

"FROM RUSSIA WITH LOVE"

Screenplay by
Richard Maibaum

Adapted by
Johanna Harwood

Based on the novel by
Ian Fleming

[Note: Passages in brackets appear in the
cutting continuity but not in the film]

GUN BARREL LOGO

The James Bond trademark which is an IRIS moving to centre of screen circling JAMES BOND. He fires a revolver.

IRIS CUTS OUT.

FADE IN:

EXT. RENAISSANCE GARDENS - NIGHT - SERIES OF SHOTS

- WIDE MOVING SHOT: Bond, dressed in a tuxedo, walks across a bridge and down some steps as if stalking someone. He looks back.

- CLOSE SHOT: The feet of another man, wearing sweat-pants and soft shoes, walk forward.

- CLOSE SHOT: Bond turns forward again, looks around and continues walking.

- CLOSE SHOT: The other man's feet walk quietly up some steps.

- WIDE MOVING SHOT: Bond runs down a tree-lined path toward a statue, hears a bird coo and looks back.

- WIDE SHOT: The other man is crossing the bridge. He is DONALD GRANT. He stops and looks in front of him.

- MEDIUM SHOT: Bond, holding a revolver, moves toward some trees.

- MEDIUM SHOT: Grant stops on the bridge, looking forward, then cracks a branch of a tree.

- BOND stops suddenly at the sound. He looks back, pauses thinking, then continues walking.

- GRANT watches, then moves forward and

- GRANT'S FEET walk forward but stop, pivot back and walk in a different direction.

- MEDIUM MOVING SHOT: Bond looks back, walks forward, hears a bird cooing again, looks back, then walks forward again.

- WIDE ANGLE: Bond stops moving and peers behind some bushes. Grant crosses in f.g. holding one arm out.

- BOND fires a revolver.

- GRANT stops at the sound then turns and looks back.

- BOND, still holding the revolver, moves behind a statue then continues on.
- GRANT keeps looking back.
- BOND walks forward glancing around anxiously.
- WIDE MOVING SHOT: Grant walks toward a fountain in f.g., Bond following, then Grant passes it and moves on.
- BOND emerges from behind a tree, looking in Grant's direction.
- WIDE ANGLE: Bond peers behind another tree then continues forward. PAN OVER to reveal Grant waiting in f.g., concealed by more trees.
- CLOSE SHOT: Grant pulls a garrote from his watch.
- MEDIUM MOVING SHOT: Bond turns a corner, still looking around.
- FRONT ANGLE: Bond steps forward. Grant suddenly emerges from the trees behind him and whips the garrote around his neck. Bond clutches at it helplessly as Grant strangles him and they drop to the ground.

Behind them, the lights of SPECTRE House go on, revealing the MEN OF THE SPECTRE PARTY, standing on a terrace. The men walk forward.

GRANT

rises retracting the garrote into his watch. He looks up to see

MORZENY

approaching followed by the other men.

GRANT

stands at attention as Morzeny reaches him holding a watch.

MORZENY

(to Grant)

Exactly one minute, fifty-two seconds. That's excellent.

BOND

lies motionless on the ground. Morzeny's hand reaches down and pulls a mask off his face, revealing an UNIDENTIFIED MAN who has been disguised as Bond. TILT UP to reveal Morzeny and Grant walking away toward the house.

CUT TO:

THE MAIN TITLES

A BELLY DANCER performs as the credits are projected across various parts of her body.

FADE OUT.

FADE IN:

EXT. VENICE - ESTABLISHING SHOT - DAY

Long shot of the shoreline as TWO GONDOLIERS oar past in f.g.

DISSOLVE TO:

INT. CHESS ROOM - VENICE HOTEL

A scoreboard reads:

VENICE INTERNATIONAL
GRANDMASTERS CHAMPIONSHIP

	MATCH	FINAL	
Czechoslovakia	WHITE	BLACK	Canada
KRONSTEEN	11 1/2	11 1/2	MACADAMS

PULL BACK to reveal KRONSTEEN ('No. 5') and MACADAMS sitting across from each other at a chess table, the 1st and 2nd UMPIRES, an ATTENDANT and SPECTATORS. Kronsteen smokes a cigarette and flicks an ash into an ashtray.

KRONSTEEN

moves his white knight and takes Macadam's black bishop, setting it beside many other black pieces.

KRONSTEEN

Check.

Kronsteen clicks a timer.

OVER KRONSTEEN'S SHOULDER

Macadams looks thoughtfully at the board.

ANGLE ON THE SCOREBOARD

1ST UMPIRE
Knight takes bishop.

The Attendant moves a corresponding white piece on the scoreboard.

ATTENDANT
Knight takes bishop.

EXTREME WIDE ANGLE

The spectators look on murmuring. A WAITER approaches the table with a tray containing two glasses.

CLOSER

The waiter sets a glass in front of Macadams then turns to Kronsteen and puts a glass of water and a mat in front of him.

STILL CLOSER

Kronsteen stares at the waiter, whose hand still grips the glass. The hand backs away and Kronsteen picks up the glass and the mat. He starts to drink then looks through the glass. We hear the clock still ticking.

KRONSTEEN'S POV - THE GLASS AND MAT

Seen through the bottom of the glass on the mat are the words:

'YOU ARE REQUIRED
AT ONCE.'

KRONSTEEN

sets the glass down and dabs the mat against his lips. Meanwhile Macadams looks at the chessboard. Kronsteen tears up the mat.

OVER KRONSTEEN'S SHOULDER

Macadams moves a black chess piece and clicks the timer.

ANGLE ON THE SCOREBOARD

1ST UMPIRE
King to rook two.

The Attendant moves a corresponding black piece.

ATTENDANT
King to rook two.

AT THE TABLE

Kronsteen picks up a white piece then glances at Macadams. Macadams looks back. Kronsteen sets the piece on the table, looks again at Macadams and clicks the timer.

OVER KRONSTEEN'S SHOULDER

Macadams studies the chessboard.

ANGLE ON THE SCOREBOARD

The Attendant moves a corresponding white piece.

1ST UMPIRE
Queen to king four.

ATTENDANT
(repeating)
Queen... to king four.

WIDE ANGLE

The spectators murmur in anticipation.

MACADAMS

studies the board.

KRONSTEEN

stares back at him, eyes unmoving. Macadams' hand reaches forward and touches the top of the black king.

OVER KRONSTEEN'S SHOULDER

Macadams tips over his king onto the table.

KRONSTEEN

stares at him.

OVER KRONSTEEN'S SHOULDER

Macadams rises.

MACADAMS
My congratulations, sir. A
brilliant coup.

Macadams holds out his hand as the spectators applaud. Kronsteen rises and shakes it.

HIGH ANGLE - CRANE SHOT

Kronsteen releases Macadams' hand and, as we CRANE DOWN, walks away from the table. A SPECTATOR reaches out to give him a handshake but Kronsteen ignores him and keeps walking.

DISSOLVE TO:

EXT. BLOFELD'S ('NO. 1') YACHT - WIDE ANGLE - DAY

The yacht rests in a bay.

EXT. BLOFELD'S CABIN - SAME TIME

A GUARD with a machine gun over his shoulder comes downstairs, Kronsteen following and looking around. The guard rings a doorbell to Blofeld's cabin. Kronsteen looks back and sees a SECOND ARMED GUARD coming down the stairs.

INT. BLOFELD'S CABIN - SAME TIME

ROSA KLEB is looking into a desktop aquarium. She moves backwards looking down at it.

BLOFELD (O.S.)
Siamese fighting fish. Fascinating creatures. Brave, but on the whole, stupid.

KLEB'S POV - THE AQUARIUM

Three fish swim in it.

BLOFELD (O.S.)
Yes, they're stupid.

CLOSE SHOT - BLOFELD'S LAP

A white cat rests in his lap and he pets it.

BLOFELD (O.S.)
Except for the occasional one such as we have here...

CLOSE SHOT - AQUARIUM

The fish swim around each other and then, in quick cuts, fight each other.

BLOFELD (O.S.)
...who lets the other two fight while he waits... waits until the survivor is so exhausted that he cannot defend himself.

KLEB

watches the aquarium.

CLOSE SHOT - AQUARIUM

The fish continue to fight.

BLOFELD (O.S.)
And then, like SPECTRE, he strikes.

CLOSE-UP - KLEB

KLEB
I find the parallel -- amusing.

CLOSE SHOT - BLOFELD'S CAT

Blofeld handles the cat.

BLOFELD (O.S.)
Our organization did not arrange
for you to come over from the
Russians...

ANGLE ON KLEB OVER BLOFELD

BLOFELD
(continuing)
...just for amusement, Number
Three.

CLOSE SHOT - CONSOLE

Blofeld pushes one of four buttons on his desk.

[END OF REEL 1. START REEL 2.]

BLOFELD'S POV - KLEB

stands in f.g. as a door behind her opens and Kronsteen enters.

BLOFELD
Come in, Kronsteen. Sit down,
Number Three...

CLOSE SHOT - BLOFELD'S CAT

He continues to stroke it.

BLOFELD
... while we listen to what Number
Five has devised for us.

CLOSE-UP - KLEB

KLEB

I hope Kronsteen's efforts as Director of Planning will continue to be as successful as his chess.

CLOSE-UP - KRONSTEEN

KRONSTEEN

They will be. According to your instructions, I have planned for SPECTRE to steal from the Russians their new Lektor decoding machine. For this we need the services of a female member of the Russian cryptograph section in Turkey and -- uh -- the help of the British Secret Service.

CLOSE-UP - KLEB

Listening, she looks up at Kronsteen.

KRONSTEEN (O.S.)

(continuing)

Naturally, neither the Russians nor the British will be aware...

CLOSE-UP - BLOFELD'S CAT

He continues to pet it.

KRONSTEEN (O.S.)

(continuing)

...that they are now working for us.

BLOFELD (O.S.)

Number Three, is your section ready to carry out Kronsteen's directives?

CLOSE-UP - KLEB

KLEB

Yes, Number One. The operation will be organized according to Kronsteen's plan. I have selected a suitable girl from the Russian Consulate in Istanbul. She's capable, cooperative, and her loyalty to the State is beyond question.

WIDE ANGLE OVER BLOFELD AT KLEB AND KRONSTEEN

BLOFELD
And you're absolutely sure she
believes you're still...

CLOSE-UP - BLOFELD'S CAT

He continues to stroke it.

BLOFELD
(continuing)
... head of operations for Soviet
Intelligence?

CLOSE-UP - KLEB

KLEB
It is most unlikely she would know
I'm now working for SPECTRE.
Moscow has kept my defection secret
from everyone but a few members of
the Presidium.

CLOSE SHOT - BLOFELD'S CAT

As he stroke it:

BLOFELD
For your sake, I hope so.

BLOFELD'S POV - KLEB AND KRONSTEEN

BLOFELD (O.S.)
Kronsteen, you're sure this plan is
foolproof?

KRONSTEEN
(tapping a cigarette
against its case)
Yes, it is, because I have
anticipated every possible
variation of counter-move.

CLOSE SHOT - BLOFELD'S CAT

As he strokes it:

BLOFELD
But what makes you think that 'M,'
the head of British intelligence,
will oblige you by falling in with
your plan?

CLOSE-UP - KRONSTEEN

KRONSTEEN

For the simple reason that it is so obviously a trap.

(he starts to put the
cigarette into his
mouth then lowers it)

My reading of the British mentality is that they always treat a trap as a challenge. And in any case, they couldn't possibly pass up even the slightest chance of getting their hands on a Lektor decoder. They have wanted one for years.

CLOSE SHOT - BLOFELD'S CAT

As he strokes it:

BLOFELD (O.S.)

Um-hmm. All that you say could be true. What else?

CLOSE-UP - KRONSTEEN

KRONSTEEN

As an added refinement, I think that SPECTRE would probably have the added chance of a personal revenge for the killing of our operative, Doctor No. Because the man the British will almost certainly use on a mission of this sort would be their agent, James Bond.

ANGLE OVER BLOFELD AT KLEB AND KRONSTEEN

BLOFELD

Let his death be a particularly unpleasant and humiliating one.

KRONSTEEN

Good. I shall put my plan into operation straightaway.

KLEB

looks at Kronsteen.

KRONSTEEN

KRONSTEEN
And there will be no failure.

CUT TO:

EXT. LAKE - MEDIUM CLOSE SHOT - GRANT

Naked but for shorts, he lies face-down on a towel on grass. He glances up.

A FEMALE MASSEUSE

in a skirt approaches.

GRANT

closes his eyes.

MEDIUM SHOT - GRANT AND MASSEUSE

She sets a bag down then turns away and unbuttons and removes her shirt, revealing large breasts in a bra. She pulls down her skirt, revealing shorts, and turns toward Grant.

She kneels, picks up a container of ointment then looks up.

A HELICOPTER

hovers overhead.

MEDIUM SHOT

The masseuse massages Grant's back.

THE HELICOPTER

lands in front of SPECTRE House.

CLOSER ANGLE

Morzeny and other SPECTRE men, including RHODA, approach the helicopter as it lands.

MORZENY

Hurry.

Kleb emerges from the chopper.

MORZENY

(to Kleb)

Welcome to SPECTRE Island. A great honour. I hope you had a pleasant flight.

CLOSER - MORZENY AND KLEB

KLEB
My time is limited. Is the man I
requested ready?

Morzeny hands her a file.

MORZENY
His dossier.

KLEB
Good.

Kleb look at the file.

KLEB
Donald Grant, convicted murderer.
Escaped Dartmoor Prison in nineteen
sixty. Recruited in Tangier
nineteen sixty-two. Excellent!
Where is he now?

Rhoda turns to Morzeny.

RHODA
At the Lake.

MORZENY
Bring him to my office, will you?

Morzeny touches Kleb's elbow as if to escort her; she backs
away repulsed.

KLEB
Take me to the Lake.

MORZENY
(pointing)
Through the training area.

MOVING SHOT

Kleb, Morzeny and Rhoda walk across the grounds.

MORZENY
This Grant's one of the best men
we've ever had. Homicidal
paranoiac, superb material. Though
his methods were a little crude,
his response to our training and
indoctrination have been
remarkable.

EXT. KILLING SCHOOL - MOVING SHOT

Kleb, Morzeny and Rhoda walk along a series of galleries where men fire at targets. Other men in judo garb break cinder blocks in f.g. In another gallery, a man fires a flame-thrower at a running man. Two men fight with knives. In yet another gallery, men practice judo.

MORZENY

I hope our work here meets with your approval?

KLEB

Training is useful, but there is no substitute for experience.

MORZENY

I agree. We use live targets as well.

WIDE ANGLE

Kleb, Morzeny and Rhoda walk away as the mayhem continues.

DISSOLVE TO:

EXT. LAKE

The threesome approach around a grove of trees and turn to face the Lake.

Grant reclines on his back as the masseuse works on one of his arms. A trampoline and barbell lay nearby. The masseuse looks up at the visitors.

Kleb takes a step forward.

KLEB

Call him.

MORZENY

Grant!

Grant jumps to his feet and stands attention. Kleb looks at him then removes her purse from her shoulder.

Grant walks up to the visitors. He stops in front of Kleb and stands at attention. Kleb circles him, looking him over. As she does, she puts on a knuckle duster.

When Kleb arrives in front of Grant again she suddenly punches him hard in the stomach. He barely flinches.

KLEB
 He seems fit enough. Have him
 report to me in Istanbul in twenty-
 four hours.

Kleb immediately turns and walks off, Morzeny and Rhoda following.

DISSOLVE TO:

EXT. ISTANBUL - ESTABLISHING SHOT - DAY

Minarets in f.g., a mosque and the Bosphorous beyond.

EXT. RUSSIAN EMBASSY - DAY

A sign on an outer wall reads:

СССР СССР
 CONSULATE GENERAL

A PORTER holds open a wrought-iron gate and three embassy women emerge onto the sidewalk -- a striking blonde, TATIANA ROMANOVA (known as TANIA), and her friends IRINA and NATASHA. Tania holds a piece of paper.

IRINA
 (in Russian)
 Are you sure you don't want to come
 with us?

TANIA
 (in Russian)
 I have some shopping to do.

NATASHA
 (in Russian)
 We'll see you later at the hostel.

IRINA
 (in Russian)
 Don't be late. Goodbye for now.

TANIA
 (in Russian)
 Goodbye for now.

NATASHA
 (in Russian)
 Goodbye for now.

Irina and Natasha walk away. Tania turns, looking at the piece of paper, and walks off.

DISSOLVE TO:

EXT. STREET - KLEB'S HOTEL - DAY

Tania walks up a cobblestone path to a policeman and shows him the piece of paper.

TANIA
(in Turkish)
Can you show me this house?

The policeman points further up the path.

POLICEMAN
(in Turkish)
It's the first door on the left.

Tania continues up the narrowing path toward the hotel, which looks more like a sinister tenement.

THROUGH AN ARCHWAY

Tania approaches the hotel, stops, looks at the paper again, looks around, then turns up a flight of stairs.

ON THE STAIRS - MOVING SHOT

Tania continues up the stairs then turns down a walkway. Suddenly a man's shadow crosses a pillar in f.g. He stops behind it and watches. It's Grant, in a suit and tie.

Tania stops at a door and knocks.

AT THE DOOR

MOVE IN on the door as it opens with a creak, revealing Kleb. She wears a Russian uniform.

INT. KLEB'S ROOM - WIDE ANGLE

Tania stands on the threshold.

TANIA
Corporal of State Security Tatiana
Romanova.

KLEB
(matter-of-factly)
Come in.

Tania enters the room. We CRANE DOWN AND IN as Kleb shuts the door and follows her down a flight of stairs into an office. It contains a desk and a chair. Kleb sits behind the desk.

KLEB
You know who I am?

TANIA
Colonel Kleb. Head of operations
for -- for SMERSH. I saw you once
in Moscow when I worked for the
English decoding crew.

KLEB
Did you tell anyone at the
Consulate you were coming here?

TANIA
No, the message said --

KLEB
Yes, yes. I know. I sent it.

INTERCUT - TANIA AND KLEB

Tania stands watching her, uncertain.

Kleb dons a pair of black-rimmed glasses and opens a dossier
on her desk.

KLEB
Your work record is excellent. The
State is proud of you.

TANIA
Thank you, Comrade Colonel.

KLEB
Take off your jacket.

Tania is surprised, then unbuttons and removes her jacket.

KLEB
Turn around.

Tania obediently pivots around.

KLEB
Umm. You are a fine-looking girl.

Tania glances down diffidently.

KLEB
(politely)
Sit down.

Tania sits in the chair and keeps looking at Kleb, who
continues to scan the dossier.

KLEB
I see you trained for the ballet.

TANIA
 But I grew an inch over regulation
 height, and so...

KLEB
 And then you have had three lovers?

[Tania looks off shocked.]

KLEB
 Did you enjoy their attention?]

TANIA
 (showing her anger)
 What is the purpose of such an
 intimate question?

Kleb explodes, cracking a short whip against her desk.

KLEB
 You are not here to ask questions!
 You forget to whom you are
 speaking! [Did you enjoy it?]

TANIA
 (softens then smiles)
 I was in love.

KLEB
 And if you were not in love?

TANIA
 (thinks deeply, then
 smiles again)
 I suppose that would depend... on
 the man.

KLEB
 Sensible answer.

Kleb rises from her desk.

WIDER ANGLE

We see now that Tania is sitting with her legs crossed and her
 skirt is raised revealing her knee.

Kleb walks to her holding a photograph, hands it to her then
 sits on the edge of the desk holding the whip.

KLEB
 This man, for instance.

TANIA
 (studying the photo)
 I cannot tell. Perhaps if he was
 kind and kulturny.

KLEB
 Corporal...

Kleb rests a hand on Tania's knee but withdraws it at Tania's
 look of distaste. DOLLY IN CLOSER to them.

KLEB
 ...I have selected you for a most
 important assignment. Its purpose
 is to give false information to the
 enemy. If you complete it
 successfully you will be promoted.
 From now on you will do anything he
 says.

TANIA
 And if I refuse?

KLEB
 Then you will not leave this room
 alive.

Tania looks at her aghast, then regains her composure.

TANIA
 I will obey your orders.

ANGLE ON KLEB

She rises from the desk, then we PAN on her as she crosses
 behind Tania.

KLEB
 Good. Now these are your
 instructions. You report to me
 here.

TANIA
 Yes.

KLEB
 But the Consulate security man must
 not know that I am in Istanbul.
 This is classified far above his
 level.

TANIA
 I will say nothing to anyone.

DOLLY OUT as Kleb steps toward her.

KLEB

If you do, you will be shot!
 (she cracks the
 whip hard against
 the chair, then
 softens)

Come, come, my dear.
 (she strokes Tania's
 shoulder)

You are very fortunate to have been
 chosen for such a simple,
 delightful duty.
 (her hand moves up
 to stroke Tania's
 hair)

A real labour of love... as we say.

DOLLY IN to Tania looking down at the photograph.

DISSOLVE TO:

EXT. RIVER - DAY

A punt glides by with a MAN and YOUNG WOMAN inside. He is piloting.

MAN

Great sport, this!

YOUNG WOMAN

What did you say?

MAN

Great sport, this punting!

The punt continues off. TILT DOWN TO REVEAL another punt, resting on the shoreline beneath a tree. Inside are Bond and SYLVIA, embracing and kissing. An ice bucket and glasses are beside it.

BOND

I couldn't agree with him more.

SYLVIA

I might even give up golf for it.

BOND

Really?

He tugs on a cord that extends between his toes into the water, pulling up a bottle of champagne. He touches it.

BOND

Not quite.

He lowers the bottle again. Sylvia notices something on his back -- a scar. She runs her finger across it.

SYLVIA
Ooh! Souvenir from another jealous woman?

He turns back and slips an arm around her.

BOND
Yes, but I haven't turned my back on one since.

He fully embraces her and they kiss. Suddenly a BEEPER goes off. Bond looks back, disheartened.

BOND
Excuse me.

SYLVIA
What?

He reaches into his coat pocket and switches off the device.

WIDER ANGLE

Bond climbs out of the punt with his jacket, then turns back.

BOND
Give me my shirt, will you?

SYLVIA
(tossing it to him)
What's going on?

BOND
I have to make a phone call.

PAN ON BOND as he walks to his car -- a classic green convertible.

SYLVIA (O.S.)
(calling)
But we haven't eaten yet! I'm starving!

Bond opens the driver's door and picks up a phone while raising his shirt.

BOND
(into phone)
Come in, Univex. James Bond here.
Over.

INT. MISS MONEYPENNY'S OFFICE - SAME TIME

She sits holding her phone and with her other hand taps a cigarette against a file on her desk.

MISS MONEYPENNY
He's been asking for you all morning. Where in the world are you, James?

[END OF REEL 2. START REEL 3.]

MEDIUM SHOT - BOND

He is in his shirt now, buttoning it.

BOND
Well, I've just been reviewing an old case.

SYLVIA

approaches in a huff. PAN ON HER as she walks to Bond.

SYLVIA
Oh, so I'm an old case now, am I?

BOND
Shh! It's the office.
(into phone)
Err... tell him I'm on my way, will you?

Sylvia snatches the phone from him.

SYLVIA
(into phone)
He is not on his way.

BOND
(taking the phone back)
Sylvia, behave! We'll do this again some other time, soon.
(he keeps buttoning his shirt)

SYLVIA
Do what? The last time you said that you went off to Jamaica.
(she undoes one of his buttons)
I haven't seen you for six months.

He slaps her hand.

BOND
 (into phone)
 I'll be there in an hour.

INTERCUT - MISS MONEYPENNY

She now holds a lit cigarette.

MISS MONEYPENNY
 Hey, your old case sounds
 interesting, James.

INTERCUT - BOND AND SYLVIA

Sylvia has completely unbuttoned Bond's shirt.

BOND
 (into phone)
 Er... make that an hour and a half.

He returns the phone to its cradle as Sylvia quietly claps her hands together. Bond passes her and raises the convertible top. DOLLY IN till it conceals him and Sylvia and the screen goes black.

BOND
 Now, about that lunch...

SYLVIA
 (giggling)
 Hmm-hmm.

FADE IN:

INT. A DOOR - MEDIUM CLOSE SHOT

The door opens to reveal Bond dressed in a suit and tie and holding his hat. As he enters, PULL BACK TO REVEAL

INT. MISS MONEYPENNY'S OFFICE

Unseen by Bond, 'M' stands with Miss Money Penny at a filing cabinet behind the door. 'M' holds a file marked 'SECRET.' They look up.

Bond tosses his hat at a hat-rack and it lands perfectly on a hook. He turns to Miss Money Penny and begins to close the door.

BOND
 For my next miracle, I...

'M' comes into view. Bond stops cold. The others just look at him. Chagrined, Bond gently leans against the door to shut it the rest of the way -- and it creaks loudly.

Wordlessly, 'M' nods to Bond to follow him. PAN ON THEM as they cross the room and pass through an open doorway into 'M's' office. BOOTHROYD ['Q'] stands just outside the office holding a briefcase and waiting. Bond closes a padded door behind them.

MISS MONEYPENNY

(to Boothroyd)

It'll be a miracle if he can explain where he's been all day.

INT. 'M's OFFICE

'M' walks toward his desk, Bond following having just closed the padded inner door.

BOND

But I've never even heard of a Tatiana Romanova.

'M'

Ridiculous, isn't it?

BOND

It's absolutely crazy.

'M'

Of course, girls do fall in love with pictures of film stars.

'M' stops behind his desk and gestures to Bond to sit.

INTERCUT - BOND AND 'M'

BOND

But not a Russian cipher clerk with a file photo of a British agent. Unless she's, uh... mental.

'M'

Mmm.

BOND

No, it's some sort of trap.

'M'

(filling his pipe)

Well, obviously it's a trap, and the bait is a cipher machine. A brand new Lektor.

BOND

A Lektor, no less. The C.I.A.'s been after one of those for years.

ANGLE ON 'M'

over Bond's shoulder. 'M' lights his pipe and sits.

'M'

Yes. So have we. When she contacted Kerim Bey, head of Station T, Turkey, and told him she wanted to defect, she said she'd turn it over to us, on one condition: that you went out to Istanbul and brought her and the machine back to England.

(he takes a photo
from the file)

Here's a snapshot Kerim managed to get of her.

BOND

takes the photo, glances at it absently, then looks up.

BOND

Well, I don't know too much about cryptography, sir, but, uh... a Lektor could decode their top secret signals. The whole thing's so fantastic, it just could be...

(he finally looks
at the photo and
catches himself)

...true.

INSERT - THE PHOTO

shows Tania standing at a railing aboard a ship with one hand raised provocatively, holding her hair back.

'M' (O.S.)

Hmm. That had occurred to me.

BOND

continues to look at the photograph

'M' (O.S.)

Besides, the Russians haven't been up to any tricks recently.

BOND

Well, really, I'm not too busy at the moment, sir.

INTERCUT - BOND AND 'M'

'M'

You're booked on the eight-thirty plane in the morning. If there's any chance of us getting a Lektor, we simply must look into it.

BOND

Suppose when she meets me in the flesh, I don't come up to expectations?

ANGLE ON 'M'

over Bond's shoulder.

'M'

Just see that you do.

He presses a switch on his intercom.

'M'

Miss Money Penny, ask the Equipment Officer to come in, please.

(he releases the switch)

Q Branch has put together a smart looking piece of luggage for us.

ANGLE ON THE PADDED DOOR

Boothroyd enters carrying the briefcase. PAN ON HIM as he walks to the desk, to include Bond and 'M'.

'M' (O.S.)

We're issuing this to all double-o personnel.

Boothroyd nods to Bond and sets the briefcase on the desk. Bond rises to face him.

BOOTHROYD

An ordinary black leather case...

(tilts it up and points to two buttons on its back edge)

... with twenty rounds of ammunition here and here.

Boothroyd presses one of the buttons and a narrow tube pops up. Bond does the same to the other button and another tube pops up.

MEDIUM SHOT - BOND AND BOOTHROYD

BOOTHROYD
 (indicating the tube)
 Now, if you take the top off,
 you'll find the ammunition inside.

Bond opens the top and drops a couple of bullets into his hand, then returns them to the tube. Meanwhile Boothroyd turns the briefcase the other way around.

BOOTHROYD
 In the side here: flat throwing
 knife.

CLOSE SHOT - THE BRIEFCASE

Boothroyd's hand enters.

BOOTHROYD (O.S.)
 Press that button there...
 (he presses a release
 and a knife pops
 out)
 ... out she comes.

Bond's hand enters and takes the knife.

MEDIUM SHOT - BOND AND BOOTHROYD

Boothroyd opens the briefcase and sets it down flat.

BOOTHROYD
 Inside the case...

CLOSE SHOT - THE BRIEFCASE

The inside is bright red and contains what looks like part of a rifle. Boothroyd's hand picks it up.

BOOTHROYD (O.S.)
 ...you'll find an AR Seven folding
 sniper's rifle.
 (he pulls the heel
 off the grip,
 revealing a barrel
 hidden inside)
 Point-two-five calibre, with an
 infra-red telescopic sight.

He reattaches the heel and sets the rifle beside the briefcase. Then he pulls on a strap connecting the case's lid to its body. A hidden strap comes out of the inner lining and gold sovereigns are embedded in it.

BOOTHROYD
 Then, if you pull out these straps,
 inside are fifty gold sovereigns.
 Twenty-five in either side.

He slides the strap back into the lining.

TIGHT TWO-SHOT - BOND AND BOOTHROYD

BOOTHROYD
 Now watch very carefully.
 (he reaches down)

MEDIUM CLOSE SHOT - THEIR TORSOS

Boothroyd takes a tin of talcum powder from his pocket. It bears the trademark 'Club.'

BOOTHROYD (O.S.)
 An ordinary tin of talcum powder.
 Inside, a tear gas cartridge.

TWO-SHOT

BOOTHROYD
 That goes in the case against the
 side...

MEDIUM CLOSE SHOT - THE BRIEFCASE

DOLLY IN as Boothroyd's hand attaches the tin to the inside of the case.

BOOTHROYD (O.S.)
 ... here, like that. It's
 magnetized so it won't fall.

His hands shut the case and close the catches.

BOOTHROYD
 Shut the case.

TWO-SHOT

BOOTHROYD
 Now, normally to open a case like
 that...

MEDIUM CLOSE SHOT - THE BRIEFCASE (BOND'S POV)

Boothroyd's thumbs rest on the catches.

BOOTHROYD (O.S.)
 ... you move the catches to the
 side.

(his thumbs move
 sideways without
 touching the catches)
 If you do, the cartridge will
 explode -- in your face.

TWO-SHOT

BOOTHROYD
 Now, to stop the cartridge
 exploding...

MEDIUM CLOSE SHOT - THE BRIEFCASE (BOND'S POV)

Boothroyd's fingers twist the catches sideways.

BOOTHROYD
 ... turn the catches horizontally,
 like that. Then open normally.

His thumbs open the catches and the briefcase pops open.

TWO-SHOT

BOOTHROYD
 Now you try it.

MEDIUM CLOSE-UP - 'M'

Pipe in his mouth, 'M' looks up at Bond, removes the pipe and
 blows out smoke.

MEDIUM TWO-SHOT - BOND AND BOOTHROYD

Bond moves behind the upright case and lays his fingers the
 catches.

BOND
 Hmm. Turn the catches...
 (twisting them)
 ...like that...

BOOTHROYD
 That's right.

BOND
 And open ordinarily.

Bond snaps the briefcase open then grins in satisfaction.

BOOTHROYD
You've got it?

BOND
Yes, I think so.

BOOTHROYD
(to 'M', off)
Is that all, sir?

'M' (O.S.)
Yes, thanks very much.

BOOTHROYD
Right. Thank you.

Boothroyd exits as Bond closes the briefcase.

BOND
That's a nasty little Christmas
present. But I shouldn't think
I'll need it on this assignment,
sir.

CLOSE-UP - 'M'

'M'
All the same, take it with you.

WIDE ANGLE OVER 'M's SHOULDER

'M'
Good luck, Double-o-seven.

BOND
Thank you, sir.

Bond heads for the door.

CLOSE-UP - 'M'

He returns the pipe to his mouth and looks down at the file.

INT. MISS MONEYPENNY'S OFFICE - SAME TIME

Bond enters from 'M's office flipping the padded door shut
behind him. PAN WITH HIM as he walks to Miss Money Penny's
desk and sets the briefcase down.

BOND
'Once more into the breach, dear
friends.'

Miss Money Penny holds up an airline ticket.

MISS MONEYPENNY
And one plane ticket.

Bond sits on the edge of her desk and takes the ticket from her. SLOW DOLLY IN to tight two-shot as they talk.

MISS MONEYPENNY
Lucky man. I've never been to Istanbul.

BOND
You've never been to Istanbul?

MISS MONEYPENNY
No.

BOND
(leaning toward her)
Where the moonlight on the Bosphorous is irresistible.

MISS MONEYPENNY
(rising and touching her forehead to his)
Maybe I should get you to take me there some day. I've tried everything else.

BOND
Darling Moneypenny, you know I never even look at another woman.

MISS MONEYPENNY
Oh, really, James?

BOND
Uh-huh. Let me tell you the secret of the world...
(he leans back to her ear)

Just then her intercom buzzes.

CLOSE SHOT - INTERCOM

Miss Moneypenny's finger switches it on. PULL BACK TO MEDIUM TWO-SHOT of Bond and Miss Moneypenny.

'M' (over intercom)
Miss Moneypenny, ask Double O Seven to leave the photograph. I'm sure he'll recognize the lady when he sees her.

Miss Money Penny holds out her hand. Bond takes out Tania's photograph and sets it on her palm. Then he picks up a pen.

CLOSE SHOT - THE PHOTOGRAPH

Bond's hand writes the words 'WITH LOVE,' then adds above it 'FROM RUSSIA.'

MEDIUM TWO-SHOT

Bond picks up the briefcase and steps off the desk.

MISS MONEYPENNY
(watching him go)
Good luck.

BOND
(passing in front
of her)
Ciao!

MISS MONEYPENNY
Ciao!

SLOW DISSOLVE TO:

EXT. ISTANBUL AIRPORT - DAY

A plane lands on a runway marked '2.' PAN ON IT as the nose-wheel touches down.

INT. CONTROL TOWER - SAME TIME

A number of AIRPORT OFFICIALS look out the windows.

1ST OFFICIAL
(into microphone)
Hello, London. Your flight P-A-One
just landed Istanbul.

CUT TO:

INT. AIRPORT LOUNGE - REVERSE TRUCKING SHOT

Bond, wearing a grey suit and holding his briefcase, walks through the lounge, surrounded by other passengers.

He passes a CHAUFFEUR who stands holding a glass at a drink tray manned by a DRINK SELLER. The chauffeur sports a mustache and wears a grey suit, black tie, cap and gloves.

CHAUFFEUR
(seeing him)
Mr. Bond!
(MORE)

CHAUFFEUR (cont'd)
 (to the drink seller,
 in Turkish)
 Tesekkür ederim.

Bond stops and looks back. The chauffeur walks to him.

CHAUFFEUR
 Kerim Bey sent a car for you, sir.

BOND
 Oh, fine.
 (reaches into his
 coat and takes out
 a cigarette case)
 Can I borrow a match?

CHAUFFEUR
 I use a lighter.

BOND
 (opening the case
 to reveal cigarettes)
 It's better still.

CHAUFFEUR
 Until they go wrong.

BOND
 (shutting the case)
 Exactly.

Bond gestures to the chauffeur to move on.

CHAUFFEUR
 I'll get the car, sir.

The chauffeur walks off. Bond follows in REVERSE TRUCKING SHOT, returning the cigarette case to his pocket. Bond walks off and we HOLD on a man in b.g. watching him -- HASSAN. Hassan steps forward, staring after him.

EXT. TERMINAL BUILDING - LONG SHOT - SAME TIME

Bond follows the chauffeur to a black Rolls Royce waiting at the curb. Meanwhile we see GRANT'S FACE reflected in the driver's door mirror of a car in f.g., watching them. He raises a gloved hand to his mouth. PAN TO GRANT. He chews on one of the gloved fingers.

BOND'S ROLLS ROYCE

PAN ON IT as it drives away, then HOLD on the front of the terminal. Hassan emerges watching it go. A black Citroen car pulls up. Hassan climbs into the passenger seat.

GRANT

sits in his car watching.

THE CITREON

PAN ON IT as it drives off. [Mistake: the passenger seat is vacant!]

WIDE ANGLE - ENTRANCE TO TERMINAL

The Citroen drives away.

INT. ROLLS ROYCE - DRIVING - DAY

The chauffeur is in f.g., Bond behind him in the back seat. Bond waves his hat across his face against the heat. Through the rear window we see the Citroen following.

CHAUFFEUR

Kerim Bey suggested that you see him before going to the hotel, sir. Would that be convenient?

BOND

Fine.

Bond glances back, sees the Citroen following, then looks forward again and continues fanning his face with his hat.

EXT. ISTANBUL STREET - SAME TIME

PAN ON THE ROLLS as it drives on. Then HOLD on ancient ruins in b.g. as the Citroen passes following it.

DISSOLVE TO:

EXT. NARROW STREET - DAY

The Rolls continues past some buildings and continues down an open road. The Citroen keeps following.

INT. ROLLS - SAME TIME

the Citroen still visible through the rear window.

BOND

I suppose it's customary to have people trailing you in these parts.

CHAUFFEUR

Oh, yes, sir. Today it's Citroen H-three-one-eighty-four on duty.

(MORE)

CHAUFFEUR (cont'd)

They are Bulgarians working for the Russians. They follow us, we follow them. It's a sort of understanding we have.

BOND

That's very friendly.

EXT. STREET - SAME TIME

CRANE BACK ON THE ROLLS as it swings over toward the Grand Bazaar and stops.

THE CITREON

stops just short of the Rolls. Hassan jumps out and looks off.

MEDIUM LONG SHOT - A COBBLESTONE STREET

Bond and the chauffeur walk down the street. PAN ON them as they walk into the bazaar.

INT. GRAND BAZAAR - SAME TIME

PAN ON THEM as the chauffeur leads Bond through the Bazaar. It is filled with people and Bond glances back at some of them. They continue past us and walk off.

HASSAN

stands in a passageway drinking a cup of coffee and watching them.

HASSAN'S POV - BOND AND THE CHAUFFEUR

They turn into a shop where Turkish rugs hang outside.

INT. SHOP (STUDIO SEQUENCE) - SAME TIME

The chauffeur leads Bond through the shop to a door covered by a hanging tapestry. Salesmen are showing rugs to customers.

CLOSER ANGLE

The chauffer pulls a cord which retracts the tapestry, revealing a door. He opens the door to reveal an office.

Bond starts to step inside but stops, seeing KERIM'S MISTRESS within. She is picking up a hat, dons it and walks toward the doorway straightening the shoulder of her blouse. DOLLY BACK as she exits past Bond pulling her skirt down and straightening her hat.

Bond steps into the office followed by the chauffeur.

KERIM (O.S.)
Ah, my friend, come in!

INT. KERIM'S OFFICE - SAME TIME

PAN ON BOND as he walks in, the chauffeur following. The office is well-appointed with curtains, pillars, and a large bed with a golden cover that KERIM BEY is straightening. He turns to Bond.

KERIM
Come in! Glad to see you! Welcome
to Istanbul!

Kerim walks to Bond and shakes his hand, then PAN ON THEM as they walk to Kerim's desk.

BOND
Oh, thank you for sending the car,
but, uh -- it does rather tie you
in with me.

Bond sits in a chair across from the desk. Kerim picks up a yellow plastic cigarette holder and a wooden cigarette box.

KERIM
You are in the Balkans now, Mr.
Bond. The game with the Russians
is played a little differently
here. In the day-to-day routine
matters we don't make it too
difficult to keep a tab on each
other.

Kerim holds out the box to Bond.

ANGLE ON BOND

BOND
(taking a cigarette
from the box)
So I gathered from your chauffeur.
He's a rather intelligent young
man, by the way.

Bond lights the cigarette.

KERIM

steps back behind his desk.

KERIM
He should be. He's my son.

Kerim picks up a bell and rings it.

ANGLE ON BOND

He puffs on the cigarette.

KERIM (O.S.)
Coffee?

BOND
Medium sweet.

A YOUNG MAN enters through the doorway behind him.

CLOSE SHOT - KERIM

KERIM
Two, medium sweet.

ANGLE ON BOND, KERIM IN F.G.

The young man nods and shuts the door.

KERIM
He also is my son.

INTERCUT - BOND AND KERIM

Kerim sits at his desk, his cigarette burning in the yellow holder.

KERIM
All of my key employees are my sons. Blood is the best security in this business.

BOND
You must have quite an establishment here.

KERIM
Biggest family payroll in Turkey. Not bad for a man who started life breaking chains and bending bars with his teeth in a circus. But let's talk about this business of yours.

BOND
Well, 'M' thinks I'm wasting my time here.

KERIM

And so do I.

(points to his nose)

This is an old friend of mine. And it tells me something smells.

BOND

Maybe. But if there's a chance of getting a Lektor... Now you tell me. Where can I contact this girl?

KERIM

She said she would make her own arrangements. You'll just have to wait.

A knock sounds at the door.

KERIM

(rising)

Ah!

[END OF REEL 3. START REEL 4.]

A YOUNG MAN

walks in carrying a tray containing two demitasse cups. PAN ON HIM as he walks to Kerim's desk and sets the tray down.

KERIM

Thank you.

The young man exits. Kerim sets his cigarette in an ashtray, hands Bond a cup and takes the other cup.

KERIM

My friend, if you really want my advice...

DOLLY IN on Kerim.

KERIM

... you should spend a few pleasant days with us here in Istanbul, then... then go home.

DISSOLVE TO:

EXT. BAZAAR - DAY

The Rolls Royce drives through an archway and down a street. [Mistake: there are no passengers.] The Citroen immediately follows.

MEDIUM SHOT - HASSAN

emerges from the Bazaar looking at both cars.

HASSAN'S POV - BOTH CARS

drive off.

INT. CITREON - SAME TIME

Grant is driving and, in f.g., is a pair of tied-up hands.
Cut to:

THE DRIVER

lies bound and gagged in the back seat bleeding from a gash on his temple.

TILT UP to Grant who glances back then continues to drive.

DISSOLVE TO:

INT. KRISTAL PALAS HOTEL - LOBBY - DAY

DOLLY IN on Bond as he enters carrying his briefcase; the chauffeur follows carrying Bond's suitcase. They stop at the front desk.

A MALE CONCIERGE turns to Bond; there is a FEMALE RECEPTIONIST behind him.

BOND

James Bond. You have a reservation for me.

CONCIERGE

Ah, Mister Bond. Your room is ready.

(to the receptionist)

Number thirty-two.

The concierge rings a bell. A PORTER walks up and takes the suitcase from the chauffeur.

FEMALE ASSISTANT

(to the porter)

Thirty-two for Mister Bond.

CONCIERGE

(to Bond)

Hope you enjoy your stay.

BOND

Thank you.

The chauffeur tips his hat to Bond, then Bond and the porter cross the lobby and enter a lift. The doors close.

WIPE BOTTOM TO TOP TO:

INT. SITTING ROOM - DAY

The porter opens the door for Bond. Bond enters, crosses the room and drops his briefcase on the bed. He hears the porter clear his throat and turns back.

PORTER

Will there be anything else, sir?

Bond slips some cash into his pocket.

BOND

No, only this. Thank you.

Bond turns to the bathroom door. The porter peeks at the money.

PORTER

Thank you, sir.

The porter exits.

Bond opens the bathroom door and looks inside, then turns to a painting on the wall and looks behind it, then walks to another painting and looks behind it. Then he crosses the room, glances at a clock, then looks behind another painting. On the wall behind it are a microphone and a cord.

BOND

backs away, continuing to look around. He sees a chandelier overhead, walks under it and turns it around, then steps forward and looks at:

INSERT - A PHONE

resting on the nightstand.

BOND

turns up his briefcase, moves the catches sideways and opens it. He takes out a test instrument and picks up the phone.

INSERT - PHONE

Bond places the instrument beneath it. The meter rises and crackles.

BOND

drops the phone onto the bed and picks up the receiver.

BOND
Mister Bond here.

RECEPTIONIST'S VOICE
Yes?

BOND
I'm afraid the room won't do.

RECEPTIONIST'S VOICE
I'm sorry.

BOND
The bed's too small.

INTERCUT - FRONT DESK

RECEPTIONIST
(into phone)
One moment, sir.

She turns to the concierge, who stands in a back room holding a receiver. A WOMAN sits behind him at a console wearing headphones.

RECEPTIONIST
(to the concierge)
Did you hear that?

CONCIERGE
Tell him that's all there is,
unless he would like the Bridal
Suite.

The concierge raises the receiver to his ear.

RECEPTIONIST
(into phone)
I'm sorry, sir. That's all we have
available, except the Bridal Suite.

INTERCUT - SITTING ROOM

BOND
(into phone)
Well, let's have a look at it. I
may like it.

INTERCUT - FRONT DESK

The receptionist cups her hand over the receiver and looks back at the concierge. He nods to her.

RECEPTIONIST

(into phone)

The porter will show it to you. He will be up immediately.

She rings the bell. The concierge walks up to her.

CONCIERGE

Good.

INTERCUT - BOND

He cups his hand over the mouthpiece, hears a click, grins tightly and hangs up.

CUT TO:

EXT. RUSSIAN CONSULATE - DAY

A whistle sounds as the Citroen drives up and stops at the curb. Grant emerges. PAN ON HIM as he walks off removing his gloves, then HOLD on the doorman.

GRANT

gets into a green car which drives away.

THE DOORMAN

walks to the Citroen, suddenly sees something and pulls the back door open.

THE DEAD DRIVER'S HEAD

which was leaning against the door falls forward.

INT. GREEN CAR - DRIVING - SAME TIME

Grant sits in back with Kleb.

KLEB

Good work.

(puts on her glasses

and looks at a dossier)

Who can the Russians suspect but the British? The Cold War in Istanbul will not remain cold very much longer.

CUT TO:

EXT. A MOSQUE - ESTABLISHING SHOT

with the Bosphorous in b.g. We hear a wailing prayer.

DISSOLVE TO:

INT. KERIM'S OFFICE - DAY

Kerim's mistress lies on a bed tonguing a string of black pearls.

KERIM'S MISTRESS

Ali Kerim Bey?

She looks off then glances at her watch.

WIDER ANGLE

Kerim sits in a chair writing in a file. The mistress turns over and looks at him.

KERIM'S MISTRESS

Ali Kerim Bey!

KERIM

(glancing back)

Hmm?

THE MISTRESS

drops the string of pearls from her mouth.

KERIM'S MISTRESS

Ali Kerim Bey.

ANGLE ON KERIM

He sits unmoved, continuing to write.

THE MISTRESS

gets up, straightens her skirt, walks over to Kerim and puts her hands around him.

KERIM'S MISTRESS

You're not glad to see me this morning, sirree?

KERIM

(annoyed)

Overjoyed.

KERIM'S MISTRESS

I... I no longer please you?

KERIM

Be still.

Giving up, he slaps the file down on his lap then sets it on a table.

KERIM

(rising)

Back to the salt mines.

KERIM

walks toward the bed unbuttoning his jacket. From behind, his mistress removes it. [MISTAKE: She starts further away.]

Kerim turns. She wraps her arms around him and they kiss. Suddenly an explosion occurs which bathes them both in red. She screams and they fall.

KERIM'S DESK

one leg broken crashes to the floor as smoke envelops it till the image turns black.

FADE IN:

KERIM'S STORE

PAN ON BOND as he walks through the store then through the open doorway into Kerim's office. Workmen are clearing the debris.

KERIM

Careful with those papers!

DOLLY IN as Bond approaches Kerim who dusts a table-top with his handkerchief.

BOND

Well, who won?

KERIM

I had visitors.

CLOSER ANGLE

PAN ON KERIM as he moves the table to one side and sets it down.

KERIM

Limpet mine on the wall outside,
timed to catch me at my desk. But
by good fortune, I was relaxing on
the settee for a few moments. The
girl left in hysterics.

BOND

(grinning)

Found your technique too violent?

KERIM

I cannot understand this sudden
breach of the truce. It is unlike
our Russian friends to break the
peace this way.

BOND

It's most inconsiderate. I think
my visit might have something to do
with it.

KERIM

Let's try and find out.

Kerim walks off; Bond follows.

KERIM'S SHOWROOM - SAME TIME

DOLLY BACK as Kerim leads Bond into the showroom, grabs a
flashlight from the wall and goes to a door covered by a
tapestry. Kerim pulls a cord, withdrawing the tapestry to
reveal a door which he opens.

KERIM

(to an assistant)

Close up after us.

Bond goes through the doorway, Kerim follows and shuts the
door. An ASSISTANT walks up and retracts the tapestry.

INT. UNDERGROUND CISTERN

Bond and Kerim walk down a flight of stairs.

BOND

Quite a place you've got here.

KERIM

The Emperor Constantine built it as
a reservoir sixteen hundred years
ago.

BOND

Really?

KERIM
(tossing him the
flashlight)

Here.

Kerim unties a boat, they get in (Bond sitting and Kerim standing), and Kerim moves them away with an oar.

CLOSE SHOT - THE OAR

Rats climb across it. Kerim tilts it to drop them back into the water.

LONG SHOT

Kerim continues rowing them through the cistern.

DISSOLVE TO:

THE BOAT

passes more pillars.

KERIM
My daily exercise. At eleven in
the morning; at three in the
afternoon.

CLOSE SHOT - THE OAR

continues guiding them.

KERIM (O.S.)
Tie her up, will you?

LONG SHOT

Bond gets out and ties the boat to a dock, then Kerim gets out.

PANNING SHOT

KERIM
Mind your head now.

They walk across a cobblestone path.

INT. ALCOVE - SAME TIME

They pass through an archway into another part of the cistern.

KERIM
Underneath the Russian Consulate.

He pulls a tarpaulin off a periscope.

KERIM

A present from your navy.

CLOSER TWO-SHOT

Kerim raises the periscope and wipes the lens with his handkerchief.

KERIM

Our friends were turned out while the Public Works Ministry conducted a survey. The story was that the heavy traffic was shaking the foundations. By the time the place was declared safe, I had this installed.

BOND

I can see everything 'M' said about you is right.

KERIM

Or, why I stay in this mad business?

BOND

Well, it could be that you find selling rugs a bore.

KERIM

My friend, you should be a mind reader.

Kerim looks into the periscope.

KERIM'S POV - A CONFERENCE ROOM

GENERAL VASSILI, KOSLOVSKI, BENZ and another MAN sit at a conference table.

KERIM

Head of the table is General Vassili, Director of Military Intelligence. On his left, Koslovski, Chief of Security. Opposite him, Benz, one of his agents.

He pans the periscope to one side.

KERIM

I can't see the face of the other man -- the one the general is shouting at.

BOND AND KERIM

Kerim steps back and Bond looks through the periscope.

BOND
He's giving him a hell of a blowing
up for something.

BOND'S POV - THE CONFERENCE ROOM

Bond pans across the room.

KERIM (O.S.)
It's too bad we can't hear as well
as see.

BOND AND KERIM

BOND
Tell me, does our girl Romanova
ever come to this room?

KERIM
Sometimes with messages.

BOND'S POV - THE CONFERENCE ROOM

Koslovski leans back in his chair, revealing the other man.

BOND (O.S.)
I can see the face of the other man
now.

BOND AND KERIM

Bond steps back and Kerim looks through the periscope again.

KERIM
(exclaiming)
Krilencu!

KERIM'S POV - THE CONFERENCE ROOM

KRILENCU, an evil-looking man with a mustache, is speaking
vociferously.

KERIM
So he's back! Another Bulgarian
they use as a killer.

BOND AND KERIM

Looking up at them from a LOWER ANGLE

KERIM

Just the man for that limpet mine job. I have had trouble with him before. But he's stayed away from Istanbul for over a year now. Take a look -- you should remember him. This man kills for pleasure.

Bond looks through the periscope.

BOND'S POV - THE CONFERENCE ROOM

Krilencu is still talking, then suddenly stops and looks at the door which is opening.

BOND (O.S.)

Nice face. -- Just a moment...

A smart-looking pair of female legs enter -- Tania.

BOND (O.S.)

A girl's just come in.

BOND AND KERIM

KERIM

Probably Romanova. She's the only one who's allowed to. How does she look to you?

BOND'S POV - THE CONFERENCE ROOM

The periscope pivots, following Tania's legs.

BOND (O.S.)

Well, from this angle, things are shaping up nicely. I'd like to see her in the flesh. Yes.

BOND AND KERIM

Bond backs away from the periscope.

BOND

Could you get me a plan of that place?

KERIM

I wish I could.

BOND

But there must be the original architect's drawings registered somewhere.

KERIM

I'll get onto that.
 (lowers the periscope)
 Now, I need a little time to deal with this stinking Krilencu. It will be better if you didn't stay at the hotel tonight. Come.

PAN ON THEM as Kerim walks off, Bond following.

DISSOLVE TO:

EXT. ROAD TO GYPSY CAMP - DAY FOR NIGHT - LONG SHOT

A station wagon approaches.

[END OF REEL 4. START REEL 5.]

INT. STATION WAGON - SAME TIME

Bond and Kerim sit in back. Kerim fans his face with his hat. Bond glances back then forward again.

BOND

I see now why you keep the Rolls.

KERIM

One of my sons is driving it, with two dummies in the back... in the opposite direction. They'll follow it for hours. You'll like my Gypsy friends. I use them like the Russians use the Bulgars. I'm afraid it's created a blood feud between them.

THE STATION WAGON - DAY FOR NIGHT

It continues on.

EXT. GYPSY ENCAMPMENT - NIGHT

TWO BULGARS in dark clothes lurk in f.g. behind an archway, one of them holding a walkie-talkie.

DOLLY IN THROUGH THE ARCHWAY as the station wagon drives up and stops in front of a house. TWO SENTRIES approach it.

CLOSER ON THE STATION WAGON

Bond and Kerim [actually a stand-in] get out of the car.

1ST SENTRY

(in Romany)

Ah, Kerim Bey!

They walk toward the house.

BEHIND THE ARCHWAY

The Bulgar with the walkie-talkie pulls out an antenna.

1ST BULGAR

(into walkie-talkie)

Hello, Krilencu?

EXT. GYPSY CAMP - MEDIUM SHOT

Krilencu listens on a walkie-talkie, surrounded by OTHER BULGARS. He glances at his watch, speaks into the walkie-talkie in Bulgarian, then rises with the others and gets into a lorry which drives off.

EXT. GYPSY CAMP - HIGH ANGLE - SAME TIME

Bond and Kerim approach. A GYPSY MAN comes running forward and converses with Kerim in Romany.

CLOSER ANGLE

The Gypsy man finishes talking and runs off.

CLOSER ANGLE - BOND AND KERIM

KERIM

It seems we have come on the wrong night. Two girls in love with the same man have threatened to kill each other. It must be settled in the Gypsy way. As I am an old friend of the family, I think we'll be allowed to stay.

A GYPSY GIRL steps toward them speaking in Romany and gesturing forward.

KERIM

We are bidden to table. I hope you're good at eating with your fingers.

VAVRA (O.S.)
 (shouting)
 Kerim Bey!

GYPSY CAMP - HIGH ANGLE

Bond and Kerim follow the Gypsy girl across the encampment.

CLOSER ANGLE

PAN ON ANOTHER GYPSY GIRL carrying a liquor bottle and pulling out the cork with her teeth. She stops at the head table where Bond and Kerim are sitting with Vavra, the Gypsy chieftain.

KERIM
 Ah, Rachi. Filthy stuff.

The Gypsy girl fills his glass while A THIRD GYPSY GIRL walks up to Bond carrying a cushion. He rises, she sets it on his seat, and he sits again, thanking her in Romany.

CUT TO:

A FEMALE GYPSY DANCER

rises into frame raising her arms seductively behind her head and starts to dance.

SERIES OF SHOTS

- Bond and Kerim look back at her.
- She moves past their table dancing erotically and passes the MUSICIANS who are playing.
- Bond, Kerim and Vavra watch her (Kerim grinning broadly).
- She continues to dance; TILT DOWN on her swaying hips.
- Kerim holding the Rachi bottle refills his glass.
- The dancer's hips continue to sway.
- Kerim sips from his glass.
- Now she moves her belly in and out seductively.
- Bond, Kerim and Vavra continue to watch.

WIDER ANGLE - THE DANCER

raises her arms above her head and swings her body erotically.

EXT. A GATE - SERIES OF SHOTS - SAME TIME

- A SENTRY stands on the gate watching the encampment.
- Krilencu's head rises over a wall looking at him.
- The sentry continues watching, then glances back.
- Krilencu throws a knife at him.
- The knife pierces the sentry's heart and he falls dead.
- Krilencu gestures to OTHER BULGARS.

KRILENCU

Quick!

WIDE ANGLE - THE ARCHWAY

Krilencu beckons and the lorry drives through the archway. It stops for a moment for Krilencu to get into the passenger seat then continues on. PAN ON IT to reveal Grant in f.g., holding a pistol and watching.

SERIES OF SHOTS

- The Gypsy dancer continues to sway seductively, then drops to her knees swaying.
- Bond, Kerim and Vavra continue to watch.
- The dancer rises and wiggles her ass frantically, revolves around then moves forward.
- She approaches Bond who looks on appreciatively.
- She smiles at him as she dances.
- Bond watches intently as she wiggles her ass in front of him.
- Kerim, looking on, grins.
- The dancer leans backwards so that her breasts are almost in Bond's face. Her mouth comes close to his and they almost kiss, then she runs off and the music stops.

BOND AND KERIM

BOND

Tell our host his hospitality
overwhelms me.

THREE-SHOT - BOND, KERIM AND VAVRA

Kerim turns to Vavra and speaks in Romany.

TWO-SHOT - BOND AND KERIM

Bond grins at Kerim as Kerim grins off at Vavra.

VAVRA (O.S.)

Thank you! Thank you!

Bond and Kerim laugh.

MEDIUM SHOT - ZORA'S CARAVAN

TWO GYPSY MEN approach. The first one opens the door. ZORA, wearing a scarf and green top, immediately comes out. PAN WITH HIM as he walks to VIDA's caravan, pulls back a tarp, beckons and tells her in Romany to come out. She emerges, wearing a red top, and walks down some steps.

Zora glares at her then lunges at her and they embrace in battle.

THREE-SHOT - BOND, KERIM AND VAVRA

Vavra calls out in Romany.

The first man separates the two girls.

Kerim turns to Bond.

KERIM

No matter what happens now, say and do nothing.

WIDE REVERSE ANGLE - THE HEAD TABLE

The two girls approach as Vavra talks to them in Romany.

THREE-SHOT - BOND, KERIM AND VAVRA

As Vavra continues speaking in Romany, DOLLY IN on Bond and Kerim.

KERIM

(to Bond)

He's asking them whether they'll cease their blood feud and give up this fight. The elders of the tribe will then decide who, in the end, will marry the chief's son.

Vida's voice sounds from O.S. in Romany, replying to Vavra.

TWO SHOT - THE GIRLS

Vida is speaking angrily.

BOND AND KERIM

KERIM
She's saying that...

BOND
Yes, I think I got it without the
sub-titles.

Kerim laughs.

THE TWO GIRLS

start to fight.

SERIES OF SHOTS

- A Gypsy man separates them.
- The girls run forward.
- Kerim watches intently.
- Zora pulls off her scarf and ties it around her waist.
- Vida, watching her angrily, ties her own scarf around her waist.
- The two girls face each other.
- Bond, Kerim and Vavra look on.
- Vida holds her hands up like finger-nailed weapons.
- Zora lunges forward but passes her.
- Vida turns toward her, again holding up her nailed fingers.

WIDE ANGLE

Bond, Kerim and Vavra watch in b.g. as the two girls face off in f.g. The girls grab each other and pivot round and round.

Vavra watches intently.

CLOSER ANGLE - THE GIRLS

clutch each other. Vida holds back Zora's hand which tries to gouge her face. TILT DOWN to their feet as they circle each other.

WIDER ANGLE - THE GIRLS

Zora trips Vida. She falls to the ground and rolls across it.

As the men watch in b.g., Zora jumps at Vida but misses and lands face-down. Vida jumps onto Zora's back and starts to strangle her.

BOND

watches intently.

THE GIRLS

roll around on the ground, clutching each other's throats, as the men keep watching in b.g.

CLOSER ANGLE - THE GIRLS - SERIES OF SHOTS

- Each tries to strangle the other, Zora atop Vida.
- Zora keeps strangling.
- Vida, looking up, strangles back.
- Vida kicks Zora backwards.
- Zora lands on her ass.
- Both on their knees now, the girls face off.
- Zora glares at Vida.
- The girls rise and clutch each other again.

WIDER ANGLE

The girls fall against a table, men scattering to make room for them. Vida picks up a bottle, ready to smash Zora's face with it. Suddenly a GUNSHOT sounds. The girls freeze and look up. ZIP TILT UP AND ZOOM IN on a sentry on a wall falling dead in a puff of smoke.

THE HEAD TABLE

DOLLY IN on Bond, Kerim and Vavra jumping up. Bond grabs a gun from inside his coat.

THE ARCHWAY

The Bulgar's truck drives in.

CLOSER ANGLE - THE TRUCK

Krilencu rides in the passenger seat.

Kerim fires a revolver at him.

Krilencu, outside the truck now, runs forward holding a revolver and fires it.

WIDER ANGLE - THE ENCAMPMENT

A Gypsy falls dead as A DOZEN BULGARS run in through the archway firing guns.

BOND

A Gypsy runs past him then Bond rises, aims his revolver and fires.

KRILENCU

hears the gunshot and dashes off.

KERIM

still sitting at the head table tries to fire his revolver but it is jammed.

REVERSE ANGLE

Finally Kerim [actually a stand-in] shoots an oncoming Bulgar who drops to the ground. ANOTHER BULGAR runs toward Kerim.

FRONT ANGLE

The Bulgar jumps onto the table. Kerim upturns it, flinging the Bulgar to the ground.

REVERSE ANGLE

Kerim [actually a stand-in] fires his gun over the overturned table.

AT A CARAVAN

A Bulgar with a flaming torch sets the caravan ablaze.

WIDER ANGLE

Bond dashes past in f.g. A Gypsy shoots the Bulgar with the torch. From O.S., a dagger flies at Bond. It misses him, lodging in a tent-pole. A fighting Gypsy and Bulgar fall into the tent. Bond grabs the dagger and cuts down the tent on them.

KERIM

on his knees fires his revolver again.

KRILENCU

holding his own revolver takes a step back and fires it.

KERIM

is wounded in the arm; he grabs the bullet-hole as blood gushes out.

BOND

aims his revolver off at Krilencu.

KRILENCU

darts away between two caravans.

BOND

runs forward, chasing him.

A CARAVAN

blazes in flame.

KERIM

looks at his bloody arm. A GYPSY runs behind him firing a revolver. Kerim picks up his revolver with his other hand and fires it.

A BULGAR drops dead from the bullet.

ANOTHER ANGLE

A GYPSY fights off a BULGAR with a knife in f.g. as a horse runs away in b.g.

REVERSE ANGLE

A caravan blazes behind them. Bond enters.

BOND

hits the Bulgar in the neck with a judo-chop and he falls.

THE GYPSY AND BULGAR

roll across the ground clutching each other.

As a caravan blazes behind them, a GYPSY throws a BULGAR over a corral fence.

AT THE BLAZING CARAVAN

Bond slices a holding rope with the dagger.

THE CARAVAN

rolls forward, crashing into the fighting Gypsy and Bulgar against the corral fence.

ANGLE FROM BEHIND - BOND

Bond sees Krilencu. He takes a step back and aims the dagger.

KRILENCU

steps sideways and fires his revolver.

BOND

throws the dagger at him.

KRILENCU

runs behind a caravan, avoiding it.

BOND

runs forward then stops beside a caravan.

MEDIUM LONG SHOT

Bond trips a BULGAR running by. The Bulgar falls to the ground. Bond leans down, smashes the Bulgar's head with the butt of his pistol, then runs off.

A HIGH ARCHWAY

Grant, holding a revolver, steps through the archway onto a high ledge and crouches, watching the fracas.

REVERSE ANGLE - OVER GRANT'S SHOULDER

Men fight below as horses run past.

UPWARD ANGLE ON ANOTHER LEDGE

A BULGAR on the ledge fires a pistol. A GYPSY jumps him from behind. They struggle. A horse crosses in f.g.

BOND

runs forward, aims his revolver and shoots an ONCOMING BULGAR in the stomach. TILT DOWN as the Bulgar falls and Bond runs off.

ON THE LEDGE

The fighting men roll off the ledge to the ground as men past in f.g.

BOND

gripping his gun runs toward a small lake; beyond it is a high wall and ledge. We glimpse Vavra and a BULGAR running at each other at the base of the wall.

Bond sees a Bulgar behind him and shoots him. A white horse runs past.

On the ground, beneath the white horse, Gypsies and Bulgars are fighting.

Bond turns. He sees Vavra and the Bulgar fighting at the base of the wall. Above them, a BULGAR aims a rifle downwards from the ledge.

BOND

Head down!

Vavra drops to the ground. Bond drops to one knee aiming at the Bulgar on the ledge.

Bond fires. The Bulgar falls. Vavra rises waiving to Bond.

VAVRA

Thank you! Thank you!

Vavra runs off. Bond runs forward firing his revolver again. Then Bond pivots and upturns a table on which a Bulgar and Gypsy are fighting. The men land in the lake.

ANGLE OVER GRANT'S SHOULDER

He continues to watch as men fight below and horses run past. Below him, a BULGAR stands on a straw roof, also watching.

MEDIUM LONG SHOT - BOND

Bond stops and shoots a BULGAR running by; the Bulgar falls over an overturned table.

MEDIUM SHOT - THE STRAW ROOF

The Bulgar, gripping a knife, jumps off the roof. He lands just behind Bond.

The Bulgar raises the knife to stab Bond in the back.

GRANT

watching through the archway, fires his pistol.

BOND AND THE BULGAR

The Bulgar drops to the ground. Bond turns and notices him for the first time.

ANGLE OVER GRANT'S SHOULDER

Grant fires again at the Bulgar as Bond looks at the body. The body whirls around from the force of the shot.

BOND

looks around in confusion, then looks off and fires his gun.

MEDIUM SHOT - THE GATEWAY

Bulgars begin running out toward the truck. Krilencu follows then stops and shouts back in Bulgarian to retreat.

More Bulgars run toward the gateway, shooting behind them as they run.

Krilencu fires his gun at someone then keeps gesturing and shouting as still more Bulgars run past. Krilencu runs out after them.

HIGH WIDE SHOT - THE GYPSY CAMP

The battle ends as Gypsies surround the remaining Bulgars as others retreat in b.g.

EXT. THE ENCAMPMENT - NIGHT

PAN ON BOND returning his revolver to its holster as he walks. He reaches a tent where Kerim holds a bottle of Rachi.

KERIM

Did you get Krilencu?

BOND

No.

Bond takes the bottle and pours alcohol on Kerim's wound. A GYPSY GIRL walks by.

BOND

(to the girl)

Just a minute. Here.

(he takes her scarf)

Thank you.

The girl walks off. Bond presses Kerim's handkerchief against his wound.

KERIM

You fought well. I am nothing but a clumsy old man.

A SCREAM sounds from O.s.

[END OF REEL 5. START REEL 6.]

THEIR POV - THE GYPSY CAMP

Vavra and some torch-bearing Gypsies surround a Bulgar on the ground.

KERIM (O.S.)

They are making one of the wounded Bulgars talk.

Vavra looks back.

VAVRA

Kerim Bey!

Vavra continues speaking in Romany.

BOND AND KERIM

The scarf has been tied like a sling over Kerim's arm and shoulder. Kerim holds the Rachi bottle.

KERIM

It was me they were after. Why would they want me out of the way?

Bond steps behind him and adjusts the sling.

KERIM

Tomorrow we will have to find Krilencu's hide-out.

Bond steps to his other side and takes the bottle from him.

BOND

In the meantime, I'll take care of this filthy stuff.

VAVRA (O.S.)

[He calls to them in Romany.]

Vavra approaches speaking fondly. When he reaches them he pats Bond's shoulder.

KERIM

Vavra thanks you for saving his
life. You are now his son.

BOND

(to Vavra)

Oh, thank you.

(to Kerim)

I'd like to ask him a favour.
Could he stop the girl fight?

Kerim speaks to Vavra in Romany. Vavra replies with a laugh,
pats Bond's shoulder again and exits.

KERIM

(to Bond)

He says your heart is too soft to
be a real Gypsy. But he'll let you
decide the matter.

BOND

As if I didn't have enough
problems!

He raises the Rachi bottle and sniffs it.

WIDE ANGLE - THE ENCAMPMENT

More Gypsies now surround the Bulgars and their truck.

DISSOLVE TO:

INT. VAVRA'S TENT - NIGHT

Bond sits at a bowl washing his face then picks up a towel.

He hears something and looks back. DOLLY BACK TO REVEAL Zora
and Vida entering demurely, then Kerim follows smoking a
cigarette. He leans devilishly against a tent-pole.

KERIM

(to Bond)

Vavra said for you to decide. So
decide. They are both yours.

He puts the cigarette in his mouth, turns and exits chuckling.

BOND

(to himself)

This might take some time.

DISSOLVE TO:

EXT. THE ENCAMPMENT - DAY

PAN ACROSS the camp as Gypsies make repairs, tend animals and cook.

EXT. VAVRA'S TENT - SAME TIME

Bond reclines on cushions with a coffee tray beside him as Zora and Vida kneel before him. Zora hands him a cup of coffee as Vida sews his shirtsleeve.

Bond raises the cup but lowers it again so Vida can cut the thread with her teeth. DOLLY BACK.

DISSOLVE TO:

EXT. THE GYPSY HOUSE - NIGHT

The station wagon waits at the porch. Kerim is in the passenger seat and his driver behind the wheel.

Bond emerges from the house with Vida on his arm, followed by Zora, Vavra and a GUARD. Vida takes Bond's hands, then Bond turns to the car. She calls to him.

The driver opens the back door.

BOND

(to Kerim)

Did you pick up that package at the hotel?

KERIM

It's on the seat.

DOLLY IN as Bond climbs into the back seat and Kerim passes the rifle back to him.

BOND

Thank you.

Bond shuts the door and the car drives off. TILT UP to the porch where the Gypsies all wave goodbye and call out in Romany.

DISSOLVE TO:

EXT. A SIDE STREET IN ISTANBUL - NIGHT

Bond and Kerim walk round a corner. Behind them stands a two-story apartment house with a billboard mounted on it.

The billboard contains a picture of Anita Ekberg and the words, 'HARRY SALTZMAN, ALBERT R. BROCCOLI PRESENT BOB HOPE AND ANITA EKBERG in CALL ME BWANA.'

Bond and Kerim stop at a dark alcove beside a shop and look back.

KERIM
Twice has Krilencu tried to kill
me.

CLOSER ANGLE - BOND AND KERIM

They step further back into the alcove.

KERIM
The third time he will succeed...
unless I get him first. That I'll
do tonight.

BOND
Not with that arm, you won't.

Bond takes the folded rifle from his jacket.

BOND
You'd better leave it to me.

KERIM
I'm already too much in your debt.

BOND'S HANDS

assemble the rifle.

BOND (O.S.)
How can a friend be in debt?

TWO-SHOT

BOND
Here.

He hands Kerim an infra-red telescopic lens. Kerim looks through it.

KERIM'S POV - THE BILLBOARD (THROUGH LENS)

KERIM (O.S.)
Infra-red lens.

It pans across the billboard then stops on Ekberg's mouth.

KERIM
(suddenly)
Shh!

BOND AND KERIM

They step back and look through some fencing. They see a clear street. They keep looking.

From their POV, TWO POLICEMEN come walking down the street beyond the fence. Bond and Kerim keep watching, Bond gripping the rifle. The policemen come closer then stop.

Kerim signals Bond to do nothing, then steps forward. The policemen turn away.

KERIM

My sons. They will ring his doorbell. He has a private escape hatch.

Kerim hands the infra-red lens to Bond.

WIDE ANGLE - THE STREET

Bond and Kerim lurk in f.g. as the two policemen approach the apartment house in b.g.

IN THE ALCOVE

Bond raises the rifle to look through it but it wobbles. Kerim steps in front of him.

KERIM

Try this for size.

Bond rests the barrel across Kerim's shoulder and peers through the lens.

BOND'S POV - THE BILLBOARD (THROUGH LENS)

We PAN ACROSS the billboard to reveal two windows.

KERIM (O.S.)

Do you notice anything?

BOND (O.S.)

Not yet.

He keeps looking.

KERIM (O.S.)

She has a lovely mouth, that Anita.

We PAN BACK ACROSS the billboard to Anita's mouth.

BOND (O.S.)

Yes. I see what you mean.

LONG SHOT - THE SIDE OF THE HOUSE

The two policemen approach.

BOND AND KERIM

KERIM
(frustrated)
Arm or no arm, I have to pull that
trigger.

BOND
(handing him the
rifle)
Here, if you think you can. You've
got one shot, remember.

KERIM
It'll have to do.

Kerim puts the rifle on Bond's shoulder and looks through the sight.

LONG SHOT - SIDE OF HOUSE

The two policemen stand at the door.

CLOSE SHOT - THE DOORBELL

The hand of one of the policemen rings the bell.

WIDE ANGLE - FRONT OF HOUSE

The light in one of the windows goes out, then suddenly a trap-door opens in Anita's mouth and light streams through.

BOND (O.S.)
Quick! He's coming!

ZOOM IN to the trap door. Krilencu peers out.

SERIES OF SHOTS

- Kerim takes aim over Bond's shoulder.
- Krilencu lowers a rope through the opening.
- DOLLY IN on Kerim watching intently.
- Krilencu climbs out the opening.
- Kerim keeps watching.

BOND
Quick!

- Krilencu dangles from the rope.
- DOLLY IN closer on Kerim. He fires the rifle.
- Krilencu spins around, shot in the back.
- Kerim looks up at him over Bond's shoulder.
- Krilencu hangs desperately from the rope, then falls with a scream.

WIDE ANGLE - THE APARTMENT HOUSE

Krilencu's body tumbles to the ground.

CLOSER ANGLE

TILT DOWN on Krilencu's falling body. It lands with a CRUNCH.

BOND AND KERIM

KERIM
(handing him the rifle)
That pays many debts.

Kerim walks off.

BOND
She should have kept her mouth
shut.

WIDE ANGLE - THE STREET

Bond and Kerim walk off around the corner.

DISSOLVE TO:

INT. LOUNGE OF BOND'S BRIDAL SUITE - NIGHT

Bond enters the darkened room, turns on the lights and looks around. He walks to a table where his briefcase rests, sets his folded rifle on it and tosses down his key.

DOLLY BACK as he slips off his shoes, picks up the briefcase and rifle, walks to a couch and sits. A set of French doors behind him is open, revealing a balcony, but he doesn't notice.

He sets down the briefcase, opens it, places the rifle inside and closes it. Then he rises, removes his jacket and holster, and picks up a telephone.

BOND

(into phone)

Hello?... Uh, breakfast for one at nine, please... Green figs, yogurt, coffee very black... Thank you.

He sets down the phone, removes his tie and walks to the bathroom door, then turns and looks back. He sniffs, but ignores it and turns back to the door unbuttoning his shirt.

IN THE BATHROOM

The door opens. Bond enters removing his shirt and turns on the lights. He tosses his shirt aside and turns the tap on the bathtub. Steaming water comes out.

He removes his socks, then DOLLY IN as he removes his pants. Suddenly he hears a soft noise. He glances around then finishes removing his pants. He hears a louder noise. He pulls a towel around his waist and leaves the bathroom.

IN THE LOUNGE

Bond comes out of the bathroom. He picks up his gun and goes out onto the balcony.

BOND'S POV - THE BEDROOM

We see it through curtains on a set of French doors. A naked Tania runs past and climbs into the bed.

IN THE BEDROOM

Bond enters through the French doors. He looks ahead.

Tania, in bed, whips a blanket around her.

PAN ON BOND as he walks toward her aiming his gun.

TANIA

You look surprised. I thought you were expecting me.

BOND

Oh, so you're Tatiana Romanova.

TANIA

My friends call me Tania.

BOND

Mine call me James Bond.

He places the gun in his other hand and shakes her hand.

BOND
Well, now that we've been properly
introduced...

Bond moves toward her holding the gun. She pushes it away.

TANIA
Careful. Guns upset me.

He sits on the edge of the bed and sets the revolver on the
nightstand.

BOND
I'm sorry. I'm a bit, eh... upset
myself.

CLOSE-UP - TANIA

TANIA
You like just like your... your
photograph.

CLOSE-UP - BOND

[BOND
You look even better than yours.
Much... much better.

TANIA
If you are looking for concealed
weapons...

She touches a black band around her neck.

BOND
I take it this is your traveling
outfit?

TANIA
Oh, you don't think this kulturny?

BOND
Well, I'll tell you something
kulturny.] You're one of the most
beautiful girls I've ever seen.

CLOSE-UP - TANIA

TANIA
Thank you, but I think my mouth is
too big.

CLOSE-UP - BOND

BOND
No, it's the right size...

EXTREME C.U. - TANIA

Her lips part invitingly.

BOND

BOND
... for me, that is.

He leans forward and they kiss.

BOND
Yes.
(he kisses her again)
Is it here?

TANIA
What?

BOND
(brushes his lips
against hers)
The decoding machine -- the Lektor.

TANIA
(kissing him)
Must we talk about it now?

BOND
Or is it at the Russian Consulate?

They kiss again, lingering.

TANIA
Umm... yes.

BOND
Yes.
(he leans back)
I would need a plan of the place.
If you could get one, we can meet
at the Saint Sofia Mosque, like we
were tourists.

TANIA
(leaning forward)
Why don't you ask me that... later?

She embraces him, then runs a finger down his back until it touches the scar.

BOND (O.S.)
Now what are you looking for?

INTERCUT - BOND AND TANIA

TANIA
The scar. You see, I know all about you... from your file.

BOND
Mmm, do you? Well, I hope you're not, uh... disappointed.

She leans back onto the pillow seductively.

TANIA
I will tell you in the morning.

Bond embraces her and they kiss.

ANGLE ON THE BED

revealing a mirror behind it as Bond and Tania kiss. PAN UP to the mirror.

REVERSE ANGLE ON BOND AND TANIA

We see them now through the other side of a one-way mirror. PULL BACK TO REVEAL Kleb and a MAN in a storeroom; he is filming Bond and Tania in bed. He nods to Kleb.

DISSOLVE TO:

EXT. ISTANBUL - DAY

A wide shot looking at the Aya Sofia Mosque over the Bospherous.

GALATA BRIDGE - DAY

Tania approaches the bridge and walks up some steps. Hassan enters in f.g. and watches her.

DISSOLVE TO:

EXT. AYA SOFIA MOSQUE - DAY

PAN ON Tania as she walks past the mosque, then HOLD. Hassan peers around the corner of the building at her.

[END OF REEL 6. START REEL 7.]

INT. AYA SOFIA MOSQUE - WIDE ANGLE - SAME TIME

A GUIDE leads a TOUR GROUP through the mosque.

GUIDE

We are now approaching the most interesting corner of Saint Sofia... including these two great red porphyry columns stolen and brought from Egypt.

Tania enters through a side door. Bond enters behind the sightseers. He wears sunglasses and carries a bag. As they walk away he turns to one side.

GUIDE (O.S.)

In front of them, alabaster urn was brought from Bergama, a famous historical city near Smyrna. It dates back from the Alexander the Great period.

Bond stops beside a towering column.

Hesitantly, Tania walks closer. She stops and pulls her hair back from her eyes and looks at him. Bond takes off his sunglasses and looks back. Tania looks back.

Bond gestures with the sunglasses for Tania to move off.

GUIDE (O.S.)

About sixteen forty-eight, Sultan Murad the Fourth brought it from Bergama. It was used as an ablution fountain. It contains a thousand litres of water. Right after the ablution fountain we are going to a highly interesting column over there...

Tania moves off and Bond does the same.

We CONTINUE WITH BOND as he passes more columns then reaches the base of a huge pillar-complex. Right ahead he sees Hassan, looking around the far end of the complex. Bond darts forward to conceal himself against it.

GUIDE

... known for centuries as Saint Sofia wishing column. Tens of thousands of people have wished here, putting their right hand and middle finger in the hole.

LONG SHOT - TANIA

approaches the pillar-complex as Hassan watches from f.g.

BOND

runs to the other side of the complex to intercept Tania but doesn't see her.

TANIA

stops at pillar on the side of the complex near Hassan and opens her handbag.

BOND

sets his bag down behind a pillar and runs forward pulling out his revolver. He wraps a handkerchief around it. Then he returns to the base of the complex and peers around at Hassan, who still stands looking around the corner ahead.

TANIA

Her hand sets down a compact at the base of the pillar. TILT UP as she walks away.

AT THE PILLAR-COMPLEX

Hassan, looking around the corner, watches her go.

Bond, behind the next corner, watches Hassan. Bond steps back to see Tania go then steps forward again.

Hassan heads for the pillar where Tania left the compact.

Bond looks back, looks in Hassan's direction, looks back again.

HASSAN

His hand starts to pick up the compact at the base of the pillar.

Suddenly ANOTHER MAN enters. His foot smashes down onto the hand holding the compact and he bashes Hassan's neck with two Karate chops. Hassan drops to the floor dead, the compact in his hand.

BOND

looks in Hassan's direction then steps around the corner and heads for the spot where Hassan had stood.

HASSAN'S BODY

His attacker starts to walk away then turns back, pulling off a pair of gloves. It's Grant. He looks ahead.

GRANT'S POV - BOND

walks along the pillar-complex toward the corner.

GRANT

walks quietly away.

WIDE SHOT - BOND

DOLLY IN as he arrives at Hassan's body.

Bond reaches down and takes the compact from his hand. He looks inside and sees a piece of paper. He removes and opens the paper. It is a small, hand-drawn map.

CUT TO:

ANOTHER MAP

a large blueprint of the same area. It lowers revealing

INT. KERIM'S OFFICE - DAY

PULL BACK as Kerim sets the blueprint on his desk. Bond sits on the edge of the desk holding the compact.

KERIM

I promise you it wasn't one of my men who killed him.

BOND

Well, he didn't die of old age. All I know is that it saved me a job.

(removes the hand-drawn map)

Once he'd seen the girl, she was obviously compromised and so...

KERIM

(indicating the compact)

And he wasn't killed because of that!

BOND

Let's just say that Istanbul's a rough town.

DOLLY IN as Bond sets down the compact, approaches Kerim and unfolds the hand-drawn map.

BOND
Now, let's see how Tania's map of
the Russian Consulate compares with
your architect's plans.

ANGLE ON THE DRAWINGS

Bond's finger points between the two maps.

BOND
This is the Conference Room in the
Russian Consulate. Yeah, that
checks. And this is the
Communication Room. That's the
same.

TILT UP to TWO-SHOT of Bond and Kerim.

BOND
Now, she says she works there with
the Lektor every day between two
and three.

KERIM
How is she going to get the machine
over to us?

BOND
Well, she's leaving that to me.
She'll do anything I say.

Kerim laughs. DOLLY BACK as he picks up the architect's
drawing and sits on the edge of his desk in f.g.

KERIM
Anything? My dear James, you are
not using this.
(taps his head)
It all sounds too easy to me.
(starts folding the
drawing)
We don't even know if she's telling
the truth.

BOND
Well, I intend to find out.

KERIM
Where? In the hotel?

BOND

No, she won't go there again. Says
it's too dangerous.

KERIM

The old game! Give a wolf a taste
then keep him hungry. My friend,
she's got you dangling.

BOND

That doesn't matter. All I want is
that Lektor.

KERIM

All?

(looks back at Bond)

Are you sure that's all you want?

BOND

Well...

They both grin, then Kerim laughs then Bond laughs.

CUT TO:

EXT. BOSPHEROUS - DAY

A ferry boat passes by in the crowded harbor and toots its
whistle.

ON THE FERRY BOAT

Bond walks upstairs onto a deck then along the deck. He wears
a hat and sunglasses and carries a camera. He stops, leans
back against a railing and removes his sunglasses.

Tania rounds a corner of the deck ahead of him. She wears
sunglasses, a scarf and long coat.

Bond looks at her. She looks back. He approaches her but
stops short, turning to the railing and opening his camera
case. Tania walks up beside him.

TWO-SHOT - BOND AND TANIA

Bond winds the camera.

BOND

Lovely view.

TANIA

James, we must leave here now. If
that agent reports my seeing you...

BOND
Don't worry. He won't.

TANIA
But you don't understand -- it's a
danger.

Bond looks at her unconcerned.

He steps back and aims the camera at her.

TANIA
James, look...

BOND
Smile!

He presses a button, then gestures to her to move back as a
MAN walks past them.

BOND
Another one. Further back.

DOLLY IN as they move to a corner of the deck and the man
walks off.

INTERCUT CLOSE-UPS - BOND AND TANIA

BOND
About the machine...

TANIA
That's all you're interested in.
Not me.

BOND
Business first.

TANIA
I know. Once you have got what you
want...

BOND
I haven't got it yet. But if you
tell me about the machine, well...
afterwards we won't always be
working on the company's time.

TANIA.
All right. What do you want to
know?

Bond glances around then lowers the front flap of the camera
case, revealing a tape recorder.

BOND

Talk into this. Answer my questions quietly but clearly.

BOND

How long is the machine?

TANIA

Like... like a typewriter.

BOND

Weight?

TANIA

About ten kilos. In a brown case. Brown like your eyes.

BOND

Keep it technical. Self-calibrating or manual?

TANIA

Both. With an in-built compensator. James, couldn't we...?

BOND

Not now. Talk into the camera. How many keys?

TANIA

Symbol or code keys?

BOND

Both.

DISSOLVE TO:

A LARGER TAPE RECORDER

The reels are spinning. PULL BACK to reveal:

INT. 'M'S' OFFICE - DAY

The tape recorder is on 'M's' desk and he sits listening. Money Penny sits beside him taking notes. Across the desk sit a NAVAL OFFICER, an ARMY OFFICER and FOUR OTHER SUPERNUMERARIES. 'M' lights and puffs his pipe.

Bond and Tania's voices come through the speakers:

TANIA'S VOICE

There are twenty-four symbols, sixteen code keys. It is inserted in a slot. And the message comes out on a paper roll from another slot on the other side. And the mechanism is... oh, James... James... will you make love to me all the time in England?

BOND'S VOICE

Day and night. Go on about the mechanism.

TANIA'S VOICE

Oh, yes, the mechanism. Once when it was being repaired I saw the inside. There were many perforated discs made, I think, of copper, with a small light...

ANGLE ON 'M' AND MISS MONEYPENNY

TANIA'S VOICE

Dooshka, tell me the truth. Am I as exciting as all those Western girls?

Miss Money Penny blinks, then breaks into a cryptic grin.

BOND'S VOICE

Oh, once when I was with 'M' in Tokyo, we had an interesting experience.

'M' shuts off the machine.

'M'

Thank you, Miss Money Penny. That's all, that's all.

She gets up and exits past the men. We hear a door close, then 'M' re-starts the tape recorder.

BOND'S VOICE

Later, later.

IN MISS MONEYPENNY'S OFFICE - SAME TIME

Miss Money Penny flips on her intercom and sits down at her desk. She hears the tape playing in the other room.

BOND'S VOICE

Those copper discs, are they light?

TANIA'S VOICE

Of course. Light, light. James,
come closer. I want to whisper
something.

BOND'S VOICE

Go on with what you were telling
me... No, not that! The mechanism!

'M'S VOICE (OVER INTERCOM)

Miss Money Penny, as you're no doubt
listening, perhaps you'd take this
cable. Text reads... merchandise
appears genuine...

DISSOLVE TO:

INT. KERIM'S OFFICE - DAY

Bond sits across from Kerim's desk reading the telegram aloud.

BOND

(overlapping 'M')

'... merchandise appears genuine.
Stop. Go ahead with deal. Signed
'M'.'

Kerim walks up to Bond, a cigarette in a yellow holder in his
mouth. Kerim takes the telegram, sits on the edge of his desk
and reads.

BOND

(to Kerim)

Now all I have to do is to tell the
girl the date.

KERIM

The thirteenth?

BOND

The fourteenth.

DISSOLVE TO:

EXT. RUSSIAN CONSULATE - DAY

A taxi pulls up to the curb. Bond hands the driver some money
and gets out. TRUCK WITH HIM as he walks to the embassy gate.
A PORTER opens the gate for him.

BOND

Visa?

The porter opens the gate and gestures to Bond to enter. Bond
passes into the compound.

INT. CONSULATE VESTIBULE - SAME TIME

Bond steps up to a DOORMAN.

BOND
Visas?

DOORMAN
(pointing; in Russian)
There.

BOND
Thank you.

PAN ON BOND as he walks into a large reception room. He stops at a desk where a CLERK faces a MAN. There is a large clock on the wall in b.g.

CLERK
(in Russian)
Take and fill in this form, write your surname and bring it back to me in five minutes.

MAN
(in Russian)
Yes, thank you.

The man walks away.

BOND
(to clerk)
Visa, please.

The clerk hands him a form.

BOND
Your clock.
(glances at it)
Is it correct?

CLERK
Always.

BOND
Of course.

Bond walks to a bench at the wall. The clerk calls out "Agregarium!" A SECOND MAN rises from the bench and walks off.

Bond looks at his watch.

CLOSE SHOT - BOND'S WATCH

It shows 3:00.

INT. UNDERGROUND CISTERN - SAME TIME

Kerim sits on a box looking at his watch. A detonator rests at his feet. In b.g., rats scurry about through a break in the cavern wall.

[END OF REEL 7. START REEL 8.]

IN THE RECEPTION ROOM

Bond walks back to the clerk, who is still talking to the second man.

BOND
Excuse me. You did say your cock
was correct?

CLERK
Russian clocks are always --

A sudden explosion smashes through the floor behind Bond. The clock falls from the wall. Debris cascades down from the ceiling.

Bond rises with a big grin. He says something to himself and turns to an archway behind him.

Embassy men run frantically around as Bond exits through the archway.

The clerk starts grabbing drawers from his desk. Other EMPLOYEES run behind him with drawers and files.

IN A HALLWAY

Smoke fills it. Bond runs down the hall carrying a gas mask.

TRUCK WITH HIM as he passes through a swinging door into another hall and puts on the mask. He continues into the conference room then turns to an iron gate. At the same time, a LADY emerges through the gateway carrying files.

CLOSER ANGLE - THE GATEWAY

Bond lunges toward the gateway. A GUARD holding a gun tries to close the gate. Bond grabs his arm and makes the gun fire wide.

INT. COMMUNICATIONS ROOM - SAME TIME

Tania looks up from her desk, which she had been wiping with a cloth. The Lektor sits on the desk.

BOND AND THE GUARD

Bond wrestles the guard to the floor and knocks him out with a judo-chop to the neck.

IN THE COMMUNICATIONS ROOM

DOLLY IN as Bond runs in. He sees the machine.

BOND
Is this the Lektor?

TANIA
(unplugs it and hands
him the cord)
Yes!

Tania starts to cough. Bond hands her the gas mask.

BOND
Here, take this. It's only tear
gas.

TANIA
I thought it was for tomorrow, as
today is the thirteenth, isn't it?

BOND
This is a hell of a time to be
superstitious.
(he shuts the case
and grabs the Lektor)
Come on!

He runs through the gateway; Tania follows holding the gas mask.

IN THE CONFERENCE ROOM

A few flames burn. Bond and Tania run inside.

BOND
Come on, quickly!

DOLLY WITH THEM as he leads her across the room to a hole in the floor. He climbs into the hole, Tania following.

EXT. CONSULATE - LOW ANGLE - SAME TIME

Smoke pours out as men run from the Consulate carrying documents.

WIDER ANGLE - THE STREET

A fire truck pulls up as a crowd watches.

ANGLE ON THE CONSULATE

Firemen run toward the building with hoses.

IN THE UNDERGROUND CISTERN - A CAVERN

Kerim helps Bond and Tania down some steps from a tunnel.

BOND
(to Tania)
Keep your head down.

DOLLY BACK as they walk under an archway into a second cavern.

Suddenly they see a flood of rats running at them. Tania screams.

BOND
Back inside!

He and Tania turn back. The rats keep coming.

IN THE FIRST CAVERN

Kerim watches as Bond and Tania enter under the archway.

KERIM
This way! Quickly!

They run off. The rats keep coming.

WIDE ANGLE ON CAVERN - TRUCKING SHOT

Kerim leads Bond and Tania through a forest of pillars. PAN ON THEM as they run to a stairway.

They dash up two flights of steps.

INT. A KIOSK

A knock sounds from under a trap-door in the floor. A MAN opens it. Kerim comes up followed by Tania.

EXT. KIOSK - LONG SHOT - DAY

Kerim, Tania and Bond run outside. They are across the street from the Consulate. The street is blocked by fire trucks and spectators. They run across the street, avoiding traffic.

CUT TO:

EXT. ISTANBUL STATION - DAY

PAN ON Kerim, Tania and Bond as they run across a platform to a train. Bond jumps over a newsrack to keep up with them. An announcement is being broadcast in Turkish.

Tania suddenly stops.

Bond stops and runs back to her.

BOND
What's the matter?

TANIA
(looking off)
Benz, the Russian security man.

TWO-SHOT - BENZ AND ANOTHER MAN

sit at a table eating. Benz looks off at Tania and rises.

BOND AND TANIA

He takes her arm.

BOND
Come on, never mind!

ANGLE ON THE TRAIN

Kerim stands on the steps with a PORTER on the platform beside him.

KERIM
(calling back to Bond)
Hurry! Hurry!

WIDE ANGLE - THE TRAIN

Bond and Tania jump aboard and the train starts to move. Benz and the other man look on in f.g.

ANGLE ON BENZ

He suddenly jumps up, grabbing a briefcase and hat.

BENZ
 (to the other man;
 in Russian)
 Telephone the Consulate!

OTHER MAN
 (in Russian)
 Yes... yes...

BENZ
 (in Russian)
 Dear Corporal Romanova has defected
 to the English!

He runs to the passing train and jumps aboard.

Grant watches him through a window of one of the compartments.
 ZOOM IN on Grant as he closes the window.

INT. CORRIDOR OF TRAIN - DAY

Kerim leads Tania and Bond down the corridor.

KERIM
 Here's one of them... and there's
 the other one.

Kerim steps into the first compartment as Bond and Tania turn
 to the other.

IN THE FIRST COMPARTMENT (TANIA'S)

Kerim opens a connecting door to the other compartment,
 revealing Bond and Tania. Kerim hands Bond two passports.

KERIM
 Your passports. The pictures do
 not do you justice. I have rarely
 seen a handsomer couple.

Bond looks at them. Tania looks over his shoulder.

BOND
 (reading)
 Mister and Misses David Somerset.
 (to Tania)
 Your name's Caroline.

He hands her a passport.

TANIA
 Caroline. I like that name.

BOND
 You're accompanying me on a
 business trip. On the way back to
 Derbyshire.

TANIA
 To our children?

BOND
 No children.

DOLLY BACK as Bond and Kerim turn to the door to the corridor.

TANIA
 Not even one little boy?

BOND
 (turning back)
 Nyet.

KERIM
 I like big families myself. In
 fact, my whole life has been a
 crusade for larger families.

BOND
 So I've heard.

Kerim turns down the corridor. Bond stops in the doorway.

BOND
 Tania?

TANIA
 Yes?

BOND
 Keep the door locked. I'll knock
 three times.

TANIA
 Okay.

He shuts the door and she locks it.

IN THE CORRIDOR

Bond looks out the window. Kerim takes out his yellow
 cigarette holder and his cigarette case.

KERIM
 I'll go see the conductor now.

BOND
 You sure he'll cooperate?

KERIM

Oh, we've done business before.
He'll stop the train near the
Bulgarian frontier where my sons
will be waiting with a car. We'll
be there... about six o'clock.

A WOMAN IN A SCARF turns into the corridor and walks toward them.

BOND

And the airstrip?

KERIM

Twenty miles.

Bond and Kerim pause and back up. She walks between them and down the corridor then enters a compartment.

KERIM

The plane is chartered to Athens.
You'll be in London tomorrow.

Kerim places a cigarette in the holder and turns down the corridor.

BOND

We'll drink to that in London.

He knocks three times on the compartment door.

IN TANIA'S COMPARTMENT

She opens it to admit Bond. He enters closes it behind him. She wraps her arms around him.

TANIA

So, we are really on our way to
England!

BOND

Yes, with a lovely two-day
honeymoon before us.

TANIA

Honeymoon? And I have nothing to
wear.

BOND

Ah!

He holds up her black ribbon and puts it around her neck.

BOND

Your trousseau!

TANIA
 (holding the ribbon)
 Oh, James!

BOND
 (holding up a finger)
 Ah, one moment.

He backs away raising his jacket cuffs then holds up his hands as if to say there's nothing there, then he disappears behind the door to the other compartment.

Tania looks on in puzzlement.

Suddenly the door is kicked open revealing Bond holding up a blue negligee.

TANIA
 Oh, no! James, James!
 (she hugs him, then
 glances down
 surprised)
 Oh, look! Look!

She kneels in amazement to a suitcase and looks through the clothes in it.

She rises holding another blue negligee. She swings around then holds it up against herself. Bond takes the black ribbon from her hand and holds it against her neck.

BOND
 There.

She laughs.

CUT TO:

EXT. TRAIN - DAY

PAN on it as it barrels past.

DISSOLVE TO:

INT. TANIA'S COMPARTMENT - DAY

Tania wears a blue negligee and dances around humming "The Blue Danube." Bond sits on the couch reading a newspaper. She drops down and lies across him. He wraps an arm around her neck.

TANIA
 Oh, I will wear this one... in
 Piccadilly.

BOND
 You won't. They've just passed
 some new laws there.

IN THE CORRIDOR

Benz stands at door to Tania's compartment, listening, then moves on. Kerim rounds the corner behind him and watches.

Benz pauses the next compartment door, listens and moves on.

Kerim watches closely, then knocks on Tania's door.

IN TANIA'S COMPARTMENT

Through the doorway to Bond's compartment we see her feet as she lies with him in bed.

BOND (O.S.)
 You're nearest.

TANIA
 Oh, all right.

Tania gets up and walks into her compartment. She is wearing her negligee and has her hair tied up in a bun. She opens the door. Kerim enters and looks at her approvingly.

KERIM
 Charming! Charming!

Kerim turns to the doorway to Bond's compartment. Bond emerges tying his tie.

KERIM
 Let's go to the restaurant car,
 James, for... that drink.

BOND
 Surely.

KERIM
 (off to Tania)
 Charming!

Kerim exits past Tania. Bond follows putting his coat on.

BOND
 (to Tania)
 We'll continue the fashion show
 later.

He goes out into the corridor and she shuts the door and locks it.

IN THE CORRIDOR

Bond and Kerim look out the window.

KERIM

Everything is arranged for me to stop the train. We'll get off from the restaurant car...

(he nods down the hall)

It's up that end.

BOND

Fine, we'll meet you there at six o'clock then.

KERIM

Make it just a little later. But there are slight complications.

(he turns and looks up the hall)

One of the Russian security men, Benz -- he watches the airports and the stations -- he's on the train.

BOND

But he couldn't have had time to contact the Consulate before he boarded.

KERIM

Well, just in case, I'll keep him company for the next two hours until it's time to get off.

PAN on Kerim as he starts down the corridor.

KERIM

Perhaps you'd like me to introduce you?

BOND

(approaching him)

Charming!

They walk together down the corridor.

IN BENZ' COMPARTMENT

Benz stands looking out the window. He hears a knock at the door and turns.

KERIM (O.S.)

Ticket control.

Benz walks to the door taking some money from his pocket. He opens the door then freezes. Kerim's hand aims a gun at his stomach. Benz backs away, drops onto the couch and drops the as Kerim follows.

Bond shuts the door. PAN OVER to Kerim. He pulls Benz' handkerchief from his pocket and stuffs it in his mouth.

KERIM

Do not be alarmed, my friend. We will make you as comfortable as possible.

Bond and Kerim pull Benz to his feet. Kerim takes a gun from inside his jacket then Bond pulls the jacket down over his arms.

KERIM

Now I'm sure Commissar Benz will have a much safer journey.

Bond pivots Benz forward.

BOND

I'm not mad about his tailor. Are you?

Bond shoves him and he drops back onto the couch.

KERIM

You know, James, life in Istanbul will never be the same without you.

BOND

I'll see you in the restaurant car.

Bond walks off. TILT DOWN with Kerim as he sits beside Benz and starts to raise his yellow cigarette holder.

KERIM

I've had a particularly fascinating life. Would you like to hear about it?

Benz grunts.

KERIM

You would?

IN THE CORRIDOR

Bond walks away through a doorway into the next train car. Grant emerges from behind the doorway, wearing his gloves. He glances back at Bond then walks forward.

IN TANIA'S COMPARTMENT

She lies on the couch wearing a blue nightdress and looking at her face in a mirror. She holds a lock of hair under her nose like a mustache.

She hears a triple-knock at the door, jumps up and opens it. Bond enters looking at her and smiling.

TANIA
Do you like it?

She walks toward the couch. Bond follows.

BOND
Yes. It does rather suit you.

TANIA
I will save everything else for
England.

BOND
Uh, it is four o'clock, you know.

TANIA
It is not kulturny in the
afternoon?
(Bond looks at her)
Even on a honeymoon?
(Bond keeps looking)
Than I will take it off.

She steps forward out of frame removing a strap as Bond watches.

BOND
I think we are talking at cross-
purposes again. [A couple of hours
will straighten that out.

Bond pulls down the blind.]

CUT TO:

EXT. TRAIN - DAY

FOLLOW the spinning wheels.

DISSOLVE TO:

INT. TANIA'S COMPARTMENT - DAY

CLOSE SHOT of the wall, then TILT DOWN to reveal Bond and Tania lying on the couch. She smokes a cigarette.

BOND
Tania...

TANIA
Um-mm?

BOND
We'd better get dressed now.

TANIA
Why?

BOND
It's almost six.

TANIA
So?

BOND
Well, it's, uh... it's tea time.

TANIA
We'll have it in here. We'll have
all our meals here.

BOND
Yeah, that would be splendid. But
I've arranged to meet Kerim in the
restaurant car.

TANIA
Mmm, you go alone. I will stay
here.

Bond takes her cigarette, rises and walks to the window which
is covered with the blind.

BOND
My dear Mrs. Somerset, we're
supposed to be a respectable
English couple.
(he pulls on the
blind)
We would certainly have tea in the
restaurant car --

The blind rolls up with a loud snap that startles Bond. Tania
walks up to him.

BOND
Now, listen...
(kisses her)
Just do as I say, will you?

TANIA

Yes, James.

He picks up his tie and passes her, smacking her bottom.

TANIA

But there are some English
customs...

BOND

(looking back)

Hmm?

TANIA

... that are going to be changed.

BOND

(wrapping his tie
around her finger)

But of course, darling.

She holds the tie between her teeth and starts laughing. Bond
grins.

CUT TO:

[END OF REEL 8. START REEL 9.]

EXT. TRAIN - HIGH ANGLE - DAY

PAN on it as it rushes forward.

DISSOLVE TO:

INT. BOND'S COMPARTMENT - DAY

Seen through the open doorway of Tania's compartment, Bond and
Tania are dressed. She wears her long jacket and buttons it.
Bond wears his shoulder holster and puts on his coat.

TANIA

Do I look nice, Mister Somerset?

BOND

Yes. -- Uh...

He faces her and puts a ring on her finger.

BOND

Misses Somerset.

TANIA

(in Russian)

How pretty!

Bond opens the compartment door, picks up the Lektor and they step into the corridor.

IN THE CORRIDOR

Tania holds up and admires the ring as Bond shuts the door. They turn down the hall.

REVERSE ANGLE

A CONDUCTOR suddenly runs down the corridor calling urgently.

CONDUCTOR
Mister Somerset! Mister Somerset!

BOND AND TANIA

turn back. The conductor approaches.

CONDUCTOR
(anxiously)
You are the friend of Kerim Bey?

BOND
Yes?

CONDUCTOR
There has been a terrible accident.
Please come quickly.

The conductor turns back down the corridor. Bond opens the door and pushes Tania back into her compartment, handing her the Lektor.

TANIA
No tea?

BOND
Later. Keep the door locked.

He shuts the door.

REVERSE ANGLE

Bond follows the conductor down the corridor.

IN THE CORRIDOR OF THE NEXT CAR

The conductor leads Bond to the door to Benz' compartment as a MAN walks past them. The conductor looks both ways then starts to open the door.

IN BENZ' COMPARTMENT

The door slides open the rest of the way revealing Bond and the conductor.

CONDUCTOR
They killed each other!

DOLLY BACK as Bond walks in, to reveal Kerim and Benz lying dead. Kerim lies face-down on the floor with a knife in his back. Benz lies on the couch with a bullet-hole in his chest. Near Kerim's face is his yellow cigarette holder.

Bond kneels and lays his hand on Kerim's shoulder, surveying the scene, then rises.

BOND
(to the conductor)
This must be kept quiet until we reach Trieste.

CONDUCTOR
It will be difficult.

BOND
(reaching into his jacket, with disdain)
I'm sure.
(Bond takes out some cash and counts it)
Kerim Bey was a very influential man. He had many influential friends. I'm sure they also will reward you.

He gives some money to the conductor and puts the rest away.

CONDUCTOR
I'll try.

Bond frowns with disdain again, then looks down at Kerim.

ANGLE ON KERIM

Bond's hand reaches down and squeezes his shoulder. Then Bond picks up the cigarette holder.

TWO-SHOT - BOND AND THE CONDUCTOR

Bond rises and, with a last look back, turns into the corridor followed by the conductor, who closes the door behind them.

CUT TO:

EXT. TRAIN TRACKS - DAY

The train races forward. Kerim's chauffeur stands in front of the station wagon on a cross-road watching. PAN on the train as it passes him.

THE CHAUFFEUR

with his hands on his hips watches in puzzlement.

From his POV, the train keeps passing by.

The chauffeur keeps watching.

From his POV, the train now travels into the distance.

The chauffeur looks at his watch then runs back to the station wagon. ANOTHER MAN sits at the wheel. The chauffeur calls to him in Turkish (we hear the word "telefona") then jumps into the passenger seat and the car drives off.

CUT TO:

INT. TANIA'S COMPARTMENT - DAY

She sits on the couch folding a sweater. A triple-knock sounds at the door. She gets up and unlocks it. From outside, Bond slams the door open and glares at her.

TANIA

What is it?

She looks at him, not comprehending.

BOND

Kerim's dead!

TANIA

Dead?

BOND

Um-umm.

Tania backs up and sits on the couch, shocked. Bond approaches.

BOND

Now, I want the truth!

He reaches down, grabs her wrists and yanks her to her feet. DOLLY IN closer.

TANIA

James, you're hurting me!

BOND

I'll do worse than that if you don't tell me! You're doing this under orders, I know. What are they?

TANIA

I don't know what you mean.

BOND

Liar!

He slaps her face and she flies back, landing on the couch.

TANIA

(holding her cheek)

Even if you kill me I can say nothing. I did not know anything like Kerim's death would happen. But when we get to England, I tell you.

Bond goes to her.

BOND

Go on.

TANIA

(falling back crying)

Oh, no!

BOND

(sitting beside her)

Tania, maybe they didn't let you in on all of this, but whatever you do know, tell me.

He grabs her arms from behind. She responds by stroking his hand.

TANIA

I know I love you, James. I love you.

BOND

Just tell me.

TANIA

I love you, I love you, it's true.

BOND

Sure.

He rises, takes the Lektor from an overhead luggage rack, goes into his compartment and shuts the door. We hear Tania crying.

CUT TO:

EXT. TRAIN - DAY

The train races forward. PAN on it as it goes by. FADE IN a SUPERIMPOSITION of a map of Europe and PAN across it, showing the train's route, from 'Sofiya' to 'Beograd.'

DISSOLVE TO:

EXT. BELGRADE STATION - NIGHT

The train approaches the station. The SUPERIMPOSITION FADES OUT.

GUARD (O.S.)
(calling)
Belgrade! Belgrade!

AT A RAILING

Kerim's son MAHMET, wearing a suit and tie and holding his hat, watches.

THE TRAIN

comes to a stop at the platform. Bond immediately alights reaching inside his coat.

MAHMET

sees him and follows.

ALONG THE TRAIN - TRUCKING SHOT

Bond walks past the train putting a cigarette in his mouth. Through the windows behind him we see Grant inside following him. Bond stops and looks back. Grant disappears behind a partition. Bond walks forward again. Grant again follows.

Nearing the end of the train, Bond stops and looks around at people walking by

ALONG THE TRAIN - TRUCKING SHOT

Mahmet, holding a cigarette, hurries to Bond.

MAHMET
Excuse me.

Bond turns to face him.

MAHMET
May I borrow a match?

BOND
(lighting his cigarette)
I use a lighter.

MAHMET
Better still.

BOND
Until they go wrong.

Bond gestures feebly, slips the lighter into his pocket and starts walking with Mahmet; TRUCK with them.

MAHMET
My brother telephoned me. Why did the train not stop?

BOND
Well, I... I have some... some bad news.

Bond stops and gives Mahmet a direct look.

BOND
Your father's dead.

MAHMET
Who did it? Tell me.

BOND
Well, he took care of that himself.
The other man died first.
(all business)
Now, listen.

Bond tosses his cigarette aside. DOLLY IN closer.

BOND
I'll need some help to get across the frontier strip between Yugoslavia and Trieste. I want you to send a message to 'M' in London. Tell him to send someone from Station Y to meet me in Zagreb. All right?

MAHMET
I will.

BOND

Good.

Bond nods to him, then PAN on Bond as he walks away. Then he stops and turns back.

BOND

Oh.

DOLLY BACK as Bond returns to Mahmet taking out Kerim's wallet and cigarette holder.

BOND

(handing them to
Mahmet)

You'll, uh -- I think you'll want
these.

CONDUCTOR (O.S.)

(calling to Bond
in French)

Monsieur Somerset, the train is
leaving!

MAHMET

(to Bond)

Thank you.

BOND

(backing away)

Ciao.

CONDUCTOR (O.S.)

(in English)

The train is leaving!

Bond turns and walks off. Mahmet turns the other way and looks at the objects in his hands. DOLLY BACK as he walks away. Then HOLD on the train. We see Grant looking out through a window in a door of the caboose.

The train starts moving. Grant turns into the corridor.

EXT. TRAIN - NIGHT - SAME TIME

PAN on the wheels as they gather speed.

UP ANGLE ON THE TRAIN

Passenger windows fly by, many with people looking outside.

DISSOLVE TO:

THE JOURNEY - MONTAGE - NIGHT

PAN on the wheels as the train speeds along. Then DISSOLVE TO a wider angle of the train continuing into the distance. Then DISSOLVE TO a deserted station as the train races by. Then DISSOLVE TO the speeding wheels again.

Meanwhile FADE IN a SUPERIMPOSITION of the map of Europe. PAN across it showing the route from Belgrade to Zagreb.

DISSOLVE TO:

EXT. ZAGREB STATION - NIGHT

The train pulls into the station. FADE OUT the SUPERIMPOSITION. The train sounds its whistle. DISSOLVE TO a shot of the passenger windows passing by.

THE STATION

seen through a window in a door. A sign comes into view: 'ZAGREB.' Grant steps to the door and opens it.

EXT. TRAIN - SERIES OF SHOTS - SAME TIME

- Grant steps onto the platform, looks around and walks off.

- Bond walks along an inside corridor glancing out the windows.

- A man in a business suit holding a briefcase stands in the station waiting. He is NASH.

ALONG THE TRAIN - TRUCKING SHOT

Grant puts a cigarette in his mouth and walks purposefully through the station past many people.

He reaches Nash. We see them speak and gesture but we don't hear them.

They start walking forward. Grant tosses his cigarette aside, pulls a pair of gloves from his pocket and puts them on.

They turn to the restroom. Grant pats Nash on the back and Nash goes in first. Grant looks around then follows.

MEDIUM SHOT - THE TRAIN

Bond steps onto the platform, looks around and starts walking.

OUTSIDE THE RESTROOM

Grant emerges carrying the briefcase and donning Nash's hat. He pulls off the gloves and walks off.

ANGLE ON THE TRAIN - TRUCKING SHOT

Bond walks forward looking around. Grant passes him. Bond looks down at Grant's briefcase. Grant backs away a bit then stops and looks at Bond. He walks up taking a cigarette case from his pocket.

A gush of steam from the train drowns them out so we only see them speak and gesture.

At the end of their conversation, a whistle sounds. Bond gestures to hurry. Grant boards the train and Bond follows. The conductor closes the door and the train starts moving.

INT. TRAIN - CORRIDOR - SAME TIME

Bond and Grant face each other. A conductor guides some passengers in b.g.

GRANT
(offering a handshake)
Nash. Captain Nash.

They shake hands.

BOND
Bond, traveling as Somerset.

Grant hands him a card.

GRANT
My card.

Bond looks at it -- a touch of concern crossing his face -- then slips it into his pocket.

BOND
What kept you?

GRANT
Oh, I'm so sorry. I only got 'M's wire an hour ago. I busted every record getting here.

BOND
What were 'M's orders?

GRANT
Only to, uh, contact you and the lady on the train.

BOND
Good. Come this way.

Bond leads him to another car, then waits to let him go first.

GRANT

Thank you.

Bond follows him down the next corridor.

IN TANIA'S COMPARTMENT

She opens the door to a triple knock. Bond immediately enters followed by Grant.

BOND

This is my wife Caroline. Captain Nash.

NASH

(taking off his hat)

Oh, uh, how do you do.

(shakes her hand)

I'm so pleased to meet you.

BOND

This way, Nash.

Bond opens the door to his compartment and they go in.

BOND

Sit down, will you?

NASH

Thank you.

IN BOND'S COMPARTMENT

Bond closes the door. Grant drops Nash's briefcase and hat onto the couch, sits, crosses his legs and sighs. Bond leans back against the doorjamb.

BOND

Been long in Yugoslavia?

GRANT

About three years.

BOND

Interesting work?

GRANT

Yes, sometimes. Well, you know how it is, old man.

BOND

You look very fit, Nash.

INTERCUT - BOND AND GRANT

GRANT
Yes, I try to keep in shape.

They look at each other.

GRANT
So what's our problem, sir?

BOND
Well, I can't risk taking this...
(points to the Lektor
on the luggage rack)
... through the customs at the
Yugoslav-Trieste border.

GRANT
No stops till then. We'll have to
jump off.

BOND
(nods)
Can you get us across?

GRANT
Any of the opposition around?

BOND
Well, not in any condition to worry
about.

GRANT
Good. We'll make it. I know this
territory like the back of my hand.

He glances down at the back of his hand.

TWO-SHOT

Bond watches him.

GRANT
(leaning forward)
Uh, sir, do you mind if we have a
bite to eat first? I've been on
the go since breakfast.

BOND
No, of course not. Leave your
things there. We'll go to the
restaurant car.

Bond opens the connecting door.

BOND
 Caroline, you go on with Captain
 Nash to the restaurant car.

IN TANIA'S COMPARTMENT

She rises and takes her coat as Grant walks in past Bond.

BOND
 I'll join you there in a few
 minutes.

GRANT
 (patting his shoulder)
 Whatever you say, old man.
 (passing Tania)
 Excuse me.

He opens the door for her and steps into the corridor. She follows. Grant look back at Bond with a half-smile then closes the door.

Bond walks over and locks the door then goes back into his compartment.

IN BOND'S COMPARTMENT

Grant's hat and briefcase rest on the couch. Bond sits beside them and lifts the briefcase. He turns the latches sideways and pops it open.

Inside are a man's shirt and a tie. He reaches beneath them and sees a revolver. He picks it up, feeling its heft, then puts it back.

[END OF REEL 9. START REEL 10.]

INT. RESTAURANT CAR

Grant sits with Tania at a table waiting. He looks back at the entrance then at his watch.

GRANT
 Excuse me.

He gets up and steps toward the entrance. Just then Bond enters carrying the Lektor.

GRANT
 Ah, there are you, old man. I was
 worried something had happened to
 you.

They walk back to the table. Bond sits beside Tania, Grant across from them.

ANGLE ON BOND AND TANIA

A WAITER walks up to their table.

WAITER
Pardon, monsieur.

He hands Bond a menu.

BOND
Thank you.

He hands a menu to Grant, off.

GRANT (O.S.)
Thank you.

Bond looks at the menu.

BOND
I'll have the grilled sole.

He looks at Tania for approval. She shrugs.

BOND
And for madam.
(to Grant, off)
What about you, Nash?

ANGLE ON GRANT

GRANT
Yes. That sounds very nice. Make
that three of those, will you?

WIDER ANGLE - THE TABLE

BOND
I'll have a bottle of the Blanc de
Blanc.

GRANT
Make mine Chianti.

WAITER
White Chianti, monsieur?

GRANT
Uh, no. The red kind.

Bond, unfolding his napkin, glances up at Grant. The waiter walks away.

GRANT

Well, enjoy your dinner, old man.
I think I've got the answer to our
problems. Very simple, really.

BOND

Good.

CUT TO:

EXT. TRAIN - NIGHT

The train races by.

DISSOLVE TO:

INT. RESTAURANT CAR - AT THE TABLE - LATER

Bond, Tania and Grant are eating dinner. In front of Bond and Tania are glasses of white wine and a wine bottle. In front of Grant is a glass of red wine, the bottle nearby.

GRANT

(glancing at his watch)

We should reach the border in about
an hour.

CLOSE SHOT - GRANT'S HAND

reaches for the salt but knocks over Tania's wine glass.

THREE-SHOT

GRANT

Oh, I'm terribly sorry, Misses
Somerset. Most clumsy of me.

Grant dabs the spot with his napkin.

BOND

(calling)

Waiter?!

WAITER (O.S.)

Oui, monsieur?

Grant picks up the wine bottle and Tania's glass, then glances sharply back.

GRANT

Waiter?!

WAITER (O.S.)

Tout suite, monsieur!

CLOSE SHOT - GRANT'S HAND

refills the glass and at the same time drops a white pill into it.

OVER GRANT'S SHOULDER

Bond eats as Grant sets down the wine bottle and glass.

WIDER ANGLE - THE TABLE

The waiter picks up something.

WAITER
Excuse me. Merci.

He walks away.

GRANT
You'll, uh... you'll find Trieste quite interesting. Of course, it's not London.

Grant lets out a little laugh and picks up his glass.

GRANT
Cheerio!

Bond raises his glass.

BOND
Cheerio.

They toast each other, Grant letting out another little laugh, and they drink.

MEDIUM CLOSE SHOT - TANIA

absently picks up her glass, looks off at Bond then sips.

DISSOLVE TO:

INT. CORRIDOR - NIGHT

Bond walks down the corridor carrying the Lektor, opens the [unlocked] door to Tania's compartment and goes in. She follows, tipping from one wall to the other.

TANIA
I don't feel very well. My head!

Grant holds her from behind. Bond looks out from the compartment.

GRANT
The lady's come over faint.

BOND
Bring her in here.

GRANT
May I?

He guides Tania to the doorway. Bond backs up and Grant walks her inside.

IN TANIA'S COMPARTMENT

Bond takes her and lies her down on the couch. She moans.

BOND
(to Grant)
Let's go next door.

He opens the door to his compartment.

GRANT
(looking at Tania)
Exhaustion, I'd say.

BOND
Hmm.

Grant steps into Bond's compartment. Bond turns off the light in Tania's compartment then follows Grant, closing the door behind him.

IN BOND'S COMPARTMENT

Bond locks the door and turns his back on Grant.

BOND
What was it -- the stuff you put in her drink?

GRANT
Chloral-hydrate. Quick but mild.

Bond takes out his pistol and turns, aiming it at Grant.

BOND
And?

GRANT
(raising his arms)
Take it easy, o-o-seven.

Bond glares at him.

GRANT
 My escape route's only for one.
 (smiles slightly)
 What are you after, the girl or the
 Lektor?

BOND
 (relenting, stops
 aiming at Grant)
 All right. What is your plan?

GRANT
 Explain it better on a map.
 (gestures with one
 hand to his pocket)
 All right?

Grant takes a map from his pocket, sits on the couch and opens the map on Nash's briefcase. Bond puts his pistol in his pocket and looks down. Grant points to the map with both index fingers.

GRANT
 Now, we're here, you see?

Bond crouches beside him.

GRANT
 When we reach there, there's a
 steep gradient. The train slows
 down there.

ANGLE ON THE MAP

Grant's left hand continues pointing to the map as his right hand comes down to his leg.

GRANT (O.S.)
 We'll block the line. Make for
 that main road.

TWO-SHOT

GRANT
 Pick up a car... there.

GRANT'S RIGHT HAND

goes to his ankle. He takes a pistol from a holster under his pant leg.

GRANT (O.S.)
 A truck, in fact.

BOND (O.S.)
That must be about...

TWO-SHOT

BOND
... twenty miles from here.

Grant suddenly slams the butt of his pistol against the base of Bond's skull. Bond groans and drops to the floor.

Grant jumps up.

Bond rolls across the floor.

LOW ANGLE - BOND AND GRANT

Bond lies on his side in f.g. Grant kicks his leg to see if he'll react.

Then Grant reaches down, rolls Bond onto his back, puts his pistol to Bond's temple, takes Bond's gun from his shoulder holster and slips into his pocket. He feels Bond's legs for more weapons, then takes his cigarette case.

ANGLE ON BOND

Grant opens the cigarette case, sees only cigarettes, and slips it into his pocket. He takes cash from Bond's inside pocket. Bond starts to raise his hand. Grant slaps it down.

LOW ANGLE

Grant pockets the money, then takes Bond's silencer from another pocket and rises aiming his gun at Bond.

INTERCUT - BOND AND GRANT

Struggling, Bond sits up.

GRANT
Keep still!

Bond looks back.

GRANT
All right, get up on your knees.

Bond rises to his knees.

GRANT
Put your hands in your pockets.
Keep 'em there.

Grant sits on the couch, still aiming his gun at Bond.

BOND
(kneeling with his
hands in his pockets)
Red wine with fish. That should
have told me something.

GRANT
(slips the silencer into
his pocket and rests his
free arm on his knee)
You may know the right wines, but
you're the one on your knees. How
does it feel, old man?

BOND
'Old man'? Is that what you chaps
in SMERSH call each other?

GRANT
SMERSH?

BOND
(looks up with realization)
Of course! SPECTRE! Then it
wasn't a Russian show at all.
You've been playing us off against
each other, haven't you?

Grant stares back at him.

BOND
Then it was SPECTRE who killed the
Russian agent in the mosque. You?

GRANT
Um-hmm.

BOND
Kerim and the other man?

GRANT
Um-hmm.

BOND
And Nash?

GRANT
Well, I don't mind talking. I get
a kick out of watching the great
James Bond find out what a bloody
fool he's been making of himself.

He takes Bond's gun from his pocket, sets it on the couch,
then takes out the silencer.

GRANT
We're pros, Mister Bond.

He attaches the silencer to Bond's gun.

GRANT
We sweated your recognition code out of one of your men in Tokyo -- before he died. I've been keeping tabs on you. I've been your guardian angel. I saved your life at the Gypsy camp.

BOND
Oh, yes. I am much obliged.

GRANT
We were keeping you alive till you could get us the Lektor.

BOND
So you had me deliver it on a plate. It's brilliant. Go on, I'm fascinated.

GRANT
Now that we've got it, you and the girl are expendable. Between here and Trieste.

He picks up Bond's gun with his left hand and aims it at him.

BOND
The girl? Isn't she working for SPECTRE, too?

GRANT
No. She thinks she's doing it all for Mother Russia. She takes her orders from Colonel Kleb.

BOND
Well, Rosa Kleb's Russian. Head of operations for SMERSH.

GRANT
Was. Kleb works for SPECTRE now. The girl doesn't know that.

BOND
Well then, why kill her?

GRANT
Orders.

Grant slips his own gun into his pocket then reaches into another pocket.

GRANT
That's only half of it, old man.

Bond stares at him. Grant takes out a roll of 8mm movie film.

GRANT
Here's a roll of film. She'll have this in her handbag.

He tosses the film onto the couch and takes an envelope from his pocket.

GRANT
And on you... they'll find this letter. It's from her. Threatening to give the film to the press unless you marry her for helping you get the Lektor.

He sets the letter down.

BOND
What film?

GRANT
Taken in the bridal suite at your hotel. Something else the girl didn't know about. Or you.
(he snickers)
[What a performance!]

BOND
Must be a pretty sick collection of minds to dream up a plan like that.

GRANT
Can't you see the headlines?
'British agent murders beautiful Russian spy, then commits suicide'?

BOND
Tell me. Which lunatic asylum did they get you out of?

GRANT
Don't make it tougher on yourself.

DOLLY BACK as Grant walks over to Bond and slaps his face hard.

GRANT

My orders are to kill you and deliver the Lektor. How I do it is my business. It'll be slow and painful.

BOND

How much are they paying you?

GRANT

What's it to you?

BOND

We'll double it.

GRANT

Your word of honour? As an English gentlemen?

Bond just stares at him. Grant glances down, smirks as if thinking, then looks at Bond again.

GRANT

The first one won't kill you. Nor the second. Not even the third. Not till you crawl over here and you kiss my foot!

BOND

How about a cigarette?

GRANT

Not a chance.

BOND

I'll pay for it.

GRANT

What with?

BOND

Fifty gold sovereigns.

GRANT

Where are they?

BOND

Up there, in my case.

Grant glances up at the luggage rack. Bond watches him.

Grant switches the gun to his right hand and takes the briefcase with his left. Bond keeps watching.

GRANT

You show me.

He tosses the briefcase onto the couch. It lands on top of Nash's. Bond takes his hands from his pockets and raises the case. Grant watches.

[END OF REEL 10. START REEL 11.]

ANGLE ON BOND

over Grant in f.g. aiming the gun at him. Bond opens the case, removes the straps with the sovereigns and holds them out to Grant.

BOND

Here you are. What about that cigarette?

REVERSE ANGLE - OVER BOND'S SHOULDER AT GRANT

Grant starts pulling a glove onto his left hand.

GRANT

Throw 'em down there.

Bond tosses the straps onto the couch.

GRANT

Any more in the other case?

ANGLE ON BOND

Grant in f.g. continues pulling on the glove [onto his right hand as he holds Bond's gun with his left]. Bond stares at him.

BOND

I should imagine so. It's a standard kit.

He sets Nash's case aside and turns his own case to face him.

BOND

I'll have a look.

ANGLE ON GRANT - OVER BOND'S SHOULDER

Grant finishes pulling the glove onto his right hand. His left hand is also gloved.

GRANT

Put your hands back in your pockets!

MEDIUM CLOSE SHOT - BOND

obeys and returns his hands to his pockets.

ANGLE ON GRANT OVER BOND'S SHOULDER

GRANT

Keep them there.

He sits on the couch and turns Bond's case toward himself.

MEDIUM CLOSE SHOT - BOND

watches.

ANGLE ON GRANT OVER BOND'S SHOULDER

He turns the first catch on the case.

MEDIUM CLOSE SHOT - BOND

still watches.

CLOSE SHOT - THE CASE

Grant's hand moves to the other catch and flips it open.

MEDIUM CLOSE SHOT - BOND

still watches. Suddenly a gushing sound occurs O.S.

MEDIUM CLOSE SHOT - GRANT

flies backwards in a gale of smoke shooting from the case.

SERIES OF SHOTS

- Bond lunges through the smoke at Grant and grabs the arm with the gun.

- Bond shoves Grant against the wall.

- Grant twists forward.

- They struggle over the gun. The gun fires.

- A bullet smashes the light.

- Bond and Grant, bathed in blue moonlight, keep struggling in the smoke. Bond grabs the gun and throws it.

- The gun smashes through the window. We see the men's reflections in the glass. Bond grabs Grant by the collar and twists him around.

- Bond tries to pull Grant's jacket down over his arms.
- WIDER ANGLE: Bond pulls Grant downward then slams a knee into his face. Grant flies backwards.
- IN TANIA'S COMPARTMENT: Grant crashes in through the door. He bounces off the couch (where Tania is sleeping) and flies forward. His head butts into Bond's stomach
- IN BOND'S COMPARTMENT: Bond crashes against the wall and falls onto the couch.
- IN TANIA'S COMPARTMENT: Grant dives at Bond.
- Bond pivots and Grant lands on the couch in front of him. Bond stands on the couch and kicks Grant in the back then in the face. Grant flies backwards.
- Grant lands in a corner then ducks as Bond tries to step on him. Bond's foot goes wide and his legs arch over Grant.
- Bond tries to wrap his legs around Grant's neck. Grant grabs his legs and pushes upwards in a tackle.
- Bond lands backwards on the couch, Grant atop him. Bond grabs his neck with both hands and they roll onto the floor.
- Grant pushes Bond backwards against the couch.
- Bond smashes two fists into Grant's face.
- Grant falls backwards. Bond grabs him by the neck with one hand.
- With the other, Bond punches him in the face. Grant falls backwards, landing in the doorway to Tania's compartment.
- Bond lunges forward.
- Grant jumps to his feet as Bond dives at him.
- Both on their feet now in the doorway, Bond throws a punch at his face. Grant ducks then punches Bond in the stomach.
- WIDER ANGLE: Grant pulls his arm back readying another punch.
- Bond slams the connecting door into his face.
- Grant falls backwards onto Tania's couch.
- He lunges at Bond and grabs him around the waist. Bond grabs him under the arms and slams him against the doorjamb.

- CLOSER: As Grant rebounds, Bond slams him against the other doorjamb, then against the first one...

- WIDER: ... then against the second one, then against the first one. Grant suddenly heaves him backwards.

- Bond falls against his couch.

- Bond sinks down then kicks at Grant.

- Bond's foot connects with Grant's face and Grant flies backwards, landing on his back.

- Bond jumps up and runs forward.

- Grant jumps up and runs forward.

- Bond throws a punch at Grant and misses. Grant punches him in the face then repeatedly in the stomach as Bond raises his hands to defend himself.

- Grant's face is contorted in anger.

- Bond grabs Grant around the neck.

- Grant pushes Bond against the wall. Bond keeps one hand on Grant's back and plants the other on his face, trying to break his neck.

- CLOSER: Bond's hand pushes Grant's head back.

- Bond judo-chops both sides of Grant's neck then grips the bar on the overhead rack.

- WIDER: Bond swings his legs forward and kicks Grant in the chest. Grant falls backwards.

- Grant lands on Bond's couch. Bond releases the bar and dives at him. Grant rolls aside. Bond lands face-down on the couch. Grant jumps onto his back and grabs him around the neck, then swings him around so Bond is almost sitting on Grant's lap.

- CLOSE ON GRANT'S HANDS: He wears the watch containing the garrote.

- Bond reaches back, struggling to grab Grant's hands. Grant reaches for his watch.

- CLOSE ON GRANT'S HANDS: He pulls the garrote from his watch.

- Grant slings the garrote around Bond's neck. Bond clutches at it as Grant strangles him. The back of Bond's right hand is bloody. He looks down at his briefcase and reaches for it.

- Grant continues to strangle Bond.
- CLOSE ON THE BRIEFCASE: Bond's hand tries to press the button to release the knife.
- Grant continues strangling him. Bond glances down.
- His hand still fumbles with the briefcase.
- Grant continues strangling him, Bond still looking down.
- Bond's finger presses the button. The knife pops out the side of the case. Bond's hand grabs it and turns it upward.
- Bond swings around with the knife.
- Bond plunges the knife into Grant's shoulder. Grant screams. Bond grabs him by the neck and whips him around.
- Bond slings the garrote around Grant's neck.
- Grant falls backwards as Bond strangles him.
- Grant's head dangles now from the garrote.
- Bond pulls the garrote tighter. Grant gasps. Bond pulls still tighter. Grant's head slumps back and he lands on the couch dead.

ANGLE ON BOND

He backs away, breathing heavily. He straightens his tie and buttons his coat. Then he goes to the couch, picks up various things and puts them in his pocket.

He takes his hat and briefcase and starts to back away, but returns to Grant and reaches inside his coat, taking out the cash.

BOND

You won't be needing this, old man.

IN TANIA'S COMPARTMENT

Bond enters, closing the connecting doors behind him and locking them. He turns to the compartment door, opens it and looks outside.

BOND'S POV - THE RAILROAD TRACKS - DAY FOR NIGHT

A truck with its hood up sits on a railroad crossing blocking the tracks up ahead. The train sounds its whistle.

BOND

puts on his hat. DOLLY BACK as he shuts the door.

BOND

Tania!

He goes to her and grabs her shoulders.

BOND

Wake up!

He pulls her up by the collar. She is barely conscious.

BOND

Wake up or I'll leave you behind!

She sinks back onto the couch, groaning.

He grabs her again and pulls her up into a sitting position.

BOND

Oh, Tania, wake up or I'll leave you behind! Do you hear me?!

TANIA

Don't leave me; never leave me.

EXT. RAILROAD CROSSING - DAY FOR NIGHT - SAME TIME

We see the truck now in f.g. There is a bed of flowers in back. The driver -- Rhoda -- stands next to it waiving to the approaching train to stop. The train slows and sounds its whistle.

The train wheels grind to a halt.

IN TANIA'S COMPARTMENT

Bond lifts Tania to her feet and leans her against the wall.

BOND

Tania, this is Nash's escape route. Do you understand? We've got to get off here.

He hands her a sweater from a coat-hook.

BOND

Take this. Come on.

He picks up his briefcase and the Lektor and leads her out into the corridor.

EXT. TRAIN CROSSING - DAY FOR NIGHT - SAME TIME

TWO PORTERS run toward the truck calling out in Turkish. Rhoda gets behind the wheel as one of them goes to the passenger door. They move to push the car off the tracks.

EXT. TRAIN - ANGLE ON DOORWAY

Bond leads Tania down the steps.

BOND
Must get to the other side of the
train. Under here.

He pushes her down and follows.

AT THE CROSSING

The porters push the car off the tracks.

WIDE ANGLE - THE SIDE OF THE TRAIN

Bond and Tania emerge from underneath it, run behind some trees and duck.

AT THE CROSSING - SERIES OF SHOTS - BOND AND RHODA

- The train starts slowly forward as the porters run back to it.
- Bond watches from behind a tree.
- The train wheels pick up speed.
- Bond darts forward and jumps onto the train. He looks around.
- The train reaches the crossing. Bond jumps off and couches. The rest of the train passes by. Bond runs across the tracks to the passenger side of the truck as Rhoda walks back along the driver's side.
- Rhoda peers down the track.
- Bond crouches, watching him.
- Rhoda lets out a sharp whistle.

RHODA
Grant! Where are you?

- Bond keeps watching.
- Rhoda walks back along the driver's side of the truck.

RHODA

Grant!

(he whistles again)

- Bond rises, ready to strike.

- Rhoda steps in front of the truck, whistles again, and reaches up to close the hood. Bond leaps forward and slams it shut on Rhoda's arms. Bond grabs Rhoda's hair.

BOND

Excuse me.

- Bond punches him in the face.

- Rhoda falls to the ground. Bond kneels, pulls off Rhoda's belt and ties his wrists behind his back.

- The train continues into the distance.

- Bond frisks Rhoda, finds a gun and tosses it aside. Then he rolls Rhoda over.

- Bond lifts Rhoda, places him in the passenger seat of the truck and shuts the door.

BOND

Now don't run away.

TANIA

lies sleeping behind the trees. Bond runs to her.

BOND

Come on!

She moans.

BOND

Come on or I'll leave you here!

TANIA

Stay here with me!

Bond picks up his briefcase and the Lektor with one hand and pulls Tania up with the other.

TANIA

(exclaiming)

Oh!

WIDER ANGLE

PAN on them as they run along the tracks to the truck. Bond lifts Tania into the bed of the truck atop the flowers.

BOND
 Sleep it off in there. You'll feel
 better in the morning.

Tania rolls onto her side, her eyes flickering closed. We hear the hatch close.

AT THE DRIVER'S SIDE OF THE TRUCK

Bond opens the driver's door climbs behind the wheel. Rhoda is still unconscious.

BOND
 Come on, wake up.

Rhoda barely moves. Bond closes the door and drives away.

DISSOLVE TO:

EXT. A DIRT ROAD - DAY

The truck approaches.

IN THE TRUCK - SAME TIME

Bond continues to drive, Rhoda still unconscious beside him.

HELICOPTER SHOT - THE TRUCK

continues along the road.

IN THE HELICOPTER - SAME TIME

The PILOT and a GUARD holding a rifle look down at the truck.

THEIR POV - THE TRUCK

continues down the road.

BOND

behind the wheel looks up at the chopper.

SERIES OF SHOTS - BOND AND THE HELICOPTER

- The chopper's passenger waves at Bond to stop driving.
- Bond looks forward, ignoring him.
- The helicopter flies across the truck, circles around and flies back.
- The pilot and passenger look down at the truck.
- From their POV, ZOOM IN on Tania looking up at them.

- The chopper whizzes past overhead, the passenger still waiving at Bond to stop.
- Bond glances up but keeps driving.
- The helicopter flies over the truck.
- Bond glances up again but keeps driving.
- The helicopter flies over the truck again.
- Its tail passes directly above the bed of the truck. Tania looks up.
- The helicopter circles again.
- The passenger holds a hand grenade and pulls out the pin with his teeth.
- The chopper zooms right overhead.
- An explosion goes off right behind the truck.
- Bond ducks but keeps driving.
- The chopper zooms right overhead again.
- Bond looks up then back at the road.
- The chopper zooms across the truck.
- The passenger holds another hand grenade.

PILOT

Try and straddle the truck.

The passenger nods, pulls the pin out with his teeth and leans over the side.

- From their POV, they cross the truck again.
- Another explosion goes off behind the truck.
- The helicopter zooms right overhead again.
- Another explosion goes off, this one beside the truck. The truck stops.
- Bond gets out, looking up at the chopper
- The chopper circles around again.
- Bond rushes out with the Lektor and his folded rifle and slams the door behind him.

- Bond runs to the back of the truck.
- Tania looks up at him.

BOND (O.S.)
I'll get them away from here! You
hide under the truck.

- Bond runs forward again and looks up.
- The helicopter zooms by right overhead.
- Bond runs away from the truck and up a hill.
- From the chopper's POV, we see Bond running onto the hilltop.
- The chopper passes by right in front of us.
- The chopper passes over Bond and he drops to the ground.
- The chopper zooms away.
- Tania peers around the back of the truck then climbs underneath it.
- The chopper zooms right overhead again.
- From the chopper's POV, Bond runs forward as the chopper tries to run him down. Bond drops flat to the ground and the chopper continues on.
- Bond looks up at the chopper.
- The chopper starts to circle again.
- Bond runs forward.
- The chopper flies right at us.
- From the chopper's POV, Bond runs over the crest of the hill then ducks as the chopper passes by.
- The chopper starts to circle again.
- Bond turns and looks up.
- The chopper flies right over him and he drops to the ground again as it passes by. He jumps to his feet and runs forward again.
- The chopper flies right at us again.
- From the chopper's POV, Bond runs back up the hillside then drops to the ground.

- The chopper circles again.
- Bond runs off.
- The chopper, nearly at ground level, chases him. Bond dives over an outcropping of rock and the chopper passes over him. It starts to circle. Bond emerges from behind the rock and runs up the hill toward us.
- Bond runs behind another rock formation. He lies back to let the rock shelter him.
- The chopper passes right overhead again.
- Bond picks up his folding rifle.
- The chopper circles again.
- Bond assembles the rifle.
- The chopper now hovers directly overhead.
- The passenger leans out holding a grenade.
- Bond aims the rifle at the chopper.
- The chopper continues to hover.
- Bond fires the rifle.
- The bullet strikes the passenger and he drops the grenade inside the chopper. He and the pilot struggle frantically to reach it.
- The chopper explodes in a ball of flame.
- Bond looks up.
- The chopper drops spinning from the sky.
- ZOOM IN on Bond as he covers his face.
- The chopper keeps tumbling.
- ZOOM FURTHER IN on Bond. An explosion O.S. bathes him in red.
- The chopper on the ground explodes again.
- Bond leans against the rock as smoke wafts by. His hat is gone.
- The chopper explodes yet again.

- Bond looks around the corner of the rock at it. Then, picking up the Lektor, he crawls forward, leaving his hat behind. He runs downhill from the burning chopper.

ANGLE ON THE TRUCK

Rhoda sits fuming in the passenger seat, muttering to himself in Russian. Tania walks up to the driver's window and leans against it, pleased.

Bond turns toward them.

Rhoda keeps muttering. TRUCK FORWARD to Bond arriving. Tania hugs him.

TANIA

Oh, Ja --

Right behind them the chopper explodes yet another time. Bond shields Tania with his body then looks back.

BOND

I'd say one of their aircraft is missing.

He and Tania turn toward the truck.

DISSOLVE TO:

EXT. JETTY - DAY

The truck drives down a road and stops at the jetty where a motor launch waits. It bears four fuel drums.

Bond emerges from the truck wearing a skipper's cap. He grabs the Lektor, briefcase and rifle and hurries to the back of the truck, where Tania was riding.

BOND

Tania?

She climbs down holding her sweater.

BOND

(hands her the
briefcase)

Here, take this and cast the rope off.

TANIA

All right.

She runs forward. Bond passes behind the truck.

[END OF REEL 11. START REEL 12.]

ANGLE ACROSS RHODA IN THE TRUCK

Bond stops at the passenger door and opens it.

BOND
Where's the key?

No response. Bond jabs the barrel of the rifle into Rhoda's neck.

BOND
Where's the key?

RHODA
In my coat. In the pocket.

Bond lifts Rhoda's coat and takes a key from the pocket.

BOND
All right, get out. Move!

Rhoda climbs out of the truck.

WIDE ANGLE

BOND
In the boat!

Rhoda runs down the jetty to the boat. Tania is untying the back rope. Bond follows carrying the Lektor, rifle and Rhoda's coat. He unties the front rope and the three of them climb aboard. Bond starts the engine and the boat moves off.

ON THE BOAT

The three of them stand looking through the windshield.

BOND
(to Rhoda)
Can you swim?

Rhoda looks away.

BOND
(to Tania)
Here, take the wheel.
(to Rhoda)
This way, please.

Bond leads Rhoda to the back of the boat.

BOND
Oop, mind the step!

He makes Rhoda step up onto the edge of the boat. Tania looks back. Bond unstraps Rhoda's belt from his wrists.

BOND
It just isn't your day, is it?

Bond pushes him over the side of the boat into the water.
Rhoda screams back at him in Russian.

Tania smiles as Bond walks back to her.

TANIA
Where are we going?

BOND
Venice. Look in that locker, will
you?

She passes him and he takes the wheel.

She opens the locker.

TANIA
Chart, pistol, some flares...

BOND
Here, give me those charts.

She hands him a chart. He unfolds it on the cabin and looks
at it.

BOND
(pointing at the map)
Yes, we're here. Near Istria.

He looks back and sees the four fuel drums.

BOND
Well, we've got plenty of fuel.
With a bit of luck we should be
there by tomorrow morning.

CUT TO:

MEDIUM CLOSE SHOT - BLOFELD'S CAT

He strokes it.

BLOFELD (O.S.)
Three men were found dead on the
train at Trieste. One of them was
Grant.

PULL BACK to reveal:

INT. BLOFELD'S CABIN ON HIS YACHT - DAY

Blofeld swivels forward to face Kleb and Kronsteen.

BLOFELD
What do you have to say, Number
Five?

KRONSTEEN
He was Kleb's choice. Her people
failed.

KLEB
(to Kronsteen)
It was your plan! They followed it
implicitly.

KRONSTEEN
Impossible. It was perfect.

KLEB
Except for one thing. They were
dealing with Bond!

KRONSTEEN
Who is Bond... compared to
Kronsteen?

Blofeld continues stroking his cat.

BLOFELD (O.S.)
Exactly. What have you to say to
that, Number Three?

Kleb looks at him fearfully.

Blofeld presses a white button on his desk.

Morzeny enters through the doorway behind them. DOLLY IN as
he approaches the desk.

BLOFELD
Bond is still alive and the Lektor
is not yet in our possession. I
have already negotiated with the
Russians to return it to them.
We've agreed a price. And SPECTRE
always delivers what it promises.
Our whole organization depends on
our keeping those promises.

Morzeny quietly puts his feet together and a knife shoots out
of the toe of one of his boots.

BLOFELD
(still stroking his cat)
I warned you. We do not tolerate
failure, Number Three.

Kronsteen looks smugly at Kleb. Kleb sweats profusely.

BLOFELD (O.S.)
You know the penalty?

KLEB
Yes, Number One.

The boot with the knife leans back, preparing to strike.

BLOFELD (O.S.)
Our rules are very simple.

Kleb keeps sweating. Kronsteen turns smugly to Blofeld. Blofeld keeps stroking his cat.

BLOFELD (O.S.)
If you fail...

Morzeny's boot turns sideways toward Kronsteen, and suddenly kicks him in the ankle. Kronsteen cries out in pain and doubles over. Kleb looks on, amazed.

Kronsteen rises, a look of total incomprehension on his face. He starts to fall then braces himself against the edge of Blofeld's desk. DOLLY BACK. Kronsteen shakes his head at Blofeld in disbelief and slowly sinks to the floor.

BLOFELD
Twelve seconds. One day we must
invent a faster working venom. --
Number Three.

KLEB
(snapping to attention)
Yes, sir.

BLOFELD (O.S.)
I do not wish to have to tell the
Russians that there will be another
delay.

KLEB
There will be no delay, Number One.
There's still time.

CUT TO:

EXT. GULF OF VENICE - LONG SHOT - DAY

Bond's boat races across the water in the distance, leaving a white wake.

IN THE BOAT

Tania licks her finger and holds it to the wind. Bond, steering, smiles at her.

TANIA
Which way are we going?

BOND
The shortest route.
(holds up the chart)
Which is between those two
mountains...

He points to mountains looming up ahead.

BOND
... and straight along the coast.

They look peacefully into the distance.

Suddenly a motorboat rounds a point in front of them, heading for them.

BOND

spins the wheel, turning back in the direction they came from, throwing a wide wash behind. They race ahead at full throttle.

They hear Morzeny's voice calling through a megaphone:

MORZENY (filtered)
Ahoy, Mister Bond!

Tania looks back.

THE MOTORBOAT

paces to catch up.

MORZENY (filtered)
Ahoy, Mister Bond!

CLOSER SHOT - THE MOTORBOAT

Morzeny holds the megaphone and stands beside the PILOT; TWO SPECTRE MEN sit behind him.

MORZENY (filtered)
(to Bond)
Heave to! Heave to!

BOND

glances back then puts on even more speed.

Suddenly he sees another motorboat up ahead round a point and race at him, then another.

He swerves to avoid them, completing another half arc.

MORZENY (filtered)
 You're trapped, Mister Bond!
 You're trapped! You cannot escape!
 You cannot escape!

WIDE ANGLE - THE SEA

Bond's boat speeds ahead, leaving a wide wake, with three motorboats racing after it. ZOOM BACK to an even wider angle.

MORZENY'S BOAT

speeds forward. One of his men kneels on the bow aiming a machine gun. Morzeny barks orders into the megaphone:

MORZENY (filtered)
 Rifle grenade, prepare to fire!

ANGLE OVER MORZENY

The other two boats are right ahead, chasing Bond's boat in b.g. On each bow a man crouches with a machine gun.

MORZENY (filtered)
 We're coming through! Pull over,
 SPECTRE Green!
 (lowers the megaphone
 and waves)
 Get out of the way!

His boat passes between the other two.

MORZENY
 (to a man behind him)
 Give them a warning shot!

The man behind him fires a rifle grenade.

ANGLE ON BOND'S BOAT

An explosion occurs just behind it.

ON MORZENY'S BOAT

He calls through the megaphone to the boat on his left.

MORZENY (filtered)
Rifle grenade fire!

A man on that boat fires a rifle grenade.

REVERSE ANGLE ON BOND'S BOAT

An explosion occurs right in front of it.

ON MORZENY'S BOAT

He calls through the megaphone to the man on his bow.

MORZENY (filtered)
Forward machine gun fire!

MEDIUM SHOT - ANOTHER BOAT

A man fires a rifle grenade.

BOND'S BOAT

Another explosion occurs behind it and we hear machine gun fire.

MORZENY'S BOAT

The man on the bow is firing his machine gun. Morzeny calls through the megaphone to the two boats behind him.

MORZENY (filtered)
You're firing too close!

ON ANOTHER BOAT

A man fires another rocket grenade.

ANGLE ON BOND'S BOAT

Another explosion occurs behind it.

MORZENY (O.S., filtered)
SPECTRE Red, SPECTRE Green, you're firing too close!

MORZENY'S BOAT

He turns to the boats behind him. A man on his stern fires another grenade.

ON BOND'S BOAT

Tania looks back. An explosion occurs right behind her. The three SPECTRE boats follow in b.g.

MORZENY'S BOAT

Morzeny continues on the megaphone.

MORZENY (filtered)
 (to the others)
 You're trying to stop them, not to
 sink them!

ON BOND'S BOAT

Bond glances back. Machine-gun fire and another explosion erupt behind him. Tania ducks and looks back.

MORZENY'S BOAT

comes right at them, the man on the bow firing his machine gun.

ON BOND'S BOAT

Bond glances back at the fuel drum. Bullets puncture each of them and fuel pours out. Bond keeps looking. More fuel.

He touches Tania's arm.

BOND
 Here, take the wheel!

Tania takes the wheel. Bond turns, unties the drums and pushes three of them off the boat. They splash into the water. PAN BACK to show the drums floating between Bond's boat and the others.

MORZENY

raises a pair of binoculars. He sees the drums in the water.

[END OF REEL 12. START REEL 13.]

MORZENY
 (to skipper)
 Slow down!

The three boats pass one of the fuel drums. ZOOM BACK to a wide angle.

MORZENY
 Slow down all boats! Green, go
 alongside, while we keep you
 covered.

BOND'S BOAT

Bond rolls the last fuel drum off the boat. It splashes into the water. Bond starts to reach down.

MORZENY (O.S.)
Hands up, Mister Bond!

Bond raises his hands as Tania looks back.

TANIA
Why are you giving up? Without those drums the boat must be lighter. We can go faster.

BOND
Hand me that Very Pistol.

MORZENY'S BOAT

He calls to Bond through the megaphone.

MORZENY
Keep your hands up, Mr. Bond.
We're sending a boat along to take you off.

ON BOND'S BOAT

Tania hands Bond the pistol. He aims and fires it.

SERIES OF SHOTS

- A fuel drum blows up.
- The fuel in the water explodes around the SPECTRE boats as Bond speeds away.
- Bond fires the pistol again.
- More explosions in the water.
- Flames roar up.

ON BOND'S BOAT

He glances back grinning.

BOND
(to Tania)
There's a saying in England:
'where there's smoke there's fire.'

SERIES OF SHOTS

- Two SPECTRE boats collide amidst the flames and smoke, setting off an explosion between them. The man on the bow of one of the boats catches fire and jumps overboard.

- Morzeny's boat comes forward through the flames.

MORZENY
(yelling at another boat)
Green, change your course!

- The other boat passes through deep smoke and, when it emerges, the man on the bow is gone.

- Morzeny yells at the others:

MORZENY
All boats, toss your ammunition!
Get rid of it -- quick!

- PAN across a boat on fire.

- Morzeny stands on his burning boat, waving back at the other boats.

MORZENY
Get rid of it!

- On another boat, the man on the bow shields his face against the flames.

- Flames engulf Morzeny's boat.

- It passes through more fire.

- Fire burns on the water.

- Morzeny calls to his men.

MORZENY
Quick as you can! Let's jump!

- His boat passes into a cauldron of flame.

- Morzeny is ablaze. He falls backwards into the water.

MORZENY
(screaming)
Ahhh!

- His boat explodes.

SLOW DISSOLVE TO:

EXT. VENICE - ESTABLISHING SHOT - DAY

laying serenely on the Mediterranean.

ON A HOTEL BALCONY

Tania sits in a chair. A champagne bottle and glasses are on the table beside her, and Bond stands lighting her cigarette. DOLLY IN. Bond wears a shirt and tie but no jacket. He kisses the back of her neck.

A phone rings inside.

BOND

Don't go away.

He goes into their room. PAN on him through the window as he walks to the phone.

INT. SALON - SAME TIME

Bond picks up the phone.

BOND

(into phone)

Yes?... Oh, thanks. Tell him to wait, will you? And, uh, send up a porter for the luggage... Thank you.

A knock sounds at the door.

BOND

(calling back in Italian)

Avanti!

The door to the suite opens and Kleb enters dressed as a chambermaid.

KLEB

(in Italian)

Permesso, signor. (By your leave, sir.)

BOND

(in Italian)

Si, prego. (Yes, please.)

Kleb shuts the door and walks off.

BOND

(into phone)

And also, uh, get me the British Consul... Thank you.

He replaces the receiver. PAN on him as he walks to a table where the Lektor sits and shuts the case. Kleb, behind him, is dusting a couch.

Bond picks up his shoulder holster, which hung over a chair at the table, and walks into the bedroom putting it on.

DOLLY IN on Kleb. She walks to the table and picks up the Lektor.

The phone suddenly rings again. She sets the Lektor down and takes an ashtray from the table.

BOND

emerges from the bedroom. PAN on him as he grabs his coat from the chair, passes Kleb holding the ashtray, goes to the phone putting his coat on and picks up the phone.

BOND

(into phone)

Yes?... Oh, Mister Maxwell,
please... James Bond.

TANIA

enters the salon, holding a green coat over her shoulder.

TANIA

James, we will miss the plane and
we will...

She freezes, seeing Kleb.

KLEB

looks at Tania and puts a finger to her lips, shushing her.

TANIA

DOLLY IN on her as she mouths the words, "Rosa Kleb."

BOND (O.S.)

(into phone)

Hello, Paul. Bond here. Just to
tell you we're off in a few minutes
and I want to thank you for
everything. And signal the office
we are on our way back, will you?

ANGLE ON BOND

Tania stands in b.g. near the door. Kleb, holding a suitcase, picks up the Lektor from the table and turns toward the door.

BOND
 (continuing)
 ... What was that?
 (he sees Kleb and
 points)
 Here, leave that! I'll take it.

Kleb sets the Lektor down.

BOND

listens on the phone and laughs.

BOND
 What?... Oh, no. It should be
 routine from here on in. Y'know,
 so many times--

He looks off at Kleb and stops.

MEDIUM CLOSE SHOT - KLEB

aims a gun at him.

BOND

stares at her. Meanwhile we hear Paul over the phone:

PAUL (filtered)
 Hello, what was that you're saying?
 Hello, hello?

KLEB

gestures to him to hang up.

BOND

Realization crosses his face.

BOND
 (to himself)
 Kleb.

KLEB

gestures again for him to hang up.

MEDIUM SHOT - BOND

Again we hear Paul over the phone:

PAUL (filtered)
 James! Are you still there?
 Hello!

Bond puts the phone down.

KLEB

makes an upward gesture with the gun.

BOND

turns and puts his hands up.

TANIA

looks at Bond shaking her head, as if to say she's not in on this.

BOND

looks at her in chagrin then glances down.

KLEB (O.S.)

Romanova!

WIDER ANGLE

Bond stands in f.g. with his arms raised as Tania and Kleb stand in b.g.

KLEB

The door!

BOND

looks at Tania.

TANIA

looks back, shaking her head again.

KLEB

KLEB

(yelling now)

Romanova!

BOND

glances at Tania.

THREE-SHOT

Tania opens the door. DOLLY UP as Kleb walks over to Bond, takes his gun and tosses it aside.

BOND

looks on.

CLOSER ANGLE - TANIA AND KLEB

Kleb picks up the Lektor and hands it to Tania.

KLEB

Take this.

Tania takes it from her.

BOND

watches.

ANGLE ON THE DOORWAY

Tania steps out into the hall with the Lektor. DOLLY IN as Kleb starts closing the door, still aiming at Bond.

BOND

watches.

ANGLE ON KLEB

DOLLY IN closer on she closes the door further, still aiming at Bond.

BOND

DOLLY IN CLOSE as he watches.

ANGLE ON KLEB

Suddenly the door bursts open and Tania lunges in and grabs Kleb.

SERIES OF SHOTS

- The gun lands on the floor.

- Bond lunges forward.

- Tania falls to the floor as Kleb rises, facing Bond. She backs away ripping off her cap.

- Bond runs forward then hesitates.

- Kleb knocks her feet together. A knife shoots out from the toe of one of her shoes.

BOND

backs away and grabs a chair, aiming it to block her, and steps forward.

ANGLE ON KLEB'S FEET

They step forward. She shouts and kicks out with her shoe. Bond's feet approach her. TILT UP as he pushes the chair against her and pins her to the wall. She curses at him in Russian and tries to hit him.

BOND'S FACE

Her fist misses him.

ANGLE ON KLEB'S FEET

Her knifed foot keeps kicking at him.

TWO-SHOT

Bond keeps Kleb pinned against the wall.

TANIA

on the floor on her side grabs Bond's gun, rolls onto her back and aims it at one and then the other.

BOND AND KLEB

DOLLY IN as he keeps her pinned and she tries to hit and kick him.

THEIR FEET

Kleb's feet keep kicking at Bond's legs but he moves to avoid them. She curses again in Russian.

TANIA

aims the gun again at one and then the other and then fires.

KLEB

KLEB
(screaming)
Ah! Ah!

Her arms fly up.

BOND

watches her.

KLEB

sinks down along the wall to the floor then tips over.

BOND

backs away and sets the chair down. DOLLY BACK as Tania walks up to him still holding the gun and looking at Kleb. She rubs Bond's shoulders. He takes the gun from her.

TANIA

Horrible woman.

BOND

Yes.

(he rubs his eyes)

She's had her kicks.

CUT TO:

EXT. VENICE CANAL - DAY

A flock of pigeons fly into the air. FOLLOW THEM as they cross the canal. Matt Monro sings "FROM RUSSIA WITH LOVE."

CLOSER ON THE CANAL

TILT DOWN from a bridge above the canal to gondolas streaming forward.

IN A GONDOLA - SAME TIME

Bond and Tania ride in the back seat. He wears his suit and she her green coat. She takes the wedding ring off her finger and hands it to him.

TANIA

Here you are, in case you ever need it again.

BOND

(taking it)

Oh, yes. All government property has to be accounted for.

(slips the ring into his pocket)

But as I said before: 'We won't always be working on the company's time,' will we?

TANIA

No.

They kiss, Bond squeezing Tania's shoulder.

FAVORING BOND

They continue to kiss then Tania suddenly sits upright and straightens her hair.

TANIA
James, behave yourself! We are
being filmed!

Surprised, he glances back.

BOND'S POV - A BRIDGE OVERHEAD

An ELDERLY COUPLE stands on the bridge. The man films them as the woman takes snapshots.

ON THE GONDOLA - FAVORING TANIA

BOND
Oh, not again!

He takes the reel of film given to him by Grant from his pocket.

FAVORING BOND

He unspools the start of the roll and holds it up to the light.

BOND
(looking at it)
He was right, you know. [What a
performance!]*

FAVORING TANIA

TANIA
What is it?

BOND
I'll show you.

He slings an arm around her and they kiss. TILT UP to the canal. Bond's hand rises into frame holding the reel, swings it around and tosses it.

CLOSE SHOT - THE CANAL

The reel lands in the water.

* At this moment there is a skip in the soundtrack where the line was removed, which is obvious because the lyric skips.

BOND'S HAND

waves goodbye to it.

THE WATER

PULL BACK as 'THE END' comes on, then TILT UP to the receding Venice shoreline as another title comes on:

NOT QUITE THE END
JAMES BOND
WILL RETURN IN
THE NEXT
IAN FLEMING THRILLER
'GOLDFINGER'

END CREDITS ROLL.

FADE OUT.

THE END