TECHNICIANS are holding on to any available fixture to steady themselves. TALBOT comes stumbling into the room.

TALBOT

(to Executive Officer)

What's happening?

EXECUTIVE OFFICER

We don't know, sir.

A violent shudder nearly throws them all off their feet. The lights go out for a moment, then come on again, but less brightly. The CHIEF ENGINEER'S VOICE comes through the P.A. speaker.

CHIEF ENGINEER'S VOICE

(overlaid)

Power station to control room.

Emergency, sir. We're losing power.

We can't locate the trouble.

Behind TALBOT, the RADAR MAN speaks.

RADAR MAN

Radar's inoperative, sir.

SONAR MAN

Sonar's up the spout, sir.

TALBOT flicks a switch and speaks into his microphone.

TALBOT

Radio operator - contact base.

Continued

4 Continued

4

RADIO OPERATOR'S VOICE
(from P.A. speaker - overlaid)
We're being jammed, sir.

TALBOT and his team look at each other in growing alarm and bewilderment. The lights are dimmer and flickering badly.

TALBOT
(into microphone, tensely)
Take her up!

CHIEF ENGINEER'S VOICE
(over P.A. speaker)
We'll try, sir.

5 EXT. H.M.S. RANGER UNDERWATER SEA DAY

5

The submarine, travelling slowly, tilts and starts to move upwards.

6 INT. CONTROL ROOM H.M.S. RANGER DAY

6

The lights are very low now. TALBOT moves to the periscope.

TALBOT
Let's take a look.

He manoeuvres the periscope into its viewing position and looks into it. After a moment, he swings it round through 180 degrees. He stops moving. The others are all watching him, still and silent. He gives a sudden sharp gasp of incredulity.

TALBOT
My God!

7 INT. BASE COMMANDER'S OFFICE SUBMARINE BASE DAY

7

A long room, with big windows, giving an extensive view over the estuary.

CAPTAIN BENSON, Base Commander, is standing at a desk, holding the phone receiver.

BENSON
No, First Sea Lord - I'm afraid there's still no contact with Ranger ... No, sir.

Continued

7

Continued

He listens. Behind him, a door opens, a NAVAL CAPTAIN enters and comes forward to BENSON.

BENSON

(on phone)

No, sir. No sightings - no distress signals ...

The CAPTAIN looks at BENSON with a frown of anxiety.

BENSON

(on phone)

Yes - it looks very much like it, sir ... Of course, sir.

He hangs up and looks at the CAPTAIN grimly.

BENSON

We've lost one of our nuclear submarines.

The CAPTAIN reacts.

8

EXT. KREMLIN MOSCOW NIGHT

8

The mass of the Kremlin is silhouetted against the night sky. The CAMERA MOVES IN to a window which glows yellow on the otherwise dark building.

9

INT. GOGOL'S OFFICE K.G.B. CENTRE MOSCOW NIGHT

9

GOGOL, ~~is~~ a U.S.S.R. general, is listening on the phone. He frowns.

GOGOL

(on phone)

The submarine Potemkin? Disappeared - without trace? ... But what a catastrophe, comrade Chairman ... Yes, of course. I shall assign our best agent immediately.

He hangs up, flips a key down and speaks into an intercom.

GOGOL

Rubelvitch - where is Agent Triple X?

10 INT. RUBELVITCH'S OFFICE K.G.B. CENTRE MOSCOW NIGHT 10

RUBELVITCH - a Russian Moneypenny - is in army uniform.
She speaks into the intercom:.

RUBELVITCH

On leave, General. At a People's
Rest and Recuperation Centre.

11 INT. ANYA'S BEDROOM RUSSIA NIGHT

11

In the dim light filtering into the room from the tall windows, we see the shadowy outlines of handsome furniture. The CAMERA PANS to an ornate double bed. Beneath the sheets there is movement and we hear small sounds of enjoyment. A handsome man - SERGEI - very much a Russian version of James Bond, is making love to a beautiful young woman - ANYA. In a CLOSE SHOT we see him kissing her eyes and her ears. After a few moments he rolls aside with a sigh of contentment. ANYA turns her head to look at him, smiling.

SERGEI

It's been a wonderful week. I'll
never forget it.

ANYA

Nor will I. When can we meet again?

SERGEI

As soon as my mission's over.

(he looks at his
wrist watch and
sighs)

I must go. I have to be in Austria
tonight.

ANYA puts an arm around his neck.

ANYA

Five more minutes.

She kisses him. Suddenly, a VOICE speaks sharply from a small radio transceiver on the bedside table.

VOICE

(overlaid)

Agent Triple X. Calling Agent Triple X.

ANYA lies back with a little groan of irritation.

VOICE

(overlaid)

You will report to headquarters immediately.

Continued

11 Continued

11

With a muttered curse, SERGEI sits up, swinging his legs to the floor.

VOICE

(overlaid - insistently)

Agent Triple X - acknowledge and verify.

With a sudden movement, ANYA gets up on one elbow, leans across and flicks a switch on the transceiver. She speaks into it with cold precision.

ANYA

This is Triple X. Message received and understood.

12 DELETED

12

13 EXT. BIG BEN LONDON DAY

13

As Big Ben starts to strike, PAN AWAY and CUT TO ...

14 INT. M'S OFFICE LONDON DAY

14

M is sitting at his desk, speaking on the phone.

M

Yes, Prime Minister ... Yes, I quite understand the gravity of the situation. I'll put our best man on it at once ... Yes, sir.

He hangs up, flips the key of the intercom.

M

(into intercom)

Money Penny - where's Double-O-Seven?

15 INT. MONEYPENNY'S OFFICE DAY

15

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

MONEYPENNY

He's on a mission sir - in Austria.

16 INT. M'S OFFICE DAY

16

M speaks into the intercom.

Continued

16 Continued

16

M

Well, tell him to pull out
immediately!

17 INT. LOG CABIN ALPS

17

The shutters are closed, so that although it is full daylight outside, the hut itself is in a romantic semi-darkness, lit only by the flickering flames of a log fire off-camera. OPEN on a CLOSE SHOT of a great pile of furs, in the midst of which BOND is in action with a beautiful GIRL. She speaks with a slight foreign accent.

GIRL

(ecstatically)

O-o-oh, James! I cannot find
the words.

BOND lifts himself over her.

BOND

Let me try and enlarge your vocabulary.

His arms are around her neck. She closes her eyes in anticipation. But at once BOND's wrist watch emits a tiny bleep. He looks at it. A thread of ticker tape emerges from the watch. He reads it.
In CLOSE SHOT we read the tape - "007 to REPORT H.Q. immediate. M."

BOND reacts, swings off the furs out of camera. The GIRL opens her eyes and sits up, taken aback. She holds a fur in front of her obviously naked body. She looks at BOND off camera with bewilderment.

GIRL

What's happened? Where are you going?

The CAMERA PANS to reveal BOND zipping up the front of a skin-tight ski suit. Behind him, we see the flames of the log fire which have been illuminating the hut.

BOND

Sorry. Another time.

He pulls a pack on to his back and clips the straps across his chest.

GIRL

(plaintively)

But, James - I need you.

Continued

17 Continued

17

BOND turns, pulls open the door and stands silhouetted against a distant dramatic Alpine landscape.

BOND

So does England.

He steps out of the hut, closing the door behind him. As soon as it has shut, the GIRL reaches over to the bedside table, opens her handbag and takes out a miniature walkie-talkie. She switches it on. From it, a distorted voice says "Patrol". She switches over and speaks clearly:

GIRL

He has just left. He has just left.
Over and out.

17A EXT. ALPS DAY

17A

High on a snow-covered slope, in the shelter of some trees, four SKIERS stand in a group. All are armed with rifles. One of them is SERGEI. He is holding a miniature walkie-talkie. He speaks into it.

SERGEI

Message received. We are waiting.
Over and out.

He clicks the switch, pockets the walkie-talkie and nods at the other SKIERS. They all look across the slope expectantly, poised to ski off.

18 EXT. PISTE ALPS DAY

18

BOND stamps his feet into his skis, then skate-skis to build up momentum before dropping into the schuss position.

18A EXT. ALPS DAY

18A

BOND, travelling fast, skis down a long slope.

18B EXT. ALPS DAY

18B

SERGEI and the three SKIERS are poised. Suddenly they tense. From SERGEI'S VIEWPOINT we see, distantly, the speeding figure of BOND.

SERGEI

Now!

He skis off. The three SKIERS follow him.

19 EXT. ALPS DAY

19

BOND, travelling fast, skis down a long slope. Suddenly, there is the crack of a rifle shot and the snow spurts up just ahead of him.

In a CLOSE SHOT we see BOND's startled face. He zig-zags and looks over his shoulder up behind him.

From BOND'S VIEWPOINT, we see SERGEI on the crest of a slope, levelling his rifle.

19A EXT. HILL CREST ALPS DAY

19A

A CLOSE SHOT of SERGEI as he fires.

19B EXT.. ALPS DAY

19B

The bullet hits the snow six inches from one of BOND's skis. He skate-skis away fast.

19C EXT. HILL CREST ALPS DAY

19C

SERGEI beckons behind him and skis away down the slope. The three SKIERS appear over the crest of the hill and follow him.

19D EXT. ALPS DAY

19D

BOND twists and turns as he skis, trying to elude his pursuers. There are more shots from above and behind him. He looks over his shoulder, steadies himself, then lifts his right ski stick, aiming its point up at the SKIERS.

IN A CLOSE SHOT we see his thumb press a button on the grip of the stick. There is a crack of a shot and a slim rocket is fired from the stick.

19E EXT. ALPS DAY

19E

SERGEI swerves suddenly and falls in a great flurry of snow.

In a CLOSE SHOT we see him lying still, his head in profile against the snow, his eyes wide and blank. A thin trickle of blood runs from the corner of his mouth, staining the snow.

19F EXT. ALPS DAY

19F

As BOND skis on, swerving fast, there are more shots and the snow spurts around him. The three SKIERS are spread now, coming down fast, gaining on BOND and trying to out-flank him. They stop, fire, then ski on.

In a CLOSE SHOT we see BOND's face, desperate as he forces the pace. We hear more shots.

A CLOSE SHOT of a SKIER. He smiles with triumph.

From the SKIER'S VIEWPOINT, above and behind BOND, we see BOND swerve and head down a steep slope towards what appears to be a sheer drop.

In a CLOSE SHOT we see BOND's face, tense and concentrated, as he now hugs the egg position and prepares to leap.

From ANOTHER ANGLE we look down on the awesome three-thousand foot drop towards which BOND is racing.

With the THREE SKIERS spread above and behind him, BOND reaches the brink and takes off into space. We hold the shot as he soars, then starts to somersault. He turns over and over, then, spreading his arms, he steadies into a spread-eagled free-fall position.

In a CLOSE SHOT we see him grasp the rip-cord of his parachute and pull.

The parachute opens into a great Union Jack as BOND drifts downwards.

TITLES:

20 INT. GOGOL'S OFFICE K.G.B. CENTRE MOSCOW DAY 20

GOGOL is seated behind his desk. He flicks a switch and speaks into a mike.

GOGOL

Send in Agent Triple X.

He flicks the switch and sits back. After a moment, the door opens and a RUSSIAN OFFICER appears and salutes.

RUSSIAN OFFICER

Agent Triple X reporting, Comrade General.

He stands aside. After a moment, ANYA walks briskly into the room, comes forward to the desk and salutes smartly. She is dressed in the uniform of a Major in the Russian army. The RUSSIAN OFFICER goes out, closing the door.

ANYA

You sent for me, Comrade General.

GOGOL

Yes. Sit down, Major.

Continued

20 Continued

20

ANYA sits in a chair, facing GOGOL.

GOGOL

Major Amasova - we are faced with a most delicate situation. Our nuclear submarine Potempkin has disappeared.

ANYA

Sabotage,, Comrade General?

GOGOL

That's what you have to find out. We have one lead. A connection in Cairo. You leave tonight.

A moment's pause. Then ...

ANYA

Will that be all, Comrade General?

GOGOL looks at ANYA with an expression of sudden frowning concern. Then ...

GOGOL

There is one thing more, Major ... I regret to have to inform you ... that Agent Sergei Borzov ... has been killed.

ANYA sits unmoving, her face freezes.

GOGOL

On a mission ... at Berngarten, in the Austrian Alps.

A long silence. Then ANYA speaks, her voice flat, emotionless

ANYA

A tragic occurrence, Comrade General.

GOGOL

It had not escaped our attention, Major, that for some time now you and Agent Borzov had been ... more than friends ... I'm very sorry.

Silence for a moment. Then ...

ANYA

How did he die?

Continued

20

Continued

20

GOGOL

We haven't all the details yet.
But it's thought he became involved
in a British Secret Service operation.

ANYA rises. She looks towards the window, speaking coldly.

ANYA

Please keep me informed, Comrade
General. I should very much like
to meet ...

21

EXT. HELICOPTER IN FLIGHT DAY

21

The helicopter is at a distance, approaching the CAMERA.
As it does so, ANYA'S VOICE continues speaking.

ANYA'S VOICE
(overlaid)

... whoever was responsible for his
death.

The CAMERA PANS with the helicopter and establishes that
it is flying towards the submarine base on the lochside,
dropping down over the hills surrounding the loch.

22

EXT. SUBMARINE BASE DAY

22

The buildings of the Base are spread along the quay on
the side of the estuary of a loch, which is open to the
sea. Near the buildings is a helicopter landing pad. A
submarine is berthed beside the quay, flying the British
flag. A work party is on deck, making ready to get under
way. They look up as the helicopter approaches and lands.
BOND climbs down, immaculate in Naval Commander's uniform.
He carries a briefcase. He walks quickly to the door
of the Base Commander's office, acknowledges the salute
of the sentry and enters the building.

23

INT. BASE COMMANDER'S OFFICE SUBMARINE BASE DAY

23

At one end of the room are standing VICE-ADMIRAL
HARGREAVES and CAPTAIN BENSON, in naval uniform, and
FREDERICK GRAY, a middle-aged man in a dark suit.
Q is standing at the other end of the room, near the door.
It opens and BOND enters.

Continued

Q
Ah. 'Morning, Double-O-Seven.

BOND
Hello, Q.

Q
Was the mission successful?

BOND
(laconically)
On and off.

Q leads the way across the room towards the group.
As they approach, BENSON comes forward a step or two.

BENSON
'Morning, Commander.

BOND
(formally)
Sir.

BENSON turns to GRAY

BENSON
Commander Bond, sir.
(to Bond)
Mr. Frederick Gray, Minister of
Defence.

GRAY holds out his hand to BOND.

GRAY
How d'you do?

BOND
Good morning, Minister.

They shake hands.

BENSON
(to Bond)
You know Admiral Hargreaves, I think -
Flag Officer Submarines?

BOND and HARGREAVES acknowledge each other formally. GRAY
turns to BENSON.

GRAY

Well, now ...

BENSON leads the way across to some closed curtains and pulls them aside, revealing what appears to be a large safe about six feet high standing against the wall. It has two doors, each with a circular combination locking device. BENSON operates the combinations, seizes the big handles on the doors and pulls them open. The interior of the safe consists primarily of a frosted glass screen with, down one side of it, four separate consoles comprising a number of dials, switches and buttons. The consoles are labelled "RAMROD", "RANGER", "RESOLVE" and "RECKLESS".

BENSON flicks a switch and the screen lights up, displaying a chart covering the north eastern Atlantic area and the west coast of Scotland. He presses a button on the console labelled "RANGER", and on the chart appears an electronic line zigzagging through a number of co-ordinates to the edge of an outlined square box area. BOND steps forward and, with a finger, follows the zigzag line.

BOND

This, I take it, is Ranger's pre-
arranged course to her patrol area ...
(he points to the boxed area)
... here.

HARGREAVES

That's right.

BOND

How many people knew the course?

BENSON

Admiral Hargreaves, myself and, of course,
Talbot, the captain of the submarine.

BOND nods, turns aside, rests his brief-case on a nearby table, opens it and takes out a rolled-up transparent tracing. As BENSON and HARGREAVES watch with growing curiosity, BOND unrolls the tracing and holds it up against the screen. As he does so, we see that it is a chart with a zigzag line marked on it. He moves the tracing over the screen until the two zigzag lines match each other exactly. On the tracing, the line continues into the square patrol area to a stopping point marked with a cross. BOND steps forward and helps BOND hold the tracing in position. BENSON and HARGREAVES stare at it in amazement.

HARGREAVES

Good God!

BENSON

(to Bond)

Where did that come from?

23

Continued

23

GRAY
(quickly)

Sorry, Benson. For the moment, that's top secret.

BENSON

Oh, I see.

HARGREAVES steps forward and puts a finger on the cross marked in the patrol area.

HARGREAVES

What does that signify?

BOND

It's my guess that's where the submarine was lost.

BENSON

Commander - are you saying the Russians can track our nuclear submarines under water - and sink them?

BOND

Yes.

HARGREAVES

But how could they track them? It's impossible.

Q

(smugly)

No, it's quite simple really. Heat signature recognition, most likely.

HARGREAVES and BENSON stare at him, bemused.

HARGREAVES

What?

Q

(enjoying himself)

With your permission, Minister ...

GRAY gestures his assent.

Q

Thank you ... You see, we already know that satellites with infra-red heat sensors can detect a nuclear missile in flight by its tail fire.

BENSON

Well?

23

Continued

23

Q

Well, it seems that ... someone ...
can now locate a submerged nuclear
submarine in the same way - by its
wake.

Q's bright scientist smile contrasts with the glum expression
round the table.

HARGREAVES

But that means they can totally under-
mine our western defence strategy.

GRAY

It looks like it - yes.

23A

EXT. QUAYSIDE SUBMARINE BASE DAY

23A

The submarine is moving away from her berth, watched
by a group of OFFICERS on the quay. BCND and GRAY

Continued

23A

Continued

23.

are walking slowly along the quay. GRAY is holding the rolled-up map tracing.

BOND

Where, in fact, did we get that tracing, Freddie?

GRAY

Cairo. Diplomatic bag. Somebody's got hold of the plans of that tracking system and is trying to sell them.

(he taps the rolled-up tracing)

They've sent us this as proof that it's genuine.

He stops walking and looks at the departing submarine. BOND stands beside him.

23B

EXT. LOCH DAY

23B

From GRAY'S VIEWPOINT, we see the submarine heading for the open sea.

BOND'S VOICE

(overlaid)

If there's a deal to be made, the price will be high.

GRAY'S VOICE

(overlaid)

High? Astronomical.

23C

EXT. QUAYSIDE SUBMARINE BASE DAY

23C

GRAY turns from watching the submarine.

GRAY

(to Bond)

That missing submarine had sixteen Polaris missiles aboard.

They walk on.

BOND

I take it we have a contact in Egypt?

GRAY

I will give you the details. You leave tonight.

As he speaks the scene has begun to DISSOLVE in a shimmer which becomes the shimmer of heat haze.

Continued.

24/
28 DELETED

29 EXT. DESERT EGYPT DAY

The heat haze shimmer gradually becomes less until we establish TWO ARABS riding camels along a ridge of sand, outlined against the blue Egyptian sky. In a CLOSE SHOT we see that the rider of the first camel is BOND, in full "Lawrence of Arabia" garb. An ARAB GUIDE is on the second camel behind him.

BOND

(in Arabic)

How much further?

The ARAB GUIDE points.

ARAB GUIDE

(in Arabic)

The oasis lies yonder, Effendi.

30 EXT. OASIS AND ENCAMPMENT DESERT EGYPT DAY

There are palm trees, tethered camels, rough tents - and one handsome tent with ARABS guarding it. BOND and the ARAB GUIDE ride up and dismount. The ARAB GUIDE leads the way towards the main tent.

31 INT. HOSEIN'S TENT EGYPT DAY

The scene is straight out of the Arabian Nights. Rugs, cushions, a hubble-bubble, bowls of dates and sweetmeats, GUARDS with scimitars. Sprawled on a pile of rugs is SHEIK HOSEIN, a swarthy, handsome Arab in romantic costume. Behind him are ranged FOUR ARAB BEAUTIES in flimsy robes and yashmaks.

BOND enters. HOSEIN eyes him with brooding intensity. BOND bows low and speaks formally.

BOND

May the wisdom of Allah descend upon this magnificent abode and allow a poor traveller to enter.

HOSEIN

(equally formal)

May the hospitality of these miserable quarters be sufficient to your needs, kind sir.

Continued

31 Continued

31

He holds out a hand. As BOND steps forward, HOSEIN smiles and speaks now with easy informality in a very camp, British accent.

HOSEIN

James Bond! What a delightful surprise after all these years.

They shake hands. HOSEIN gestures to a pile of cushions beside him.

HOSEIN

Do sit down, my dear fellow.

As BOND sits, one of the ARAB BEAUTIES prostrates herself before him.

HOSEIN

I always wondered what you were going to do when you came down from Cambridge.

The ARAB BEAUTY, with adoring eyes, offers BOND a bowl of sweetmeats. He takes one politely as he answers HOSEIN.

BOND

(to Hosein - drily)

I never had any problem knowing what you were going to do, Hosein.

HOSEIN

We don't all have oil, you know. What can I offer you? Sheeps' eyes, dates - or Vodka Martini?

BOND

Information. Who's putting the submarine tracking system on the market?

HOSEIN

(pained)

What a pity you persist in being so businesslike.

He waves a dismissive hand and the FOUR ARAB BEAUTIES retire gracefully, HOSEIN adopts a down-to-business manner.

HOSEIN

The gentleman you will eventually be dealing with is a certain Max Kalba.

Continued

31 Continued

31

BOND

Eventually?

HOSEIN

To reach Kalba you will first have to contact a man called Fekkesh. Aziz Fekkesh. I'll give you the address of his apartment in Cairo.

(he glances at his
gold wrist watch)

But it's too late to meet him today.
Can't I persuade you to accept a bed
for the night?

He claps his hands and a beautiful ARAB GIRL enters demurely through a curtain. She holds a rose in her hands. She kneels before BOND, gazes up at him with innocent, wide-open eyes, raising the rose so that it rests between her breasts. BOND eyes her appreciatively.

BOND

If one comes to Egypt, one should
delve deeply into its treasures.

The CAMERA moves in to a CLOSE SHOT of the rose between the ARAB GIRL's breasts.

32 INT. BOARD ROOM ATLANTIS DAY

32

The large room is elegantly appointed with antique furniture and paintings. Seated at the head of the long table is STROMBERG. At the other end of the table is his ASSISTANT, a slim, beautiful girl. In front of each of them, the table is laid for a meal, with shining cutlery, expensive crystal glasses, Georgian silver cruets, etc. STROMBERG is eating a lobster, dissecting a huge claw with delicate precision. Beside him on the table, within easy reach of his hand, is a console comprising a number of switches, push buttons and lights, and a small television screen.

From the other end of the room, NAOMI comes forward. She is beautiful, dark, typically Grecian, wearing diaphanous white robes swathed about her. Behind her come two elderly studious-looking men - DR. BECHMANN and PROFESSOR MARKOVITZ.

NAOMI

(to Stromberg)

Dr. Bechmann and Professor Markovitz.

STROMBERG

Thank you.

Continued

He gestures to NAOMI and she retires. BECHMANN and MARKOVITZ stand side by side in attentive servility. STROMBERG takes a sip of his wine and addresses them with frigid politeness.

STROMBERG

Well, gentlemen - now that the moment has come to bid you farewell, I have to congratulate both you, Doctor, and you, Professor, on your brilliant work in the development of the submarine tracking system.

BECHMANN and MARKOVITZ smile and bow their appreciation.

STROMBERG

Thanks primarily to you, I am happy to say that the first phase of the operation has met with considerable success.

BECHMANN and MARKOVITZ smile and bow again.

STROMBERG

Now - regarding the financial aspect of your contract ...

BECHMANN's and MARKOVITZ's eyes light up.

STROMBERG

... I have instructed my Assistant ...

He indicates her at the other end of the table. She inclines her head graciously.

STROMBERG

... to have paid into your numbered Swiss bank accounts forthwith the sum of ten million dollars each.

BECHMANN

(with heartfelt gratitude)

Thank you, sir.

MARKOVITZ

(equally overwhelmed)

Thank you indeed.

STROMBERG

And that, I think, concludes our business.

They are about to move when STROMBERG lifts a hand. His voice becomes even colder.

STROMBERG

Before you go, however ...

BECHMANN and MARKOVITZ look apprehensive. STROMBERG's voice becomes even colder.

Continued

32 Continued

32

STROMBERG

... I very much regret to inform you that a dangerous development has recently been brought to my notice ... Someone - has been attempting to sell the plans of our tracking system to competing world powers.

BECHMANN and MARKOVITZ tense with alarm.

STROMBERG

Someone, obviously, intimately associated with the project.

He looks from one to the other of them.

STROMBERG

You, Dr Bechmann - and you, Professor Markovitz - will, I'm sure, appreciate what that means.

BECHMANN licks his lips apprehensively. MARKOVITZ uses a finger to loosen his collar. A drop of perspiration trickles down his forehead. With a thin smile, STROMBERG looks along the length of the table at the ASSISTANT.

STROMBERG

My dear - it would, perhaps, be more seemly if you were to leave us.

With a small, charming smile and a polite bow of the head, the ASSISTANT moves with sinuous grace to the doors of an elevator at the end of the room. She touches a button beside the doors and they open. She steps in and the doors close.

In a CLOSE SHOT, STROMBERG presses a button on the console. As he does so, his hand stretches, revealing a web of skin between his third and little fingers.

32A INT. ELEVATOR ATLANTIS DAY

32A

For a moment the ASSISTANT stands, waiting for the elevator to move. Then, suddenly, the floor tilts. With a cry of fear, she throws herself against the wall, vainly clawing at it. Then she falls and slides out of sight.

32B INT. CHUTE ATLANTIS DAY

32B

A transparent, perspex chute down which the ASSISTANT comes sliding, her face distorted with fear.

32C INT. SHARK TANK ATLANTIS DAY

32C

The ASSISTANT comes sliding down the chute and into the tank. She threshes about in a frenzy of panic, fighting her way to the surface of the water. As she reaches it, STROMBERG's voice is heard through a speaker.

STROMBERG'S VOICE

(overlaid)

It was you who betrayed me. You had access to all the information ...

33 DELETED

33

34 INT. BOARD ROOM ATLANTIS DAY

34

The CAMERA PULLS BACK from the last shot of the previous scene to reveal that it is being shown on a big television screen on a side wall of the room. BECHMANN and MARKOVITZ are watching. STROMBERG sits at the table speaking into a microphone in the console.

STROMBERG

Now you will pay the penalty.

On the screen, the ASSISTANT screams in terror as a shark swims into view. It turns, belly up, teeth bared for the kill. The ASSISTANT threshes wildly, her face distorted as she screams. The water froths and foams and becomes streaked with red.

BECHMANN and MARKOVITZ watch, shocked and horrified. STROMBERG watches with cold eyes, his face a mask. After a moment, he presses a button on the console and an oil painting by Romney of two delicate, pretty children at play slides across the television screen, obliterating the watery carnage.

STROMBERG

(calmly)

Now ... there is one more act of retribution.

BECHMANN and MARKOVITZ react with renewed alarm.

STROMBERG

Fear not, gentlemen - it does not concern you.

He leans back in his chair.

STROMBERG

You are at liberty to leave. Your transport awaits you - to take you back to your respective countries.

Continued

34 Continued

34

They stumble hurriedly to their feet.

STROMBERG

One last word ...

They stand tense and anxious.

STROMBERG

All your work here - and all you have
learned of my plans - you will now forget.

BECHMANN

Of course, sir.

MARKOVITZ agrees with an eager nod. STROMBERG presses a button on the console. The walls of the room slide away, revealing on all sides glass walls with water behind them. We are in fact in the depths of the ocean. A great variety of fish swim about among the waving strands of multi-coloured seaweeds and other aquatic plants growing from the sea-bed.

Now STROMBERG presses another button and the waving plants move down out of sight as the entire room begins to rise ...

35 EXT. SEA DAY

35

The CAMERA looks down on a calm, unruffled expanse of ocean. After a few moments there is a movement in the middle of the area - ripples moving outwards from a central point. Then, dramatically, the dome of ATLANTIS breaks surface as the entire, huge structure rises from the sea. The dome is pierced by four wide curved openings, through which can be seen the upper deck. Beneath two of the openings, opposite each other, are transparent circular "bubbles", each housing a Bell Ranger Helicopter. Beneath one of the other openings is a swimming pool, which, as the structure rises, remains filled with sea water. On the other side of the deck is a superstructure in which are the doors of an elevator. The giant structure comes to rest with the upper deck well above sea-level, supported by four massive pillars.

36 DELETED

36

36A INT. BOARD ROOM ATLANTIS DAY

36A

STROMBERG has remained sitting in his chair at the head of the table. Now he turns his head slightly and speaks, his voice slightly raised.

STROMBERG

Jaws ...

Continued

36A Continued

36A

From the darkness of the back of the room behind STROMBERG, the huge figure of JAWS takes shape as he moves silently forward until he stands beside STROMBERG. STROMBERG flicks a switch on the console beside the T.V. screen.

STROMBERG

Sandor ...

The T.V. screen lights up with, on it, the ugly, swarthy face of SANDOR. His voice comes from a speaker on the console.

SANDOR

Yes, sir?

STROMBERG

I am assigning to Jaws the task of recovering the microfilm copy of the plans of the tracking system. You will report to him at once. Go with him. Obey him.

SANDOR

Yes, Number One: ~~Sw~~

STROMBERG flicks the switch and the T.V. screen goes dark. He looks up at JAWS.

STROMBERG

Every person who even comes into contact with that microfilm is to be eliminated. Is that understood?

A CLOSE SHOT of the huge and hideous face of JAWS as he nods and smiles, revealing two rows of gleaming, sharp, steel teeth.

36B EXT. UPPER DECK ATLANTIS DAY

36B

Armed GUARDS stand at strategic points. One of the transparent bubbles housing a helicopter has now opened and the pilot is in his seat. BECHMANN and MARKOVITZ walk across from the elevator and climb into the helicopter. The blades start to revolve and in a few seconds it takes off. As it rises into the air, the bubble closes.

37.
38 DELETED37
38

39 INT. SITTING ROOM ATLANTIS DAY

39

OPEN on a SHOT of the elevator doors opening. STROMBERG steps out and moves across the room.

Continued

39 Continued

39

The room is furnished with the utmost luxury, with big pieces of modern sculpture, and large modern paintings.

All around the room are brilliantly illuminated tanks in which swim all kinds of fish and underwater creatures, both beautiful and repulsive - brightly coloured tropical fish, octopi, huge crabs, eels, moving among structures of pink coral and vari-hued vegetation.

STROMBERG sinks into a deep armchair and sits watching the tank in front of him, his hands moving in curious waving gestures, not unlike the motions of a fish's fins. The shark appears and swims forward to the front of the tank, grey and menacing, teeth bared. We see, lying on the floor of the tank, some identifiable remnants of the ASSISTANT's clothing.

40 EXT. CAIRO DAY

40

OPEN on a SHOT of the MUEZZIN on the top of a minaret calling the faithful to prayer. The CAMERA MOVES DOWN to the hubbub of the crowded streets - stalls, pedlars, tourists, etc. We see BOND in a beautifully-cut lightweight suit picking his way through the burnouses, looking about him as he walks.

40A EXT. RESIDENTIAL STREET CAIRO DAY

40A

BOND crosses the street and goes through tall entrance gates into the courtyard of a building.

40B EXT. COURTYARD APARTMENT BUILDING CAIRO DAY 40B

A spacious courtyard surrounded by three or four storeys of apartments. Enclosed stairways lead to long balconies running round the sides of the courtyard. The apartments open on to these balconies. BOND enters, looks around him, then walks towards an open door in a corner of the courtyard. In a CLOSE SHOT we see an ornate wrought-iron grill high in the wall overlooking the courtyard. Through the grill an eye is watching unblinkingly. BOND reaches the open door and goes in.

40C INT. STAIRWAY APARTMENT BUILDING CAIRO DAY 40C

BOND comes up the stairs and out through an open door.

4CD EXT. BALCONY APARTMENT BUILDING CAIRO DAY 40D

BOND comes through the open doorway on to the balcony. It is on the second floor. He pauses a moment, then moves along the balcony. There are doors at intervals, opening into the apartments.

4CE EXT. COURTYARD APARTMENT BUILDING CAIRO DAY 40E

A CLOSE SHOT of the wrought-iron grill. The eye moves slowly, unblinkingly, obviously following BOND's progress along the balcony.

40F EXT. BALCONY APARTMENT BUILDING CAIRO DAY 40F

BOND moves along the balcony, past two or three doors, each with a number on a plate beside it. He stops at a door numbered 14. The door is open. He looks in.

41/
47 DELETED

41/
47

48 INT. SITTING ROOM FEKKESH APARTMENT CAIRO DAY 48

A big room, elegantly furnished in Egyptian style. BOND enters from the balcony and looks about him. He notes a wide divan against one wall, with many cushions. A piece of grotesque statuary leers menacingly at him. He moves to a handsome table desk and picks up from it an enlarged snapshot. In a CLOSE SHOT we see a picture of a man with his arm around a girl.

BOND is looking at the snap when FELICCA'S VOICE comes from behind him.

FELICCA'S VOICE

Good evening, Mr Bond.

BOND turns quickly. FELICCA is standing across the room beside an alcove from which she has stepped. She is the girl in the snap. She is an enticing Egyptian beauty, wearing a long silk dress which reveals most of her generously endowed body above the waist. She smiles seductively at BOND as she comes to him.

BOND

I was expecting to meet Mr Fekkesh.
I phoned him.

FELICCA

He asked me to give you a message.
He will be a little late.

Continued

48 Continued

48

BOND gestures with the snapshot.

BOND

Is this him?

FELICCA

(nods)

Yes.

BOND puts the snapshot down on the desk.

BOND

Where is he?

FELICCA moves across the room towards a drinks table.

FELICCA

Mr Fekkesh asked me to look after you.

As she passes the divan, she casually pats a cushion.

FELICCA

If there is anything you would like ...?

She reaches the drinks table and turns.

FELICCA

Anything at all?

BOND moves across the room, taking his gun from his shoulder holster as he goes. He pushes aside a bead curtain covering an opening and looks through. Satisfied, he turns back into the room.

FELICCA

You are very suspicious, Mr Bond.

BOND

I find I live longer that way.

He crosses to FELICCA. She steps close to him, smiling up at him enticingly.

FELICCA

Satisfied?

BOND

Not quite.

He pulls her to him, kissing her deeply. She moans sensually, then exclaims with sudden alarm as she feels BOND's gun pressed hard against her jaw.

Continued

48 Continued

48

BOND

Where's Fekkesh?

FELICCA struggles to free herself. BOND holds her tighter.

BOND

Come on - where is he? Is he meeting someone?

FELICCA

I'm sorry, Mr Bond. I ... cannot answer that question.

BOND

I'm sorry - but I think you may have to.

As she looks over BOND's shoulder, we see FELICCA's eyes widen with sudden fear.

From FELICCA'S VIEWPOINT we see, reflected in a mirror on the wall, a hand holding a gun in the doorway leading to the balcony.

FELICCA

(in sudden terror)

No!

The gun is fired. BOND, holding FELICCA, flings her and himself on to the floor beside the divan. He turns her over. She is dead - a red stain spreading across the back of her dress.

BOND gets to his feet and, gun in hand, runs across to the door on to the balcony.

48A EXT. BALCONY APARTMENT BUILDING CAIRO DAY 48A

BOND, gun in hand, comes out on to the balcony, looks quickly around him, then runs along the balcony to the doorway leading to the inside stairway.

48B INT. STAIRWAY APARTMENT BUILDING CAIRO DAY 48B

BOND comes in from the balcony and stands, listening. The stairway comes up from below and goes on up to the upper floors. BOND hears a sudden sound above him. He starts up the stairs, fast.

48C INT. UPPER LANDING APARTMENT BUILDING CAIRO DAY 48C

BOND runs up the stairs on to the landing. A closed door faces him. Gun at the ready, he pushes it open.

48D EXT. FLAT ROOF APARTMENT BUILDING CAIRO DAY 48D

The door opens slowly and BOND appears, gun in hand. As he takes a step forward, an arm comes down and his gun is knocked flying out of his hand. He throws the door wide and leaps on SANDOR, who is behind it. For a moment, they struggle fiercely, then BOND kicks SANDOR's gun out of his hand and sends him flying across the roof. SANDOR comes back at him and a vicious fight ensues, with sometimes BOND, sometimes SANDOR, sometimes both of them coming perilously near falling off the roof, which has no guard rails. Finally BOND, lying on his back, swings SANDOR over his head and SANDOR goes over the edge of the roof. He saves himself from actually falling, but is left hanging by his fingers from the guttering.

BOND crouches on the roof above him, reaches down and grasps the sleeve of SANDOR's jacket.

BOND

Where's Fekkesh?

SANDOR stares up at him, mouth open, eyes staring. The fingers of his other hand slip from the guttering, so that now he is holding on only by the hand in the sleeve that BOND is grasping.

BOND

Fekkesh. Where is he?

SANDOR's fingers slip from the guttering. Now he is held only by BOND's grasp of his sleeve. He looks up at BOND imploringly. The sleeve starts to rip away from the jacket at the shoulder.

BOND

Your life's hanging by a thread.
Come on - where is he?

SANDOR

(gasping)

Pyramids ... the Pyramids.

The sleeve rips away from the jacket and SANDOR, with a scream of fear, falls into space. BOND looks at the empty sleeve he is still holding, then with a shrug he tosses it over the edge of the roof.

BOND

Not a tailor I'd recommend.

With a shrug, he tosses the sleeve over the edge of the roof.

59 EXT. PYRAMIDS GIZAH NIGHT

59

The music of the Overture to "Son et Lumiere" runs for 55 seconds. As the music swells, the Pyramid of Khcoops becomes slowly flooded with light. As the CAMERA TRACKS IN, the voice of the NARRATOR is heard.

NARRATOR'S VOICE

(overlaid)

You have come tonight to the most fabulous and celebrated place in the world. (5 seconds)

60 EXT. AUDITORIUM PYRAMIDS GIZAH NIGHT

60

The CAMERA PANS slowly to bring in the serried rows of the audience. The NARRATOR continues, now with music behind.

NARRATOR'S VOICE

(overlaid)

Here, on the plateau of Gizah, stands for ever the mightiest of human achievements. (5 seconds)

A CLOSER SHOT of the audience, gazing up with awe at the Pyramid.

NARRATOR'S VOICE

(overlaid)

No traveller - emperor, merchant or poet - has trodden on these sands and not gasped in awe. (10 seconds)

61 EXT. PYRAMIDS GIZAH NIGHT

61

A shot from behind the audience, so that they are silhouetted against the lighted Pyramid. The lighting changes, throwing the Pyramid itself into silhouette.

NARRATOR'S VOICE

(overlaid)

The curtain of night is about to rise and disclose the stage on which the drama of a civilisation took place. (10 seconds)

As the music swells, the face of the Sphinx is slowly illuminated, as if coloured by the light of dawn. After 15 seconds, as the light grows stronger, the SPHINX VOICE is heard over the music.

Continued

61 Continued

61

SPHINX VOICE

(overlaid)

With each new dawn I see the Sun-god
rise on the banks of the Nile. His
first ray is for my face, which is
turned towards him. (15 seconds)

62 EXT. AUDITORIUM PYRAMIDS GIZAH NIGHT

62

As the SPHINX VOICE continues, we see BOND standing in the shadows at the side of the auditorium, surveying the audience obviously searching for FEKKESH.

SPHINX VOICE

(overlaid)

And for five thousand years I have
seen all the suns men can remember
come up in the sky. (10 seconds)

BOND's searching eyes are suddenly still, focussed on a point in the audience.

From BOND'S VIEWPOINT we see FEKKESH sitting among the audience a few seats in from the side away from BOND. Beside him is ANYA. Their heads are close together as they talk quietly and urgently. The SPHINX VOICE continues in the background.

We see BOND's eyes narrow as he watches FEKKESH and ANYA.

A CLOSE SHOT of FEKKESH and ANYA. On FEKKESH's face, as he looks past ANYA, we see a sudden look of terror. He speaks quickly to ANYA.

FEKKESH

I must go, Major. We'll conclude
our negotiations later.

He gets up and hurriedly pushes his way along the row of audience towards the side of the auditorium away from BOND. The "Son et Lumiere" narration continues as a muted background to the following action.

As FEKKESH disappears into the shadows at the side of the auditorium, moving towards the front of the audience, we see BOND moving similarly down his side. As he goes, the SPHINX becomes brilliantly lit.

63 EXT. BACKSTAGE PYRAMIDS GIZAH NIGHT

63

(NOTE: From this point, the "Son et Lumiere" performance provides only a background to the action of the picture and so can be planned in detail at a later stage of the production; lighting, music and words being arranged to provide the most effective accompaniment to the drama).

BOND is moving around in the shadows among the ruins, eerily lit by the reflected lights of the performance.

For a moment he sees FEKKESH among the ruins, but loses him again.

Suddenly the Sphinx is brilliantly illuminated from behind, so that the audience would be seeing it in silhouette. BOND whips round and his face registers shock.

We see, brilliantly spotlit against the mass of the Sphinx, the figure of JAWS as he stands looking about him menacingly, his huge hands held ready and tensed, his mouth open, revealing the two rows of vicious metallic-gleaming teeth.

A quick shot of FEKKESH staring with horror at JAWS. JAWS starts forward. BOND steps forward, too, and for a moment he and JAWS are in each other's sight. They stare at each other. Then, suddenly, the lights of the Sphinx are switched off. In the shadows, BOND gropes his way among the ruins, trying to locate FEKKESH and JAWS.

64 EXT. TOMBS PYRAMIDS GIZAH NIGHT

64

Among the ruins, FEKKESH tries desperately to elude the grimly following JAWS, with BOND keeping track of them.

Then, from a vantage point, BOND sees FEKKESH scramble along a wall and reach the entrance to a tomb.

65 EXT. TOMB PYRAMIDS GIZAH NIGHT

65

The entrance to the tomb is through an iron-barred grille now fastened by a heavy, padlocked chain. FEKKESH takes a key from his pocket, unlocks the padlock and releases the chain. He pulls open the grille, goes into the tomb and, from inside, fastens the chain and re-locks the padlock.

66 EXT. TOMBS PYRAMIDS GIZAH NIGHT

66

From BOND'S VIEWPOINT, we see JAWS move implacably towards the tomb, his lips parted in a devilish grin, his metallic teeth gleaming evilly.

72 Continued

72

beam of a spotlight. BOND dodges behind a column, gun at the ready. The light is suddenly switched off.

A moment later, when a light from a different direction illuminates the tomb, JAWS has vanished.

BOND approaches the tomb and enters.

73 INT. TOMB PYRAMIDS GIZAH NIGHT

73

BOND, gun in hand, comes down the steps into the tomb. FEKKESH is lying dead across the stone block near the side wall of the tomb. His head is bent forward at a grotesque angle, his shirt ripped away, his head, neck and shoulders covered with blood.

BOND stares down at him in grim disgust. Then he puts his gun away and quickly frisks FEKKESH. He finds a pocket diary and flips through it. He stops at the page which obviously covers the current week. In a CLOSE SHOT of the diary, under the date Tuesday 3rd September, is written "Max Kalba, Mujaba Club, 9.40 p.m."

BOND pockets the diary and moves quickly to the opening.

74 EXT. TOMB PYRAMIDS GIZAH NIGHT

74

BOND comes from the tomb. He takes a step forward and stops dead. ANYA stands facing him, three or four paces away.

ANYA
Where's Fekkesh?

BOND
He's dead.

ANYA
You killed him.

BOND
No. He was dead when I found him.

He tenses suddenly as a figure appears from the shadows behind ANYA and stands at her side - BORIS, a squat, muscular heavy. There is a slight sound behind BOND. He turns his head as IVAN, another muscle man, moves out of the shadows behind him. With a leap, BORIS rushes BOND and brings him down. As they roll over, IVAN joins the battle. A vicious punch-up ensues, with BOND at first getting the worst of it. But, finally, first BORIS and then IVAN are

Continued

74 Continued

74

knocked unconscious and lie still, bruised and bloody.

As BOND brushes himself down, he turns to see ANYA standing beside the doorway of the tomb, watching him.

BOND

Hope you enjoyed the show. Good night.

He turns and walks away. As ANYA watches him go, all the lights are suddenly extinguished.

75/
82

DELETED

75/
82

83

INT. FOYER BAR AND RESTAURANT MUJABA CLUB NIGHT

83

The foyer is a spacious room decorated in Eastern style with Western chic. Open doors lead out to the main entrance. In one corner of the foyer is a bar, manned by a BARMAN. There are a few MEMBERS moving about the foyer, mostly beautifully dressed middle-eastern men and women.

The restaurant is an ornately decorated room, with tables around a central dance floor. Steps lead up to a low, wide balcony around the room, with more tables, all occupied by MEMBERS and GUESTS in evening dress. WAITERS hurry to and fro.

OPEN on a CLOSE SHOT of the leading member of a TROUPE OF WHIRLING DERVISHES, then PULL BACK as the troupe make their entrance on to the dance floor, dancing as they come. The men and women of the troupe wear colourful costumes, some playing drums and other percussion instruments. For a few moments the CAMERA HOLDS on the spinning and whirling dancers, then PANS and TRACKS from the Restaurant through into the Foyer and picks up ANYA as she comes in through the main entrance. She is looking extravagantly feminine in a beautiful, low-cut evening dress. As she looks about her, we CUT to BOND, sitting on a stool at the bar, wearing a tuxedo. He sees ANYA, reacts with surprise and goes across to her.

BOND

An unexpected pleasure. Welcome to the Mujaba Club.

He indicates the bar.

BOND

Allow me to buy you a drink, Major Amazova. Or may I call you Triple X?

They move towards the bar.

Continued

83 Continued

ANYA

So you recognised me.

BOND

(smiling affably)

I approve of the gown. A knock-out -
would that be the word?

ANYA

I'm sorry about Ivan and Boris. They
exceeded their orders.

BOND

Good help is hard to find these days.

They sit at the bar, ANYA on a stool next to a long window
looking out on to the side forecourt of the Club. The
BARMAN approaches.

BOND

(to the Barman)

The lady will have gin and bitters
on the rocks.

ANYA acknowledges BOND's perspicacity with a slight
inclination of the head.

ANYA

(to the Barman)

For the gentleman, vodka martini,
shaken not stirred.

BOND

(admiring)

Touché.

ANYA

(reciting)

Commander James Bond, recruited to
the British Secret Service from the
Royal Navy. Licensed to kill and has
done so on numerous occasions. Many
lady friends but married only once.
Wife killed ...

BOND

(an edge to his voice)

All right. You've made your point.

ANYA

You're sensitive, Mr Bond.

BOND

About some things.

He gets off his stool and speaks with seemingly conventional
politeness.

BOND

And now if you'll excuse me, Major.
Tragically, I have a previous engagement.

83 Continued

83

ANYA

Happily enough, do so I. Goodbye,
Mr Bond.

BOND

Let's say au revoir. I have the
oddest feeling we'll be meeting again
sometime.

He walks away. She watches him cross the room with a look
that suggests the sight is not wholly unappealing. She
turns and looks casually out of the window. After a
moment, she becomes interested in something outside.

84 EXT. FORECOURT MUJABA CLUB NIGHT

84

Seen from ANYA'S VIEWPOINT on the first floor, we look
down on the forecourt. It is brightly lit by flood-
lights. A number of expensive limousines and sports cars
are parked. A car moves out and away. A closed van which
has been moving across the forecourt swings into the vacant
space. It has a ladder strapped to its roof and a sign on
its side reading "PYRAMID TELEPHONE SERVICES" painted over
the silhouette of a telephone.

85 INT. FOYER BAR MUJABA CLUB NIGHT

85

The BARMAN puts BOND's and ANYA's drink on the bar in
front of ANYA. She turns from looking out of the window.

BARMAN

The gentleman ...?

ANYA looks across the foyer in the direction BOND went.

85A INT. RESTAURANT MUJABA CLUB NIGHT

85A

The WHIRLING DERVISHES are still performing.

A STEWARD stands at the top of the stairs. BOND appears
and comes forward to stand beside the STEWARD. He watches
the performance for a few moments, then speaks to the
STEWARD.

BOND

I'm looking for a Mr Kalba.

STEWARD

(with dignity)

Mr Max Kalba is the owner of the Club,
sir.

Continued

85A Continued

85A

He gestures discreetly towards a table further along the balcony.

From BOND'S VIEWPOINT we see KALBA sitting at the table - a swarthy, cruel-faced man wearing a white dinner jacket, a carnation in his lapel. At the table with him are three beautiful GIRLS in evening dress. They are all watching the performance on the dance floor below them.

BOND moves along the balcony until he is standing at KALBA's side. After a moment, KALBA becomes aware of him and looks at him with cold eyes.

BOND

Mr Kalba? My name is Bond. James Bond.

KALBA

(after a moment)

What of it?

BOND

You had an appointment with Mr Fekkesh.

KALBA

Well?

BOND

He won't be joining you.

A pause. Then KALBA gestures to the GIRLS to leave him. They get up and move away along the balcony. KALEA nods to BOND to sit, then turns away, watching the performance. BOND sits at the table.

For a few moments, we watch the WHIRLING DERVISHES spinning to the rhythm of their drums, their robes swirling around them.

Then KALBA turns and looks at BOND.

KALBA

Well? What can I do for you, Mr Bond?

BOND

You have something I'm interested in buying.

From behind them, we hear ANYA'S VOICE.

Continued

85A Continued

85A

ANYA'S VOICE

(overlaid)

I would like to bid for it, as well.

They turn. ANYA comes to the table. She is carrying her drink and the drink BOND ordered in the bar. .

ANYA

You forgot your drink.

She hands it to him with a charming smile. BOND takes it.

BOND

Thank you.

ANYA raises her glass to him in a silent toast. KALBA looks from one to the other of them, then gestures to ANYA to sit. She does so. KALBA permits himself a thin-lipped smile.

KALBA

It seems you have competition, Mr Bond. And from where I sit, I fancy you will find the lady's figure hard to match.

BOND

Might the contestants at least be permitted to view the article for sale?

A moment, then KALBA puts his hand into his breast pocket and takes out a small microfilm container. He holds it up between his finger and thumb. Then, with a smile, he drops it back into his pocket and turns to watch the dancers. BOND and ANYA exchange looks of cold appraisal, then they also turn and watch the show.

We see a few moments of the performance. Then KALBA turns to BOND and ANYA.

KALBA

Well, now - who will start the bidding?

Before either BOND or ANYA can answer, the STEWARD appears at KALBA's side.

STEWARD

Excuse me, sir - the telephone.
An urgent call.

Continued

85A Continued

85A

KALBA nods. The STEWARD moves away. KALBA smiles at BOND and ANYA.

KALBA

Before we begin, let us see what
this new contestant has to offer,
shall we?

He rises and walks away along the balcony. BOND and ANYA watch him go. The CAMERA PANS around and down to the WHIRLING DERVISHES.

86 DELETED

86

87 INT. FOYER BAR MUJABA CLUB NIGHT

87

There are a few MEMBERS talking in the Foyer and at the bar. KALBA crosses the Foyer to an opening. A sign over the opening reads "TELEPHONES".

88 INT. PHONE BOOTH MUJABA CLUB NIGHT

88

Against one wall of the room are two phone booths, each with a door opening outwards. There is a table with phone books and message pads and a couple of comfortable chairs. In one corner is a tall, curtained window.

As KALBA enters the room he sees a bulky figure kneeling on the floor outside the first phone booth, wearing overalls and a peaked cap pulled low. The booth has an "OUT OF ORDER" sign on it. On the floor beside the figure is an open tool box and around it a variety of tools - wire cutters, pliers, screwdriver, hack-saw, etc. KALBA passes the figure and goes to the second booth. As he enters it, the overalled figure looks up and we see the bared, glittering steel teeth of JAWS as he grins with malevolent anticipation. He gets to his feet.

89 INT. PHONE BOOTH MUJABA CLUB NIGHT

89

As KALBA turns to close the door of the booth, he comes face to face with the towering figure of JAWS. A great hand thrusts him back against the wall of the booth. KALBA opens his mouth to scream.

89A INT. RESTAURANT MUJABA CLUB NIGHT

89A

OPEN on the WHIRLING DERVISHES building to the climax of their performance.

In a CLOSE SHOT we see BOND and ANYA watching from their table on the balcony. After a moment, BOND looks along the balcony, then glances at his watch. He looks at ANYA. She is engrossed in the performance on the dance floor.

From ANYA'S VIEWPOINT we see the WHIRLING DERVISHES bring their show to an exciting finale. As the audience applauds, BOND gets up with sudden decision and walks away along the balcony. ANYA watches him go with speculative eyes.

90 DELETED

90

91 INT. FOYER BAR MUJABA CLUB NIGHT

91

BOND comes into the Foyer, looks around, sees the sign over the entrance to the Telephone Room and weaves his way through the few MEMBERS towards it.

92 INT. TELEPHONE ROOM MUJABA CLUB NIGHT

92

BOND comes into the room and looks around. It appears to be empty. The door of the first booth is open, with the "OUT OF ORDER" sign hanging on the door handle. The door of the second booth is closed.

BOND crosses to the second booth and pulls open the door. KALBA falls in a crumpled heap at his feet. There are bloody bite marks on his neck. BOND looks down at him with repugnance, then frisks him, looking for the micro-film container. He finds nothing. He takes the "OUT OF ORDER" sign from the door of the first booth, and drops it on KALBA's body. As he straightens up, he sees the window in the corner of the room. The curtains have been roughly pulled aside, the window is wide open. BOND crosses to it, looks out, then scrambles up on to the sill.

93 EXT. WINDOW MUJABA CLUB NIGHT

93

BOND, standing in the open window, measures his distance to the ground - about ten feet - and jumps.

94 EXT. FORECOURT MUJABA CLUB NIGHT

94

BOND lands on the ground, recovers his balance, pulls his gun from his shoulder holster and looks about him. From BOND'S VIEWPOINT we see the ranks of cars parked in the forecourt. A dark shadow moves between two of the cars.

BOND sees the movement and starts to track it, ducking between the parked cars, using them as cover.

We see the shadow approaching the parked van labelled "PYRAMID TELEPHONE SERVICES". The huge bulk of JAWS appears round the side of it. He is still wearing overalls and peaked cap and carries the box of tools.

BOND, moving silently, dodges between several parked cars, closing in on the van.

JAWS goes round the van, pulls open the door of the driving seat, flings the tool box across on to the passenger seat and climbs in.

BOND now has only one car between him and the van. He ducks round it and reaches the back of the van. It has double doors. In the driving seat, JAWS starts up the engine and revvs up.

BOND, gun in hand, grasps the handle on one of the doors, jerks it open, jumps in and pulls the door shut.

95 INT. JAWS' VAN NIGHT

95

BOND, gun in hand, sits in the semi-darkness on the floor of the van amidst a welter of telephone equipment. He turns his head, listening to the sound of JAWS revving up the engine. Suddenly, one of the doors of the van is jerked open. BOND swings round, gun levelled, to be faced by ANYA, also with a gun. For a moment, they freeze, guns pointed at each other. Then, as the van starts to move, ANYA scrambles in. BOND pulls the door shut. ANYA sits on the floor, facing BOND.

BOND

How long can we go on meeting like this?

They are jolted as the van swerves, gathering speed. BOND casually slips his gun into his shoulder holster, but ANYA keeps her gun levelled at him.

Continued

95 Continued

95

ANYA

Kalba was called to the
'phone. What happened?

BOND

He got cut off. Permanently.

ANYA

(reacts - then; -)
The micro film. Where is it?

BOND

(smiles - spreading his arms)
Search me.

ANYA

(gesturing at the driving cab)
He must have it - or you
wouldn't be here.

BOND

Listen, Major - do you know
who he is? He's on our
records. A professional killer.

ANYA

(nods)
Called Jaws.

A moments' silence. Then:-

ANYA

(strongly)
Make no mistake, Mr. Bond.
I want that micro-film -
and I'm going to get it.

BOND

Unless I get it first.

96

INT. DRIVING CAB JAWS' VAN NIGHT

96

OPEN on a CLOSE SHOT of a small speaker set into the
dashboard. From it comes ANYA'S VOICE. As she speaks
the CAMERA PANS up on to JAWS, crouched over the wheel.

ANYA'S VOICE

(overlaid)
You find Fekkesh dead - you
find Kalba dead....

96A

INT. JAWS' VAN NIGHT

96A

BOND and ANYA sit, as before, on the floor of the van.

Revised 19th November 1976
(Revision of yellow page 14th September 1976).

43A

96A Continued

96A

ANYA
(continuing)
You're always too late,
arn't you, Mr. Bond?

BOND
True. But always one step
ahead of you, Major.

96B INT. DRIVING CAB JAWS' VAN NIGHT

96B

JAWS, hunched over the wheel, changes into a lower gear,
peering ahead.

97 EXT. JAWS' VAN DESERT ROAD NIGHT

97

The van is on a road running across a vast expanse of desert. A minor road forks to the left. The van swerves on to it.

98 INT. JAWS' VAN NIGHT

98

BOND and ANYA are thrown together as the van swerves, bumps, then speeds up as JAWS changes into top gear again.

ANYA

I wonder where we're going.

BOND

Wherever it is, when we get there it'll be every man for himself.

ANYA

And every woman.

BOND acknowledges this with a small smile.

99 EXT. DESERT ROAD NIGHT

99

JAWS' van is bumping along a straight road across a desert which seems to stretch into infinity.

100 DELETED

100

101 EXT. DESERT ROAD NIGHT

101

JAWS' van comes bumping along the track silhouetted against the sky as the first rays of the sun reach across the vast expanse of the desert.

102/ DELETED
103

102
103

104 EXT. KARNAK DAY

104

A general view of the gigantic mass of the ruins of Karnak. JAWS' van approaches the ruins.

105 EXT. COURTYARD KARNAK DAY

105

JAWS drives the van towards the ruins and into a small clear area in a secluded courtyard. Then he pulls up.

106 INT. JAWS' VAN DAY

106

BOND and ANYA sit tensed, listening. They hear JAWS switch off the engine, get out of the van and slam the door. With one accord, they both pull their guns and face the rear doors, ready for JAWS if he opens them. There is no sound. BOND looks at ANYA, then leans forward and carefully opens one of the doors a few inches. Still no sound.

107 EXT. JAWS' VAN COURTYARD KARNAK DAY

107

BOND gently opens the rear door of the van a little further and, gun at the ready, peers cautiously out. There is no sign of JAWS - no sign of anybody. BOND opens the door wide and gets out of the van, followed by ANYA, holding her gun.

108 EXT. COURTYARD KARNAK DAY

108

BOND and ANYA stand by JAWS' van, looking about them.

BOND gestures to ANYA to stay where she is. He moves round the van, out of sight. ANYA looks at the menacing ruins towering around her. BOND re-appears and beckons to ANYA. He indicates a narrow doorway in a great stone wall. They walk towards it.

109 EXT. AVENUE KARNAK DAY

109

BOND and ANYA walk along an avenue of gigantic stone pillars, looking about them with awe - and with caution, alert to the possible menace of JAWS. There is no-one about.

110 EXT. RUINS KARNAK DAY 110

BOND and ANYA come round from behind a pillar and stand staring up.

111 EXT. PHARAOH KARNAK DAY 111

From BOND'S VIEWPOINT we see the giant carved figure of a Pharaoh. It is being restored and is covered in scaffolding. Platforms on the scaffolding are stacked with great blocks of stone. A massive block and tackle has been erected with which to haul up the stones.

112 EXT. RUINS KARNAK DAY 112

BOND and ANYA move warily a little nearer to Pharaoh. In a CLOSE SHOT we see them standing looking about them, against a background of the scaffolding.

113 EXT. SCAFFOLDING PHARAOH KARNAK DAY 113

High up on the scaffolding, in a CLOSE SHOT, we see a huge block of stone, carved in the shape of a clenched fist, start to topple forward.

114 EXT. RUINS KARNAK DAY 114

ANYA turns casually and looks up. She reacts with sudden fear, screams and pushes BOND violently aside. A moment later, the stone fist crashes to the ground on the exact spot where BOND had been standing, raising a cloud of dust. As BOND and ANYA recover, they look up.

115 EXT. SCAFFOLDING PHARAOH KARNAK DAY 115

From BOND'S VIEWPOINT, we see JAWS standing on a platform high on the scaffolding near the block and tackle. He leaps on to it and it screams hideously as he comes hurtling down to earth.

116 EXT. RUINS KARNAK DAY 116

As JAWS lands, BOND levels his gun, but JAWS swings the chain of the block and tackle. It swings, knocks the gun from BOND's hand and shatters a block of stone behind his head. BOND launches himself at JAWS and hits him with a vicious right to the chin. There is a metallic "dong" as BOND nearly breaks his fist. JAWS hurls him back into the maze of scaffolding. BOND crashes against an upright and staggers, dazed. JAWS is about to leap on him, when ANYA'S VOICE arrests him.

116 Continued

116

ANYA'S VOICE
(incisive - overlaid)
Don't move!

JAWS swings round, and we see ANYA standing about eight feet from him, covering him with her gun.

ANYA
The microfilm.

JAWS' head moves from side to side with angry frustration. Then, with surly reluctance, he takes the microfilm container from his pocket and tosses it at ANYA's feet.

As ANYA bends down to pick up the microfilm container, JAWS kicks a flurry of sand up into her face. As she reacts, half-blinded, he jumps forward and knocks her gun aside.

BOND has recovered his senses and dives to retrieve his gun, but JAWS leaps across, kicks the gun aside and grabs up a short length of steel piping. Wielding it like a baseball bat he advances on BOND with a menacing grin. BOND backs off against the scaffolding. JAWS swings at him with the piece of piping. BOND ducks and JAWS' blow lands on a scaffolding upright, knocking it out of true. The entire structure creaks.

117 EXT. SCAFFOLDING PHARAOH KARNAK DAY 117

A platform high on the scaffolding, built against the Pharaoh's staring eyes, lurches ominously. The blocks of stone piled near the platform's edge rock dangerously.

118 EXT. RUINS KARNAK DAY 118

JAWS swings his piece of piping again. BOND ducks, but is trapped on the ground among the scaffolding. With a steely grin of triumph, JAWS raises his piping to smash it down on BOND's head. BOND rolls aside, kicking out at a scaffolding upright. It gives way. There is a menacing rumble. BOND scrambles desperately away as with a roar the entire structure buckles and collapses in a deluge of stone blocks, scaffolding, steel clamps, rubble and dust. As the dust clears, BOND picks himself up and looks around him. There is no sign of either JAWS or ANYA. BOND turns and moves away. After a moment, there is a movement among the rubble and one of JAWS' giant hands appears, the fingers searching for a hold.

123 EXT. COURTYARD KARNAK DAY 123

From ANYA'S VIEWPOINT in the driving mirror, we see JAWS lumber to his feet and start shambling in pursuit.

124 INT. DRIVING CAB JAWS' VAN DAY 124

ANYA looks into the driving mirror again, then, as BOND pulls his head in, she glances at him with a sudden smile.

ANYA

Shaken but not stirred.

BOND grins. ANYA changes gear and accelerates.

125 EXT. KARNAK DAY 125

The battered van starts limping along the road.

126 EXT. DESERT ROAD DAY 126

The road runs across a wide expanse of desert. JAWS' battered van comes along, running uneasily.

127 INT. DRIVING CAB JAWS' VAN DAY 127

ANYA is driving. BOND sits beside her, nursing his bleeding knuckles.

BOND

That Jaws character must have his teeth fixed by a rivetter. By the way - thanks for deserting me back there.

ANYA

Every woman for herself - remember?

BOND

Still, you did save my life.

ANYA

We all make mistakes, Mr Bond.

The engine starts to splutter. It recovers, splutters again and dies. The van comes to a halt. BOND and ANYA look at each other.

128 EXT. DESERT ROAD DAY

128

BOND and ANYA are standing beside the open bonnet of JAWS' battered van. The radiator is dented and leaking. BOND wipes his hands on an oily rag and shakes his head pessimistically.

ANYA looks about her at what seems to be an endless expanse of sand. Suddenly, her eyes widen and she exclaims. BOND turns to follow her look.

From BOND'S VIEWPOINT we see, distantly above the level of a sand dune, a triangular sail moving along like a shark's fin above water.

BOND and ANYA hurry across the sand and up on to the dune.

129 EXT. NILE VALLEY DAY

129

As BOND and ANYA struggle up on to the dune, we see, as from THEIR VIEWPOINT the triangular sail of a felucca moving slowly along close to the river bank. An ARAB BOATMAN lounges at the tiller. BOND shouts to the BOATMAN, then he and ANYA hurry down the dune towards the river, as the BOATMAN steers the felucca in to a small jetty.

130 EXT. FELUCCA NILE DAY

130

The felucca moves away from the jetty with BOND and ANYA on board. BOND turns from speaking to the BOATMAN in fluent Arabic and smiles at ANYA.

ANYA

Well?

BOND

I think he finds us a little overdressed, but he's prepared to take us down river towards Cairo.

ANYA gives BOND a frosty smile and makes her way forward to sit by the mast.

BOND settles down in a shady spot near the stern and takes the microfilm container from his pocket. From another pocket he takes a slim black cigarette case. He clicks it open to reveal a supply of cigarettes. He shuts the case, turns it over and clicks open the back. Next, he opens the microfilm container, removes the microfilm and inserts it into the back of the cigarette case. He shuts the case, presses a button in the corner of it and studies it.

Continued

130 Continued

130

In a CLOSE SHOT, we see that the cigarette case is, in fact, a scanner, on which the formulae and diagrams on the microfilm now show up luminously.

BOND carefully studies the scanner, then clicks open the case, removes the microfilm, puts it back into its container and, finally, puts both the container and the cigarette case back into his pocket. He sits back at ease.

131 EXT. FELUCCA NILE DAY

131

The felucca sails slowly down the river.

132 EXT. NILE DAY (EVENING)

132

The felucca sails down the river, silhouetted romantically against a beautiful evening sky.

133 EXT. FELUCCA NILE DAY (EVENING)

133

BOND and ANYA are snuggled together in the chill of the evening amidships in the felucca, eating figs. In the stern, the BOATMAN warms himself as he cooks fish over a charcoal brazier. ANYA shivers. BOND nestles closer to her.

BOND

Is there something I can do to warm you up?

ANYA

Don't worry about me, Mr Bond. I went on a survival course in Siberia.

BOND

(drily)

Yes, I believe a great many of your countrymen do. What did you learn?

ANYA

That it's very important to have a positive mental attitude.

BOND

Nothing more practical?

ANYA

Food is very important.

BOND hands her a peach and moves closer to her.

Continued

BOND

What else?

ANYA

When necessary - shared bodily warmth.

BOND slips an arm around her and kisses her gently on the cheek.

BOND

Is this what they do in Siberia?

ANYA looks up at him invitingly.

ANYA

Yes - but not how they do it.

He kisses her deeply. They break. She sits up.

ANYA

You're not trying to take advantage of me, are you?

BOND runs a hand lightly along her thigh.

BOND

That, Major, would be totally against my nature.

ANYA smiles, produces a cigarette case and takes out a cigarette with sultry grace.

BOND

I didn't know you smoked.

ANYA produces a lighter.

ANYA

Only when I'm feeling very relaxed.

BOND takes her lighter from her, flicks it alight and holds it out to her. Putting the cigarette to her mouth, she leans forward seductively with downcast eyes as BOND proffers the light. Suddenly, she puffs a cloud of white powder from the cigarette straight into BOND's face. She turns away fast as BOND gasps for air, then slumps forward unconscious.

134 EXT. LANDING STAGE NILE DAY 134

OPEN on a SHOT of water lapping against the side of the felucca. The CAMERA MOVES UP to reveal BOND sitting amidst ships, recovering from the effects of ANYA's knock-out powder. He feels his throat tenderly, then searches his pockets fruitlessly for the microfilm container. It is clear ANYA has taken it.

Seeing BOND recovering, the BOATMAN comes forward from the stern, gabbling in Arabic. He gestures, jabbing a forefinger into a clenched hand, then placing both hands against the side of his head as if sleeping, obviously suggesting that BOND has merely overslept after an exhausting night of love-making.

BOND gets to his feet, angrily pushes some money into the BOATMAN's hand, and clambers on to the landing stage.

135 EXT. TEMPLE OF RAMESES II LUXOR DAY 135

The great ruins dwarf the car that drives through them towards the entrance to the Tomb of Rameses II.

136 EXT. TOMB ENTRANCE TEMPLE OF RAMESES II LUXOR DAY 136

The car, with BOND driving, pulls up outside the entrance to the tomb - a stone doorway set in a hillside. BOND gets out and goes to the doorway. A flight of steps leads down into the heart of the hill. BOND goes in.

137 INT. STEPS TOMB OF RAMESES II LUXOR DAY 137

BOND comes down the long flight of steps that lead to the burial chamber.

138 INT. BURIAL CHAMBER TOMB OF RAMESES II LUXOR DAY 138

The chamber is large and lofty, carved out of the rock deep in the hillside. Around the walls are age-old rock paintings. BOND appears in the opening from the steps and crosses the chamber.

On the wall is a rock painting, the centre figure being a nude Egyptian dancing girl in a typical pose. BOND touches a hidden button and the girl's legs spread wide open - they form, in fact, the edges of a pair of double doors. BOND steps through between the girl's legs.

139 INT. ANTEROOM M'S H.Q. EGYPT DAY

139

Like the burial chamber, this room is cut out of the rock. There are similar wall paintings, but they surround an entirely modern office.

MONEYPENNY sits at a stylish desk, ultra-modern telephones at her elbow.

BOND comes through the double doors. MONEYPENNY looks with interest at his dishevelled evening clothes.

MONEYPENNY

Well! It must have been quite a party, James.

BOND

It was, Moneypenny - and I'd like to get my hands on one of the guests.

140 INT. OFFICE M'S H.Q. EGYPT DAY

140

BOND comes through the door and stops dead. Sitting at a desk facing him is GOGOL, in uniform. Behind him, also in uniform, stands ANYA. As BOND freezes, M comes from behind the door.

M

(breezily)

Ah, there you are, James. We've been expecting you. There's been a change of plan.

(he indicates Gogol)

You probably recognise my opposite number at the K.G.B. - Colonel Gogol.

BOND and GOGOL nod formally.

M

And I believe you're familiar with Major Amasova?

BOND

(stiffly)

Enough to know what brand of cigarettes she smokes.

M

Our respective governments have agreed that we should pool our resources to find out what happened to our submarines.

Continued

140 Continued

140

GOGOL

(smugly)

We have entered a new era of Anglo-Soviet co-operation.

He beckons to ANYA.

GOGOL

And as a sign of Russian good faith, I am prepared to make available to you the microfilm recovered by Agent Triple X.

ANYA takes from her bag the microfilm container.

ANYA

With considerable ease, I might add.

She holds out the container to M.

BOND

(to M - decisively)

Don't bother with it, sir. It's useless. I had a look at it on the boat.

ANYA

(firmly)

I can assure you it's quite genuine.

BOND

Except that all the vital technical information's been taken out. It was only intended to whet our appetites.

M

(drily)

So much for detente.

BOND takes the microfilm container from ANYA and holds it up.

BOND

Unless Q and his boys can come up with something from this.

141 INT. Q'S WORKSHOP M'S H.Q. EGYPT DAY

141

A door opens and through it we see a male figure in Arab dress seated back to us on a pouffe. Immediately, the figure is shot into the air, cracks against the ceiling with sickening force and falls to the floor, lying in a lifeless heap.

Continued

141 Continued

141

Q leads BOND from the door across the room. As they pass the Arab figure on the floor, we see that it is a dummy, its head now shattered. From the pouffe there protrudes a powerful spring - it is, in fact, a large jack-in-the-box.

As Q and BOND cross the room, we catch a quick glimpse of a TECHNICIAN adjusting a hubble-bubble containing a tape recorder. Nearby a 2ND TECHNICIAN presses a button on a camel saddle, releasing a knife blade which would stab the rider. Q and BOND move on towards another door.

142 INT. OFFICE M'S H.Q. EGYPT DAY

142

A viewing screen has been erected at one end of the room. Eight or ten feet in front of it a projector has been mounted on a stand. Beside it is Q. On either side of the projector are several chairs. M, GOGOL, BOND and ANYA are sitting, watching the screen. On it is being shown a slide of a section of a blue-print of some complicated scientific apparatus, with various parts captioned.

Q

We're pretty certain this blue-print was draughted in Italy. The size corresponds with Venetian Octavo, and the type-face is an Italian one - note the slight upward stress on the transversals.

BOND looks hard at the screen. He points.

BOND

What's that mark in the top left-hand corner?

Q

Probably a show-through of something the blue-print was resting on when it was photographed. It must have been done in a hurry.

BOND

(keenly)

Can you enlarge it?

Q

Just a minute.

He adjusts the focus on the projector and we see the mark in the corner of the blue-print getting larger. Some lettering becomes visible - ORATORY, followed by a design of a squat fish standing on its tail.

Continued

M

(puzzled)

It looks like part of a letter heading.

GOGOL

"Oratory"? What is that?

BOND

It's another name for a chapel.

Q

(staring at the screen)

It looks a bit like a bishop's mitre.

M

(drily)

Perhaps we should consult the Vatican.

ANYA

(with sudden excitement)

It's a fish! That's the symbol of the Stromberg Shipping Line.

Q

Karl Stromberg?

M

One of the richest men in the world.

ANYA

(to Gogol)

One of the principal capitalist exploiters of the west, sir.

BOND

(snaps his fingers)

Of course! Not oratory. Lab - oratory! Stromberg has a marine research laboratory.

(to M)

In Corsica, I think sir.

M

Good work, Double-O-Seven.

ANYA

(to Gogol)

Actually, sir, it's in Sardinia.

GOGOL beams at her. She turns to BOND and they look at each other coldly.

142A EXT. COUNTRYSIDE ITALY NIGHT

142A

An express train is travelling fast through the night.

142B EXT. TRAIN NIGHT

142B

As the train travels, in a CLOSE SHOT we read the board along the side of one of the carriages. It reads, in Italian - "ROME - SARDINIA EXPRESS".

142C INT. CORRIDOR TRAIN NIGHT

142C

The corridor in a first class sleeper coach. The door at one end slides open and BOND appears, carrying a bottle of wine. Behind him comes ANYA. As they move along the corridor, BOND checks the numbers above the doors. Half-way along, he stops at a door, opens it and stands aside. They are both in a new, friendly, relaxed mood. ANYA smiles her thanks - then ...

ANYA

That was a delicious meal. Thank you.

She goes through the door.

142D DELETED

142D

142E INT. ANYA'S SLEEPER TRAIN NIGHT

142E

ANYA moves into the sleeper. BOND, holding the bottle of wine, stands in the doorway.

BOND

I didn't know you had such a healthy appetite.

ANYA

(amused)

Neither did I. It must be travelling by train. I always enjoy it. I remember ...

She stops and looks thoughtfully out of the window at the passing countryside.

BOND

You remember what?

ANYA

I was going to talk about a mission.

Silence for a moment. Then ...

Continued

142E Continued

142E

BOND

It's silly, isn't it - that we can't talk? We're in the same business.

ANYA

But with rival companies.

BOND

Not rivals at the moment.

ANYA

(with a little smile at him)

No.

BOND holds up the bottle of wine.

BOND

A nightcap? On the firm?

ANYA shakes her head.

BOND

(persuasively)

Corton Charlemagne seventy-one.
I bought it specially.

ANYA

(meaning it)

I'm sorry. I've an idea tomorrow's
going to be a busy day. I must sleep.

She unbolts the door and opens it. BOND shrugs philosophically, moves across and turns in the doorway.

BOND

Sleep well.

ANYA

And you.

He goes through into his sleeper. ANYA closes the door and bolts it. For a long moment, she pauses with her hand on the bolt. Then, smiling to herself, she slowly and quietly slides the bolt aside again.

142F INT. BOND'S SLEEPER TRAIN NIGHT

142F

BOND is standing close to the communicating door between his sleeper and ANYA's, listening intently. After a moment, with a small smile, he turns away.

142G INT. ANYA'S SLEEPER TRAIN NIGHT

142G

ANYA unbuttons her suit, takes it off and tosses it on the bed. She stands looking thoughtfully out of the window as she starts to unfasten her bra.

143-
147 DELETED

143-
147

148 EXT. TRAIN NIGHT

148

The train is on an embankment, travelling more slowly now up an incline.

148A INT. BOND'S SLEEPER TRAIN NIGHT

148A

BOND is standing looking out of the window. He has thrown his jacket on the bed and is now unstrapping his shoulder holster with his gun in it. He takes it off and drops it on a chair.

149 DELETED

149

150 INT. ANYA'S SLEEPER TRAIN NIGHT

150

ANYA is now wearing a chiffon nightgown. Her suit is lying on the bed. She picks up the jacket, turns to the wardrobe and slides the door open. Facing her is JAWS, crouched, arms spread, a grin exposing his gleaming steel teeth. As ANYA screams, he leaps from the wardrobe and grabs her.

150A INT. BOND'S SLEEPER TRAIN NIGHT

150A

BOND is standing by his bed as he hears ANYA scream. He leaps to the communicating door and wrenches it open.

151 DELETED

151

152 INT. ANYA'S SLEEPER TRAIN NIGHT

152

ANYA is struggling with JAWS. He swings his hand, knocks her unconscious across the bed and leaps on her as BOND bursts in from his sleeper. As JAWS gets to his feet, BOND wrenches the hinged table from the wall and crashes it down on JAWS' head.

The fight continues, made all the more desperate by the confined space. At one moment, JAWS throws BOND on the floor and gets his teeth into BOND's shoulder. BOND manages to kick himself free, but the blood seeps through his shirt sleeve. The bedside light crashes to the floor and smashes. BOND grabs it up. The bulb has gone, the lamp's terminals are exposed. As JAWS comes for him again, grinning viciously, BOND thrusts the lamp into JAWS' mouth. There is a blinding flash as the terminals connect with the steel teeth. JAWS is flung violently backwards across the compartment, crashes straight through the window and out into the night.

152 Continued

152

BOND picks himself up, peers out of the window for a moment, then turns to ANYA. She is struggling up on to her elbows on the bed. BOND goes quickly to her, sits beside her and puts an arm round her.

BOND

You all right?

ANYA nods dizzily. She sees the blood on the shoulder of his shirt. She kneels on the bed beside him.

ANYA

You're hurt... Is he dead?

BOND

I doubt it. He's probably eating the rails for dessert.

ANYA

Let me see it.

Gently, she helps him get his shirt off. On his shoulder are two fine prints of JAWS' teeth.

ANYA

We should clean that up.

BOND

Later. Let's worry about you now.

He looks around the wrecked compartment.

BOND

Not the cosiest of bedrooms, would you say?

He gets up, takes her hands and pulls her gently to her feet.

BOND

What did they teach you on that survival course?

ANYA

... a positive mental attitude ...

He turns, unbolts the communicating door and opens it.

153 INT. BOND'S SLEEPER TRAIN NIGHT 153

BOND draws ANYA to him through the doorway and takes her in his arms.

BOND

... and shared bodily warmth.

They kiss memorably.

ANYA

You saved my life. Thank you, James.

He winces as she accidentally touches his wounded shoulder.

ANYA

I'm sorry. Let me look at it.

She moves to the bed and sits, pulling him down beside her.

ANYA

What can we use for a bandage?

BOND

How about this?

He touches her slip then pushes the shoulder straps aside. They kiss again and sink down on to the bed in a close embrace.

154 DELETED 154

155 EXT. TRAIN NIGHT 155

The train roars through the night.

155A EXT. MOUNTAIN ROAD SARDINIA DAY 155A

OPEN on a CLOSE SHOT of a carozza - a horse-drawn carriage. The DRIVER whips up his horse. The carozza travels fast down the road. In the carozza are BOND and ANYA, their travelling grips stowed at their feet. BOND points aside and below them. ANYA looks. The CAMERA PANS away and down. BELOW is the sea. The CAMERA picks up, distantly approaching, the car ferry which plies between the mainland of Italy and Sardinia.

156/ DELETED 156/
157 157

158 EXT. SEA SARDINIA DAY

158

A CLOSER SHOT of the car ferry sailing through a calm sea, approaching the coast.

158A EXT. MOUNTAIN ROAD SARDINIA

158A

The carozza, with BOND and ANYA, comes down the road, approaching the ferry dock.

159 EXT. FERRY DOCK SARDINIA DAY

159

A notice board, prominently placed on the dockside, reads "SARDINIA CAR FERRY". OPEN on a shot of the carozza driving on to the dock and pulling up. BOND and ANYA alight. The CAMERA PANS on to the car ferry, now berthed at the dockside. The doors are open and the first car is just being driven down the ramp on to the dock. It is bright red. This is the Lotus Special. We see that the driver is Q. He sees BOND and ANYA, waves to them and drives the car into a parking space on the dockside. As the carozza moves away from them, BOND turns to ANYA.

BOND

Just a minute.

He leaves ANYA and goes across to Q who has got out of the car. ANYA stands waiting a little irritably. From ANYA'S VIEWPOINT we see Q showing BOND the controls of the car. BOND puts his grip in the car, then they walk round it together with Q seemingly pointing out the excellence of its design. Then BOND walks towards ANYA, signalling to her to come to him. As they meet, BOND gestures to the car.

BOND

Q's brought this for us. Isn't that kind?

He takes ANYA's grip from her and puts it in the back of the car with his own.

Q

(fussily)

You will take good care of the equipment, won't you? There are some special accessories ...

BOND

(blandly)

Q - have I ever let you down?

Q looks sceptical as BOND gestures to ANYA to get into the passenger seat.

160 EXT. MOUNTAIN ROAD SARDINIA DAY 160

The Lotus Special, with BOND driving and ANYA beside him, weaves its way through the beautiful mountain scenery.

161 EXT. FORECOURT HOTEL CALA DI VOLPE SARDINIA DAY 161

A two or three storey, modern luxury hotel built in traditional style, set on a hill overlooking the sea. BOND, with ANYA beside him, drives the Lotus Special up to the entrance. A DOORMAN steps forward and opens the door of the car.

162 INT. HALL HOTEL CALA DI VOLPE SARDINIA DAY 162

Spacious, airy, luxurious. A few holiday-making GUESTS stand and sit around. BOND and ANYA enter and go to the reception desk. The RECEPTIONIST - a beautiful girl - greets them.

RECEPTIONIST

Good morning, signor, signora.

BOND

I have a reservation. The name's Sterling.

The RECEPTIONIST looks at the hotel register.

RECEPTIONIST

Ah, yes - Mr and Mrs Sterling.
Booked from Cairo.

BOND

That's right.

RECEPTIONIST

We have Suite A Five for you. Sitting room - and two bedrooms.

BOND looks aside at ANYA with a small amused smile.

BOND

Moneypenny being a little over-efficient.

ANYA suppresses a smile.

BOND

(to the Receptionist)
Are there any messages for me?

162 Continued

162

The RECEPTIONIST takes a note from the pigeon-holes behind her desk and hands it to BOND. He reads it quickly, then smiles at ANYA.

BOND

Excellent. We've been granted an audience.

163 EXT. SEA SARDINIA DAY

163

A powerful motor launch travelling fast ^A STROMBERG is at the wheel, with a CREWMAN beside him. NAOMI stands forward, looking rather like an old-fashioned ship's figurehead. The CAMERA PANS with the launch and we see that it is heading towards a landing stage below the Hotel Cala di Volpe.

164 EXT. LANDING STAGE SARDINIA DAY

164

BOND and ANYA are waiting on the landing stage, casually dressed, looking out to sea at the approaching launch. BOND registers appreciation of what he sees. The launch cuts its engines, drifts in to the landing stage and the two CREWMEN steady her. NAOMI looks up at BOND smilingly.

NAOMI

Mr Sterling?

BOND

(smiling)

That's right.

NAOMI

I'm Naomi. Mr Stromberg sent me to collect you.

BOND helps her ashore, studying her with appreciative eyes. He indicates ANYA.

BOND

This is my wife - and assistant - in all things.

ANYA and NAOMI weigh each other up appraisingly.

BOND

I do appreciate Mr Stromberg seeing me at such short notice. I take it he heard from the President of the Royal Oceanic Society?

Continued

NAOMI

Yes. He doesn't usually receive visitors, but I think he found Sir George's letter more persuasive than most.

BOND

It seemed too good an opportunity to miss.

NAOMI

You're on holiday here?

BOND

(smiling, with a glance at Anya)

Business and pleasure. Where there's an ocean, a marine biologist is never on holiday. Can I offer you a drink before we go?

NAOMI

No, thank you. Mr Stromberg is a busy man. His time is precious.

BOND

Of course.

NAOMI gestures to ANYA to go aboard. ANYA steps down into the launch. BOND puts out a hand to NAOMI and gallantly helps her aboard.

BOND

What a handsome craft.

He looks appreciatively at NAOMI's luscious figure.

BOND

Such beautiful lines.

As he follows NAOMI aboard he catches ANYA's coldly disapproving eye.

The CREWMAN revs up the engine and the launch moves away gathering speed.

165 EXT. LAUNCH SEA SARDINIA DAY

165

The launch is travelling fast. BOND and NAOMI stand side by side. ANYA is seated behind them, in the stern. NAOMI points ahead. BOND looks with quickly mounting interest.

Crewman present

166 EXT. ATLANTIS AND ISLAND SARDINIA DAY 166

From BOND'S VIEWPOINT we see that we are approaching a small island, rising precipitously from the sea. A quarter of a mile off-shore there rises the massive structure of Atlantis, with its huge pillars and curved dome.

167 EXT. LAUNCH SEA SARDINIA DAY 167

BOND looks aside at NAOMI. She looks at him and smiles. He returns her smile. ANYA watches with cold eyes.

Crewman present

168 EXT. CONTROL ROOM ATLANTIS DAY 168

Behind a window, STROMBERG can be seen looking out.

169 EXT. ATLANTIS SARDINIA DAY 169

As the launch nears Atlantis, the dock doors open. The launch reduces speed and moves through the doors.

Crewman present

170 EXT. BOAT DOCK ATLANTIS DAY 170

The launch travels ^{slowly} to the landing stage between the great pillars supporting the dome structure. We see CONTROL MEN watching from the CONTROL ROOM above.

NAOMI steps out on to the landing stage. ANYA and BOND follow. They look around them. They see the Control Room. At various vantage points, GUARDS are posted.

BOND

Very impressive.

NAOMI leads the way across to the open doors of an elevator. She turns to BOND.

BOND

While I'm with Mr Stromberg, perhaps you could show my wife around a bit.

NAOMI

Of course.

ANYA looks at BOND coldly as he enters the elevator.

BOND

(to Anya)

See you later, darling. Don't be a bother to Naomi, now.

Continued

170 Continued

170

NAOMI

(to Bond, discreetly)
Oh, by the way - Mr Stromberg
prefers not to shake hands.

The elevator doors close.

171 INT. SITTING ROOM ATLANTIS DAY

171

The doors of the elevator open and BOND steps out. He looks around him with interest and some surprise at the elaborate decor and the fish tanks on all sides. He realises he is alone. He walks across the room to one of the tanks and examines the brightly coloured tropical fish swimming around. STROMBERG'S VOICE comes from the shadows on the other side of the room.

STROMBERG'S VOICE

(overlaid)

Why do we seek to conquer space ...?

BOND turns and peers across the room.

From BOND'S VIEWPOINT as STROMBERG continues speaking, his figure appears dimly from the shadows between two of the fish tanks.

STROMBERG

... when seven tenths of our universe
remains to be explored ...?

STROMBERG moves forward into the light towards BOND.

STROMBERG

... the world beneath the sea?

BOND

You seem to be well equipped to repair
that oversight, Mr Stromberg. My name
is Sterling. Robert Sterling.

He starts to hold out his hand, then remembers and hastily
pulls it back.

BOND

It's very kind of you to receive me.

STROMBERG

Not at all. It's always a pleasure to
welcome someone with a mutual interest.

Continued

171

Continued

171

He looks at the fish tank. An unusual fish swims near the glass. STROMBERG points to it.

STROMBERG

You recognise that variety, of course.

BOND looks carefully at the fish. There is a long silence. STROMBERG watches BOND with unblinking eyes. Then ...

BOND

Oh yes. A lion fish.

STROMBERG

(condescendingly)

Well, that is one of its common names.

BOND

(smoothly)

Or, of course, pterois volitans.
(pronounced - terr-o-is volitans)
Other fish avoid it.

(he points at the fish's spines)

Those dorsal spines are laden with venom.

He turns to STROMBERG, his eyes for a moment resting on STROMBERG'S webbed hand.

BOND

Handsome, but deadly.

STROMBERG, seemingly casually, puts his hand behind his back.

STROMBERG

I see you know your subject, Mr. Sterling.

BOND

One tries.

(he looks around him)

You have a remarkable establishment here, Mr. Stromberg.

STROMBERG moves slowly round the room. BOND goes with him.

STROMBERG

I'm somewhat of a recluse. I wish to conduct my life on my own terms - and in surroundings with which I can identify. That is a privilege of wealth.

BOND

You don't miss the outside world?

STROMBERG

For me, this is all the world.

He points to a shoal of beautiful, brightly coloured fish in the tank they are opposite.

STROMBERG

There is beauty ...

He points to a hideously ugly fish.

STROMBERG

There is ugliness.

We see a fish with a head of a small fish protruding from its mouth.

STROMBERG

And there is death.

As he turns away, the menacing grey shadow of a shark appears behind the glass with a glimpse of murderous teeth. BOND watches it as it swoops down and up again, seeming to direct BOND's attention to the bottom of the tank. Lying there is a female hand with, on it, the rings and bracelets we have seen worn by the ASSISTANT. BOND turns at the sound of STROMBERG'S VOICE behind him.

STROMBERG

(overlaid)

I think you will find this interesting, Mr. Sterling.

BOND sees that STROMBERG is looking into a big glass case. BOND crosses to his side. The case contains a model of an underwater city, with circular domed buildings scattered about the sea-bed, connected by tubular corridors, dominated by the great mass of Atlantis itself.

BOND

An underwater city.

STROMBERG

The only hope for the future of mankind.

BOND

(lightly)

We all have our dreams.

STROMBERG

No dream, Mr. Sterling. Soon, a reality.

(continued)

171

Continued

There is a low bleep, and a green light amongst a panel of lights on the wall starts flashing. The tension is broken.

STROMBERG

And now, I'm afraid, you must excuse me. I have business to attend to.

He moves to the open doors of an elevator beside one of the tanks.

STROMBERG

You will find the ladies waiting for you.

BOND steps into the elevator.

STROMBERG

Goodbye, Mr. Sterling. If we don't meet again, I wish you luck with your research.

BOND

The glimpse you've afforded me today, Mr. Stromberg, encourages me to re-double my efforts.

STROMBERG presses a button. The elevator doors close. The CAMERA MOVES IN to a CLOSE SHOT of STROMBERG'S brooding face.

171. A

INT. BOARD ROOM. ATLANTIS. DAY

171

OPEN on a CLOSE SHOT of the elevator doors. They open. BOND steps out and finds ANYA and NAOMI waiting for him. BOND looks around the room with interest.

NAOMI

(smiling)

Now - if you're ready, Mr. Sterling, we'll go back to the launch.

She leads the way to an opening on one side of the room. In an alcove is a scale model of a giant tanker. BOND and ANYA examine it with interest.

NAOMI

This is the Liparus. The latest addition to the Stromberg Line fleet. Launched nine months ago. At six hundred thousand tons, it's the biggest tanker in the world.

ANYA

After the Karl Marx, of course.

BOND takes her arm.

(continued)

BOND

Really, darling - what amazing items of information you do store away.

He smiles at NAOMI, who moves away. BOND and ANYA follow.

172

DELETED

173

INT. SITTING ROOM ATLANTIS DAY

173

STROMBERG stands staring into one of the tanks.

STROMBERG

Were they the two on the train?

He turns to look aside and we see JAWS towering menacingly in the shadows. He nods.

STROMBERG

James Bond. And the woman is Major Amasova, a Russian agent. Let them get ashore ... then kill them!

He turns and looks into the tank. A shark swirls past dramatically.

174

EXT. FORECOURT HOTEL CARLA DI VOLEE SARDINIA DAY

174

The tyres of BOND's Lotus Special squeal as the car leaps forward, swings out of the forecourt and accelerates away. BOND is driving, with ANYA beside him.

175

INT. LOTUS SPECIAL HOTEL ROAD SARDINIA DAY

175

BOND stares ahead, absorbed. ANYA looks at him.

ANYA

You're being very secretive. Where are we going?

BOND

I want another look at that Stromberg laboratory.

ANYA

(puzzled)

Where from?

BOND

Let's say from a different angle.

Before ANYA can query this, BOND continues:-

BOND

D'you reckon he could operate the tracking system from there?

(continued)

175

Continued

175

ANYA

It's possible, I suppose. Locate
our submarines -and then what?
Sink them?

BOND

Who knows? All we're sure of is that
two nuclear submarines are missing.

ANYA

(with emphasis)

And their missiles.

BOND

And their missiles. Right.

Silence for a few moments, then ...

ANYA

What did you make of the model of
that tanker?

BOND

(with a frown)

There was something funny about the
design of the bows, wasn't there?
I've been on to M to check her out.

176

EXT. COAST ROAD SARDINIA DAY

176

The Lotus Special comes past at speed, passing a lay-by.
A motor-cycle and sidecar swings out of the lay-by and
accelerates in pursuit. The RIDER wears a crash helmet.
The sidecar is empty.

177 INT. LOTUS SPECIAL CORNICHE ROAD SARDINIA DAY 177

ANYA is looking into the wing mirror. She turns and looks back through the rear window. She turns to BOND.

ANYA

James - that motor cycle ...

BOND

... has been following us for the last mile.

He looks up into his driving mirror. He accelerates.

178 EXT. CORNICHE ROAD SARDINIA DAY 178

The Lotus Special, accelerating, comes round the curving road, with below a sheer drop into the sea. A moment later, the motor-cycle and sidecar, also accelerating, follows round the curve, the RIDER leaning sideways to balance the combination.

179 EXT. CLIFF ROAD SARDINIA DAY 179

The road runs straight for some distance. On one side, the cliff face towers above the road. On the other side a low stone wall, with beyond, a sheer drop of three hundred feet into the sea.

The Lotus Special comes fast round a corner and into the straight, accelerating fast.

180 INT. LOTUS SPECIAL CLIFF ROAD SARDINIA DAY 180

BOND's eyes narrow as he looks ahead. Beside him, ANYA tenses.

181 EXT. CLIFF ROAD SARDINIA DAY 181

From BOND'S VIEWPOINT we see the road stretching straight ahead. Some distance away an articulated lorry is travelling in the same direction as BOND. He is gaining quickly on it.

182 INT. LOTUS SPECIAL CLIFF ROAD SARDINIA DAY 182

BOND glances up into his driving mirror. In a CLOSE SHOT of the mirror, we see the motor-cycle and sidecar, now only a hundred yards behind BOND, the RIDER crouched low. BOND looks ahead again.

183 EXT. CLIFF ROAD SARDINIA DAY 183

From BOND'S VIEWPOINT, we see the articulated lorry, nearer now. On the back of it we can read the caption in Italian, painted over a picture of a bed with a striped mattress and pillows ...

THE MANDAMI MATTRESS COMPANY
TURIN

From ANOTHER ANGLE we see the motor-cycle and sidecar, now only fifty yards behind the Lotus Special.

184 EXT. MOTOR-CYCLE CLIFF ROAD SARDINIA DAY 184

The RIDER operates a switch on his handle-bars. Jets start blazing from the back of the sidecar. The RIDER double-twists the throttle. The sidecar becomes detached from the motor-cycle and starts to zoom ahead like a jet-propelled rocket, straight for the Lotus Special.

185 INT. LOTUS SPECIAL CLIFF ROAD SARDINIA DAY 185

BOND looks in his mirror, sees the sidecar gaining on him and accelerates.

186 EXT. CLIFF ROAD SARDINIA DAY 186

The Lotus Special, accelerating, comes up behind the lorry, with the sidecar close behind it.

187 INT. LOTUS SPECIAL CLIFF ROAD SARDINIA DAY 187

BOND, with the lorry right ahead of him, turns the wheel. ANYA is holding on to the dashboard, her face tense with fear.

188 EXT. CLIFF ROAD SARDINIA DAY 188

The Lotus Special, only about three feet behind the lorry, pulls out sharply.

From BOND'S VIEWPOINT we see another big lorry coming the other way, straight towards BOND.
BOND swings the Lotus Special back again, cutting in right in front of the lorry going his way.
The DRIVERS of both lorries sound their horns angrily.
The sidecar, jets blazing, hits the back of the articulated

Continued

lorry. There is a violent explosion and the air is filled with debris and a huge cloud of feathers. The motor-cycle roars into the chaos, the RIDER-being immediately enveloped in the dense mass of feathers. Blinded, he swerves, crashes through the wall and he and the motor-cycle go somersaulting down into the sea three hundred feet below.

189 EXT. LOTUS SPECIAL CLIFF ROAD SARDINIA DAY 189

BOND has pulled up, some distance ahead of the wrecked lorry. He sits looking into the driving mirror. ANYA has turned and is looking back through the rear window.

BOND

All those feathers and he still
couldn't fly.

190 EXT. ARTICULATED LORRY CLIFF ROAD SARDINIA DAY 190

The LORRY DRIVER, bemused, has his head out of the window and is looking back. The CAMERA PANS and we see that the cloud of feathers has cleared sufficiently to reveal that although his cab is intact, behind him is nothing more than a mangled skeleton of what had been his lorry.

191 EXT. MOUNTAIN ROAD SARDINIA DAY 191

The road winds down the mountainside, sometimes in the open, sometimes through trees.

The Lotus special comes into view, travelling down the road. It takes a corner through trees. As it disappears, a car pulls out from the trees and follows the Lotus Special. The car is driven by a STROMBERG HEAVY. Beside him sits JAWS. In the back seat are two more STROMBERG HEAVIES. They are all dressed to look like tourists - even JAWS. He is wearing a light-weight straw hat. JAWS winds down his window, lifts an automatic rifle and rests it on the sill.

192 INT. LOTUS SPECIAL MOUNTAIN ROAD SARDINIA DAY 192

ANYA turns from looking in her wing mirror and looks back through the rear window.

ANYA

James ...

Continued

BOND

Don't tell me.

As he swings the wheel, there is the sound of gunfire - several shots in quick succession.

193 EXT. STROMBERG CAR MOUNTAIN ROAD SARDINIA DAY 193

The Stromberg car comes down round a corner. JAWS is firing from the passenger window.

194 EXT. MOUNTAIN ROAD SARDINIA DAY 194

The Lotus Special swings round a corner and starts down a straight stretch of road with a sheer drop on one side. The Stromberg car is only about thirty yards behind. JAWS fires several shots.

195 INT. LOTUS SPECIAL MOUNTAIN ROAD SARDINIA DAY 195

BOND presses a button on the dashboard.

196 EXT. LOTUS SPECIAL MOUNTAIN ROAD SARDINIA DAY 196

From the back of the car comes a powerful jet of white liquid cement.

197 EXT. STROMBERG CAR MOUNTAIN ROAD SARDINIA DAY 197

The jet of liquid cement hits the windscreen of the Stromberg car and blots it out, solidifying immediately.

198 EXT. MOUNTAIN ROAD SARDINIA DAY 198

The Stromberg car swerves crazily, straightens, then swerves again and plunges off the road in a spectacular dive, disappearing from sight.

199 EXT. FARM COTTAGE MOUNTAIN ROAD SARDINIA DAY 199

First, a CLOSE SHOT of a weather-beaten COUNTRYMAN. He is standing on a patch of rough ground a few feet away from his cottage, looking up, scratching his head, his mouth wide open with astonishment. The CAMERA MOVES QUICKLY UP and we see what he is looking at.

Continued

199 Continued

199

The Stromberg car is half-buried, nose first, in the cottage roof, its back wheels still slowly turning. The STROMBERG HEAVIES who were in the back of the car are hanging half out of it very dead. The STROMBERG HEAVY who was driving is sprawled across the ridge of the cottage roof, also obviously dead. The CAMERA MOVES QUICKLY DOWN to the front of the cottage. The front door is bashed open violently and JAWS comes out. He bangs his hat free of dust, puts it on and lumbers away past the COUNTRYMAN, who watches him go with wide-eyed bewilderment.

200 EXT. COAST ROAD SARDINIA DAY 200

The road comes down from the hills and runs along the coast. The Lotus Special, travelling fast, comes down the road. As it nears the coast, a helicopter sweeps over the hills from behind it, dives and attacks the car with machine gun fire.

201 INT. LOTUS SPECIAL COAST ROAD SARDINIA DAY 201

BOND is concentrating on his driving. ANYA crouches in her seat beside him.

BOND

D'you ever get the feeling that someone doesn't like you?

He puts his foot down on the accelerator.

202 EXT. COAST ROAD SARDINIA DAY 202

The helicopter has banked and now comes screaming down at the Lotus Special again, machine gun blazing. The bullets blaze a trail along the road beside the car. A tunnel cut through a piece of cliff appears and the car disappears into it. The helicopter banks, climbing fast.

203 INT. STROMBERG HELICOPTER SARDINIA DAY 203

We see that the pilot of the helicopter is NAOMI. She looks down, watching for the Lotus Special to emerge from the tunnel. In front of her is the helicopter's machine gun, fixed to fire straight ahead.

- 204 EXT. COAST ROAD SARDINIA DAY 204
- The Lotus Special emerges from the tunnel and speeds down the road which now runs straight along beside the sea, with only a low wall between the road and the water. The helicopter comes swooping down again.
- 205 INT. STROMBERG HELICOPTER SARDINIA DAY 205
- From NAOMI'S VIEWPOINT, looking through the sights of her machine gun, we see the Lotus Special racing along beside the sea. Her eyes gleam as she gets the car in her sights. She presses the button and the gun fires a stream of bullets.
- 206 EXT. COAST ROAD SARDINIA DAY 206
- The bullets trace a pattern on the road just ahead of the Lotus Special as it speeds along beside the sea.
- 207 INT. LOTUS SPECIAL COAST ROAD SARDINIA DAY 207
- From BOND'S VIEWPOINT we see, ahead of the car, a wooden jetty running out into the sea.
- BOND
(laconically)
Hold tight.
- He slows, swinging the wheel sharply. ANYA grips the dashboard.
- 208 EXT. COAST ROAD AND JETTY SARDINIA DAY 208
- The Lotus Special does a fast skid turn from the road on to the jetty. It speeds along to the end of it and plunges into the sea.
- 209 INT. LOTUS SPECIAL UNDERWATER DAY 209
- Seen from below, the Lotus Special sinks through the water.
- 210 INT. LOTUS SPECIAL UNDERWATER DAY 210
- Lights come on in the car. ANYA is sitting apparently paralysed with fright. BOND reaches under the dashboard and at once the entire dashboard revolves revealing an entirely new set of dials, etc. He presses a button on the new illuminated control panel.

- 211 EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NOS. 3 & 4) 211
From the back and sides of the Lotus Special we see fins, a rudder and propellers emerge as, simultaneously, the wheels retract.
- 212 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO) 212
ANYA watches in apparently stunned silence as BOND presses a button and a periscope comes down from the roof of the car. He flicks a switch and there is a hum of engines starting up.
- 213 EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 5) 213
The propellers turn and the Lotus Special, now a submarine, starts to move forward. (Manoeuvre into position - r. to l.)
- 214 EXT. STROMBERG HELICOPTER SARDINIA DAY 214
The helicopter swoops low over the jetty.
- 215 INT. STROMBERG HELICOPTER SARDINIA DAY 215
NAOMI looks down at the calm sea below as she banks the helicopter steeply. She smiles triumphantly.
- 216 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO) 216
BOND is absorbed with the control panel. ANYA watches him. Then....

ANYA

James....

BOND

Hold it. I'm just about to say
goodbye to an uninvited guest.

He flicks a switch and a small sophisticated target display screen slides up from the control panel. He turns a knob and the screen lights up. He flicks another switch.

- 217 INT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 4) 217
A panel at the back of the Lotus Special slides aside, revealing a missile launcher.
- 218 EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO 4) 218
The missile launcher moves until it is pointing at its target.

- 219 EXT. STROMBERG HELICOPTER SARDINIA DAY 219
The helicopter banks round. NAOMI can be seen looking down at the sea.
- 220 INT. LOTUS SPECIAL UNDERWATER DAY 220
BOND is watching the Target Display screen. He adjusts the missile launcher control, waits a moment, then, with decision, presses the missile firing switch.
- 221 EXT. LOTUS SPECIAL UNDERWATER DAY 221
The rocket leaves the missile launcher.
- 222 EXT. SEA SARDINIA DAY 222
The rocket leaps from the sea.
- 223 INT. STROMBERG HELICOPTER DAY 223
NAOMI is looking down at the sea. On her face we see a sudden look of horror.
- 224 EXT. STROMBERG HELICOPTER SARDINIA DAY 224
The helicopter disintegrates as the rocket hits it.
- 225 INT. LOTUS SPECIAL UNDERWATER DAY 225
BOND and ANYA watching the Target Display screen. It has gone blank. BOND flicks two or three switches and the screen sinks into the control panel. He smiles at ANYA.

BOND

Alone at last. And now ...
(he waves a hand
around)

... welcome to Wet Nellie. I
wouldn't call her that in front of
Q, by the way.

- 226 EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 5) 226
The Lotus Special Moves through the sea.
- 226a EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 5) 226
The Lotus Special moves out to sea over sandy bottom.
- 226b EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 5) 226
The Lotus Special passes coral heads, etc.
- 226c EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO. 5) 226
P.O.V. from Lotus - port side.
- 226d P.O.V. from Lotus - starboard side. 226
- 226e P.O.V. from Lotus - bow 226
- 227 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO & MODEL) 227
BOND and ANYA sit looking around at the passing under-
water life and vegetation. ANYA suddenly leans forward,
startled.

BOND

That's what we've come to look at.

- 228 EXT. ATLANTIS UNDERWATER DAY (MODEL) (AND PLATE) 228
From BOND's VIEWPOINT we see, rearing up from the seabed,
the giant pillars supporting the main structure. All
around are rocks and fantastic designs of coral. The
LOTUS SPECIAL slowly moves closer, travelling through
between the pillars. The main structure of Atlantis
comes into view.
- 228a EXT. ATLANTIS UNDERWATER DAY (LOTUS NO. 5) 228
The Lotus Special passes 'Big Eye', r. to l.
- 229 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO & PLATE)
BOND and ANYA are looking about them as BOND steers the
Lotus Special between the underwater structure of Atlantis.
He points ahead and up.

BOND

Look there.

- 230 EXT. ATLANTIS UNDERWATER DAY (STUDIO) 230
From BOND's VIEWPOINT we see the glass-fronted brilliantly-
lit Control Room of Atlantis. Figures can be seen moving
about behind the glass. Centrally is a large map of the
world.

231 DELETE

231

232 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO)

232

The Lotus Special moves slowly on, BOND and ANYA
are studying the Atlantis Control Room.

- 233 DELETE
- 233a EXT. ATLANTIS UNDERWATER DAY 233a
The Lotus Special (No. 5) passes by 'Big Eye'. After it passes, the eye opens and the yellow submarine exits, followed by THREE FROGMEN on scooters.
- 233b EXT. ATLANTIS UNDERWATER DAY 233b
The yellow submarine and scooters flying in formation.
- 233c EXT. LOTUS SPECIAL (LOTUS NO. 5) 233c
Several cuts of the periscope turning from forward to rear, right, to left, etc. (Pause between each action).
- 233d EXT. ATLANTIS UNDERWATER DAY 233d
Plate of attacking yellow submarine.
- 234 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO) 234
ANYA grabs BOND's arm and points.
- 234a EXT. LOTUS SPECIAL (LOTUS NO. 5) 234a
The Lotus Special speeds up.
- 234b EXT. UNDERWATER DAY 234b
TWO FROGMEN split off of formation in hot pursuit.
- 234c EXT. UNDERWATER DAY (LOTUS NO. 5 & SCOOTERS) 234c
The Lotus Special disappears behind coral head. TWO FROGMEN on scooters follow it.
- 234d EXT. UNDERWATER DAY 234d
The Lotus Special is moving fast, but has driven into a box canyon. It turns to confront the FROGMEN.
- 235 EXT. ATLANTIS UNDERWATER DAY 235
THE TWO FROGMEN approach to manoeuvre into a firing position.
- 236 INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO) 236
BOND presses a button on the Control panel.

237	EXT. LOTUS SPECIAL UNDERWATER DAY (LOTUS NO.5)	237
	We see two harpoon guns appear from the front of the Lotus Special.	
238	DELETE	238
238a	EXT. ATLANTIS UNDERWATER DAY	238a
	THE FROGMEN fire.	
238b	EXT. UNDERWATER DAY	238b
	The Lotus Special fires (? 4 times)	
238c	EXT. UNDERWATER DAY	238c
	THE FROGMEN's missiles miss - explosions.	
238d	EXT. UNDERWATER DAY	238c
	ONE FROGMAN, hit by rocket from Lotus Special, is thrown upwards, blood streaming from his face.	
238e	EXT. UNDERWATER DAY	238e
	The SECOND FROGMAN is hit by a Lotus rocket - explosion - he floats upward, his wet suit in shreds.	
239	DELETE	239
240	DELETE	240

241	DELETE	241
241a	EXT. UNDERWATER DAY (LOTUS NO. 5)	241
	The Lotus Special moves forward.	
241b	EXT. UNDERWATER DAY (LOTUS NO. 5 & FROGMAN)	241
	The Lotus Special turns corner of coral head and confronts the THIRD FROGMAN on scooter. The Lotus fires two rockets - misses.	
241c	INT. LOTUS (STUDIO)	241
	BOND Those were our last shots. Hold on.	
	He pushes the throttle forward.	
241d	EXT. UNDERWATER DAY (LOTUS NO. 5)	241
	The Lotus Special surges forward.	
241c	EXT. UNDERWATER DAY	241
	THE THIRD FROGMAN manoeuvres to a firing position as Lotus Special bears down on him. THE FROGMAN cannot raise the nose of his scooter to proper elevation quickly enough. He is hit by Lotus. He is knocked over the top of Lotus. His rocket fires harmlessly away.	
242	DELETED	242
243	DELETED	243
244	DELETED	244
245	DELETED	245
245a	EXT. ATLANTIS UNDERWATER DAY	245
	The Lotus Special (No. 5) moves along, but looming up behind is the yellow submarine.	
246	INT. LOTUS SPECIAL UNDERWATER DAY (STUDIO) (& PLATE)	246
	ANYA sees the submarine coming at an angle. She points. BOND looks.	
247	EXT. ATLANTIS UNDERWATER DAY	247
	The submarine manoeuvres to point directly at the Lotus Special, then ejects a missile. It speeds towards the Lotus Special.	

- 248 INT. LOTUS SPECIAL UNDERWATER DAY 248
- BOND sees the missile coming straight for him. He wrenches the wheel hard.
- 249 DELETE 249
- 249a EXT. UNDERWATER LOTUS SPECIAL (NO. 5) 249
- Lotus Special keeling over, turns sharp angle. Missile misses, but explodes near by, shaking up the Lotus. Bubbles begin streaming from seams.
- 250 INT. LOTUS SPECIAL UNDERWATER DAY 250
- BOND fights to keep control of the Lotus Special and get away. Suddenly ANYA leans across him and flicks down a switch on the control panel.

251 EXT. LOTUS SPECIAL UNDERWATER DAY 251

From the two points on the Lotus Special where the back bumper had been attached there is now emitted a double cloud of black liquid which acts as an underwater smoke screen enveloping the pursuing submarine.

251a INT. LOTUS SPECIAL (STUDIO) 251

ANYA pulls a lever.

251b EXT. UNDERWATER DAY 251

Insert - mine drops out of Lotus.

251c EXT. UNDERWATER DAY 251

The yellow submarine disappears into a cloud of ink.

251d EXT. UNDERWATER DAY 251

The mine sinks to bottom by ink cloud. It hits bottom.

251e EXT. UNDERWATER DAY 251

Ink cloud explodes -- yellow pieces of debris.

252 INT. LOTUS SPECIAL UNDERWATER DAY 252

BOND glances aside at ANYA

BOND

(astonished)

How did you know about that?

ANYA

(with a small smile)

I stole the blueprint of this car two years ago.

(the Lotus lurches dangerously)

Can we make it?

BOND

The sooner we beach here, the better.

253 EXT. UNDERWATER DAY 253

The Lotus Special moving sluggishly along under the water (several cuts).

254 EXT. BEACH HOLIDAY CENTRE SARDINIA DAY 25.

A typical holiday scene - BATHERS, CHILDREN building sand castles. GIRLS in bikinis, MEN in bathing trunks lying on mats, suntanning, ELDERLY MEN and WOMEN on beach chairs, volley-ball PLAYERS.

A GIRL in a bikini is lying on a mat. Her BOY FRIEND is about to ply her with suntan cream. He looks towards the sea and his mouth opens in amazement.

255 EXT. SEASHORE HOLIDAY CENTRE SARDINIA DAY 25

The BATHERS are swimming and romping. Suddenly, in the midst of them, the roof of the Lotus Special appears, moving shorewards. The BATHERS stumble out of the way and stand staring as the Lotus Special emerges, moving forward towards the beach. It is battered and full of holes, with both windscreen wipers going.

256 EXT. BEACH HOLIDAY CENTRE SARDINIA DAY 256

The BOY FRIEND, gazing seawards, exclaims in amazement. His GIRL FRIEND sits up - and he slaps the suntan cream into her face.

A LITTLE BOY, building a sand castle, looks up and sees the Lotus Special approaching him out of the sea. He turns to his MOTHER, a large woman lying on a beach mat with eyepads over her eyes. He shakes her, pointing to the sea.

LITTLE BOY

(excitedly)

Mamma! Mamma! Guardi!

The MOTHER lifts a hand and gives a gesture of impatient dismissal.

As the Lotus Special drives out of the sea, on the volleyball court a ball bounces off a PLAYER's head as he stops and stares in bewilderment.

257 INT. BOND'S SUITE HOTEL CALA DI VOLPE SARDINIA DAY 257

An attractively tousled BOND enters the bedroom from the bathroom wearing a blue towelling dressing gown. There is a knock at the door. He opens it. The RECEPTIONIST is outside, holding a piece of paper. Her cleavage plunges seductively.

RECEPTIONIST

I have a message for you.

BOND looks at her appreciatively.

BOND

I think you've just delivered it.

(he takes the paper
from her)

Thank you.

He smiles at her a little wistfully and closes the door. He reads the message, considers it for a moment, then crosses the room to the communicating door between his suite and ANYA's. He taps on the door. ANYA calls from inside the room.

ANYA

Come in.

BOND opens the door.

258 INT. ANYA'S SUITE HOTEL CALA DI VOLPE SARDINIA 258
DAY

From BOND'S VIEWPOINT as he stands in the open doorway from his suite we see ANYA. She is on the bed, lying back against a pile of pillows. She is wearing a silk wrap and has been reading a book, which she has put aside as BOND enters. He comes forward to the bed.

BOND

Sorry to disturb your siesta.

ANYA sits up and touches the paper in BOND's hand.

ANYA

A reply to your cable?

She sits on the side of the bed.

BOND

Yes. I asked M for a list of all the ports the Stromberg tanker had called at.

ANYA gets up and crosses to the dressing table.

ANYA

And what's the answer?

BOND moves towards her.

BOND

In the nine months since she was fitted out, there's no record of her having put into port anywhere.

ANYA turns and looks at BOND with a puzzled frown.

ANYA

That's very odd - if it's true.

BOND

(bluntly)

We don't make mistakes of that sort.

ANYA

(laughing)

You sound just like a Russian!

She puts her hands on his chest, looking up at him. He smiles and kisses her. She turns away to the dressing table and picks up a cigarette pack.

ANYA

I think we should take a closer look at that tanker, don't you?

Continued

258 Continued

258

She finds the cigarette pack is empty and tosses it back on to the dressing table.

BOND

Yes, I do.

He takes his cigarette case from his pocket.

ANYA

Shall I contact Gogol?

BOND

No need. M's already offered to fix it.

He holds out his case to her.

ANYA

Oh. Good.

She takes a cigarette. So does he. He takes out his lighter and lights her cigarette. She holds his hand to look more closely at the lighter. We see it in CLOSE SHOT. It is slim and elegant, with a German eagle embossed on its side.

ANYA

Very nice.

BOND

(casually)

It's Austrian. I bought it in Berngarten.

He lights his own cigarette. ANYA is suddenly quite still, looking at him.

ANYA

Berngarten.

BOND

Yes. I was doing some ski-ing.

ANYA turns away to the dressing table.

ANYA

(flatly)

When was this?

BOND

(puzzled)

About - three weeks ago. Why?

Continued

258 Continued

258

ANYA turns to face him, a wallet in her hand. She flips it open and holds it up in front of BOND. We see that on one side of the wallet is a photo of a young man - the man we saw lying dead in the show. Now ANYA's eyes are cold and her voice hard.

ANYA

Do you recognise him?

BOND takes the wallet from her and studies the photo.

ANYA

Berngarten - three weeks ago.

BOND stares at the photo, frowning, remembering, realising what must be in ANYA's mind.

BOND

Perhaps. Who is he?

ANYA takes the photo and, looking at it, speaks with sudden gentleness.

ANYA

A man I loved.

A moment's pause, then she looks up at BOND and her voice is hard again.

ANYA

Did you kill him?

BOND looks at her angry, bitter face. He speaks quietly, but with conviction.

BOND

When someone's behind you at forty miles an hour on skis trying to put a bullet in your back, you don't always have time to remember a face.

ANYA turns away to the window.

BOND

It's a deadly business we're in, Anya. People get killed. We both know that. So did he.

ANYA is silent, unmoving.

BOND

So what if it was him? What if I did kill him?

Continued

258

Continued

258

After a moment, ANYA turns, looks at him and speaks coldly, unemotionally.

ANYA

Then - when this mission is over ...
I'll have to kill you.

She turns away again and stands looking out of the window. BOND hesitates, is about to speak, then, with a tiny shrug of resignation, he turns and moves away.

259 /

DELETED

261

262

EXT. U.S.S. WAYNE SEA DAY

26

The nuclear submarine Wayne is hove to on the surface. On the bridge, two OFFICERS are looking skywards. Two RATINGS stand ready on the after casing, one with a helicopter earthing pole.

262A

EXT. SKY DAY

26

We see, distantly, a Royal Navy helicopter approaching.

262B

EXT. SKY AND SEA DAY

26

The helicopter comes in and hovers about thirty feet above the after casing of the Wayne. BOND and ANYA, both wearing combat overalls and helmets, are sitting in the open door, each wearing a winch strop. At once, they are pushed out and lowered fast on a single wire, clinging to each other. In a CLOSE SHOT we see BOND'S amused reaction to ANYA'S cold acceptance of this enforced embrace.

262C

EXT. U.S.S. WAYNE SEA DAY

26

The two OFFICERS watch the operation. Just before BOND and ANYA land on the submarine the RATING with the earthing pole reaches up and holds it against the wire above their heads. As soon as they land, the other RATING starts to help them out of their strops.

262D)

263/)

DELETED

264)

267 INT. CAPTAIN'S CABIN U.S.S. WAYNE DAY 267

A small but comfortable cabin, with a desk, dining table, easy chair, bookshelves, etc. Through an open door can be seen the sleeping quarters - a single bunk, a shower behind a frosted glass door. COMMANDER CARTER is sitting behind his desk. There is a knock at the door.

CARTER

Come in.

The door is opened by a young LIEUTENANT. He stands aside and ANYA enters, followed by BOND. CARTER stands up. As he speaks, BOND and ANYA remove their helmets.

BOND

Commander Carter?

CARTER

(to Bond)

That's right. Welcome aboard.
And you, Major. I ...

He breaks off, staring as ANYA shakes out her hair.

CARTER

Oh, I'm sorry. I ... I hadn't -
er - expected you'd be a woman.

ANYA

On board this vessel, Commander, I
am Major Amasova of the Russian Army.

CARTER

(hastily)

Yes, sure ...

BOND

It's good of you to help us out.

CARTER

Hell, it's our problem as much as
yours. We've got more submarines
to lose. By the way - there's a crate
here arrived for you.

He indicates a square crate by his desk.

BOND

Oh yes - I know what that is. Thank
you.

CARTER looks at ANYA, still slightly thrown.

CARTER

Well, now - maybe you'd like a
shower and get into a change of
clothes.

(to Anya)

Major - you're welcome to the shower
in my quarters.

He indicates the door to his sleeping quarters.

Continued

267 Continued

267

ANYA

You don't have to show me any special favours, Commander.

CARTER

(wryly)

All the same - I think it might be better if I did.

268 EXT. U.S.S. WAYNE SEA DAY

268

The Wayne, travelling on the surface, starts to submerge and, in a few moments, has disappeared.

269 INT. CAPTAIN'S CABIN U.S.S. WAYNE DAY

269

CARTER is sitting at his desk, writing. The door through to his sleeping quarters is open. There is a knock on the door.

CARTER

Come in.

The door opens and a U.S. SAILOR comes in. He salutes and comes to the desk.

U.S. SAILOR

Signal from base, sir.

He hands CARTER a slip of paper and waits. As CARTER sits studying the message there comes the sound of running water. The SAILOR looks around casually and his eyes widen with astonishment.

From the SAILOR'S VIEWPOINT, we see through the open door to CARTER's sleeping quarters. Beyond is the frosted glass door of the shower room from which the sound of running water is coming. Dimly seen through the frosted glass is the undoubted feminine shape of ANYA's body as she takes a shower. The SAILOR stands staring, mouth open, transfixed.

CARTER

Right. That'll do.

The SAILOR turns to CARTER, looking dazed.

CARTER

What's the matter, Sailor? Haven't you ever seen a Major taking a shower before?

270 DELETED

270

271 EXT. UNDERWATER DAY 271
The U.S.S. WAYNE moving through the water at speed.

272 DELETED 272

273 EXT. LIPARUS SEA DAY 273
A LONG SHOT of the Liparus going at full speed. She is a Super Tanker of awe-inspiring length, with her bridge, radar, aerials and other technical equipment all at the stern.
In a CLOSER SHOT we read her name on her bows.

274/
278 DELETED

279 INT. CONTROL ROOM U.S.S. WAYNE DAY 279
CARTER, EXECUTIVE OFFICER and other PERSONNEL are present. BOND and ANYA stand a little apart from the others. Both are in combat dress. ANYA is handling her revolver.

CARTER
Stand by second observation on the target. Up 'scope.

He clicks his stop-watch. The PERISCOPE ASSISTANT operates the ring and, as the periscope comes hissing up out of the well, snaps down the handles. CARTER kneels on the deck, grasps the handles and glues his eyes to the eve-piece, getting to his feet as the periscope rises.

280 EXT. SEA DAY 280
The periscope of the Wayne breaks surface and cuts through the water.

281 EXT. SEA AND LIPARUS DAY 281
From the VIEWPOINT of the Wayne's periscope, we see the Liparus, distantly, partly obscured for a moment as the sea washes over the periscope.

(281A EXT. LIPARUS SEA DAY 281A
A CLOSE SHOT of the Liparus.

281B INT. OPERATIONS ROOM. LIPARUS DAY 281B
We see only a corner of the Operations Room. The LIPARUS CAPTAIN sits at a desk. In front of him is a console, incorporating a microphone and a speaker. He speaks into the microphone.

Continued

281B

Continued

281B

LIPARUS CAPTAIN
(into microphone)

Sir - we now have definite sonar
identification. United States
submarine at periscope depth.
On a direct course towards us.

STROMBERG'S VOICE comes from the speaker.

STROMBERG'S VOICE
(overlaid)

Well, Captain?

LIPARUS CAPTAIN
(into microphone)

If she surfaces and orders us to
heave to - what then?

STROMBERG'S VOICE
(overlaid)

That situation will not arise, Captain.
Make ready to activate S-Ray programme
at six thousand yards.

281C

EXT. SEA DAY

281C

The periscope of the Wayne cuts through the water.

282

INT. CONTROL ROOM U.S.S. WAYNE DAY

282

CARTER is looking through the periscope. BOND and ANYA
watch him, still standing a little apart from the others.

CARTER

Target bearing ... Mark! Range ...
Mark! Down 'scope.

He clicks his stop-watch as the periscope sinks into the
well.

282 Continued

282

ANYA

(grimly)

I've never failed on a mission,
Commander ... Any mission.

ANYA slaps the clip of bullets into her revolver.

BOND

In that case, Major, one of us is
bound to end up gravely disappointed.
Because neither have ...

He breaks off as suddenly, the lights flicker and the submarine shudders violently. Everybody clutches at anything handy to steady themselves. The submarine lists heavily, then rights itself. Urgent VOICES come over the P.A. speaker.

1ST VOICE

Sir, the inertia system's gone haywire.

3RD VOICE

Sonar's on the blink, sir.

4TH VOICE

Radio's out, sir.

BOND

(to Carter)

Take us up, Captain, while we can
still get there.

CARTER flicks a switch and, into his microphone, barks an order to the Chief Engineer. As he does so, another shudder shakes the submarine. ANYA is thrown against BOND. She pulls away from him.

CARTER turns and looks into the periscope. He moves it to and fro.

CARTER

(puzzled)

Where is she?

He swings the periscope round almost half a turn, stops, comes back a little, stops again. Then ...

CARTER

(bewildered)

She's behind us! She's going to
ram us!

(he tenses with
sudden shock)

Good God!

283 EXT. LEPARUS DAY

283

From the VIEWPOINT of the Wayne's periscope, a shot of the Leparus coming directly at the submarine. As it comes, the bows open like giant double doors.

284 EXT. LEPARUS AND WAYNE DAY

284

A side shot of the two vessels. The WAYNE is directly ahead of the LEPARUS and stern on to it. As we watch, the Leparus, her bow doors open, overtakes the Wayne.

From a different angle, we see the huge bulk of the Leparus enveloping the Wayne. The submarine floats into the dark interior, the one great vessel seeming to swallow the smaller one, rather as a whale swallows a small fish.

285 EXT. LEPARUS DAY

285

As the Leparus proceeds on its way, its bow doors slowly close.

286 INT. DOCK AREA LEPARUS DAY

286

The vast dim interior of the Leparus is suddenly brilliantly illuminated as giant floodlights are switched on. Almost the entire width of the vessel and a considerable proportion of its length is one huge sea-filled dock. The middle portion of the dock is now occupied by the Wayne.

On either side of her are berthed the British submarine Ranger and the U.S.S.R. submarine Potempkin.. Along the length of the dock, on both sides, are gangways with steel stairways and elevators running up to catwalks extending the length of the vessel, connected at intervals by cross-walks. Between the dockside gangways and the hull runs a hover-car track, enclosed in a tube running the full length of the vessel on both sides of the dock. There are gaps in the tube at certain points to allow access to the hover-cars.

Stationed at every vantage point on the dockside, catwalks and stairways are STROMBERG GUARDS armed with sub-machine guns.

As soon as the floodlights have been switched on, there is considerable activity as STROMBERG CREWMEN work to secure the Wayne in position.

287 INT. OPERATIONS ROOM LEPARUS DAY

287

One long side of the room is almost entirely taken up by a long window behind steel louvres. Running along under

Continued

287 Continued

287

the window is an elaborate operations console, with a central chair for STROMBERG, and chairs on either side occupied by OPERATORS, each facing a panel of switches, dials, lights and other gear.

In another area of the room is a long bank of T.V. screens connected to closed-circuit cameras placed in strategic positions, so that any activity anywhere in the Leparus is under constant observation - as can be seen now. In front of these screens sit a team of MONITORS, watching attentively. Centrally in the room is mounted a big globe of the world, lit by spotlights and itself having lights flashing on its surface, signalling various Stromberg operations. A door at the side of the room slides open and STROMBERG enters, followed by the LEPARUS CAPTAIN. He walks forward to the window, touches button and the steel louvres open. He surveys the scene.

288 INT. LEPARUS DAY

288

From STROMBERG'S VIEWPOINT we see, from on high, the entire interior of the tanker, with its huge dock now housing the three nuclear submarines.

289 INT. OPERATORS ROOM LEPARUS DAY

289

STROMBERG turns to the LEPARUS CAPTAIN.

STROMBERG

(ice cold)

Proceed with the disembarkation process.

LEPARUS CAPTAIN

Yes, ~~Number One~~. Sir

290 INT. CONTROL ROOM U.S.S. WAYNE DAY

290

CARTER, BOND, ANYA and the OFFICERS stand waiting, prepared for anything.

291 INT. DOCK AREA LEPARUS DAY

291

Two STROMBERG GUARDS hold a gun aimed at the hull of the Wayne. A VOICE comes over the P.A. system.

VOICE

Number one gasbolt - fire!

Continued

291 Continued

291

The gun fires with a considerable kickback. A bolt cracks into the side of the Wayne with a metallic thud. From the bolt there protrudes a hollow metal tube. The VOICE comes again from the P.A. System.

VOICE

Secure hose.

TWO STROMBERG GUARDS clamp a hose on to the bolt. The hose leads to a big cylinder of gas.

292 DELETED

292

293 INT. DOCK AREA LEPARUS DAY

293

The VOICE comes over the P.A. System.

VOICE

Attach limpet speaker to submarine.

Two STROMBERG CREWMEN are swung down in a cradle from above on to the deck of the Wayne, carrying what looks like a circular suction clamp on a long lead. They slap it on to the side of the Wayne's conning tower and are hauled aloft again.

294 INT. OPERATIONS ROOM LEPARUS DAY

294

STROMBERG is looking down through the window at the Wayne. A VOICE comes through the P.A. Speaker.

VOICE

Limpet speaker in position, sir.

STROMBERG flicks a key on the console and speaks into a microphone.

STROMBERG

Commander - you have precisely two minutes to open your hatches and surrender your ship.

295 INT. CONTROL ROOM U.S.S. WAYNE DAY

295

CARTER, BOND, ANYA, the EXECUTIVE OFFICER and other OFFICERS listen to STROMBERG'S VOICE coming through the hull of the submarine, muffled but audible.

STROMBERG'S VOICE

(overlaid, muffled)

The alternative is extermination - by cyanide gas.

Continued

295 Continued

295

They all look at each other.

EXECUTIVE OFFICER
Issue gas masks, sir?

CARTER
Against cyanide? Forget it.

He looks at BOND.

BOND
Play it their way - for the moment.

He turns to ANYA.

BOND
We'll keep around you. Stay close to
me. If the chance comes maybe we
can duck out.

ANYA nods.

296/
299 DELETED

296/
299

300 INT. OPERATIONS ROOM LEPARUS DAY

300

STROMBERG and the LEPARUS CAPTAIN are looking down at the
Wayne. STROMBERG speaks into the P.A.mike.

STROMBERG
You have one minute, Commander.

301 INT. GAS GUN DOCK AREA LEPARUS DAY

301

The STROMBERG GUARDS prepare to fire the gas gun.

302 DELETED

302

303 INT. CONNING TOWER U.S.S. WAYNE LEPARUS DAY

303

The conning tower hatch opens and CARTER appears.
STROMBERG'S VOICE is heard over the P.A. System.

STROMBERG'S VOICE
(overlaid)
So living still appeals to you, Commander.
Very well. Assemble your officers and
men, unarmed, on deck. At once.

304 INT. CONNING TOWER U.S.S. WAYNE LIPARUS DAY 304

In a CLOSE SHOT, CARTER looks about him grimly, for the moment defeated.

305 INT. DOCK AREA LIPARUS DAY 305

From CARTER'S VIEW POINT, we see on the dock side, the catwalks, the stairways, armed STROMBERG GUARDS, guns trained on the Wayne.

305A INT. OPERATIONS ROOM LIPARUS DAY 305A

STROMBERG speaks into the P.A. microphone.

STROMBERG

Hurry, Commander. I am not renowned for my patience.

306 DELETED

307 INT. DOCK AREA LIPARUS DAY 307

From STROMBERG'S VIEWPOINT in the Operations Room, we see the OFFICERS and C.O.'s start emerging from the Wayne and assembling along the casing. They look about them, seeing with bewilderment the British and Russian submarines docked on either side of them.

308/
319

DELETED

320 INT. OPERATIONS ROOM LIPARUS DAY 320

STROMBERG looks at the clock on the wall and speaks to the LIPARUS CAPTAIN.

STROMBERG

Our time is limited, Captain. Commence operations forthwith.

LIPARUS CAPTAIN

Yes, sir.

He flicks a switch and speaks into a P.A. mike.

LIPARUS CAPTAIN

Attention all personnel. Stromberg Crews One and Two - embark your submarines. Repeat - Crews One and Two - embark your submarines.

321 INT. DOCK AREA LIPARUS DAY

321

On both sides of the Liparus, STROMBERG MEN come running along the upper catwalks.

321A INT. DECK OF U.S.S. WAYNE LIPARUS DAY

321A

The OFFICERS and CREW, with BOND and ANYA, are assembling on the casing in orderly ranks. She is being kept out of sight as much as possible. BOND looks up, then turns to ANYA.

BOND

Don't look up. There's a satellite scanner up there.

321B INT. T.V. SCANNER LIPARUS DAY

321B

In a CLOSE SHOT, we see the globular T.V. scanner moving along its track, running centrally high up along the length of the Liparus.

322)
323)
DELETED

323A INT. OPERATIONS ROOM LIPARUS DAY

323A

STROMBERG is watching a T.V. screen which shows an overhead shot of the Wayne crew lined up on the deck of their submarine. He turns to the LIPARUS CAPTAIN.

STROMBERG

Put the Americans in with the others, Captain.

The LIPARUS CAPTAIN flicks a switch and speaks into his microphone.

LIPARUS CAPTAIN

Remove prisoners.

323B INT. DECK OF U.S.S. WAYNE LIPARUS DAY

323B

STROMBERG GUARDS start directing the CREW of the Wayne off the submarine and along the dockside towards the stern of the dock. CARTER and his OFFICERS, with BOND and ANYA, are still on deck, waiting to be the last to go. The LIPARUS CAPTAIN'S VOICE comes over the P.A. System.

LIPARUS CAPTAIN'S VOICE
(overlaid)

Commence armament onload.

BOND looks down at the dockside, watching closely.

324/
325

DELETED

326

INT. DOCK AREA LIPARUS DAY

326

From BOND'S VIEWPOINT we see a Polaris missile being transported on two hover-craft along the dockside.

326A

INT. DOCK AREA LIPARUS DAY

326A

STROMBERG MEN are moving quickly down the stairways, along the dock and up the steps to the submarines Ranger and Potemkin, whose hatches are open.

Simultaneously, the last CREW members of the Wayne are filing along the dock, escorted by STROMBERG GUARDS.

326B

INT. DECK OF U.S.S. WAYNE LIPARUS DAY

326B

CARTER, BOND, ANYA and the OFFICERS start to move along the casing. ANYA moves to try to keep out of sight behind BOND. A STROMBERG GUARD grabs her arm.

STROMBERG GUARD

Get in line, you.

He pushes her roughly. Her can falls off and her hair tumbles down. As the STROMBERG GUARD reacts, BOND hits him hard and he collapses.

327

DELETED

328

INT. OPERATIONS ROOM LIPARUS DAY

328

STROMBERG is standing watching the row of closed-circuit T.V. screens. His attention is caught by one of them. He leans forward to stare at it more closely. In a CLOSE SHOT of the screen, we see BOND and ANYA as they struggle with two STROMBERG GUARDS.

328A

INT. DECK OF U.S.S. WAYNE LIPARUS DAY

328A

As BOND and ANYA are held by the STROMBERG GUARDS, the LIPARUS CAPTAIN'S VOICE comes over the P.A. System.

Continued

328A

Continued

328A

LIPARUS CAPTAIN'S VOICE
(overlaid)

Bring those two prisoners here.

328B

INT. DECK OF U.S.S. WAYNE LIPARUS DAY

328B

BOND and ANYA, with guns in their backs, are pushed along the deck by STROMBERG GUARDS.

329

DELETED

329

330

INT. OPERATIONS ROOM LIPARUS DAY

330

STROMBERG is standing on the upper level of the Operations Room, beside the globe of the world. Below him, in front of the windows, stands the LIPARUS CAPTAIN. They are both looking down at the submarines. Behind STROMBERG, the door opens and BOND and ANYA enter, with the GUARDS' guns still in their backs. STROMBERG turns to them as they are thrust across the room towards him.

STROMBERG
(mockingly)

Well, well ... James Bond. And Major Anasova. You have certainly been persistent. Very well - now your curiosity can be satisfied.

He turns and indicates the submarines below.

STROMBERG
Observe, Mr. Bond ... the instruments of Armageddon.

BOND and ANYA look down at the submarines.

330A

INT. LIPARUS DAY

330A

From BOND'S VIEWPOINT we see the submarines. A VOICE comes from the P.A. speaker.

VOICE
(overlaid)

Both crews aboard, Captain. Missile onload completed.

330B

INT. OPERATIONS ROOM LIPARUS DAY

330B

BOND and ANYA stand with STROMBERG looking down at the submarines.

350B

Continued

350B

STROMBERG

Soon they will leave. They have
already been given their targets.
At twelve noon they will have reached
their firing positions.

BOND and ANYA watch him as he turns to the globe.

STROMBERG

Within minutes, New York and Moscow
will cease to exist.

Facing the globe, he lifts his arms wide, webbed fingers
extended.

STROMBERG

Inevitably, global destruction will
follow. A new era will begin.

BOND and ANYA look at each other, realising the full
horror of STROMBERG'S madness. Below them, the LIPARUS
CAPTAIN speaks into the P.A. microphone.

LIPARUS CAPTAIN

Submarines One and Two - commence
departure drill.

As STROMBERG turns to BOND and ANYA, BOND speaks.

BOND

All right, Stromberg, you've made
your point. How much do you want?

STROMBERG

(blandly)

How much? Whatever do you mean,
Mr. Bond?

BOND

The price for not firing those
nuclear missiles.

STROMBERG

You are deluded, Mr. Bond. I'm not
interested in extortion. I intend
to change the face of history.

ANYA

By destroying the world?

STROMBERG

By creating a world. A new and
wonderful world beneath the sea.

330B

Continued

330C

BOND

And you'd kill countless millions
of people in our world to do it?

STROMBERG

Today, civilisation, as we know it,
is corrupt - decadent. Inevitably
it will destroy itself. I am merely
accelerating the process.

ANYA

That doesn't justify mass murder.

STROMBERG

For that, Major, I will accept the
judgment of posterity.

A VOICE comes from the speaker over the control console.

VOICE

(overlaid)

Submarines One and Two ready for
departure.

The LIPARUS CAPTAIN speaks to the OPERATORS at the control
console.

LIPARUS CAPTAIN

Open bow doors.

The OPERATORS press buttons and flick switches.

331

INT. LIPARUS DAY

331

From BOND'S VIEWPOINT, high up, we look the length of the
Liparus. Slowly at the far end, the great bow doors part,
revealing daylight and the open sea.

332

INT. OPERATIONS ROOM - LIPARUS DAY

332

BOND, ANYA and STROMBERG stand watching through the window.
The LIPARUS CAPTAIN speaks into the microphone above the
console.

LIPARUS CAPTAIN

Number One Submarine - proceed to sea.
Number Two Submarine - follow in line
ahead.

333

INT. LIPARUS DAY

333

The British submarine Ranger moves out through the bow
doors. The Russian submarine starts moving to follow.

334

EXT. LIPARUS DAY

334

A SIDE SHOT of the two submarines emerging from the open bow doors of the Liparus and moving in line ahead.

335

EXT. SUBMARINES WANGER AND POTELOKIN SEA DAY

335

A HIGH SHOT as if from the bows of the Liparus of the two submarines moving away from us in line ahead.

336

INT. OPERATIONS ROOM LIPARUS DAY

336

BOND, ANYA and STROMBERG have been watching the submarines' departure. STROMBERG turns to a GUARD and speaks with sharp authority.

STROMBERG

Put this man with the rest of the prisoners.

The GUARD watching over ANYA motions her to move. STROMBERG looks at her and smiles.

STROMBERG

No. The lady will be travelling to Atlantis with me.

(to Guard)

Bring her!

STROMBERG starts to move towards the door with the GUARD bringing ANYA.

STROMBERG

Farewell, Mr. Bond. That word has, I must admit, a welcome ring of permanency about it.

BOND

Au revoir, Anya.

ANYA looks as if she is about to reply, but the GUARD pushes her towards the door. A GUARD prods BOND with his gun, so that he is forced to follow STROMBERG and ANYA.

337 INT. OUTSIDE OPERATIONS ROOM LEPARUS DAY 337

A staircase leads down to dock level. BOND comes to it escorted by GUARDS. He looks down as STROMBERG and ANYA descend the stairs. ANYA turns to look up at him, but STROMBERG seizes her arm and pulls her towards the hovercar tube.

338 INT. HOVERCAR TUBE LEPARUS DAY 338

From BOND'S VIEWPOINT we see STROMBERG follow ANYA into a dart-shaped hovercraft in the hovercar tube. A GUARD is at the controls. STROMBERG climbs into hovercraft and raises hand in mocking gesture of farewell to the watching BOND.

339 INT. OUTSIDE OPERATIONS ROOM LEPARUS DAY 339

From BOND'S VIEWPOINT we see STROMBERG slide shut the door of the hovercraft. It moves away, gathering speed very fast. A panel in the side of the Leparus slides back. The hovercraft swerves and heads for opening.

340 EXT. LEPARUS DAY 340

The open panel is just above sea-level. The hovercraft leaps through the opening and accelerates away across the sea.

341 INT. STAIRWAY AND DOCK SIDE LEPARUS DAY 341

BOND is escorted now by THREE GUARDS. Prodded by one of them he is brought down a stairway to the dock level where the brig is situated. They reach the bottom of the stairway and start along towards the brig. Ahead of them, standing against a girder upright, is a trolley loaded with the gas cylinders and the bolt gun used on the American submarine. The trolley consists of a base on wheels, with four tubular uprights, one at each corner, between which the gas cylinders are stacked. As BOND and the THREE GUARDS come level with the trolley, BOND grabs up the bolt gun, at the same time kicking out with his foot at the trolley. One of the tubular uprights is dislodged and the cylinders come tumbling off the trolley and rolling along the ground. The GUARDS stumble over them and fall. BOND starts running along the dock side as the GUARDS pick themselves up and give chase. Other GUARDS start firing at BOND from the upper catwalks. Bullets sing off the metal sides of the tanker. BOND reaches the shelter of a steel partition, turns and fires

Continued

341 Continued

341

the bolt gun back at the three GUARDS chasing him in single file. The bolt rips through the three bodies and hits the steel side of the tanker with a metallic clang.

From behind them, we see red stains spread across the backs of the three GUARDS before they fall.

BOND runs back, grabs up an automatic dropped by one of the GUARDS and returns the fire from the GUARDS above him. One of them, on a high gantry, is hit and falls somersaulting down into the water of the dock.

BOND heads for the brig area.

A shout from a GUARD is followed by a burst of gunfire. BOND levels his gun, pulls the trigger and realises he is out of ammunition. He turns, leaps into a hovercar and sets it in motion. We see it at intervals as it speeds along the dockside towards the stern bulkhead.

342/
346 DELETED

342/
346

347 INT. BRIG AREA LEPARUS DAY

347

The hovercar, with BOND in it, comes to a halt opposite the brig. A GUARD is on duty at each of the three doors. BOND is crouched in such a position that he is visible only to the FIRST GUARD. The GUARD looks and sees BOND's gun pointed at him.

BOND

Drop it!

The GUARD drops his gun. As the other TWO GUARDS turn, BOND jumps from the hovercar, throwing his empty gun aside and grabbing up the GUARD's gun, all in one move. The GUARDS raise their guns to fire, but not quickly enough. BOND fires and the three GUARDS drop in quick succession. BOND turns the wheel on the first brig door and pulls it open. The first man we see is CARTER, followed by TALBOT, the Captain of the British Submarine.

BOND

Get those other doors open.

The CREWS of all three submarines are struggling out of the first cell.

TALBOT, with another OFFICER and SEAMEN, is opening the second door. A squad of GUARDS come round a corner. Seeing the freed CREWS they open fire. Men fall, but others leap on the GUARDS and they are overwhelmed. A hovercar comes along, moving fast. In it are several GUARDS. It slows, then speeds up again and away.

Continued

347 Continued

347

BOND
(to Carter)
We've got to get to that control room.

348 INT. OPERATIONS ROOM LEPARUS DAY

348

There is the sound of gunfire outside.

LEPARUS CAPTAIN
Seal Control Room!

An OPERATOR presses a button. Bolts slam into position on the doors. He presses another button. The steel louvres on the window close.

349 INT. DOCK AREA LEPARUS DAY

349

OPEN on a melee of struggling arms, legs and bodies. This resolves into a dozen or more SEAMEN - British, American, Russian - in a desperate fight with as many GUARDS. The fight is going on around the base of one of the stairways up to the catwalks. Some of the GUARDS still have their automatic rifles and the SEAMEN fight to get them. A GUARD starts clambering up the stairway. A SEAMAN goes after him, grabs him, lifts him bodily and hurls him into the dock. Then the SEAMAN leaps down on to the back of another GUARD. A GUARD clubs a SEAMAN down with his gun, then is felled by a blow from the fist of a giant coloured American SEAMAN.
A big party of SEAMEN fight their way to the Armoury and get the door open.

350 INT. ARMOURY LEPARUS DAY

350

The Armoury is stacked with weapons and ammunition. The SEAMEN come piling in, grabbing up guns and rifles.

351 INT. DOCK AREA LEPARUS DAY

351

Weapons are being passed out from the Armoury to SEAMEN outside.
Now we see struggles expanding all over the dock area - on the dock side, the stairways, the catwalks. There are bursts of gunfire, men being hurled from the catwalks into the dock and on to the dock side. Apart from guns, anything suitable is being used as a weapon - pieces of piping, heavy tools, trolleys, etc.

352 INT. DOCK SIDE LEPARUS DAY

352

BOND, CARTER and TALBOT are crouched behind a pile of equipment cases. Around them, SEAMEN are rounding up STROMBERG GUARDS and leading them off to the brig.

CARTER

We're winning down here.

BOND

But we're still no nearer that Control Room.

TALBOT

I'll take a squad up there. We'll storm our way in.

BOND

Right. We'll cover you.

353 INT. DOCK AREA AND STAIRWAY TO OPERATIONS ROOM
LEPARUS DAY

353

TALBOT leads a squad of twenty BRITISH SEAMEN up the stairs leading to the Operations Room, firing as they go. GUARDS on the catwalks return the fire. From the dock side, BOND and CARTER, with other BRITISH and AMERICAN SEAMEN fire up at the catwalks. There are casualties on both sides, bodies falling on the stairs and from the catwalks.

354 INT. OPERATIONS ROOM WINDOW AND CROSSWALK LEPARUS DAY 354

The crosswalk stretches across from one side catwalk to the other, immediately in front of the steel-louvered Operations Room window. As the BRITISH SEAMEN near the area, panels in the louvres on the window slide open, the barrels of machine guns appear and unleash a murderous fire. SEAMEN fall like skittles, the few survivors are forced to retreat.

TALBOT, firing from the hip, charges forward. As he nears the louvered windows a column of flame spurts from an aperture in the louvres, engulfing him. He staggers back and falls, a blazing torch, down into the dock.

355 INT. DOCK SIDE LEPARUS DAY

355

A hail of bullets from the Operations Room machine guns force BOND, CARTER and other SEAMEN to crouch low under cover.

Continued

355

Continued

355

CARTER

That armour plating up there must
be inches thick. We'll never get through it.

BOND nods, then looks across to a stationary hovercar
further along the dockside.

BOND

Come on.

He dashes for the hovercar, with CARTER close behind him.

355A

INT. HOVERCAR DOCK SIDE LIPARUS DAY

355

BOND scrambles into the driving seat. CARTER leans in
beside him.

BOND

If we can get to the armoury ...

He operates the hovercar controls.

CARTER

What d'you reckon to find there?

BOND

A nuclear missile.

As CARTER'S face expresses startled surprise, the hovercar
speeds away.

355B

INT. DOCK SIDE LIPARUS DAY

355

The hovercar moves fast along the dockside and disappears
into the tunnel below the Operations Room.

356)

DELETED

357)

358

INT. ARMOURY LIPARUS DAY

358

BOND, CARTER and two ARMOURERS - one British, one American -
are grouped around one of the Polaris missiles on its pair
of wheeled cradles. In the background, six SEAMEN stand by
for orders. An air of tension prevails. The two ARMOURERS
are crouched in front of a small rectangular plate on the
side of the missile, near the point where the first stage
(the nose section) is attached to the second stage. Above
the plate are stencilled the words "FIRST STAGE RELEASE
UNIT". The 1st ARMOURER is carefully turning a screw on
the plate. There is a sudden click and the hiss of
escaping compressed air.

358

Continued

358

CARTER

That's it.

He signals to the six SEAMEN to come forward. TWO take up position one on each side of the nose section of the missile. They and the two ARMOURERS grip the wheeled cradle. The other four SEAMEN go to the rear section, two on each side, and grip the cradle firmly.

CARTER

Right, take it steady. Separate.

The four SEAMEN slowly wheel the rear cradle away, separating the two sections of the missile until there is a gap of about six feet. Then ...

CARTER .

Hold it!

As the four SEAMEN stop moving the cradle, BOND and CARTER come forward. Simultaneously, the CAMERA MOVES IN to a CLOSE SHOT of the interior of the front section of the missile. We see a complex of multi-coloured wires and other technical equipment.

BOND peers into the missile with a thoughtful frown.

CARTER and the two ARMOURERS watch him enquiringly. Then:-

BOND

All I need out of there is the detonator.

CARTER and the two ARMOURERS look anxious.

CARTER

Are you sure you know what you're doing, James?

BOND is still looking into the missile.

BOND

There's got to be a first time for everything.

He puts an exploratory hand into the missile. The two ARMOURERS look at each other with some alarm.

358A

INT. SITTING ROOM ATLANTIS DAY

358A

OPEN on a CLOSE SHOT of STROMBERG'S face. His hand, with its webbed fingers, is caressing his cheek as he looks down at something off screen.

358A

Continued

358A

STROMBERG

I'm sorry if you are less than comfortable - but you have a tendency to violence that must be controlled.

He takes his hand from his face and we see that there are angry scratch marks on his cheek.

The CAMERA PANS DOWN to reveal ANYA strapped to a high-backed chair. We see now that she is facing the tank in which the shark twists and turns, its teeth bared menacingly. A buzzer sounds and STROMBERG moves to a table on which is a console. He flicks a switch and a television screen on the wall in front of him lights up. We have a head-and-shoulders view of the LIPARUS CAPTAIN. STROMBERG speaks into a microphone.

STROMBERG

What is it, Captain?

On the T.V. screen, the LIPARUS CAPTAIN speaks.

LIPARUS CAPTAIN

I have to report a slight disturbance, sir. A break-out by some of the prisoners.

STROMBERG

(after a moment, icily)

That is unfortunate, Captain.

358B

INT. OPERATIONS ROOM LIPARUS DAY

358B

The LIPARUS CAPTAIN sits in front of a T.V. screen on which the head and shoulders of STROMBERG appear.

LIPARUS CAPTAIN

(with false confidence)

However, we now have the situation under control.

On the T.V. screen STROMBERG speaks.

STROMBERG

I'm glad to hear it. You are, I assume, in no personal danger?

LIPARUS CAPTAIN

None whatever. The Operations Room is quite impregnable.

INT. SITTING ROOM ATLANTIS DAY

35

STROMBERG is looking coldly at the face of the LIPARUS CAPTAIN on the T.V. screen.

STROMBERG

(coldly sardonic)

Then we must hope, Captain, that you
will suffer no further - mishap.

He flicks the switch and the T.V. screen goes blank.
He gets up and moves to ANYA. She is sitting staring
hypnotically at the tank. The shark swims close to the
glass, teeth bared. STROMBERG looks at ANYA with a smile
of sadistic pleasure.

STROMBERG

Soon you will come to love my world.
After all - there will be no other.

558D

)

559E

)

559

)

DELETED

560

INT. ARMOURY LIPARUS DAY

360

BOND, CARTER and the two ARMOURERS are standing around a
workbench set up near the part-dismantled Polaris missile
on its trolleys. On the bench is a clutter of tools and
electrical equipment, and a small container holding four
white bags of explosive.
Watched by the others, BOND peers into the interior of the
front section of the missile. He reaches into it, touches
one of the wires, then pauses, frowning.

CARTER

What's the problem?

BOND

I've got to take out the detonator
without touching the impulse conductor
circuit.

CARTER

And if you do touch it?

BOND

(still peering into the missile)

It'll go off.

As the others stand tense and motionless, BOND, with extreme
caution, reaches into the missile and, inch by inch, lifts
out the detonator, an open box-like structure containing a
complex of electronic circuitry, with multi-coloured wires
leading to a plug. Its edge a hair's breadth from the

surrounding mechanism of the missile, BOND lifts it clear, turns and puts it down gently on the workbench. For a moment everyone relaxes.

BOND

Get the explosive ready.

As the two ARMOURERS lift out the bags of explosive, BOND is cutting the leads on the detonator, freeing it from the plug. As he works, he speaks to CARTER.

BOND

Got the fuse there?

CARTER turns to a box of fuses on the bench, takes one out and shows it to BOND.

BOND

How long does that give us?

CARTER

Twelve seconds.

BOND nods, then starts to pack the bags of explosive around the detonator.

361

INT. OPERATIONS ROOM LIPARUS DAY

361

The LIPARUS CAPTAIN is moving along behind the MONITORS who are watching the bank of T.V. screens which show the action in the Liparus.

361A

INT. T.V. SCANNER LIPARUS DAY

361A

As the globular scanner moves along its track, we see the cameras pointing downwards, surveying the dockside.

361B

INT. CROSS CATWALK LIPARUS DAY

361B

As the scanner reaches the end of its run, we see BOND and CARTER crouched on the catwalk above it. CARTER holding the bomb.

The scanner stops and BOND leaps down on to it, holding on to the bar from which the scanner is suspended. He reaches up and CARTER passes the bomb down to him.

CARTER

Twelve seconds from pulling the pin, okay?

BOND nods. The scanner starts travelling back towards the Operations Room.

361C

INT. SCANNER LIPARUS DAY

361C

BOND is attaching the bomb to the scanner as it travels towards the Operations Room.

362

363

364

DELETED

365

INT. OPERATIONS ROOM. LIPARUS DAY

365

The MONITORS are watching their T.V. screens, showing pictures of the dockside and stairways from various angles.

365A

INT. SCANNER LIPARUS DAY

365A

The scanner is approaching the end of its run. The bomb is now firmly attached to the scanner. As the scanner stops almost against the central louvres of the Operations Room. BOND reaches up and detaches the plug on the cable that connects the driving motor unit to the scanner. Then he turns to the bomb, switches on the fuse and, just as the motor unit starts moving away, he grasps it and swings himself off the scanner. The fuse starts ticking.

365B

INT. OPERATIONS ROOM LIPARUS DAY

365B

The LIPARUS CAPTAIN, moving along the line of T.V. screens. stops behind a MONITOR who suddenly leans forward, frowning.

LIPARUS CAPTAIN
(sharply)

What is it?

MONITOR
The camera's not moving.

The LIPARUS CAPTAIN leans forward and puts his finger on a switch on the console in front of the MONITOR.

365C

INT. SCANNER RAIL LIPARUS DAY

365C

BOND is clinging to the motor unit. It stops moving with a jerk, leaving BOND dangling six feet from the bomb on the scanner. He looks desperately at the bomb.

In a CLOSE SHOT we see the bomb - and hear it ticking.

BOND swings helplessly from the motor unit.

- 365D INT. OPERATIONS ROOM LIPARUS DAY 365D
- The LIPARUS CAPTAIN, his hand still on the switch, is looking closely at the T.V. screen.
- LIPARUS CAPTAIN
Not moving, you say?
- 365E INT. SCANNER RAIL AND CATWALK LIPARUS DAY 365E
- The motor unit, with BOND clinging to it, starts moving again. BOND looks towards the bomb, then below him. He is nearly above a catwalk. He swings his body, lets go of the motor unit and just manages to land on the catwalk. As he flings himself flat, the bomb explodes with a blinding flash and a shattering roar.
- 366 INT. DOCK AREA LIPARUS DAY 366
- CARTER leads a squad of SEAMEN up a stairway towards the Operations Room.
- 367 INT. OPERATIONS ROOM WINDOW AND CROSSWALK LIPARUS DAY 367
- A gaping hole has been blown in the central louvres, which are now buckled and twisted. There is smoke and flame everywhere. CARTER and his SEAMEN charge along the crosswalk and scramble through into the Operations Room. Behind comes BOND, leading another squad of SEAMEN
- 368 INT. OPERATIONS ROOM LIPARUS DAY 368
- CARTER and the SEAMEN crash through the broken louvres. The LIPARUS CAPTAIN grabs a gun from a GUARD. CARTER fires and the LIPARUS CAPTAIN falls mortally wounded. The OPERATORS and MONITORS fight back, but they are either shot or clubbed unconscious. Part of the Operations Room is on fire. BOND appears and prods an OPERATOR with his gun.
- BOND
Get the doors open.
- The OPERATOR goes to the console, presses the button which bolted the doors. SEAMEN open the doors and more SEAMEN enter. BOND looks at the LIPARUS CAPTAIN, slumped in a chair, at death's door.
- LIPARUS CAPTAIN
(weakly)
You are too late.

368

Continued

368

He looks at the globe. BOND looks at it. On it we see that New York and Moscow are ringed and brightly illuminated. The CAMERA MOVES IN fast to a CLOSE SHOT of the Atlantic. Far apart, two small model submarines are attached to the globe, each silhouetted by a ring of bright light. They are marked "STROMBERG 1" and "STROMBERG 2".

LIPARUS CAPTAIN

Our submarines are already on station.

With an effort he turns and looks up at the wall clock. The time is after four minutes to twelve.

LIPARUS CAPTAIN

In four minutes the missiles will be launched. There is nothing you can do.

368 Continued

368

BOND turns to CARTER, then looks quickly at a desk beside the main console. BOND nods at it.

BOND

Printout Transmission Unit. Can you work it?

CARTER

Sure.

He sits at the desk. Standing beside him, BOND operates a calculator built into the desk.

CARTER

(urgently)

James - we have three minutes!

BOND looks up.

BOND

If I can work out the positions of the two submarines I may be able to re-programme them.

CARTER

(puzzled)

To do what?

BOND

To destroy each other.

He turns to study the globe and checks the instrument panel, then operates the calculator again.

BOND

I'll give you the position of the first submarine and you pass it on to the second as a target.

CARTER

(getting the idea)

And vice versa?

BOND

Exactly.

369 EXT. SUBMARINE STROMBERG ONE (RANGER) UNDERWATER
DAY

369

The submarine is motionless.

370. INT. CONTROL ROOM SUBMARINE STROMBERG ONE (RANGER) 370
DAY

The STROMBERG ONE CAPTAIN is reading the new target co-ordinates appearing on the screen.

STROMBERG ONE CAPTAIN
(into mike)
Missile control, we have new target
co-ordinates.

371 EXT. SUBMARINE STROMBERG TWO (POTEMPKIN) UNDERWATER 371
DAY

The submarine is motionless, lying at a different angle from Submarine Stromberg One.

372 INT. CONTROL ROOM SUBMARINE STROMBERG TWO 372
(POTEMPKIN) DAY

The STROMBERG TWO CAPTAIN reads the new target co-ordinates appearing on the screen.

STROMBERG TWO CAPTAIN
(into mike)
Missile Control ...

373 INT. OPERATIONS ROOM LEPARUS DAY 373

CARTER is looking at the Telex machine.

BOND
Right. Now we keep our fingers
crossed.

He looks at the wall clock. The time is exactly twelve o' clock.

374 EXT. SUBMARINE STROMBERG ONE (RANGER) DAY 374

The nuclear missile bursts from the open tube.

375 EXT. SUBMARINE STROMBERG TWO (POTEMPKIN) DAY 375

The nuclear missile bursts from the tube.

376 EXT. SEA DAY 376

The Stromberg One missile leaps from the sea and climbs.

- 377 EXT. SEA DAY 377
- The Stromberg Two missile leaps from the sea and climbs.
- 378 INT. OPERATIONS ROOM LEPARUS DAY 378
- BOND, CARTER and all others present are watching the globe.
In a CLOSE SHOT of the globe we follow the flight of the two missiles by a moving dotted line of lights. Starting from the two submarines the missiles travel in reverse arcs to their summit, then fall, each dropping towards the other's submarine. As they almost reach their targets ...
- 379 EXT. SUBMARINE STROMBERG ONE (RANGER) UNDERWATER DAY 379
- The submerged submarine suddenly disintegrates with enormous violence.
- 380 EXT. SEA DAY 380
- The sea erupts as the submerged submarine is shattered.
- 381 EXT. SUBMARINE STROMBERG TWO (POTEMPKIN) UNDERWATER DAY 381
- The submarine explodes.
- 382 EXT. SEA DAY 382
- The sea erupts in another violent explosion.
- 383 INT. OPERATIONS ROOM LEPARUS DAY 383
- BOND, CARTER and the others are watching the globe. Suddenly, the missile lights and the lighted submarines vanish. New York and Moscow remain brightly illuminated.
- CARTER
(to Bond)
We made it!
- A violent explosion reverberates through the whole ship. Everyone in the control room clings on to any object that presents itself. The globe trembles intimidatingly.
- BOND
- We'd better think about saving ourselves.
- He crosses to the shattered door and looks down at the scene below.

384 INT. DOCK AREA LEPARUS DAY

384

From BOND'S VIEWPOINT we see that the entire dock area is filling with black smoke. The tanker is listing and water from the dock is already rising over the gangway on one side. Bodies of STROMBERG MEN and SEAMEN are lying around. British, American and Russian SEAMEN are helping their wounded comrades down the stairways. There is a sudden flash of flame.

385 INT. OPERATIONS ROOM LEPARUS DAY

385

There is another big explosion, this time from right underneath the Operations Room. Part of the back wall shatters and smoke pours in. Through the louvred window, flames can be seen. BOND flicks the key of the P.A. system and speaks into the microphone.

BOND

Attention all personnel. Get
aboard Wayne immediately. All
personnel aboard Wayne immediately.

There is a shattering explosion from above the Operations Room. Debris rains down. The control console is wrecked. BOND is flung across the room and against the wall. CARTER goes to him and pulls him to his feet. BOND looks across at the wrecked console, then pushes CARTER ahead of him out of the room.

386 INT. DOCK AREA LEPARUS DAY

386

From all directions OFFICERS and SEAMEN - British, American and Russian - are making for the Wayne and clambering aboard, fighting their way through the smoke and the flames that are getting fiercer every minute. The tanker now has a considerable list and is lower in the water - so low that some men are having to swim to get to the submarine.

The lights are flickering. Water is coming in through ventilators. Corpses are floating. BOND and CARTER come running along the catwalk from the Operations Room, down a stairway, then leap from it on to the deck of the Wayne. All the hatches are open. SEAMEN are clambering down into the submarine. BOND climbs the ladder to the conning tower hatch, with CARTER behind him. For a moment, BOND looks at the bow doors of the Leparus, then climbs down into the submarine. CARTER looks at the bow doors with a worried frown, then follows BOND.

387 INT. U.S.S. WAYNE DAY 387

Every inch of space is crowded with SEAMEN - British, American and Russian. CARTER and BOND struggle through them towards the Control Room.

388 INT. CONTROL ROOM U.S.S. WAYNE DAY 388

The Control Room, too, is crowded. The EXECUTIVE OFFICER speaks to CARTER.

EXECUTIVE OFFICER

All personnel aboard, sir - all that are left, that is.

CARTER

Shut all hatches.

389 INT. DOCK AREA LEPARUS DAY 389

The tanker has listed still more. The water is higher, the entire area filled with billowing smoke and flames. The WAYNE swings in the swirling water.

390 INT. TORPEDO FIRING CHAMBER U.S.S. WAYNE DAY 390

The TORPEDO CREW stand beside a torpedo loaded on a carrier. The hatch of the torpedo tube is open. CARTER'S VOICE comes through the speaker.

CARTER'S VOICE

(overlaid)

Load conventional armament.

The TORPEDO CREW load the torpedo into the tube.

391 INT. CONTROL ROOM U.S.S. WAYNE DAY 391

CARTER is at the periscope.

CARTER

Hold her steady ...

Everyone stands motionless, waiting. Then ...

CARTER

Fire!

392 INT. DOCK AREA LEPARUS DAY 392

The torpedo is ejected from the tube and speeds through the water.

393 EXT. LEPARUS SEA DAY 393

The Leparus lies deep in the water, listing heavily, smoke and flames pouring from her. Then, at her bows, there is a great underwater explosion. The bow doors are blasted open, leaving a great jagged hole.

394 INT. DOCK AREA LEPARUS DAY 394

A tidal wave sweeps back from the hole in the bows and hits the Wayne.

395 INT. WAYNE DAY 395

The submarine shudders violently. The crowded SEAMEN are thrown down and against each other.

396 INT. CONTROL ROOM U.S.S. WAYNE DAY 396

CARTER, BOND and the other OFFICERS are getting to their feet. CARTER grabs the periscope and looks into it.

397 INT. DOCK AREA LEPARUS DAY 397

From CARTER'S VIEWPOINT through the periscope we see the jagged hole in the bows of the Leparus, with the great doors hanging drunkenly open.

398 INT. CONTROL ROOM WAYNE DAY 398

CARTER turns from the periscope.

CARTER
(triumphantly)
Take her out!

399 EXT. LEPARUS SEA DAY 399

From the shattered bows of the listing, smoking Leparus the Wayne emerges and moves ahead. An explosion near the stern of the tanker blows half the bridge superstructure away.

400 EXT. CONNING TOWER U.S.S. WAYNE SEA DAY 400

The conning tower hatch opens and CARTER and BOND climb out. They look back at the sinking Leparus.

401 EXT. LEPARUS SEA DAY 401

The Leparus is wracked by another great explosion and starts to keel over.

402 EXT. U.S.S. WAYNE SEA DAY 402

From the conning tower, BOND and CARTER watch the Leparus.

403 EXT. LEPARUS SEA DAY 403

From BOND'S VIEWPOINT, we see the Leparus, enveloped in smoke and flames and steam, sink out of sight.

404 EXT. CONNING TOWER U.S.S. WAYNE DAY 404

BOND turns to CARTER.

BOND

Where do we go from here?

CARTER

I must send a signal. Tell 'em
where I am. Get some orders.

BOND nods. CARTER gestures to BOND to precede him below.

404A EXT. U.S.S. WAYNE SEA DAY 404A

The submarine is travelling on the surface.

404B EXT. ATLANTIS SEA DAY 404B

A distant view of Atlantis - some five miles away - as seen from the Wayne.

404C INT. CONTROL ROOM U.S.S. WAYNE DAY 404C

BOND is looking through the periscope. The EXECUTIVE OFFICER is standing beside him. BOND turns to the

Continued

404C Continued

404C

EXECUTIVE OFFICER.

BOND

How far away, would you say?

The EXECUTIVE OFFICER looks through the periscope.

404D EXT. ATLANTIS DAY

404D

A distant view of Atlantis, as seen through the periscope.

404E INT. CONTROL ROOM U.S.S. WAYNE DAY

404E

The EXECUTIVE OFFICER turns to BOND.

EXECUTIVE OFFICER

Around ten thousand yards.

BOND

Less than six miles.

CARTER appears in the doorway.

CARTER

Commander ...

As BOND moves to him, CARTER turns to go out again.

404F INT. CAPTAIN'S CABIN U.S.S. WAYNE DAY

404F

CARTER enters, followed by BOND. CARTER crosses to his desk.

CARTER

I've just had this signal from the Pentagon.

He picks up a piece of paper from his desk.

CARTER

On instructions from Security Council, destroy Atlantis - and fast.

BOND

What does fast mean?

CARTER

We'll be on target in ten minutes.

Continued

404F Continued

404F

BOND glances at his watch.

BOND

Eleven hundred hours. With torpedoes?

CARTER nods.

BOND

Carter, he's got Anya there.

CARTER

I know. I'm sorry, James.

BOND

I've got to get her off. Give me an hour.

CARTER

(tapping the paper)

Hell, this comes from the top.

BOND

Forty minutes.

For a moment, CARTER hesitates. Then, with a quick grin ...

CARTER

You'll get me court-martialled.
Okay - an hour.

BOND swings round to the crate beside CARTER's desk.

BOND

Give me a hand.

Between them, they break open the crate, pull out the separate parts of a jet-ski and start to assemble them.

404G EXT. U.S.S. WAYNE SEA DAY

404G

The submarine is hove to. CARTER stands in the open conning tower, watching BOND on the jet-ski as he travels away from the submarine, gathering speed fast.

405 ATLANTIS DAY -

405

There is no sign of life as BOND appears, riding the jet-ski, heading for the open dock doors. In a CLOSE SHOT we see him looking up at the silent, massive structure.

405A EXT. BOAT DOCK ATLANTIS DAY

405A

BOND, on his jet-ski, travels to the landing stage and steps out on to the dock. He walks across to the elevator. As he reaches it, STROMBERG'S VOICE comes from a hidden loudspeaker.

STROMBERG'S VOICE

(overlaid)

Good morning, Mr Bond. I've been expecting you.

406)

406

407) DELETED

407

408)

408

409 INT. BOARD ROOM ATLANTIS DAY

409

STROMBERG is sitting at the head of his long table, sipping a glass of red wine. In front of him the table is laid for a meal, the silver gleaming, the crystal glass sparkling. At his hand is the console with its rows of switches and controls. He speaks into a mike on the console.

STROMBERG

Stay where you are. I'll send the elevator down for you.

He looks along the table to the elevator at the other end of the room - the elevator in which the ASSISTANT - the traitor - went to her death. STROMBERG puts a hand out and presses a button on the console. We see the web between his fingers.

409A EXT. BOAT DOCK ATLANTIS DAY

409A

BOND is standing by the elevator. The door opens. A moment's pause, then he takes his gun from his shoulder holster and steps into the elevator.

410 DELETED

410

411 INT. BOARD ROOM ATLANTIS DAY

411

STROMBERG flicks a switch on the console and we see the Romney painting on the wall slide away to reveal the T.V.

Continued

screen with its picture of the shark tank. At once, the shark swims into view, curving close to the glass, teeth bared menacingly. STROMBERG smiles grimly as he stretches out his hand, with its webbed fingers, to the console.

STROMBERG

Adieu, Mr Bond.

In a CLOSE SHOT we see STROMBERG's finger press a button. Above it, on the console, is printed the word "EJECT".

STROMBERG sits watching the tank, head forward in eager anticipation. The shark swims past. STROMBERG's smile turns to a puzzled frown. He jerks his head quickly as the elevator doors at the other end of the room slide open.

In a CLOSE SHOT we see BOND in the elevator. He is standing, his gun levelled at STROMBERG, with his legs wide apart. Between his feet, in the floor of the elevator, is the open trap-door through which the ASSISTANT slid to her death in the shark tank.

BOND steps out of the elevator. He looks across at the T.V. screen. The shark swirls past. BOND looks at STROMBERG

BOND

I gather you wanted me to drop in.

He walks forward to the end of the long table. At the head of the table, STROMBERG sits motionless, watching BOND, one hand on the table near the console.

BOND

Where's Anya? What have you done with her?

STROMBERG

(sarcastically)

Well, well! A British agent in love with a Russian agent. Detente indeed!

BOND moves so that he is standing in front of a high-backed chair at the end of the table, his gun levelled at STROMBERG.

BOND

Your time's running out, Stromberg.

In a CLOSE SHOT we see STROMBERG's hand below the level of

Continued

411 Continued

411

the table. Mounted below the table is an explosive-head harpoon gun. STROMBERG's finger tightens on the trigger.

STROMBERG'S VOICE

(overlaid)

Yours, too, Mr Bond - yours, too.

STROMBERG is looking at BOND along the length of the table.

STROMBERG

And faster than you think.

In a CLOSE SHOT we see his finger press the trigger. The harpoon streaks along under the table.

Simultaneously, BOND hurls himself aside and on to the floor. The harpoon hits the centre of the high-backed chair and explodes, leaving a smoking, gaping hole.

BOND gets up on to one knee, an arm resting on the table. He looks along it at STROMBERG who has remained in his chair, unmoving.

BOND

You've shot your bolt, Stromberg.
Now it's my turn.

There is the crack of a shot as, out of sight under the table, he fires his gun. STROMBERG jerks back in his chair, throws his hand up as if to grasp something, webbed fingers extended. Then he falls forward, dead, arms outstretched, sprawled among his meal, his red wine spilling across the table. BOND gets to his feet, moves fast across the room to a door and jerks it open.

412) DELETED
413)

412
413

414 INT. CORRIDOR ATLANTIS DAY

414

BOND comes running along the corridor. He shouts urgently.

BOND

Anya ...!

He pulls open a door, looks in, bangs it shut and runs on.

Continued

414

Continued

41

He reaches a door locked by a central wheel. It is labelled "ESCAPE CHAMBER". BOND registers this. He looks at his watch.

In a QUICK CLOSE SHOT we see the watch. The time is 11.56. BOND runs on, shouting again.

BOND

Anya!

He turns a corner and stops dead. Facing him, a few yards away, is JAWS, grinning viciously. For a moment the two men stare at each other. Then JAWS leaps on to BOND and seizes him in a bear's hug, swinging him round and propelling him into an open area.

415

INT. OPEN AREA - CHUTE AND TANK ATLANTIS NIGHT

415

The elevator chute slopes down on one side of the tank. The tank is circular, with high walls. Some ten feet above the water a platform juts out from which the shark or other fish in the tank can be fed. Higher still, a metal railed catwalk runs around the wall of the tank. In it are several openings. BOND appears in one of the openings and sees JAWS, who has appeared in another opening further round the tank. JAWS comes running round the catwalk towards BOND, who crouches, waiting for the attack. JAWS leaps on BOND. They struggle. BOND breaks free, leaps over the rail, drops down on to the feeding platform and runs out to the end of the platform, over the tank. Now, below him, we see the fin of the shark cutting through the water, awaiting its prey. As JAWS clambers over the rail, BOND sees above JAWS' head a large, circular electro-magnet, hanging from a track which would carry it to the middle of the tank. Beside BOND is a console with controls to operate the magnet. He moves a lever. The electro magnet descends above JAWS as he drops on to the feeding platform. He looks up and, instantly, is jerked up by his steel teeth on to the magnet. BOND moves a switch and the magnet, with the struggling JAWS hanging from it, rises.

BOND

How does that grab you?

He moves a switch and the magnet swings along its track out to the centre of the tank. Another click of the switch, the magnet is switched off and JAWS plunges down into the water. At once, the shark swirls across the tank and attacks. As JAWS starts to fight desperately, BOND dashes away.

415A

INT. CONTROL ROOM U.S.S. WAYNE DAY

415

CARTER is looking through the periscope. A clock on the wall registers the time as twelve o'clock. OFFICERS and SEAMEN are at their stations.

CARTER

Match bearings and shoot.

1st SEAMAN

Set.

2nd SEAMAN

Shoot!

415B

EXT. TORPEDO TUBE U.S.S. WAYNE UNDERWATER DAY

415

The torpedo is ejected from the tube and starts speeding through the water.

415C INT. SITTING ROOM ATLANTIS DAY 415C

ANYA is still bound to the chair in front of the shark tank. Her eyes wide with horror, she is watching JAWS fighting the shark in the tank. The door of the room bursts open and BOND comes in. He sees ANYA and dashes across to her. Desperately he starts to release the straps binding her.

ANYA

James ...!

BOND

We've got minutes to get out.

He unfastens the last strap and pulls her to her feet. For a moment she stands looking at the tank. So does BOND. The shark swirls at JAWS, teeth bared. JAWS dives, turns, throws his arms around the shark and sinks his teeth into its body. BOND pulls ANYA across the room towards the door.

415D/ DELETED
415H

415D/
415H

415J EXT. ATLANTIS DAY

415J

The curved dome on its supporting pillars stands in a calm sea. At once, there is an underwater explosion as the torpedo strikes. A fountain of water is thrown up and the entire structure shudders and begins to keel over and sink.

415K INT. SITTING ROOM ATLANTIS DAY

415K

There is a second explosion, part of one wall splits and a gush of flame and smoke bursts through. BOND pulls ANYA to the door, jerks it open and pulls her through.

415L INT. CONTROL ROOM U.S.S. WAYNE DAY

415L

CARTER is peering through the periscope.

CARTER

Fire!

415M EXT. TORPEDO TUBE U.S.S. WAYNE DAY

415M

The torpedo is ejected and speeds away.

415N EXT. SEA DAY

415N

The track made by the torpedo can be seen as it speeds through the water just below the surface.

4150 INT. CORRIDOR ATLANTIS DAY

4150

The corridor has a distinct list. BOND and ANYA come struggling along, fighting to keep their feet.

415P EXT. ATLANTIS DAY

415P

As the second torpedo hits Atlantis there is another underwater explosion. Water and debris are thrown high in the air. The entire structure keels over, becomes half submerged and starts sinking more rapidly.

416/
422 DELETED416/
422

423 INT. CORRIDOR ATLANTIS DAY

423

BOND, with ANYA following him, comes struggling along the tilted corridor. Water is now pouring in through fractures in the walls. BOND reaches the door labelled "ESCAPE CHAMBER". He seizes the central wheel and starts to turn it. He turns to speak to ANYA.

BOND

Give me a hand. It's ...

He stops dead and stares.

From BOND'S VIEWPOINT we see ANYA standing back along the corridor, her gun levelled at BOND. A moment, then BOND takes a step forward. ANYA fires. The bullet thuds into the wall beside BOND's head. He pauses, then starts to walk slowly towards her, his eyes steady on her.

ANYA

I won't miss with the next one.

BOND

(still approaching)

You couldn't have missed with the first one - if you'd really wanted to kill me.

ANYA's face is blank. Her finger tightens on the trigger. BOND is nearing her.

Continued

423 Continued

423

BOND

Anya ...

Her hand wavers. BOND reaches out, avoiding the gun, and puts his hands on her shoulders. She shakes her head as if waking up. He draws her to him.

423A) DELETED
423B)

423A
423B

423C EXT. ATLANTIS DAY

423C

A third torpedo hits Atlantis. There is a final tremendous explosion and the entire structure keels over and sinks beneath the sea.

423D INT. CORRIDOR ATLANTIS DAY

423D

BOND is still holding ANYA in the now acutely tilted corridor. Water is flooding in. BOND turns to the door of the escape chamber, wrenches the wheel round and pulls the door open.

BOND

Go on - in!

As he pushes her through the door, the wall at the end of the corridor gives way and a flood of water bursts through. BOND throws himself through the door of the escape chamber as the deluge of water engulfs the corridor.

424 INT. ESCAPE CHAMBER ATLANTIS DAY

424

BOND pulls ANYA in - there is just enough room for both of them. He slams the door and clamps it, and operates the control on the wall. The water begins to flood in. Clipped to the side of the chamber is an opaque plastic sphere about two feet in diameter. BOND grasps it, pulls it free and holds it.

ANYA

How long have we got?

BOND

Long enough - I hope.

The water is rising fast around them.

425 DELETED

425

426 INT. SHARK TANK ATLANTIS DAY

426

The water is stained with blood. As we watch, the giant triangular fin of the shark breaks the surface.

There is a pause and then the fin keels over, the white belly floating on the bloody surface reveals that the shark is dead.

JAWS, bloody but unbowed, rises from the depths. He bares his teeth in a triumphant grimace. As he starts to drag himself up onto the feeding platform that projects into the tank, there is the sound of a fourth torpedo exploding. Water floods in from above and JAWS is thrown back into the tank, disappearing in a churning deluge.

427 DELETED

427

428 EXT. ESCAPE HATCH ATLANTIS UNDERWATER DAY

428

The escape hatch opens and BOND and ANYA swim out, BOND still holding the plastic sphere. They start struggling up towards the surface.

429 EXT. ATLANTIS UNDERWATER DAY

429

There is a final torpedo explosion. The entire structure buckles and disintegrates and slowly goes down, disappearing into the black void.

430 EXT. SEA DAY

430

A calm, unruffled sea. After a short pause ANYA's head breaks surface. She gulps for air.

ANYA

James!

A few feet away BOND surfaces, holding the plastic sphere. He, too, gasps for air.

BOND

Anya!

As ANYA swims to him, the plastic sphere opens up like a flower into a circular raft.

BOND and ANYA start to climb into it.

431 EXT. RAFT SEA DAY

431

BOND and ANYA are lying shoulder to shoulder against the side of the raft. A mood of relaxed intimacy prevails. He turns aside, opens a container in the side of the raft and takes out a bottle of champagne and two plastic cups. He gives ANYA one of the cups and pours them each some champagne. They toast each other silently and drink. Then ...

BOND

I thought you were going to kill me down there.

ANYA

So did I.

BOND

What made you change your mind?

ANYA

Isn't it supposed to be a woman's privilege?

He raises his drink to her, smiling.

BOND

To the spy who loved me.

She smiles, leans forward and kisses him on the mouth. As he adjusts his position in order to repay the gesture with interest, his wrist-watch bleeps. He looks at it as the tiny ribbon of tape starts clicking out. He holds the end of the tape so that both he and ANYA can read it.

In a CLOSE SHOT we read the words on the tape:-
"007 REPORT SOONEST POSSIBLE M"

BOND carefully pulls the watch off his wrist, holds it over the side of the raft by finger and thumb and lets it drop into the sea. He looks at ANYA. She is smiling invitingly. His eyes lift and look beyond her to something in the far distance. He frowns.

BOND

(without enthusiasm)

It looks as if they've sent someone to pick me up.

432 EXT. BRITISH NAVAL VESSELS DAY

432

A flotilla of battleships, Ensigns flying, cut through water at high speed.

430 A

ESCAPE CHAMBER DAY

430 A

The interior of the escape chamber is bathed in a diffused golden light filtering through a semi-opaque window in its curved surface.

BOND and ANYA are lying on a comfortable mattress-like floor. Beside them a wall cabinet is open to reveal a small but well-stocked bar. There are bottles of champagne and glasses. BOND puts down his gun, picks up a bottle of champagne and glances at it.

BOND

Maybe I misjudged Stromberg.
Anybody who drinks Don Perignon
fifty two can't be all bad.

He starts to loosen the wire on the cork.
A CLOSE SHOT of ANYA watching him coldly.
BOND removes the wire and starts to loosen the cork.
A CLOSE SHOT of ANYA. She is holding BOND's gun,
levelling it at him.

ANYA

The mission is over, Mr. Bond.

A CLOSE SHOT of BOND's face. He is watching ANYA, puzzled and wary. There is a sudden loud explosion. The CAMERA PULLS BACK to reveal the champagne frothing out of the bottle.
We see a glimmer of a smile on ANYA's face.
She tries to suppress it.

BOND

In my country, Major, the condemned
man is allowed a final request.

ANYA nods.

BOND

Let's get out of these wet clothes..

He takes the gun from her. She relaxes, smiling.

430 A2

EXT. SEA DAY

430 A2

JAWS' head appears from below the surface of the sea.
He looks around him then starts to swim steadily away.

430 B

EXT. SEA DAY

430 B

H.M.S. FEARLESS approaches at an angle. As it starts to lose speed and turn, we see the globular shape of the escape chamber floating in the foreground.

430 C INT. ESCAPE CHAMBER DAY

430 C

BOND and ANYA are now lying side by side, close together, under a rug, obviously having stripped off. They embrace.

ANYA

But, James - what would our superiors say?

BOND

They're never going to know.

He presses her down against the mattress.

430 D EXT. SEA DAY

430 D

H.M.S. FEARLESS is travelling astern towards us. As it approaches, its stern door is lowered. The escape chamber floats into picture and into the interior of the Fearless.

430E

INT. DOCKING AREA H.M.S. FEARLESS DAY

450

The escape chamber is floating in the docking area. Along each side of the area runs a raised gangway. Ranged along the rail of one gangway are M, GOGOL, Q, GRAY, the Minister of Defence, and a dozen OFFICERS. Q is holding a miniature remote control unit. Along the other gangway are a row of RATINGS. They are all gazing down at the escape chamber.

GRAY

(anxiously)

Do you think there's a danger of the bonds?

Q

We'll soon find out.

He points his remote control unit at the escape chamber and presses a button.

A circular section in the roof of the escape chamber drops and slides aside.

Everyone on the gangways above cranes forward, peering down. We see shock and amazement on the faces of M, GOGOL and GRAY.

M

Double O Seven!

GOGOL

Triple X!

GRAY

Bond! What do you think you're doing!

430F

INT. ESCAPE CHAMBER DAY

430F

The head and shoulders of an apparently naked BOND appear above a similarly apparently naked ANYA. She looks understandably apprehensive. But BOND seems entirely in command of the situation as he looks up.

BOND

Gentlemen - we have just entered a new era of Anglo-Soviet co-operation.

He presses a button in the side of the chamber and the roof section slides back into position above him and ANYA. As it does so, the CAMERA PULLS BACK up and fast like a rocket, seeming to burst through the hull of the Fearless.

430G

EXT. SEA DAY

430G

The CAMERA continues up and away from the Fearless to the sound of ships' sirens sounding triumphantly.

431/

435

DELETED

FADE OUT