

NO TIME TO DIE

Screenplay by

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Story by

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1 007 Theme... 1

1 EXT. SNOWY FOREST - DAY 1

Wide on a peninsula between two large frozen lakes on a monochromatic vista.

CUT TO FOLLOWING a MAN hobbling through the snow weakly. He carries a gun.

He clears the trees, pauses, before descending a slope leading him out of frame, revealing...

A LONELY HOUSE

Wreathed in snow. Lights in the windows. Straddling the icy shore.

2 INT. HOUSE - DAY 2

CLOSE on a cigarette in a woman's propped up hand, an ember glows in its tip.

A CD plays *French seventies electro-punk*.

The WOMAN lies on a couch, half asleep, a drop of red wine in a glass on the coffee table, pain killers an anti-psychotics sprinkled around it.

She calls to her daughter: MADELEINE.

3 INT. UPSTAIRS - DAY 3

MADELEINE, twelve, plays with a handheld video game.

YOUNG MADELEINE
(all in French, serious)
You want to eat again? You eat too
much because you're depressed.

MOTHER (O.S.)
Madeleine!

HEARS her mother, gets up.

YOUNG MADELEINE
(in French)
Yes?

FOLLOW BEHIND HER as she goes for the stairs.

MOTHER (O.S.)
 Madeleine!

YOUNG MADELEINE
 (in French)
 Yes Mama?

MOTHER (O.S.)
 (in French)
 I'm thirsty my angel.

YOUNG MADELEINE (O.S.)
 (in French)
 I'm coming.

WE CONTINUE PUSHING towards a large triangular transom looking out at the snow where THE MAN trudges towards us.

YOUNG MADELEINE (O.S.) (CONT'D)
 (in French)
 Do you want your medicine?

MOTHER (O.S.)
 (in French)
 Yes, my darling.

Now we TILT DOWN to the KITCHEN below. Madeleine fills a glass from a box of wine.

4 INT. LIVING ROOM - MOMENTS LATER

4

Madeleine hands the wine to her mother, watching her flatly as the mother takes a long gulp, the cigarette teeters on the edge of the coffee table between the scattered pills.

The following dialogue is all in French.

MOTHER
 Do you want to play a game?

YOUNG MADELEINE
 I'm waiting for Papa to come home.

MOTHER
 What do you think Papa does?

YOUNG MADELEINE
 He's a doctor.

Madeleine's mother laughs.

YOUNG MADELEINE (CONT'D)
 He heals people.

MOTHER
Your Papa, he kills people.

YOUNG MADELEINE
No.

MOTHER
Is that who you love? Murderers?

Madeleine looks at her mother. Her mother drops her wine glass.

5 INT. KITCHEN 5

Madeleine opens the cupboard under the kitchen sink, gets out a sponge and a jug of ammonia -- marked flammable.

Her eyes dwell briefly on a compact BERETTA 92 wedged behind the pipes.

6 INT. LIVING ROOM 6

On her knees, Madeleine blots out the stain on the carpet with rhythmic SQUASHES.

A shadow crosses her. She stops, senses something... carries on cleaning.

Then a second SQUASH joins in like FOOTSTEPS on snow, off tempo from her own actions.

More curious than frightened, she clammers over her mother onto the couch, looking out the window. Nothing, not even an animal.

Turns to her mother.

YOUNG MADELEINE
Mama. Mama. Mama.

MOTHER
Leave me be. Go play.

Turns back - a DARK FIGURE wearing a pale JAPANESE NOE mask stands JUST ON THE OTHER SIDE OF THE WINDOW.

She screams, falling back.

YOUNG MADELEINE
Mama!

But her mother just wants to sleep.

MOTHER
Leave me alone?

Madeleine runs out.

7 INT. HALL, HOUSE 7

Madeleine enters a code on a keypad. She pushes and bangs against the door but it won't open.

YOUNG MADELEINE (O.S.)
Open!

8 EXT. HOUSE - SAME 8

We pan across a surveillance camera to reveal three CCTV screens showing the MAN trudging past.

9 INT. HALL, HOUSE - SAME 9

Madeleine turns and calls out to her mother.

YOUNG MADELEINE
Mama!

She hears the CRUNCHING OF SNOW - moving towards the kitchen.

She follows it with her head, her eyes. Then something SHATTERS behind her. The MAN in the mask stands at the end of the hallway.

She knocks a pocket door as she jumps to escape. It slowly closes in front of us.

We see the MAN through the reeded glass of the door, his image splintered.

He opens it.

10 INT. LIVING ROOM 10

The man walks towards Madeleine's mother on the couch. She looks up.

MAN
Is Mr White home?

MOTHER (O.S.)
No. He's gone.

MAN (O.S.)
My name is Lyutsifer Safin.

We see Madeleine hiding, listening.

MAN (O.S.) (CONT'D)
Your husband killed my family.

MOTHER (O.S.)
I told you, he's gone.

MAN (O.S.)
I know. This will hurt him more.

We hear gunfire.

ON MADELEINE HIDING -- stifling her gasps.

The couch stuffing floats in the air. The man senses something, turns and makes his way to the stairs.

11	INT. UPSTAIRS	11
	He climbs the stairs.	
12	INT. BEDROOM	12
	He enters Madeleine's bedroom. We see her hiding under the bed. The man doesn't see anything but as he's turning to leave - the videogame beeps.	
	From her hiding place under the bed, Madeleine sees his feet. She holds her breath and waits.	
	The man turns back and raises his gun.	
	Madeleine rises, SHOOTS WILDLY, EYES CLOSED. Bullet after bullet hits the man.	
	Until CLICK CLICK CLICK. The clip is empty.	
	She opens her eyes, the dark figure falls like a tree to the floor below.	
	In shock, she walks to the edge of the balcony and looks down on his body.	
13	INT. LIVING ROOM - MOMENTS LATER	13
	Madeleine, tears in her eyes, looks down at her mother.	

Moments later...

ON THE MAN'S broken MASK, his face marked by pitted skin and discoloured with green and purple marbling.

We track with it across the living room floor -- dragged by Madeleine, wearing just her parka and slippers.

14 EXT. LAKE HOUSE 14

Madeleine struggles to get him out of her house. She lets him drop, exhausted by the effort.

She drops to the ground, when suddenly the man sits up.

Her mouth is open but she can't scream - she just runs.

The man rises and follows, a limp, bleeding, unhurried, relentless.

15 EXT. FROZEN LAKE 15

Slipping and sliding, Madeleine struggles across the expanse.

She looks back as she runs when she suddenly feels the ice shift.

SHE FALLS THROUGH THE ICE, disappears from view.

THE MAN walks on, until -

HIS POV, Madeleine hauntingly trapped beneath the clear ice.

HER POV, looking back up at this distorted cruel figure. She's running out of air, BANGS on the ice, GUN SHOTS ECHO.

BULLETS streak past her on either side. The ice fractures and turns to slush.

HIS HAND reaches down into the freezing water. He pulls her out.

16 EXT. GROTTO ON THE SEA, ITALY - DAY 16

SOUND OF OCEAN WAVES CRASHING.

Madeleine breaks the surface of the water as if Safin was pulling her out -

She gasps but is frozen -- opens her eyes, he's gone. It was just a vision.

BOND stands like Adonis on a lido overlooking the sea. She turns, feeling his eyes on her.

BOND

You okay?

Madeleine smiles, burying the past trauma. She's been dealing with this for years.

MADELEINE

Yes. Let's go.

She swims towards him. He can sense she isn't telling him everything.

17 I/E. DB5 - MEDITERRANEAN ROAD - LATE AFTERNOON 17

Bond's Aston Martin DB5 rounds a corner of a rugged precipitous road. Madeleine looks at Bond adoringly.

BOND

How's the view?

MADELEINE

(smiling)

It's growing on me.

(beat)

Can you go faster?

BOND

We don't need to go faster. We have all the time in the world.

She rests her head on his shoulder as we lead them into a tunnel --

18 EXT. TUNNEL TO TOWN - LATE AFTERNOON 18

-- Following the DB5 now as we exit the tunnel and see an ANCIENT HILLTOP TOWN looming over a rugged valley.

19 EXT. PIAZZA SAN PIETRO CAVEOSO - LATE AFTERNOON 19

Bond drives through the piazza and parks the DB5. He gets out.

PORTER (O.S.)

Buona sera signore.

BOND

Buona sera.

Bond opens the passenger door for Madeleine. She gets out and they both stand, taking in the view.

20 EXT. VIA MURO, TOWN - DUSK

20

Bond and Madeleine are led up the stone walk by the PORTER. Bond looks over his shoulder, almost involuntarily scanning. She notices.

MADELEINE

You can't help looking over your shoulder.

He smiles.

BOND

What?

MADELEINE

(kindly as much for herself)

No one's coming.

BOND

I wasn't looking over my shoulder.

MADELEINE

Yes you were.

BOND

Are we going to have a row about this?

He looks up at the burning paper floating down from windows above --

BOND (CONT'D)

What are they burning?

PORTER

Secrets, wishes, letting go of the past. Getting rid of the old, in comes the new.

21 INT. HOTEL ROOM, TOWN - DUSK

21

Bond and Madeleine kiss passionately as they move through the heavenly room overlooking the town. She pulls his shirt off round his shoulders to the floor.

MADELEINE

Je t'aime (I love you).

BOND
Je t'aime.

The passion turns into intimacy.

22 INT. HOTEL ROOM - SUMMER TWILIGHT

22

A record spins on a RECORD PLAYER. They lie in bed. He strokes her hair. He is looking at her.

BOND
 Where did you go to? Today. By the water. Tell me.

MADELEINE
 I'll tell you if you tell me about Vesper.

BOND
 (knowingly)
 Is that why we're here?

MADELEINE
 She's buried at the acropolis -

BOND
 (gentle)
 I know where she's buried.

MADELEINE
 Can you forgive her? For us?

BOND
 I left her behind a long time ago.

MADELEINE
 As long as we're looking over our shoulder, the past is not dead.

Madeleine rolls away from Bond, gets up and walks to the desk.

MADELEINE (CONT'D)
 You have to let her go even if it's hard.

She sits down at the desk with a notepad on it.

BOND
 You mean, if we're to have a future?

MADELEINE

Mmm-mmm.

BOND

So I do this and then..?

Madeleine jots something down on the notepad.

MADELEINE

I'll tell you all my secrets.

BOND

Okay.

CLOSE ON the notepad: *L'homme masqué* (the masked man).
Madeleine tears the page from the notepad, folds it over. She picks up a box of matches.

Bond watches her move to the balcony overlooking the town, shaking the box of matches playfully.

23 EXT. BALCONY, HOTEL, TOWN - SUMMER TWILIGHT 23

The hundreds of glowing fires spread across the town is breathtaking.

Madeleine lights the piece of paper. She watches it fall.

On Bond, he watches her.

24 INT. HOTEL, TOWN - DAWN 24

The first rays of the sun stretch across the room.

Bond moves to the desk. He writes something on the notepad and tears it off.

He moves to the bed, kisses Madeleine.

BOND

(whispers)

I'm going to go and do this and I'm going to come back for breakfast.

MADELEINE

(she smiles, knows he's going to the grace)

Thank you.

BOND

And then you're going to tell me where we're going next.

MADELEINE

Home.

25 EXT. GRAVINA DI PUGLIA BRIDGE - EARLY MORNING 25

As Bond crosses the ancient bridge spanning a deep ravine, a small group of WIDOWED WOMEN veiled in black pass by.

Bond looks up to an acropolis silhouetted in the morning sun.

26 EXT. ACROPOLIS, KIOSK - MORNING 26

Bond approaches the kiosk.

BOND

Buongiorno. La tombe del Lynd (Good morning. Lynd plot, please).

An OLD MAN, the caretaker, steps out to meet Bond. He barks at a YOUNG BOY.

OLD MAN

(in dialect)

Take him to the Lynd grave.

The boy waves to Bond to follow him.

BOY

(in dialect)

Come.

27 EXT. ACROPOLIS - MORNING 27

The boy guides Bond to Vesper's grave then hustles off leaving Bond alone to face:

CU on a portrait of a beautiful WOMAN, dark hair, pale skin, light eyes: **VESPER LYND 1983-2006.**

The image stings his eyes.

BOND

I miss you.

He takes a piece of paper out of his pocket and lights it on fire with a lighter. We see what he has written: **Forgive Me.** The embers fall to the ground.

Then...

Something catches his eye, something that shouldn't be there.
He frowns, bends down to pick it up

A SPECTRE SEPTIPUS card lying at the base of the crypt.

He looks at it and frowns. Bond's senses spike -- DEATH.

He dives to the side just as -

KABOOM

The paving stone at the front of the grave explodes violently
in a horizontal plume of black smoke and sparks.

As the dust settles Bond comes to and works his jaw, his
hearing is muffled and brain battered.

He pulls out a phone and speed dials -

Bond can't hear, he is up and moving, looks at the phone,
thinks he sees the call timer start -

BOND (CONT'D)

Madeleine?

He looks at the phone. He hangs up. He turns and runs towards
town.

28 EXT. KIOSK - MORNING 28

Bond runs towards the kiosk. The young boy and the old man
are gone, a phone dangles from the receiver.

29 EXT. GRAVINA DI PUGLIA BRIDGE - DAY 29

Bond is running, half way across the bridge, chasing after
the young boy. The boy stops, turns and smiles at Bond.

Behind Bond, a black Maserati approaches. The boy sees it and
takes off.

Bond turns and sees the Maserati screaming directly at him.

Too far to run to the other side, he dives for cover behind a
stone buttress along the wall.

The Maserati rams into his section of the wall but the
buttress forces the car's tyres up the wall and over him.

Bond gets up and starts to run when a motorcyclist wearing
shades, PRIMO, rides up from the other side of the bridge.

The PASSENGER in the Maserati fires shots at Bond.

Bond is stuck in the middle of the bridge with the Maserati at one end and Primo at the other end.

Bond dives, grabbing hold of a cable as he soars over the edge.

The cable breaks loose and snaps taught as he reaches the limit of its length. He swings down to a lower tier.

Primo takes off his shades, revealing a bionic eye, and looks over the edge angrily. He revs the motorcycle and takes off in pursuit of Bond.

30 EXT. LOWER TIER BRIDGE - SAME 30

Bond breaks through a door leading to a tunnel.

31 INT. PASSAGEWAY - SAME 31

Bond runs up a stone passageway.

32 EXT. VIA CASALE - DAY 32

Bond enters a terraced street. Hears Primo looking for him on the bike. Calculates.

Suddenly he dashes towards Primo into the alley below, tackling Primo to the ground.

They fight rapidly and roughly amongst clothes on lines in an enclosed patio. Bond gets the upper hand, wraps a clothes line around Primo's neck and pulls it tight.

PRIMO

Blofeld sends his regards.

Bond about to finish him when -

PRIMO (CONT'D)

You know...Madeleine...

Bond stops. What?

PRIMO (CONT'D)

(smiling)

She's a daughter of Spectre. She's a daughter... of Spectre.

Bond knocks him out. Primo's fake eye pops out, CLINKS down a couple of steps.

Bond looks at it, then at the bike.

Bond takes off on the bike.

33 EXT. PIAZZA DUOMO - DAY 33

Bond rides the bike up the piazza steps.

Bond gets airborne. He lands and rides through a church procession. He motors towards the hotel.

34 EXT. HOTEL COURTYARD - DAY 34

Bond enters. The porter from the night before looks at him like he's a ghost.

PORTER

Your baggage is already down Mr
Bond. As your wife requested.

Bond looks at him. She asked for this?

35 INT. HOTEL ROOM - DAY 35

Madeleine approaches the mirror to put on some lipstick.

She sees Bond in the reflection.

BOND

(very calmly)
You were right.

Madeleine turns to face him.

Bond is standing there covered in dust, blood dripping down his face, clothes ripped from the chase and the fight.

BOND (CONT'D)

Letting go is hard.

MADELEINE

James! What happened?

She walks towards him.

MADELEINE (CONT'D)

What happened?

BOND

How did they know I was here?

MADELEINE

What are you talking about?

BOND

Madeleine, how did they know I was here?

MADELEINE

I have no idea...

BOND

Spectre. How did they know?

MADELEINE

What are you talking... I didn't do anything.

She looks panicked. The phone rings. Bond grabs Madeleine's handbag.

BOND

We're leaving.

He grabs Madeleine and they rush out of the room.

36 EXT. VIA MURO - DAY 36

They head down the path to the DB5. He pushes her in.

37 I/E. DB5 - PIAZZA SAN PIETRO CAVEOSO - DAY 37

Bond gets in the car and starts the engine.

MADELEINE

There is something I need to tell you.

BOND

I bet there is!

He revs the car, cold with rage, speeds off just as TWO PURSUIT cars nearly run into them.

The cars weave around the DB5 and handbrake turn to pursue as Bond gets to high speed on the ring road.

Suddenly Madeleine's phone starts ringing.

BOND (CONT'D)

Pick it up.

The phone continues to ring.

BOND (CONT'D)

Pick it up.

Shaking, Madeleine takes the phone out of her handbag. We see the Spectre septipus appear on the phone's screen. Bond grabs the phone from her, answers the call, pushes the speaker so they can both hear.

VOICE

(German accent)

It's Blofeld my love. Your father would be so proud of you. Your sacrifice will be our glory.

Bond looks at Madeleine. His blood runs cold.

MADELEINE

I don't understand...

Bond drives. The pursuit cars follow.

38 EXT. VIA D'ADDOZIO - DAY

38

A KID sits amongst a flock of SHEEP. His phone rings.

The following dialogue is all in Italian.

KID

Hello.

VOICE ON THE PHONE

Let the sheep out kid.

KID

Why?

VOICE ON THE PHONE

Because otherwise I'll kill you.

39 EXT. VIA MADONNA DELLE VIRTU - DAY

39

Bond is driving fast down the ring road.

MADELEINE

James. Why? Why would I betray you?

BOND

We all have our secrets. We just
didn't get to yours yet.

40 EXT. VIA D'ADDOZIO - DAY 40

A Kid ushers a flock of sheep into the street.

41 EXT. VIA MADONNA DELLE VIRTU - DAY 41

Bond drives. In his rearview mirror black cars accelerate to follow.

Bond manoeuvres the DB5 as ANOTHER PURSUIT vehicle heading towards them blocks their way.

Bond hits a switch, the DB5 drops MINI-BALL GRENADES as he turns hard right onto a street filled with sheep.

The grenades unleash carnage on the pursuing vehicles. Bond 180s, THEN speeds through the cars he just took out.

42 EXT. VIA FIORENTINI - DAY 42

The DB5 grinds against stone walls as it slides back onto another street.

MADELEINE

James. James, listen to me. I would
rather die than have you think...

WHAM --

The DB5 is t-boned hard by a black SUV.

43 I/E. DB5 - PIAZZA SAN GIOVANNA BATISTA - DAY 43

The DB5 is violently SPUN sideways by the impact.

BRIEF SILENCE.

We see the car come to a stop as we pull back, revealing the bells of a church starting to TOLL. ALL AROUND THE BELLS RING.

The pursuit vehicles pull up. Suddenly everyone OPENS FIRE on the DB5. It's protected but the SOUND INSIDE is deafening. They stop.

Primo steps from his car and advances towards them.

Primo steps up to the car and fires shot after shot into the windows with his assault rifle

Madeleine panics as she watches Primo firing.

MADELEINE
James! Do something. James!

Primo continues firing into the windows. Bond barely reacts.

MADELEINE (CONT'D)
Say something James!

Bond turns to her.

BOND
(softening)
Okay.

He flicks another switch on the centre console. Front headlights drop down and gun muzzles reveal themselves.

Primo sees the muzzles and runs for cover.

Bond yanks hard down on the steering wheel. He stamps on the accelerator and the car spins into a 360 degree doughnut whilst the front guns open fire.

MEN dive for cover as bullets shred walls and buildings. Bond flicks another switch.

Smoke commences to belch from the exhaust pipes as the car spins creating a foggy wall.

The men rise and fire into the smoke as the DB5 disappears in a dense white smoke screen.

Bond steps on the gas.

44 I/E. DB5 - MODERN STREET - DAY 44

Bond speeds on. He takes another wide turn. Pedestrians jump out of the way.

45 I/E. DB5 - TRAIN STATION - CONTINUOUS 45

Bond whips the DB5 into a sliding stop in front of the train station.

46 INT. TRAIN STATION - DAY

46

Bond is energised --

BOND

Come on.

-- dragging Madeleine's arm, leading her across the tracks to the opposite platform. A train waits.

He pulls her close, so close they can't see each other's faces. But we see his profound grief.

MADELEINE

So, this is it?

BOND

This is it.

Bond pushes her towards the train. Madeleine boards. She turns.

MADELEINE

How will I know that you are ok?

BOND

You won't. You'll never see me again.

The doors close and train starts to leave.

Madeleine moves down the car to keep him in sight but he disappears into the crowd.

CREDIT SEQUENCE

SUPERIMPOSE:

FIVE YEARS LATER...

47 EXT. C MINUS TWO - LONDON - DUSK

47

We TRACK DOWN the face of a glass clad skyscraper. The reflection of the street below is mirrored in the panes.

The camera stops and tilts in towards a long darkened hall -- we are upside down.

48 INT. HALLWAY - C MINUS TWO - SAME

48

THE CAMERA ROTATES to normal view as A SQUAD OF ARMED MEN in black stream from outside the broken window into the hall.

They are heavily armed and armoured wearing helmets that look like welder's visors - standard issue Russian SPETZNAZ and night vision.

They unleash themselves from the rope that had guided them down the face of the building and quickly start making their way down the hall, weapons up and ready.

1ST VOICE (O.S.)

We are in.

2ND VOICE (O.C.)

Proceed.

49

INT. BREAKOUT ROOM, C MINUS TWO - SAME

49

VALDO OBRUCHEV, Russian, forties, squeamish, opens up the shared office fridge.

Pan to TWO SCIENTISTS, DOCTOR HARDY and DOCTOR SYMES. Symes is searching for something.

DOCTOR HARDY

(to Doctor Symes)

You okay?

DOCTOR SYMES

You know the SL5, the weaponised smallpox I was using this morning? Have you seen it? I put it... in the bloody...

Valdo takes a Tupperware container from the fridge. The two doctors turn to him.

DOCTOR HARDY

Valdo, you haven't seen a tub of smallpox have you?

Valdo looks at the Tupperware container. We see: VALDO'S FOOD NO TOUCH!!! in bold red print. Underneath is a printed sticker labelled: SMALLPOX.

Valdo throws the container down.

VALDO

This was good soup. Now it is waste. Even if it is joke. Idiotic.

Symes and Hardy contain their laughter.

VALDO (CONT'D)

There is more complexity in my
tomato soup than in both of your
brains combined.

DOCTOR SYMES

Valdo, that's so unkind.

VALDO

One day I will put Ebola in your
tea and then I will watch as your
faces sweat blood and I will be
laughing.

DOCTOR HARDY

Nice. Keep your hair on.

DOCTOR SYMES

Wow! He's got a terrifying
imagination hasn't he?

Valdo's desk phone rings. He picks it up, angry.

VALDO

Doctor Obruchev.

A calm and soft spoken voice is on the other end.

VOICE (O.S.)

They are coming.

VALDO

Who?

VOICE (O.S.)

Spectre.

Valdo's expression immediately shifts from anger to fear. He
turns away from the watching office mates, listening as his
heart races.

His voice lowers to a whisper.

VALDO

Safin?

VOICE (O.S.)

Do not try to stop them. This is
what we have been waiting for.

Valdo inserts a USB dongle into his computer.

VOICE (O.S.) (CONT'D)
They will ask you to enter Bio-
Security Level 4 fridge and remove
the weapon.

The ARMED MEN make their way through the building.

VOICE (O.S.) (CONT'D)
No one must see what you are doing.
They will not kill you. They think
they need you.

The armed men shoot a SECURITY GUARD.

Valdo starts to transfer files from his computer to the USB
dongle.

VALDO
They will not kill me. Transferring
the files as we speak. Now...now
it's done. What do I do with it?

VOICE (O.S.)
Swallow it. Goodbye.

VALDO
Swallow the..?

Valdo pretends to his colleagues that he's talking with
someone on the phone.

VALDO (CONT'D)
Yes! I like animals! Bye-bye.

He hangs up, stuffs the USB dongle in his mouth and swallows.

The room goes dark as the power is CUT.

Reserve power automatically powers dim emergency lighting.

ANNOUNCEMENT
*Danger. Illegal access detected.
Secure all bio-hazardous materials
immediately.*

BOOM.

An explosion rips through the building.

THEN gunfire vibrates through the building.

The armed men storm in. Shooting everyone except the THREE
DOCTORS.

One of the armed men, PRIMO removes his visor.

The three doctors are rounded up by the armed men.

DOCTOR SYMES
Please, we're scientists. We're
unarmed. We're unarmed. What do you
want?

Valdo looks around.

PRIMO (O.S.)
Valdo Obruchev.

Valdo raises his hand.

VALDO
Hello.

PRIMO
Open the Bio-Security Level 4
fridge.

VALDO
And...er?

PRIMO
Give me the weapon.

VALDO
What weapon? We have...er...

Primo approaches Valdo, grabs him by the shoulder.

PRIMO
Heracles.

VALDO
It requires double authentication.

PRIMO
Which one?

Valdo indicates Doctor Hardy.

VALDO
Him.

Two armed men grab Hardy.

DOCTOR SYMES
Hardy. Don't let them. Please.

Valdo and Hardy are lead away as Doctor Symes and some COLLEAGUES are shot by armed men.

50 INT. INNER LAB - C MINUS TWO - MOMENTS LATER 50

Valdo and Hardy are in BL4 level containment suits.

Hardy opens the fridge and Valdo pulls out a cylinder filled with vials of a charcoal like substance that moves like a school of fish within the vial. He shows it to Primo who nods his approval.

51 INT. LAB HALLWAY - C MINUS TWO - MOMENTS LATER 51

Hardy holds up the cylinder from which Valdo carefully removes a vial. He hands it to Primo.

Valdo and Hardy place the vials into a briefcase.

Primo uses a special UV light instrument on the vial to confirm this is what he's looking for. Satisfied, he pulls out his gun and shoots Hardy.

52 INT. C MINUS TWO - MOMENTS LATER 52

Explosives are placed around the lab as Valdo, Primo and the armed men stream out, leaving the lab.

ANNOUNCEMENT

Warning. Facility lockdown in progress. All exits are now sealed.

53 INT. HALLWAY ELEVATOR - C MINUS TWO - MOMENTS LATER 53

Primo's men pry open the elevator shaft. He looks up and sees the elevators are parked at the top of the building, leaving the shafts open and clear.

We look down at what seems like an endless drop.

Primo's men force Valdo into a special vest, the same kind they are also wearing.

VALDO

What is this? A safety belt, this?

Another pair of men haul a heavy cylinder apparatus to the elevator shaft.

VALDO (CONT'D)

Wow!

The men toss the cylinder into the void. As it falls, it sprays out a myriad of small magnetic spheres which attach to the metallic surfaces of the shaft. A red LED on each flickers to life. When the empty cylinder crashes to the bottom an explosive charge concealed within blasts a hole in the concrete, revealing an underground passageway.

Primo and his men activate their vests and a light on each turns from red to green. Simultaneously, the lights on the magnetic spheres in the shaft also turn green.

Primo signals to his men and one by one they leap into the void. Valdo is led to the precipice and he looks down the empty shaft with fear.

VALDO (CONT'D)

I cannot! That is not elevator!

Suddenly he's pushed from behind and he screams with terror as he falls down the shaft.

As he falls past the magnets the LEDs change colour as they flip polarity. Slowly, his speed is reduced until Valdo comes to rest several feet above the exposed hole.

VALDO (CONT'D)

Magnets!

He hovers for a brief moment until the light on his vest changes and he drops through the hole.

The remaining men drop. Primo checks his watch and presses a button. He leaps into the shaft just as the corridor behind him explodes in a giant BALL of FLAMES.

A floor high up in the building glows as the fireball consumes the upper level of the building.

54 EXT. LONDON - EVENING 54

Establisher the London skyline.

55 INT. MI6 - EVENING 55

CLOSE on a memo marked: URGENT. Pan up to MONEYPENNY walking through the main office.

56 INT. M'S OFFICE, MI6 - SECONDS LATER

56

Money Penny bursts into M's office. M is lying on the couch.

MONEYPENNY

Sir, I've just received the most unusual...

M sits up quickly.

M

I've seen it.

He picks up a remote, turns on an array of monitors that stream live footage of the damaged lab.

M (CONT'D)

Jesus Christ!

MONEYPENNY

Sir, what's the Heracles project?
This lab isn't on the books.

He swallows. It's a nightmare, whatever it is.

M

No it's not.

Not what she expected.

MONEYPENNY

There were casualties.

M

It was a gas leak.

MONEYPENNY

Shall I alert the PM--?

She turns to leave.

M

(stern)

It was a gas leak. I'll handle it.

She is taken aback. M isn't acting according to protocol.

M (CONT'D)

Money Penny

(beat)

Where's 007?

- 57 EXT. JAMAICAN SEA - BOAT - DAY 57
- Bond, larger than life, bathed in sunshine, kicking back on his boat HAPPENSTANCE.
- There's a spear gun to his side, a couple of fish in the hold, his hand on the tiller.
- To starboard, the green lush Jamaican coast, to port a dark brewing storm.
- 58 EXT. DECK - BOND'S HOUSE - DAY 58
- Bond walks up the dock to his breathtaking water-side house, the fish dangle in one hand, the speargun in the other.
- He is visibly relaxed, walking at an island pace. A Bond we've never seen before.
- He reaches his porch. Stops. Suddenly alert.
- He sees discarded CIGAR ASH on the floor. This is not normal.
- He slowly places the fish on the deck.
- 59 EXT. DECK TO BUNGALOW - BOND'S HOUSE - DAY 59
- Bond crosses the deck leading to a detached bungalow, a pistol in his hand.
- He goes inside. Scans. Nothing.
- Then he sees the CIGAR BUTT on the ground. Kneels down, picks it up. Looks at the label.
- 60 EXT. BOND'S SHOWER - DAY 60
- Bond showers and cleans his teeth. He finishes and turns the water off.
- 61 EXT. DECK - BOND'S HOUSE - DAY - LATER 61
- In fresh clothes, Bond walks back to the house, gun in hand.
- 62 INT. MAIN HOUSE - BOND'S HOUSE - DAY 62
- Bond puts the gun into a drawer at his desk. A WEATHERED NEWSPAPER PAGE of Blofeld's conviction is visible from inside the drawer.

63 I/E. BOND'S LAND ROVER - FOLLY POINT - DAY 63

Bond heads out in an old Land Rover.

He passes a WOMAN on the side of the road talking to a Rastafarian collecting stalks of Birds of Paradise.

She catches Bond's eye.

64 I/E. BOND'S LAND ROVER - CRICKET FIELD - DAY 64

Bond drives past a local cricket match next to Port Antonio Harbour.

As the camera dollies across the game we land on the bumper of a RENTAL CAR (Ford Mondeo).

Its brake lights illuminate as the engine revs to follow Bond.

65 I./E. BOND'S LAND ROVER - WEST STREET SQUARE - DAY 65

Bond pulls into the square from West Street.

BUT, instead of parking, he ACCELERATES AROUND THE SQUARE -- SCREECHING out onto West street and nearly colliding with the FORD MONDEO -- it swerves and dips to a STOP.

BOND
(warmly)
Well isn't this a surprise Felix!

FELIX looks up. Caught.

FELIX
(warmly)
James.

BOND
Who's the blonde?

ASH smiles eagerly.

ASH
Logan --

66 EXT. ALLEY WAY - DUSK 66

Bond walks them past SCHOOL KIDS playing video games on TVs on a long table - like an outdoor home arcade.

ASH

-- Ash, State Department. Nice to meet you. I've heard a lot about you. I mean -- HUGE fan.

A couple of MEN bump into Ash calling "babylon" and "police bwoy" as they pass.

FELIX

I need a favour, brother.

BOND

You didn't get the memo. I'm retired.

FELIX

I wouldn't ask if you were still in Her Majesty's service.

BOND

And what does that mean?

FELIX

Our elected leaders aren't playing nice in the sandbox. James, is there somewhere quiet where we can talk in private?

BONDS

Quiet? Yeah.

67

INT. VIP BOOTH, CLUB - NIGHT

67

Bond, Felix and Ash drink Heineken beers and shots in a packed dance club playing a coin game called SPOOK.

FELIX

I was hoping you could pick up a package.

Bond and Felix hold out their fists --

BOND

Five...

FELIX

FOUR.

Felix wins. They laugh.

BOND

Where's the package?

FELIX
Short trip, Cuba. You love it
there.

BOND
Oh, I love it there!

Bond and Felix laugh. Ash doesn't know why.

Ash places a CIA playing card on the table, on it a
photograph and bio of Obruchev.

ASH
Valdo Obruchev.

Bond knows the name.

FELIX
You're going to say you've never
heard of him...

BOND
Never heard of him.

They throw fists again.

BOND (CONT'D)
Two.

FELIX
Three.

Felix wins.

FELIX (CONT'D)
Ah, it's a good life!

ASH
You never heard of him? Didn't he
defect during your tenure at MI6?

FELIX
Obruchev was kidnapped three days
ago from a secret MI6 lab in
London. Two days ago his mug pinged
on a facial recognition sweep in
Santiago de Cuba.

ASH
He's leaving out the best part.
Spectre.

FELIX
I have a contact there, says
they're gathering.

ASH
Coincidence?

FELIX
C'mon it'll be like old times.

They throw a third time.

BOND
Three.

FELIX
Two.

Felix's fist is empty.

ASH
You're really the only guy for the
job. You're the guy.

Bond looks at both of them.

BOND
My round.

He stands.

68 INT. BAR - CLUB - MOMENTS LATER

68

Bond walks to the bar where a WOMAN is picking up her drink
order and turns to him. She looks him up, smiles.

NOMI
Hi.

He recognises her. The WOMAN (NOMI) from in front of his
house.

She slides past him, looking him up and down.

Bond approaches the BARTENDER.

BOND
Scotch.

BARTENDER
Yeah man.

Felix joins him. Bond gestures to Ash.

BOND

Where'd you find the "Book of Mormon"?

FELIX

Political appointee, not my choice. Seems intelligence isn't central anymore.

BOND

He smiles too much.

Bond and Felix look back at Ash, on his own. He smiles at them.

FELIX

Help us get this into the right hands.

BOND

What, and you're the right hands?

FELIX

I'm not just a pretty face.

BOND

I stopped trusting pretty faces a long time ago, Felix.

FELIX

Yeah I heard. Bad luck.

BOND

Bad judgment.

FELIX

Harder to tell the good from bad, villains from heroes these days. I need you James. You're the only one I trust with this. I'm not screwing around. I wanna get back to my family, tell them I saved the world again. Don't you?

Bond drinks.

BOND

Nice to see you again Felix.

Bond goes to leave.

FELIX

At least take my number.

BOND
I've got your number.

Bond exits.

WE PAN AWAY as Felix leaves the bar. Primo (who we met in Matera) appears in frame.

69 EXT. JERK CHICKEN STALL - NIGHT

69

Bond finishes the last morsel of chicken. He's at ease again.

He walks to his parked car and gets in. It doesn't start. He tries again. Frowns.

He gets out, opens the bonnet. Sees something which makes him realise it's never going to start. He hears the buzz of a scooter behind him.

It gets louder as it approaches. Then stops next to him.

The WOMAN from the bar (NOMI) is smiling at him.

NOMI
In trouble?

BOND
Constantly.

NOMI
Need a ride?

He looks at her scooter. Considers.

BOND
Sure. Why not?

He gets on the scooter.

NOMI
Hol' on.

They drive off.

70 EXT. SCOOTER - ALLAN AVENUE - NIGHT

70

They zip along the quiet road.

BOND
(shouting forward)
What's your name?

NOMI
 (shouting back)
 Nomi. What's yours?

BOND
 James. Call me James. What do you
 do, Nomi?

NOMI
 I'm a diver.

BOND
 What do you dive for?

NOMI
 I have a thing for old wrecks.

She smiles. He smiles.

BOND
 Well then you've come to the right
 place.

71 I/E. MAIN HOUSE - BOND'S HOUSE - NIGHT

71

Bond and Nomi pull up on the scooter.

BOND
 After you.

Bond picks up a bottle of rum.

NOMI
 Nice house.

BOND
 Thank you.

Bond pours two large rums with ice, turns to Nomi. She's
 already walking down the breezeway to his bedroom.

NOMI
 Is that the bedroom?

He leans to see her disappearing. Follows.

BOND
 Yes it is.

72 INT. BEDROOM - BOND'S HOUSE - SECONDS LATER

72

It's dark.

She turns, faces him flirtatiously, then, coming as a surprise, takes off a wig.

BOND

Well, that's not the first thing I thought you'd take off, but -

She sits on the bed. Smiles. But frank now. Not flirty-

NOMI

(British accent)

Yeah, you seem like a man who's gagging for some action, Mister Bond.

BOND

Shall we cut to the chase?

NOMI

I'm here as a professional courtesy.

BOND

Well you're not very courteous are you? You've broken my car. It's Commander Bond, you know that.

(then)

Double-O?

NOMI

Two years.

BOND

Very young.

NOMI

High achiever.

BOND

Jesus Christ.

NOMI

The world's moved on since you retired, Commander Bond, perhaps you didn't notice.

BOND

No can't say I had. And in my humble opinion, the world doesn't change very much.

NOMI

You would say that. This all seems like heaven, this little bubble or whatever, but it's so obvious you're a man who only has time to kill... and nothing to live for.

(then)

So Valdo Obruchev is off limits. You get in my way I will put a bullet in your knee.

(evaluating)

The one that works.

BOND

You need to ask yourself a few more questions. MI6... CIA. Chasing after the same man and not communicating with each other? That's not good. You know what, tell M hello. But I don't work for him anymore.

NOMI

Tell him yourself.

She throws him her phone.

NOMI (CONT'D)

By the way I'm not just any old double-0, I'm 007.

This stings.

NOMI (CONT'D)

You probably thought they'd retire it.

She wants a reaction from him -

BOND

It's just a number.

Got him -

NOMI

Huh. Yeah.

(betting)

See you in Cuba?

The DB003 is visible in the wind tunnel.

M and Tanner watch as Q analyses the hard drive from Obruchev's computer which is plugged into Q's laptop.

M
How's it going Q?

Q
Several large files seemed to have been wiped from Obruchev's hard drive. He was working on some pretty advanced -

M
Can you retrieve the files?

Q
Trying.

M
Get me everything you can, then destroy the drive.

Q is taken aback.

Q
If I knew more about what this was I could -

M
Thank you Q. That's all.

Q looks a bit put out.

Tanner interrupts holding up his phone. M's phone rings too.

TANNER
The PM is calling again.

M
007. Tell them something, anything.

M picks up the call, expecting Nomi's voice.

M (CONT'D)
007.

BOND (O.S.)
- M, darling. Couple of things.

M is shocked. Covers his mouth as he steps away from Q and Tanner.

M
Bond.

74 I/E. BOND'S HOUSE - MORNING

74

Bond on the phone, pacing.

BOND

I met your new 007. She's a disarming young woman. So, Obruchev - you kept him on the payroll didn't you?

M

Stay out of it. This has nothing to do with you.

BOND

It does. It's Spectre.

(beat)

Mallory. What have you done?

75 INT. Q'S LAB - DAY

75

M doesn't say anything. He hangs up. Stares at the phone. Tanner looks up.

TANNER

Double-0 trouble?

M

The CIA have the advantage. Get me Blofeld.

TANNER

Sir? He only speaks to his psychiatrist.

M

(stern, to Q)

I know. The live feed is what I want.

Q nods. Loads up a live feed to Blofeld's cell. It's close enough to make out his passive face, rambling unpunctuated and apparently incoherent paragraphs to himself.

TANNER

He's like this everyday. Mad as a bag of bees.

M

Good.

M is satisfied. It can't be Blofeld behind all of this.

Tanner looks to Q obviously it's something.

Q
What is it?

M
It's nothing.

M walks off. Tanner follows him.

76 EXT. BOND'S HOUSE - DAY 76

Bond stands looking out to sea. He takes out his phone and makes a call.

BOND
Felix, I'm in.

FELIX (O.S.)
(laughs)
He's in! There's a young lady in Santiago I want you to meet.

77 EXT. HAPPENSTANCE AT SEA - LATE AFTERNOON 77

MEDIUM ON BOND, sails towards Cuba. Determination in his eyes, a bit of a thrill perhaps...beats fishing.

78 EXT. COAST OF SANTIAGO DE CUBA - LATE AFTERNOON 78

WIDE AERIAL ON Happenstance approaching the mouth of the bay. The imposing Castillo del Morro looms over it.

Suddenly A SEAPLANE drops into frame.

79 EXT. HAPPENSTANCE AT SEA - LATE AFTERNOON 79

Bond looks back and sees the plane roar over head, he knows it's Nomi.

80 EXT. DOCK, SANTIAGO HARBOUR - DUSK 80

Happenstance is tied to the dock as MILITARY PORT AUTHORITY PERSONNEL check the boat for contraband.

A MILITARY POLICE OFFICER hands Bond's documents back to him as Bond clocks the seaplane moored to the next wharf.

Nomi emerges from the seaplane. She gives Bond a little wave.

81 EXT. STREETS, SANTIAGO DE CUBA - DUSK 81

MUSIC echoes from store fronts. PEOPLE hustle.

Bond appears, spots something, an open air corner bar.

82 INT. CORNER BAR - SANTIAGO DE CUBA - TWILIGHT 82

Bond sees a woman in an elegant BLUE DRESS leaning against the counter sipping a drink: PALOMA.

Bond approaches, ready for flirtatious banter. She looks up --

BOND

Paloma?

PALOMA

You're late. *Vamos.*

She motions for Bond to follow.

BOND

Something about a hat -- Paris --

PALOMA

-- What hat? Oh. *El codigo. Si Si.*
I forget things when I get nervous.
This is the biggest job I've ever
had.

Bond looks at her, unsure of the tone of her humour.

83 INT. WINE CELLAR - SANTIAGO BUILDING - NIGHT 83

Paloma stops at a wine cellar. She takes out a key, nerves still have her shaking as she unlocks the door.

BOND

This your room?

PALOMA

(clearly it's not)
It's a wine cellar. Okay, come
here.

She starts undoing his shirt.

BOND

Don't you think we ought to get to
know each other just a little
before we...

PALOMA

Oh! No, no, no, no. I'm sorry.

She steps back, unrolls a suit bag she had stowed. It's a tuxedo. He smiles.

BOND

Alright.

PALOMA

You do it.

BOND

Do you mind...

(signals for her to turn
away)

She turns her back. Bond starts to undress.

BOND (CONT'D)

This is going to go brilliantly.

PALOMA

I know.

(smiling)

I've done three weeks training.

84 EXT. STREETS, SANTIAGO DE CUBA - NIGHT 84

Bond and Paloma cross the street.

85 INT. EL NIDO - SANTIAGO DE CUBA - NIGHT 85

Bond and Paloma enter, dressed to kill, cross to a bar. He notices AN ENTRANCE flanked by DOORMEN under a grand stairway.

PALOMA

Okay?

BOND

Let's get a drink.

PALOMA

Good idea.

They walk to the bar.

BOND

(to barman)

Two vodka martinis, shaken, not stirred.

Paloma takes a lipstick from her handbag, opens it and shakes out some objects into her hand. She flirtatiously inserts an earpiece in Bond's ear.

PALOMA
So I can hear you.

She place an earpiece in her own ear. The drinks land. Perfectly iced and breathing.

BOND
What shall we drink to?

PALOMA
Felix?

BOND
To Felix.
(they clink glasses)
Remind me to get him a cigar.

They drink.

PALOMA
Vamos?

BOND
Sure.

They leave the bar.

86 INT. SMALL ROOM, EL NIDO - NIGHT

86

Valdo sweats nervously as he works on the briefcase computer we saw him bring from C-Minus-Two. PRIMO (wearing dark shades) watches him.

A transparent specimen bag with Bond's TOOTH BRUSH lies next to a portable DNA sequencer attached to the computer with a swab plate inserted.

PRIMO
Will this sample be enough for you?

VALDO
If he has used it, yes. It is now progressing.

A graphic on screen reads **SEQUENCING COMPLETE** as a new GENE CODE file named **JB** is created.

He then inserts a vial of Heracles in a slot in the briefcase, it is sucked in and we see a prompt for: **SINGLE PROFILE or MULTIPLE PROFILES**. Valdo drops a USB on the floor.

VALDO (CONT'D)
 Oops! Sorry. Terrible, terrible gloves, so slippery.

He bends down but doesn't pick it up. Instead he puts his foot over it and slips out from his sock the USB he swallowed in the lab.

VALDO (CONT'D)
 Forgive me.

PRIMO
 How much longer?

Valdo SECRETLY TRANSFERS MULTIPLE RECORDS into the **TARGET GENE CODE** prompt. He presses enter.

VALDO
 Ah! To happy new future for Spectre.

The case beeps: **GENE ENCODING COMPLETE. WEAPONIZED.**

VALDO (CONT'D)
 Now it is ready.

He hands Primo the vial of Heracles. Primo places the vial inside a protective cover and leaves.

87 INT. PARTY - MOMENTS LATER

87

UPSTAIRS, Primo opens a cupboard, places the vial inside and turns a lever.

DOWNSTAIRS, Paloma and Bond enter. A BRASS BAND, driven by an energetic CONDUCTOR, pumps music into the room. This party is huge.

BOND
 You go that way, I'll go this way.

Paloma and Bond part. (THEY'LL SPEAK ON COMMS UNTIL THEY RECONNECT).

Bond surveys. He's in the thick of dwarfs, pregnant women, wild cats and revellers dancing with religious fervour.

BOND (ON COMMS) (CONT'D)
 What is this? Spectre bonga-bonga?
 You ever been to a party like this?

PALOMA (ON COMMS)
How do you think I got this job?

BOND (ON COMMS)
Don't get distracted now. Remember
we're looking for our Russian
scientist.

Then Bond hones in on the BIGWIGS of the party. OLDER MEN
with lots of YOUNGER WOMEN shoulder shimmying.

PALOMA (ON COMMS)
I'm seeing a lot of Spectre agents.

People turn an look at Bond, smiling with creepy and uncanny
consistency.

BOND
Yes and it looks like all of them.

Bond spots Primo on the stairs with a BODYGUARD.

PALOMA (ON COMMS)
Friend of yours?

BOND
Cyclops. We ran into each other in
Italy. That was an eye-opening
experience.

Bond notices something -

BOND (CONT'D)
They're wearing earpieces.

PALOMA
Scanning.

Paloma adjusts her hidden earpiece, dialling through
frequencies.

88 INT. DANCE HALL, EL NIDO - CONTINUOUS

88

GUARDS with the BLOFELD EYEBALL enter, heading towards the
centre stage.

Paloma finishes scanning.

PALOMA
Found it.

As we tune into a familiar VOICE:

BLOFELD (V.O.)
Celebrate me... my birthday.

Bond and Paloma walk the perimeter of the room.

PALOMA
Who's the birthday boy?

BOND
Ernst Stavro Blofeld.

PALOMA
He's here?

Bond looks around, how can Blofeld be "seeing"?

BOND
No. He's in London. In prison.

Bond approaches the eyeball -- then --

PALOMA (ON COMMS)
How do you know for sure?

-- Bond looks at it. DOES HE SEE ME?

BOND
Because I put him there.

BLOFELD (V.O.)
...experience a delicious
surprise...

Paloma looks up, sees Valdo Obruchev watching the party from its edges lustily.

PALOMA
I've spotted him. Our little
Russian scientist.

BOND
Have you got him?

She tracks back to the edge of the room to watch Valdo Obruchev approach the dance hall from upstairs.

PALOMA
I got him.

BOND (ON COMMS)
Stay with him.

BLOFELD (V.O.)
 ...I see with my little eye...my
 Little eye says hi..Here's to the
 end of our Pariah...

Primo looks at Bond, almost as if he knew he'd be there.
 Smiles.

BLOFELD (V.O.)
 My burden, my brother, JAMES BOND.

Suddenly the room goes DARK. THREE SPOTLIGHTS shine onto
 Bond.

BLOFELD (V.O.)
 Goodbye James.

As if on cue the BAND'S MUSIC becomes a DRUM ROLL.

Primo and EVERY SPECTRE AGENT in the room step away from
 Bond, forming a circle around him.

PALOMA
 Coño! You're popular tonight.

BLOFELD (V.O.)
 You can't run. It's too late.

A mist cascades down onto him. The crowd watches eagerly.

Bond looks at the mist falling around him, expecting it to
 mean death. But nothing happens. At first there is some
 confusion.

BLOFELD (V.O.)
 It's already crawling under your
 skin.
 (to Spectre agents)
 Don't be alarmed. It's harmless to
 us. Just to him. So delicious!

A WOMAN screams.

Bond turns. It's hard to see in the swinging and panning
 light of the spotlights, but we see horrific glimpses.

A SPECTRE AGENT collapses to the ground, writhing.

Then ANOTHER.

THEN GROUPS OF THEM.

Their skin turns **BLOTCHY RED** and their lips and eyelids **BLISTER** as they fall to the floor, blood trickling from their eyes, ears and noses.

THEN ALL SPECTRE AGENTS fall, experiencing the gruesome effects.

PRIMO AND THE BODYGUARDS ARE NOT AFFECTED. They see their masters dying and are at first frozen. Some try to resuscitate them.

Valdo Obruchev, watching it all, is rapt with excitement --

VALDO

It is working. It is working! Only Spectre are dying.
(he sees Paloma)
Hello. You are my...escort?

Valdo looks at Paloma. Realises she was *not* sent by Safin.

VALDO (CONT'D)

No? Oh.

He tries to run. Bond spots him and yells to Paloma.

BOND

Go!

Bond jumps over the dead bodies. Grabs a drink off a tray, throwing the tray like a weapon, knocking Valdo in the back of the head. Bond downs the drink, tosses away the glass and goes after Valdo.

Valdo hits the ground, reaches for his USB dongle, tries to swallow it. He goes to stand up.

Paloma kicks him back down. Valdo drops the dongle.

BOND (CONT'D)

Thank you. I'll take this.

Bond grabs the USB dongle.

PALOMA

What was that?

BODYGUARDS open fire on Bond, Paloma and Valdo. Bond and Paloma fire back.

ON PRIMO recovering in the DANCE HALL. He finds the Blofeld eye, puts it back in.

By the exit, Bond and Paloma grab Valdo and shoot their way out of the party.

BOND

Time to go. Let's go!

Valdo, gripping his briefcase, alternates between elation at the success of the experiment and terror as bullets ricochet around him.

89 INT. EL NIDO BAR - CONTINUOUS

89

Bond watches their rear while Paloma guides Valdo with a gun to his back.

They move through the doors of the party to the El Nido bar, B-lining it to the entrance.

A car skids in front of their exit. Opens fire. Paloma returns fire and pushes Valdo down for cover. Bond takes down the driver of the car.

PALOMA

Clear!

SUDDENLY NOMI comes crashing through the glass domed roof on a cable.

Bond, Paloma and Valdo shelter from the glass.

Nomi lands in between them, grabs Valdo, clips a belt around him. She looks at Bond.

NOMI

May I cut in?

Nomi and Valdo fly up through the ceiling as Bond dodges more Spectre gunfire.

Bond shoots one down, rushing at him. His submachine gun slides towards him.

Bond throws the submachine gun to Paloma. She smiles.

PALOMA

Go get him. I'll hold them off.

Bond runs up the stairs, jumping from the landing to the mezzanine, while Paloma engages the bodyguards below.

Bond sees Nomi and Valdo through the skylight as she fires one bolt from her harpoon device into the masonry of the El Nido building and then another into the theatre across the street.

PALOMA (ON COMMS) (CONT'D)
Have you got them?

BOND (ON COMMS)
Nearly.

WE TRACK behind Nomi as she jumps and zips across the street and end up on a CU of the first BOLT she fired into the masonry.

Suddenly it starts to be hit by bullets, by BOND --

-- Below Bond fires at it, the anchor breaks loose and -

From the roof across the street we see Nomi drop onto a balcony below, slamming with Valdo into a wall of bricks,

Bond skids onto the mezzanine balcony of El Nido. Sees Nomi stand, brain battered.

90 INT. EL NIDO - CONTINUOUS

90

IN THE STAIRWELL, WE SEE PALOMA, out of ammo, hiding from more SPECTRE entering the bar. Some head up the stairs towards BOND.

ON THE THEATRE BALCONY, Nomi holds Valdo down as they duck for cover. The balcony balustrade is annihilated by bullet fire.

BOND (ON COMMS)
Paloma, I know you're busy but the curtain's about to come down on this one.

PALOMA (ON COMMS)
I can get a car. Where do you need it?

BOND
I'll be right there.

ON THE GROUND FLOOR of the El Nido, Paloma engages in hand to hand combat with SPECTRE.

ON THE EL NIDO MEZZANINE Bond takes down two BODYGUARDS. They smash through the shutters and crush the mezzanine handrail, falling to the bar area below just as Paloma finishes off her BODYGUARDS.

Nomi returns fire from Spectre Guards.

Paloma looks for Bond. He's covered in broken bottles. Finds an unbroken one, stands up with it, dazed.

She goes to the bar. They are both adrenalised; look a sexy mess. Bond pours them drinks.

BOND (CONT'D)

Three weeks training, really?

PALOMA

More or less.

BOND

Still gonna need that car. Salut!

PALOMA

Salut!

They clink glasses and knock back their drinks. Paloma takes a breath and splits. Bond heads back to the street.

91 EXT. STREETS - CONTINUOUS

91

Bond takes out BODYGUARDS shooting at Nomi as he runs across the road towards her.

VALDO

Where are you taking me?

NOMI

I'm taking you back to Mother, darling.

VALDO

Mother? Oh no, no, no, no.

While Nomi is taking fire Valdo sneaks onto the scaffolding.

Paloma, in a car now, sees her opportunity.

PALOMA

There you are!

She guns it, heading straight for the scaffolding, past Bond, and crashes into it.

Valdo crashes down onto the car. Bond approaches.

BOND
Stay there!
(to Paloma)
You okay?

PALOMA
I'm great!

Paloma looks up. Success. She sees a cigar rolling on the seat. She grabs it.

Nomi, stuck above, can't do anything but watch as Bond drags Valdo away with Paloma leading their way.

BOND
(to Nomi)
I'm gonna borrow your plane, sorry.

92 EXT. BARBERSHOP - CONTINUOUS 92

Paloma unlocks the door and turns to Valdo and Bond.

PALOMA
It's a short cut.

Bond drags Valdo inside.

93 EXT. STREETS - CONTINUOUS 93

THREE POLICE CARS appear. They see Nomi on the balcony and draw their weapons.

Nomi shoots at an electric pole. It falls, dragging down a nest of wires causing a chain reaction.

She disappears in a shower of sparks cascading around the vehicles.

94 INT. BARBERSHOP - CONTINUOUS 94

Paloma opens a door leading to an alleyway.

PALOMA
This is my stop. Goodbye.

Bond shakes her hand.

BOND
You were excellent.

PALOMA
You too. Next time stay longer.

BOND
I will.

PALOMA
Hey! Cigar for Felix.

She hands him a cigar in a metal tube. Smiles.

BOND
Thank you.
(to Valdo)
Come on.

PALOMA
Ciao.

BOND
Ciao.

Bond and Valdo disappear into the alleyway.

95 EXT. DOCK, SANTIAGO HARBOUR - NIGHT

95

Bond and Valdo run towards the plane docked at the deserted quay. The sea plane is straining at the ropes.

BOND
Come on, let's go.

VALDO
No, no, no sir, I'm not getting on that.

Bond throws Valdo's briefcase onboard.

BOND
Well that's a shame because we don't have a choice. Let's go. Come on.

Bond pushes Valdo onto the plane.

96 I/E. SEA PLANE - SAME

96

Valdo is white knuckled as Bond pilots the plane.

BOND
Okay, okay. What have we got here?

Bond starts the engines, throttling forward.

VALDO

Sir, I just saved your life. Please remember that. So could you please tell me what the hell is going on Where are you taking me?

BOND

Somewhere safe.

Bond clears a cloud. A dark shape looms on the crest of a swell, the silhouette of a FISH TRAWLER.

Bond circles as he looks for confirmation from deck.

97 I/E. SEA PLANE/TRAWLER - LATER 97

As the plane nears the rear of the trawler, BOND cuts the engine, letting the current drift them into the bow.

98 EXT. TRAWLER DECK - MOMENTS LATER 98

Valdo boards, then Bond. Felix and Ash exit the cabin onto the deck.

FELIX

(laughing)

At least make it look hard.

Bond pushes Valdo past Felix and Ash towards the cabin.

BOND

Thanks Felix. You walked me into a trap.

Felix's smile drops. This isn't what he expected either.

99 INT. TRAWLER CABIN - MOMENTS LATER 99

Bond pushes Valdo in. Felix and Ash follow.

FELIX

What trap?

BOND

Spectre is dead.
(to Valdo)
Sit!

FELIX
Who's dead?

BOND
All of them.

FELIX
Good.

Valdo sits, terrified. Bond throws the case onto the table.
He opens it.

BOND
What is this? Explain it to me.

VALDO
I don't have the words to describe
to someone like you.

BOND
Try one.

Ash comes over.

VALDO
It's... Perfect.

BOND
A perfect what?

VALDO
Assassin.

Ash and Felix look at each other.

ASH
Thank you Bond, your mission is
done. We can take it from here.

BOND
Why didn't it kill me?

ASH
You don't have to answer those
questions. Bond...

BOND
Why Spectre?

ASH
Bond, please stop asking...

BOND
QUIET!

FELIX
(to Valdo)
Speak up.

VALDO
Because you were never the intended
target.

FELIX
He was a target, why?

VALDO
I changed the DNA like we decided
and now the plan is complete and...

BOND
Whoa, whoa, whoa! Who is we?

ASH
(to Felix)
He is not allowed to do this.

BOND
Did M make you build this?

ASH
He is out of line here Felix.

FELIX
Ash...

BOND
Did M order you to kill Spectre.

ASH
Don't answer that.

BOND
Is M behind this?

ASH
HE IS OUT OF LINE.

BOND
FELIX.

FELIX
ASH, SHUT YOUR MOUTH.

VALDO
M helped me build it, but please he
does not have the vision...

BOND
Well who does?

VALDO
...for how to use it.

BOND
Who does? Blofeld? How did he know
I was going to be there?

Valdo looks over Bond's shoulder. Bond turns round.

Ash pulls his gun, Felix sees it and intercepts it. Ash fires into Felix's chest. Felix looks down at the wound. It's bad. He collapses down into the engine room below.

Valdo shuts the briefcase.

Bond turns to Ash. They break into a brutal fight.

-- A terrified Valdo in the middle of the mayhem. He sees Ash's gun on the floor, kicks it towards Ash.

-- Ash retrieve his gun and fires at Bond who has no choice but to take cover by diving down into the engine room.

100 INT. ENGINE ROOM - CONTINUOUS 100

Bond hits the floor hard as Ash barricades the door above.

101 INT. TRAWLER CABIN - CONTINUOUS 101

Ash turns to Valdo.

ASH
I'm with Safin, you understand?

VALDO
Yes. I am Doctor Obruchev.

ASH
I know who you are.

102 INT. ENGINE ROOM - CONTINUOUS 102

Bond watches the door slam shut. Felix holds his wound.

FELIX
I don't know about you but I get a
feeling in my gut Ash might not be on
our side.

BOND
We need to have a conversation about
the company you keep.

FELIX
I'm with you.

Bond takes off his jacket, uses it to stem Felix's wound.

BOND
That's a lot of blood.

103 EXT. THE HULL - CONTINUOUS 103

Ash sets charges against the hull of the trawler.

VALDO
So, where are we going?

ASH
Get in the plane Doctor.

104 INT. ENGINE ROOM - CONTINUOUS 104

Bond tries to stem the blood from Felix's wound.

FELIX
This might be my last mission.
(looks up at Bond)
What do you think?

BOND
I think you're just looking for an
excuse not to help me. Paloma, she
gave me a cigar for you and you are
going to smoke it.

FELIX
Nice but maybe you should hold on to
that for now.

BOND
You just stay put. Keep the pressure
on that. I'm gonna find us a way out.

Bond gets up and goes towards the stairs.

FELIX
I'll be over here.

Bond turns back to Felix.

BOND
 You know Felix, we've really need
 to stop meeting...

And suddenly -- BOOM --

A shock blasts through the hold so strongly the steel walls
 RIPPLE.

Felix is rocked by the explosion and submerged in the water.
 Bond is sent crashing to the ground.

105 EXT. SEA - TRAWLER - PRE-DAWN 105

The sea plane lifts into the air as a giant fireball
 illuminates the night sky.

The trawler starts to roll over on its side as the stern has
 been completely blown off.

106 INT. SEA PLANE - NIGHT 106

Ash pilots the plane with Valdo in the back.

ASH
 I was such a big fan of his.

107 INT. ENGINE ROOM - CONTINUOUS 107

Bond is knocked out on the ground. Blood drips from his ears.
 He sits up groggy, brain battered. Can't see Felix.

BOND
 Felix!

Bond dives into the deeper water in the engine room. Finds
 Felix, pulls him out. Felix coughs, looks around.

FELIX
 This doesn't look good.

Bond is holding him up as the water floods in.

BOND
 Come on Felix. We've been in worse
 than this. Let's go!

FELIX
 It's like back when I was a kid on
 that shrimper...

BOND
You're from Milwaukee.

Felix smiles. A life lived lying.

FELIX
Am I? I thought I made that up.

Bond starts pulling him towards the front of the trawler.

108 EXT. SEA - NIGHT 108

The trawler is on fire and sinking fast.

109 INT. ENGINE ROOM - CONTINUOUS 109

Bond is dragging Felix through the water as the trawler sinks.

FELIX
Just let me go. Let me go.

Felix has a moment of delirium.

BOND
No!

The room pivots further, turning over almost upside down as it starts to sink stern down.

Felix grabs him tight --

FELIX
You got this?

Bond nods.

BOND
Yeah.

FELIX
Make it worth it.

Felix smiles as he fades.

FELIX (CONT'D)
James. It's a good life isn't it?

Beat. Bond looks at his fellow agent. Dying in action.

BOND
The best. Felix.

Felix is gone.

BOND (CONT'D)
Felix. Felix.

Bond lets him sink into the room.

The trawler GROANS. It's going to sink fast.

Bond has to dive towards a forward hold.

Underwater, he sees a hatch. He tries to open it, using his legs for leverage. It's stuck tight.

He rises up for the last bit of air left in the hold. Dives back down. Grabs the circular handle, using all his force...

CUT TO:

110 EXT. TRAWLER - CONTINUOUS 110

The trawler is vertical now and slipping below the surface.

111 INT. FORWARD HOLD - CONTINUOUS 111

Bond swims to the surface.

112 EXT. SEA - CONTINUOUS 112

Bond emerges and gasps for breath.

Among the floating debris he sees something bobbing in the water. He swims towards it.

It's an emergency raft.

113 EXT. SEA - DAY 113

Hours later. Bond sits with Felix's cigar, still intact in its metal tube. A reminder of what needs to be done.

A large CMA CGM container ship spots Bond's raft in the water and approaches.

114 EXT. BOND'S LOCK-UP - DAY 114

Bond (in windbreaker) lifts a sliding garage door to his lock up.

115 INT. BOND'S LOCK UP - CONTINUOUS 115

Bond enters and pulls off a dust sheet, revealing the V8 Vantage.

116 EXT. BOND'S LOCK UP - DAY 116

The Vantage squeals out of his lockup. He's back.

117 EXT. LONDON - DAY 117

Establishing shot of the London skyline.

118 EXT. MI6 - DAY 118

Bond steps out of the Vantage dressed in a sharp suit. He walks up to the front of the Ministry of Defence's art deco facade.

119 INT. MI6 - LOBBY - DAY 119

Bond goes to the security desk.

GUARD

Name.

BOND

Bond. James Bond.

Guard looks at him confused. Who?

120 INT. MI6 - MAIN FLOOR - DAY 120

BOND walks down the centre of the room wearing a visitor's pass with Moneypenny. Other agents and analysts notice him.

MONEYPENNY

How's retirement?

BOND

(side eye)

(It was) Quiet.

Nomi happens to be in the main office. She is surprised to see him. She pivots and joins them as they walk.

NOMI

Hi. Where's Obruchev?

Bond just looks at her: who?

MONEYPENNY

I thought you two would get along.

They walk together.

A WOMAN approaches, hands Nomi a document.

WOMAN

Report, 007.

NOMI

Thank you.

A WOMAN walks past, sees the two of them.

WOMAN

(to Nomi)

007.

NOMI

(to Bond)

That must bother you.

They arrive outside M's office.

NOMI (CONT'D)

Where is he?

BOND

He left me for somebody else.

NOMI

So, you lost him?

Money Penny talks into the phone.

MONEYPENNY

You can go in.

BOND

Thank you.

NOMI

Thank you.

Bond and Nomi share a brief look as Bond enters. Nomi goes to join him.

MONEYPENNY

(to Nomi)

Alone, I'm afraid.

BOND

Does that bother you?

Bond shuts the door in Nomi's face. Nomi and Money Penny look at each other, alone in the reception.

NOMI

I get why you shot him.

MONEYPENNY

Yes, well. Everyone tries at least once.

121 INT. M'S OFFICE, MI6 - DAY

121

Bond sits in M's office. M stands at his desk. They stare at each other. Bond cocks his head curiously.

Pause.

BOND

(light)

Has your desk got bigger or have you got smaller?

M looks at him.

M

I can't pretend there weren't some sorry faces when you left us, Bond. But you fell so far off the grid that we thought you must be dead.

M pours himself a drink. Bond registers this. Unusual.

M (CONT'D)

Now learning that you were in fact alive and well, working for the CIA, well that really was a blow.

BOND

Well, they just asked so nicely.

M

It's a shame that you haven't lost your touch. We wouldn't be in this mess.

BOND

This is your mess.

M looks at him sharply.

Beat.

BOND (CONT'D)

Blofeld tried to kill me in Cuba. But someone hijacked his plan and whoever stole your weapon used it to wipe out Spectre instead. Now your weapon is on the run and nobody seems to know who has it. So you can imagine why I've come back to play.

M is steely.

M

We're looking into it.

BOND

I can identify the man that took Obruchev.

M

And what do you want in return, Bond?

Beat.

BOND

Blofeld.

M frowns.

M

Impossible. He's in Belmarsh.

BOND

Yes, he ran a Spectre meeting in Cuba from Belmarsh.

M

How? How?

Pause.

M (CONT'D)

No-one has access. No-one.

BOND

Why didn't you shut it down? Why didn't you shut Heracles down?

M

I answer to the interests of my country. Not you.

BOND
And to Felix Leiter?

M
I certainly don't answer to Felix
Leiter.

BOND
Perhaps because he's dead?

Beat. M feels the impact. He drinks. He can see Bond is
moved.

M
(regretfully)
I'm sorry. I had a lot of respect
for Leiter.

Bond just looks at him.

M (CONT'D)
Look, if you have information, I'd
be happy to receive it.

BOND
Get me into Belmarsh.

M
No. Blofeld's the only member of
Spectre still breathing, I can't
risk that.

BOND
Oh but you will risk developing a
DNA targeting weapon with a corrupt
scientist for ten years.

M pours another drink

M
There was nothing to suggest that
Obruchev was working for anyone
else. I had him...

BOND
My God! You're thirsty at the
moment -

M flips suddenly. Interrupting. It should be shocking. He's
not in a good place! Bond stays calm.

M
YOU HAVE NO RIGHT TO SPEAK TO ME
THAT WAY.

(MORE)

M (CONT'D)
 YOU HAVE NO RIGHT TO MAKE
 INSINUATIONS ABOUT MY JUDGMENT. IF
 YOU HAVE NOTHING LEFT TO GIVE, YOU
 ARE IRRELEVANT. YOU'VE DONE YOUR
 BIT AND WE THANK YOU FOR YOUR
 SERVICE. AGAIN. GOODBYE.

He buzzes his intercom.

M (CONT'D)
 Moneypenny, send 007 in please. You
 can go Bond.

Bond stands. He looks at M. Then at the desk.

BOND
 (throwaway)
 It's definitely the same desk.

Bond exits past Nomi, who is entering.

BOND (CONT'D)
 Thank you.

The door closes behind him. As Bond passes Moneypenny, he
 throws his visitor's pass in the bin.

They are alone. She can sense M's frustration.

M
 Go to Belmarsh. I want everything
 that Blofeld listens to, looks at
 and touches scanned. Scan every
 corner of that cell. Scan the whole
 prison, in fact scan the whole damn
 man.

NOMI
 Sir. I'll bring my gloves.

122 INT. MI6 - ELEVATORS - MOMENTS LATER

122

Bond storms down the corridor to the elevators.

MONEYPENNY (O.S.)
 James.

He turns. Moneypenny has followed him. She looks serious.
 Then...

MONEYPENNY (CONT'D)
 What are you doing for dinner?

He frowns.

123 INT. Q'S FLAT - KITCHEN - EVENING 123

Q is happily, but nervously preparing dinner in his flat. He has lit a couple of candles. The table looks romantic. His door bell goes - he looks at the clock. Bit early. He dusts himself off and goes to the door.

124 INT. Q'S FLAT - FRONT DOOR - EVENING 124

Q, excited, looks at the CCTV screen and immediately deflates. Bond stands with Money Penny at the door. Q presses the entry button.

Q opens the door. Bond and Money Penny stand there.

Q
So you're not dead!

Bond walks in.

BOND
Hello Q. I've missed you.

Followed by Money Penny.

MONEYPENNY
Mmmm. That smells great.

Bond sees the table, picks up a bottle of wine.

BOND
Were you expecting somebody?

125 INT. Q'S FLAT - KITCHEN - MOMENTS LATER 125

Bond, Money Penny and Q enter the kitchen.

Q
Excuse me. This is the first time I've - he'll be here in twenty minutes. I can't take my focus off the -

BOND
I need you to tell me what's on that.

He holds up the USB.

Q
No. I need to lay the table.

Q removes a hairless cat from the table.

BOND
You know they come with fur these days?

Q
I want to be very clear that I am not authorised to help you and I have sworn a -

MONEYPENNY
It's to do with Heracles.

Beat. Q pays attention. They have clearly talked about this.

Q
I presume M doesn't know that this is happening.

MONEYPENNY
No. But there's something going on Q. We need to find out what it is.

Q checks his watch, lets out a breath.

Q
It's never nine to five is it.

He takes the dongle.

BOND
Thank you.

Q is about to insert the USB into his laptop when he stops himself.

Q
Er...Bond...

BOND
Yes.

Q
Do you know where this has been?

BOND
Everywhere I should imagine.

Q
Into the sandbox.

126

INT. ELSEWHERE IN Q'S FLAT - MOMENTS LATER

126

Q is at a different (more secure) computer. The USB plugged in.

Bond pours some wine for Money Penny who is looking at Q's stuff.

MONEYPENNY

Thank you.

The decryption of several files begins.

Q

It's a database.

(to Money Penny)

Don't touch that please.

BOND

What's the data?

Q

It's DNA. Multiple individuals.

What was M working on?

BOND

Something he should have shut down years ago.

On the computer screen: HIDDEN FILES DETECTED.

Q

Oh hello!

BOND

What?

Q

There's more. Hidden files. I was asked to recover what I could from Obruchev's hard-drive just after the explosion. And I have a pretty good feeling that this...

He brings up the information he'd been working on. It links with what is on the USB.

Q (CONT'D)

Is what was missing.

The DNA records on the USB begin to auto-match with DNA records from MI6 databases.

Q (CONT'D)
Yeah. A complete disc.

Q clicks. A series of names from MI6 records come up. Each of them marked 'Deceased'.

Q (CONT'D)
So Obruchev is working for someone who managed to kill all of Spectre.

Bond points at the screen.

BOND
Not all of them.

Reveal of the screen. There is a single record not marked 'Deceased' accompanied by a picture of BLOFELD.

MONEYPENNY
Blofeld.

Beat. They register what this means.

BOND
(to Q)
Can you show me the other files?

The decryption of Obruchev's other files has completed. Q clicks on the screen. Suddenly reams and reams of names appear and keep appearing. The volume is frightening.

Q
Wait. This can't just be Spectre. Oh my God! There are thousands.

BOND
Who are they?

Q
They're in categories - I'm going to need more time to organi-

MONEYPENNY
There have been computer breaches round the world of databases holding DNA information. We've been tracking them.

BOND
Ours?

MONEYPENNY
I can't imagine they're leaving us out. Whoever they are.

BOND

Blofeld will know who they are. Q,
you need to get me into Belmarsh.

MONEYPENNY

Well, there's only one person he'll
speak to.

BOND

Who? M said no-one has access.

Q

Really?

MONEYPENNY

Did he?

BOND

What's that?

They both look instantly awkward.

The oven timer rings.

Q

Can I just have *one nice* evening
please before the world explodes.

BOND

(stern)

Who has access?

Q looks at Moneypenny.

BOND (CONT'D)

Who?

127 EXT. MADELEINE'S OFFICE - MORNING.

127

Madeleine walking across the Mall in a bright and beautiful
London.

128 INT. MADELEINE'S OFFICE - RECEPTION - MOMENTS LATER

128

Madeleine enters the reception.

RECEPTIONIST

Morning.

MADELEINE

Morning.

RECEPTIONIST
New patient.

MADELEINE
Thank you.

RECEPTIONIST
(dry)
He's weird.

MADELEINE
(smiles)
You can't say that.

INT. MADELEINE'S OFFICE - DAY

Madeleine enters the simple understated space.

MADELEINE
I'm sorry I'm late. I wasn't
expecting a new -

She looks at the new patient. Well dressed, with intelligent eyes and damaged facial skin.

MADELEINE (CONT'D)
Patient.

SAFIN
Sorry if I surprised you.

She sits. She is confident and direct, but warm.

MADELEINE
No, I like surprises.

SAFIN
You're very attractive for a
psychotherapist. Must be dangerous
for your clients.

MADELEINE
They are usually more of a danger
to themselves.

He looks at a bunch of foxgloves in a vase on her desk.

SAFIN
Foxgloves. Beautiful. Did you
choose them?

MADELEINE
Yes, I find them friendly.

SAFIN

You know if you eat them, they can cause your heart to just - stop.

MADELEINE

Then I'll make sure not to.

Beat.

MADELEINE (CONT'D)

Do you know a lot about flowers?

SAFIN

My father had a garden. He taught me. He died when I was young, but my interest... remained.

MADELEINE

It's difficult to lose a parent. Especially at a young age.

SAFIN

Yes. Death has a particular effect on children, doesn't it?

MADELEINE

What effect did it have on you?

SAFIN

Profound.

Uncomfortable pause as he looks at her. Especially her eyes.

SAFIN (CONT'D)

But I saved a life once. I think that had more of an effect.

SAFIN (CONT'D)

Why is that?

SAFIN (CONT'D)

Saving someone's life connects you to them forever. The same as taking it -- they belong to you.

Madeleine is sensing something is off.

SAFIN (CONT'D)

I'm not very good at talking about myself so I... I brought a memory box. I thought it might interest you.

Safin pushes a box towards her. She opens it as she talks...

MADELEINE

Sometimes objects can me more
evocative than memories.

She looks inside. It's the mask Safin was wearing from the
opening sequence. Her breathing changes. She looks up at him.

SAFIN

I never forgot your eyes under the
ice. They needed me. It is a shock
to see them so many years later.
They still need me. I am rather...
taken by them.

MADELEINE

What do you want.

SAFIN

Just a favour. You owe me.

MADELEINE

You murdered my mother.

SAFIN

And your father killed my entire
family.
(shrugs)
Parents.

He pulls out a bottle of perfume and places it on her desk.

SAFIN (CONT'D)

I need you to visit someone for me.
Wearing this. It's harmless to you.
You are the only one who can do it.

MADELEINE

No. Why would I do anything for
you?

SAFIN

Because I am a man willing to kill
the person you love most.

MADELEINE

I have already lost everyone I have
ever loved. There is nothing you
can threaten me with.

SAFIN

That is very sad to hear
Madeleine... But it is not true, is
it?

Her eyes flicker with fear. What does he know?

129

EXT. FURNIVALL GARDENS - DAY

129

ON BOND, walking into a park on a perfect English summer morning. Far behind him the silhouette of Hammersmith Bridge and the morning rowers on the Thames.

WE PAN to find Mallory reading a newspaper. Bond joins him.

BOND

Madeleine Swann? Really

M

Well yes, we took your information seriously, but that was five years ago. Nothing came up.

BOND

She's very smart and very good at hiding things.

M

She's a useful asset. She's the only psychiatrist he agreed to speak to. I had to exercise my judgment.

BOND

Your judgement is the problem.

M can't deny it.

M

That weapon was designed to save lives and to eradicate collateral damage for our agents. A clean, accurate shot, every time. But it had to be off the books. There are enough holes in our national security. If the world knows what this can do -

BOND

They'd kill for it.

M

Look, if it's an error, it's on my shoulders. Fair and square. I've dedicated my life to defending this country. I believe in defending the principles of this...

(indicates his
surroundings)

Of this.

(MORE)

M (CONT'D)

But we used to be able to get into a room with the enemy. We could look him in the eye and now the enemy is just floating in the ether. We don't even know what they're after.

BOND

Blofeld.

M looks at him.

BOND (CONT'D)

We managed to access a database of their targets.

M

"We?"

Bond gives a little smile. M side-eyes him. He knows.

M (CONT'D)

Oh for fuck's sake! I see. And after Blofeld? What do they want?

BOND

Well it's hard to say. I would imagine world leaders, innocent civilians, freedom. You know, that sort of thing.

M

Oh good! Just the usual.

BOND

Just the usual.

M can't help but laugh a little. Bond does too.

M

Blofeld was communicating with his agents in Cuba through a bionic eye which we have now retrieved.

BOND

You're welcome.

M gives him a look.

M

Spectre's destruction is going to have huge consequences.

(MORE)

M (CONT'D)

Whoever did this is going to be
very dangerous and very powerful.
We need all the information that we
can gather.

BOND

Sir.

Tanner arrives and interrupts.

TANNER (O.S.)

Sir.

Bond turns.

TANNER (CONT'D)

(surprised)

Bond. So the rumours are true. You
look... well.

BOND

Tanner!

TANNER

(to M)

Sir, there's been a development.

130 EXT. LONDON - DAY

130

WIDE ON MI6 building.

NOMI (O.S.)

They were just dropping one right
after the other...

131 INT. MI6 - MAIN FLOOR - DAY

131

Nomi and Q walk down the corridor.

NOMI

It was disturbing to say the least.

Q

Wait till you see what it looks
like up close.

They arrive at the door to M's office. Money Penny steps in
front of them.

MONEYPENNY

Ah...Bond's In the office.

Q

What?

Money Penny opens the door.

132 INT. M'S OFFICE, MI6 - DAY

132

Q, Nomi and Money Penny walk in. Tanner, Bond and M are there. Money Penny and Q look at each other. Q tries to act like he's never seen him.

Q

Oh, Bond! My God! I haven't seen you in...in... How was your retirement?

M

Shut up Q. I know he's staying with you.

(to Money Penny)

And you're not in the clear either.

NOMI

What happened?

TANNER

He's been reinstated as a '00'.

NOMI

(deadpan)

Double 0, what?

M

(to Nomi)

What have you got?

NOMI

Q has studied the blood samples I gathered from the victims of the funeral. Just look at this.

Q loads a video he took of the DNA weapon under microscope.

M

And what are we looking at?

TANNER

This is the funeral of one of the dead Spectre agents from Cuba.

NOMI

And here are the members of their family who made physical contact with the corpse. We found Heracles in the blood samples of all of them.

M

Good work Nomi.

NOMI

(deadpan)

Thank you sir. Double 0, what?

On the screen we see swarms of creepy nanobots up close.

MONEYPENNY

What are they?

Q

They're nanobots.

TANNER

Right.

Q

Microscopic bio-robots that can enter your system by the slightest contact with your skin.

M

Programmed with DNA to target specific individuals. Heracles was designed to be the most efficient weapon in our arsenal. Passing through people harmlessly before reaching its intended target.

Q

But Obruchev modified the nanobots so that they can kill anyone related to the target.

NOMI

Anyone?

Q

Well since it's DNA based, with further modifications, yes. Families, certain genetic traits. Single nucleotide variants and polymorphisms that could target a range from individuals to... whole ethnicities.

(MORE)

Q (CONT'D)

(beat)
You infect enough people...

BOND

And the people become the weapon.

M

It was never intended to be a
weapon of mass destruction. It was
a... I need to call the Prime
Minister.

(to Tanner)

Tanner, quarantine the families
from the funeral.

TANNER

Yes sir.

Tanner leaves the room.

M

And Q, hack into Blofeld's bionic
eye. See what you can find.

(to Nomi and Bond)

You've got your wish. Go to Blofeld
and see what you can get out of
him. And find that cockroach
Obruchev.

Nomi and Bond leave.

OUTSIDE M'S OFFICE, Nomi turns to Bond.

NOMI

We don't have a trail.

BOND

Logan Ash. State Department. Ex-
State Department. Find him, you'll
find Obruchev. Good luck!

He leaves.

NOMI

Thanks!

133 EXT. BELMARSH PRISON - DAY

133

Aerial shot approaching the prison.

134 INT. BELMARSH PRISON - LADIES RESTROOM - DAY 134

Madeleine stands alone at the sink. She is just applying perfume to her wrist when Nomi exits a cubicle and walks to the sink to wash her hands.

Madeleine looks at her.

Nomi sees her applying the perfume and thinks it's 'for' Bond. She raises her eyebrows.

NOMI

I'll be outside when you're done
with your... important preparation.

Nomi walks to the door.

MADELEINE

I'll be just a moment.

Nomi leaves.

Madeleine is shaking. She steels over.

135 INT. Q'S LAB - DAY 135

Q inspects Blofeld's eyeball. On a screen in front of him, surveillance footage searching for Logan Ash.

A sudden beep makes Q look up.

COMPUTER VOICE

*Blofeld's eyeball unlocked.
Accessing received media stream.*

136 INT. BELMARSH PRISON - HALLWAY - DAY 136

Bond and Tanner walk down the corridor.

TANNER

I know you and she have a history
but we've kept a close eye on her
over the years. She's been very
compliant.

137 INT. BELMARSH PRISON - HALLWAY - CONTINUOUS 137

Madeleine walking, escorted by Nomi.

NOMI

If Bond does anything weird in there, you'll be doing me a huge favour so don't make it too easy for him, ok.

MADELEINE

Ok.

They are approaching a corner.

138

INT. BELMARSH PRISON - HALLWAY - CONTINUOUS

138

Bond and Tanner continue to walk. Bond is focused.

TANNER

He is the most valuable asset this country has. I know you and he have a history but don't let him get in your head. If you feel yourself losing control -

BOND

Oh Tanner, relax. I'm not going to lose -

Madeleine turns the corner.

BOND (CONT'D)

Control.

There she is. She sees him. He sees her.

He holds his emotions in check. Calm.

So does she. They continue towards each other.

They meet. Bond holds his hand out to shake hers.

BOND (CONT'D)

Dr Swann. Good afternoon.

She does not shake his hand.

MADELEINE

Mr Bond.

Everyone notices the apparent rejection. But she is just avoiding touching him.

BOND

(to Nomi)

007.

Nomi turns down the corridor. The others follow her.

139 INT. BELMARSH PRISON - CORRIDOR TO SECURITY AREA 139

Bond and Madeleine are lead into a security area. Tanner and Nomi stop in front of the door.

TANNER

This is where we leave you. Good luck.

Bond nods.

NOMI

Just get us a name.

Bond and Madeleine walk through the secure door.

140 INT. BELMARSH PRISON - SECURITY AREA - CONTINUOUS 140

Bond and Madeleine stand next to each other. The door behind them closes. A red light and a buzzer indicates it's locked.

BOND

Must be nice to be able to catch up with an old friend so regularly.

MADELEINE

(steely)

We're closer than ever.

141 INT. OBSERVATION ROOM - MOMENTS LATER 141

Tanner and Nomi enter the room.

NOMI

That was awkward. Does he have that effect on all women?

TANNER

Fifty-fifty. It's unpredictable.

142 INT. BELMARSH PRISON - INTERROGATION ROOM - CONTINUOUS 142

Bond and Madeleine wait. He looks at her, notices her hands. She is holding them together, nervously touching her wrists. She is shaking. He frowns.

BOND

You're shaking.

She clasps her hands. She turns to him. Caught off guard.

MADELEINE

It's not an ideal situation.

Blofeld's cage appears in the distance, heads towards them. The security door opens.

Madeleine's breathing is quickening. She sees Blofeld appear in his man-sized cage, wheeling towards them. The sight of him strikes her deeper than she anticipated.

MADELEINE (CONT'D)

Open the door. Open the door!

Bond steps towards her and grabs her wrist. She pulls away quickly.

MADELEINE (CONT'D)

DON'T.

BOND

What is it?

MADELEINE

(she wants to tell him
everything but can't)

James. You don't know what this is.
Don't make me do this. Please.

He sees she is genuinely distressed.

BOND

(calling out to security)
Open the door. Open the door!

The door opens. She leaves, turning back for one last look of him.

BOND (CONT'D)

Where are you going?

MADELEINE

Home.

The message hits him. The door closes. She's gone. Why the message?

Tanner and Nomi watch.

NOMI
I'll get her.

TANNER
Wait.

NOMI
He won't talk without her.

TANNER
Just wait. Special delivery.

They see Blofeld's cage arrive in the interrogation room.

144 INT. BELMARSH PRISON - INTERROGATION ROOM - MOMENTS LATER 144

Blofeld, head lolled slightly forward, watches Bond with satisfaction.

BLOFELD
James!

He smiles. He wasn't in a good mood but given what he just witnessed, he's in a happier mood. He still won't speak --

Bond knows he won't talk in principle, but attempts to appeal to him frankly.

BOND
Hello Blofeld. Perhaps you can help me. Cuba was quite the party - happy birthday by the way.

BLOFELD
Thank you.

BOND
I'm trying to piece together what happened. There you were - or here you were - with the world's most powerful people, your friends, all in one room, a noose around my neck and your hands on the most valuable weapon in existence. It's like a testimony to your greatness. A celebration of all that is Ernst Stavro Blofeld.

BLOFELD
Yes James.

BOND

But then it all went wrong, didn't it?

BLOFELD

My sweet James. What do you want?

BOND

Your enemies are closing in Blofeld. And the biggest twist here is that if you tell me who they are, I could save your life.

BLOFELD

My avenging angel. My chaser of lost causes. And now you even chase mine. But you're asking the wrong question. Yes, Cuba was a disappointment but we all cry on our birthday.

(beat)

You need to ask yourself... Why are WE here.

145 INT. Q'S LAB - SAME

145

Q is scrubbing through surveillance, looking for Ash. There is footage from all over the world, entry points, offices, car parks etc. Bond's face appears on the screen.

Q

Looking smart Bond!

Q turns to grab a sweet from a drawer when there is a beep. He looks up. Suddenly the screen in front of him stops scrubbing. It focuses on one face. It zooms in and identifies someone... LOGAN ASH. He looks down and sees it's the screen connected to Blofeld's eyeball.

Q (CONT'D)

It's him!

Q bolts upright in his chair. He grabs his phone to send a text.

146 INT. OBSERVATION ROOM - SAME

146

Tanner and Nomi watch Bond and Blofeld.

BLOFELD (O.S.)
 You keep coming back to me. I
 thought I'd never see you again.
 But fate draws us back together.

Nomi receives a text on her phone.

NOMI
 Yes! M's got eyes on Logan Ash.

TANNER
 Go.

NOMI
 Let me know what happens.

She goes.

BLOFELD (O.S.)
 Now your enemy is my enemy.

147 INT. BELMARSH PRISON - INTERROGATION ROOM - SAME

147

Back with Bond and Blofeld.

BLOFELD
 How did that happen?

BOND
 Well, you live long enough...

BLOFELD
 (laughs)
 Yes. Look at us. Two old men in a
 hole trying to work out who's
 playing tricks on us.

Blofeld grows weary of the subject. Decides to salt a wound
 instead.

BLOFELD (CONT'D)
 She still loves you. Did you know
 that? And you broke her heart. And
 she betrayed you.

BOND
 She's irrelevant.

BLOFELD
 Oh I wouldn't be so quick to
 dismiss. You said it yourself...
 she's very good at hiding things.
 (MORE)

BLOFELD (CONT'D)

And when her secret finds its way
out. And it will...

(smiling)

It will be the death of you.

BOND

A name. Just give me a name.

BLOFELD

Madeleine.

BOND

Please. Please, no games.

BLOFELD

(sing song)

Madeleine.

(energised with the idea)

But you know what? The two of you
should come see me. A little
couples therapy. I simply have to
see your face when she tells you
the truth.

BOND

Just tell me who they are Blofeld
and then I'll leave. I'll leave you
on your own.

BLOFELD

But I don't want you to leave.
We're just getting reacquainted.

Bond seems to give up.

BLOFELD (CONT'D)

Alright, come. You were unusually
patient. I need to give you
something so you didn't have to
make all this way for nothing.

He motions for Bond to approach. As if no one should hear
what he is about to say...

148

INT. OBSERVATION ROOM - SAME

148

Tanner watches Bond approach Blofeld cautiously.

TANNER

Careful Bond.

149 INT. BELMARSH PRISON - INTERROGATION ROOM - SAME

149

Bond stands directly in front of Blofeld's cage.

BLOFELD

It was me.

BOND

You destroyed Spectre?

BLOFELD

(laughs)

No. Vesper's grave. Madeleine didn't do a thing. It was all me. I knew you'd come visit it. I just needed to wait for the *bon moment*. She lead you straight there from the goodness of her heart.

(beat)

And then you left her... for me.

BOND

It doesn't matter.

BLOFELD

Oh, but it does. She still does. Doesn't she?

(knowing he's getting in there)

My poor little coo-coo, you were always so very, very sensitive.

Bond turns to the observation window.

BOND

This isn't working.

Bond does care. Won't show it to him.

150 INT. OBSERVATION ROOM - SAME

150

Tanner leans in as if that would allow him to hear too, but he can't.

TANNER

Keep going.

151 INT. BELMARSH PRISON - INTERROGATION ROOM - SAME

151

Blofeld expands on his observations...

BLOFELD

All this wasted time, the life you could have had.

(beat)

And the reason all of this is so beautiful, so exquisitely beautiful, is that you're coming to me looking for answers whereas the one person who knows it all is she. It's Madeleine. She holds the secrets you need.

(beat)

All of them.

(appraising him, Bond is not ready to boil)

I didn't need to kill you. I'd already broken you.

(just a little more)

I wanted to give you an empty world. Like the one you gave me

(done)

It's enough to almost make me regret it... almost.

Bond fills with fury. Blofeld looks up at him smiling.

Bond leans in calmly, whispers audibly.

BOND

(just a breath)

Die.

BLOFELD

Mmmh?

Bond raises his hand around Blofeld's neck. Throttles him.

BOND

Die... Blofeld. Die.

152 INT. OBSERVATION ROOM - CONTINUOUS

152

Tanner watches closely. He sees Blofeld, predominantly masked by Bond, start to shudder. He jumps to attention.

TANNER

Jesus! Open the door!

153 INT. BELMARSH PRISON - INTERROGATION ROOM - CONTINUOUS

153

Bond standing over Blofeld, his hands throttling him. It's intense and focused. We see the killer he is.

Bond sees himself in the reflection of the observation window. Suddenly stops. This is exactly what Blofeld wanted him to do.

Tanner appears at the window in the door.

TANNER

BOND! Bond! Open the door. Bond!

Bond releases Blofeld and steps backwards.

BLOFELD

Coo-coo!

Tanner storms into the room.

TANNER

(furious)

Who the hell do you think you are?

BOND

(dismissive)

Yes, yes, yes. I know how to interrogate an asset.

TANNER

This interrogation is over.

BOND

Tanner, don't lecture me.

TANNER

Bond, you have violated the most important rule in the whole bloody playbook.

Tanner's face drops down to Blofeld. Bond turns now.

TANNER (CONT'D)

Don't move.

They see Blofeld, passed out, veins bursting in his neck, blisters breaking out on his face.

154 INT. Q'S LAB - LATER

154

A high-tech glider is visible in the windtunnel.

Bond looks at his hands. Q approaches.

Q

I'm going to need those I'm afraid.

Bond supplies Bond with his thumb print for a swab. He is somewhere else in his mind. There's a weight to this scene.

Q puts the swab under the microscope.

Tanner and Money Penny enter. Bond looks up.

TANNER

He's dead.

Bond nods.

Q

It's a good thing you're not actually related or you'd be dead too.

Bond looks at his hands again. Nothing on them.

BOND

How do I get this off?

Q

You don't. You can't.

Bond looks at him, surprised.

Q (CONT'D)

(gentle attempt to lighten
the mood)

Nanobots aren't just for Christmas.

It doesn't land. No-one laughs. Money Penny gives him a look.

Q (CONT'D)

Once Heracles is in your system, it's there forever.

Q and Tanner look up at the nanobots which are animating on the screen.

Bond turns to Money Penny.

BOND

Did they find the car?

MONEYPENNY

We traced it but she abandoned it. They searched her flat. She hasn't been home. Is she one of them?

BOND

I don't know.

Just as he leaves.

MONEYPENNY

(tentative)

James, do you have any idea where
she might have gone?

Bond gives her a look.

BOND

No. I don't know her at all.

He walks out, tired, dejected, as if he's given up.

155 EXT. COUNTRY ROAD - DAY 155

Bond driving the Vantage across the countryside. He crosses a bridge and turns down a track. He drives beside a fjord. He parks, gets out.

156 EXT. NORWAY - TREES - DAY 156

Pan over tops of trees, mirroring the very opening image.

Bond walks towards the house.

157 EXT. EDGE OF WOODS - DAY 157

Bond approaches through the woods. Gun drawn.

We see what would have been Safin's POV of the house before he killed Madeleine's mother.

158 INT. NORWAY SAFE HOUSE - DAY 158

We see Bond inside the house, gun in his hand. He checks in the kitchen.

MADELEINE (O.S.)

Is that for me?

Bond turns, looks up to the landing. Madeleine stares back at him. She is emotional, but contained. Almost unreadable.

BOND

No.

He puts the gun away.

MADELEINE

Then why did you come?

BOND
Because you told me to.

Beat. Madeleine walks own the stairs.

MADELEINE
I didn't think you would remember.

BOND
I remember everything.

Beat.

BOND (CONT'D)
You need to tell me who gave you
that poison, Madeleine.

MADELEINE
Is he dead?

BOND
Yes he's dead.

MADELEINE
Good.

BOND
He told me you didn't betray me.

MADELEINE
I understand you're not built to
trust people.

BOND
Neither are you.

MADELEINE
Then we were fools for trying.

BOND
I wanted to.

Beat.

BOND (CONT'D)
I don't know if you wanted me to
come here, why you tried to kill
Blofeld or who gave you the poison
to do it or how long you have been
working for them, but I do know
that for what felt like five
minutes of my life I wanted
everything with you. And it's not
because I didn't trust (you).

(MORE)

BOND (CONT'D)

It was just that feeling. I know I've come here to find out who gave you the poison but I'm not going to leave here without you knowing that I have loved you and I will love you and that I do not regret a single moment of my life that led me to you except when I put you on the train.

She shakes her head, she is conflicted.

MADELEINE

Do you know the worst thing about you?

BOND

My timing?

MADELEINE

Don't.

BOND

My sense of humour.

MADELEINE

Don't.

BOND

What?

MADELEINE

You look... (incredible)

Beat. They look at each other. The chemistry is palpable.

BOND

...You look incredible.

He has already reached her, taken her in his arms and kissed her.

Suddenly there is a noise from the top of the stairs!

They both pull apart and look up.

Sitting on the top step is a five year old girl, MATHILDE.

MADELINE

This is Mathilde.

He stares at her. She stares back.

Blue eyes looking at blue eyes.

He is lost for words.

BOND
Hello! I'm James.

Below her a slinky continues its way down the stairs.

159 INT. CORRIDOR OUTSIDE M'S OFFICE - MI6 - DAY

159

M sits on the sofa, looking up at a portrait of his predecessor. Tanner approaches holding his phone.

TANNER
Sir, we've located Logan Ash.
(hands the phone to M)
007 wants a word.

M takes the phone. INTERCUT WITH NOMI DRIVING in the Aston Martin DBS.

M
Well done 007.

NOMI
Thank you Sir. Permission for a capture or kill?

M
(to Tanner)
Have we cleared this with the Americans?
(Tanner nods)
Granted. And thank you for asking.

NOMI
By the book, Sir.

M
Your predecessor was less deferential.

NOMI
To be fair Sir, Commander Bond gave me the lead.

M
Glad to see you two are getting along.

NOMI
Sir.

M smiles and ends the call.

M
 (to Tanner)
 Have We located Dr Swann.

TANNER
 (shakes his head)
 Nothing I'm afraid, sir.

M
 Thank you.

M leaves.

160 INT. NORWAY HOUSE - EVENING

160

Bond watches as Madeleine tucks Mathilde in.

MADELEINE
 (in French)
 If you hear anything what do you
 do?

MATHILDE
 (in French)
 I hide.

MADELEINE
 Very good.

Madeleine kisses her.

MADELEINE (CONT'D)
 Dis bon nuit au monsieur (say good
 night to the gentleman)

MATHILDE
 Bon nuit.

Mathilde and Bond stare at each other.

BOND
 Bon nuit.

Madeleine closes the blinds

MADELEINE
 (to Mathilde)
 Ferme les yeux (close your eyes).

Mathilde closes her eyes. Bond continues to look at her.
 Madeleine approaches.

MADELEINE (CONT'D)
She's not yours.

BOND
Ok. But the blue eyes...

MADELEINE
She's not yours.

BOND
Ok.

Beat.

MADELEINE
I have something to show you.

Bond looks back at Mathilde.

BOND
Another child?

He follows her down the stairs.

161 INT. SAFE ROOM - NORWAY HOUSE - MOMENTS LATER

161

They enter the room.

BOND
What is it with your dad and secret rooms? Talk to me.

MADELEINE
I wanted to bring you here before... (we ended) To tell you everything.

Bond sees the files she has opened.

MADELEINE (CONT'D)
Blofeld ordered my father to assassinate this family.
(pointing at the family photo)
The boy survived. His name is Lyutsifer Safin.
(beat)
When I was a little girl he came here to kill my father but found me and my mother instead.

MADELEINE (CONT'D)

He spared my life.

(beat)

And now he's back.

BOND

And what does he want?

MADELEINE

Revenge?

(horrified by the thought
of it)

Me?

The man's obsession with her landing on both of them. He will never go away.

Bond sees photos of Mr White, Safin's father and more Spectre agents.

BOND

Who were they?

MADELEINE

Spectre's poisoners. My father held a banquet for them, used their own recipe in the dessert - dioxin. They would have suffered, horribly. It scarred him for life. The family had an island. They called it the Poison Garden.

BOND

So Blofeld took it from them and kept running it.

He takes pictures of what he needs with his phone.

BOND (CONT'D)

And now this Safin has taken it back.

(into his phone)

Q. Find one Lyutsifer Safin.

Whereabouts unknown and no recent photographs. But I'm gonna send you some images of him as a boy and a picture of an island. So, you know, do your best. And I'm going to need a plane to get there. A big one.

(looks at Madeleine)

I'll send you my location shortly.

Madeleine looks at him.

MADELEINE

You're going to find him?

BOND

There are a thousand reasons why we need to find this man. You just gave me a reason to kill him.

162 EXT. NORWAY SAFE HOUSE - MORNING 162

Establisher of the sun rising over the house on the lake.

163 INT. BEDROOM - NORWAY HOUSE - MORNING 163

Bond is asleep in bed next to Madeleine. He wakes. Mathilde is staring at him. She wants breakfast.

MATHILDE

(in French)

I'm hungry.

164 INT. NORWAY HOUSE - KITCHEN - LATER 164

Mathilde watches Bond prepare breakfast.

He watches her. Blue eyes looking at blue eyes.

BOND

How is it?

MATHILDE

(in French)

Not bad.

Madeleine and Bond smile.

Bond's phone rings. He picks it up.

BOND

Excuse me.

He takes the call in another part of the room.

INTERCUT with M, Tanner and Money Penny in M's office and Q in his lab.

BOND (CONT'D)

Yes.

M

Bond.

BOND

You've found the island?

Q

Yes. It's part of a chain in disputed waters between Japan and Russia. There's a chemical plant dating back to the second world war.

Tanner bursts into M's office.

Q (CONT'D)

It seems to have had quite a history.

TANNER

Sir, Japanese intelligence have reported suspicious activity on the island. Q, bring up the satellite images I just sent through. These were taken over the last few days. If that is Safin there...

M

Then Heracles is there too.

Q

Where do you need this plane Bond?

BOND

Hang on Q. Did 007 manage to locate Logan Ash?

MONEYPENNY

She's closing in on him. I'll send you her location.

Bond receives the text from Moneypenny.

Registers its proximity to where they are. It's 20 miles from him. He looks up.

BOND

I thought she was following Logan Ash, not me.

TANNER

What? She IS.

MONEYPENNY

James, where are you?

He looks over at Madeleine and Mathilde.

HARD CUT TO:

165 EXT. HOUSE - SHORTLY AFTER 165

Madeleine and Bond leave the house with urgency.

Bond is carrying Mathilde.

MADELEINE
Put her in the back.

He takes her to Madeleine's Land Cruiser and puts her in the car seat directly behind the driver's seat.

Bond and Madeleine get in the car. She looks at him in fear.

MATHILDE
(in French)
Where are we going?

MADELEINE
(in French)
We're going on an adventure,
darling. Hang on.

Bond starts the car. They pull away from the house.

166 I/E. LAND CRUISER - HIGHWAY - MOMENTS LATER 166

They drive along a track besides a fjord.

They drive at speed. Bond is on the phone to Q.

BOND
Q, I am gonna need that plane
quickly. At the Ørland NATO base.
Do you think you can get it to me.

Q (O.S.)
Right. Yes, we'll be there.

BOND
Thank you.

MATHILDE
Maman.
(in French)
A mosquito bit me.

MADELEINE

It's okay.

MATHILDE

(in French to her toy Dou
Dou)

Dou Dou, do you like mosquitoes?

Madeleine and James look ahead of them and see something.

In the distance 2 Range Rover SVRs appear head of them. They approach from the other direction at high speed.

They speed past the car, back towards the house. Bond and Madeleine look at each other. Panic in her eyes.

Bond checks the rear view mirror. Nothing.

They keep driving. They check again. Still nothing.

Just an empty horizon behind them.

MATHILDE (CONT'D)

(in French)

Maman, do mosquitoes have friends?

MADELEINE

(in French)

I don't know.

MATHILDE

(in French to Dou Dou)

I don't think so.

Then... there they are. Two SVRs speeding back towards them.

Madeleine and Bond look at each other. It's a chase.

MADELEINE

(to Mathilde)

Hang on.

The SVRs gain on them. Bond swerves right. Into an off road track.

167

I/E. LAND CRUISER - FJORD ROAD - CONTINUOUS

167

The land cruiser races along a gravel road adjacent to a fjord.

The SVRs are gaining ground behind them.

MADELEINE

James!

Madeleine undoes her seat belt and climbs into the back seat to be with Mathilde. She clips herself into the middle seat and comforts her.

168 EXT. FJORD ROAD - CONTINUOUS 168

A wide view of the Land Cruiser and pursuing SVRs.

The SVRs reach Bond's vehicle.

169 I/E. LAND CRUISER - FJORD ROAD - CONTINUOUS 169

The SVRs jockey for position around Bond's vehicle, attempting to stop him with aggressive manoeuvres.

One SVR slams against Bond's left-hand side, pushing him towards a hill on his right.

Bond responds with a swerve that forces the SVR off the road. It rolls down the bank towards the water, out of commission.

The second SVR accelerates on the right-and side as Bond moves to his left.

Bond spots a curve of road ahead with a rocky outcropping. He pushes the SVR right. The SVR rides up the rock face like a ramp and flips into the air, sailing over the front of the Land Cruiser.

The immediate threat is gone. Bond veers off-road into a wooded area.

170 I/E. LAND CRUISER - RUGGED LANDSCAPE 170

The Land Cruiser exits the woods into an expansive landscape. There's a sweeping vista of rugged hills with a river in the distance.

Bond hears something. Chopper blades. Can't see where they're coming from and steps on it.

On a distant hillside ahead of them several PLUMES OF DUST are forming. He drives down into the valley.

- 171 EXT. DAM - MOMENTS LATER 171
- A wide view of the valley reveals the helicopter is still tracking the Land Cruiser. They head towards the hillside with the growing cloud of dust.
- A treeline separates the Land Cruiser from the hillside so we see the source of the dust before Bond does: 3 DEFENDERS AND 3 MOTORCYCLES barreling down the steep slope.
- 172 I/E. LAND CRUISER - DAM VALLEY - MOMENTS LATER 172
- Bond passes through the valley with the river to his left and a steep hill topped with trees to his right.
- A sudden flurry of activity draws his attention to the treeline.
- 173 EXT. TREELINE - DAM VALLEY - CONTINUOUS 173
- The 3 Defenders and 3 Motorcycles BURST through the trees at speed. Like charging cavalry they storm down the steep slope, churning up the landscape as they race towards Bond's flank.
- Bond drives with the river on his left. The vehicles fan out as they crest the brow of the hill above Bond.
- 174 I/E. LAND CRUISER - DAM VALLEY - CONTINUOUS 174
- Mathilde has a direct view of the approaching onslaught through her window.
- Bond attempts to speed ahead but can't make it. With a sharp left-hand turn he diverts towards the river.
- 175 EXT. RIVER - DAM VALLEY - MOMENTS LATER 175
- The water is only a few inches deep and no trouble for the Land Cruiser. Bond drives along the riverbed as the pursuing vehicles fall in line behind him.
- 176 I/E. LAND CRUISER - RIVER - DAM VALLEY - CONTINUOUS 176
- Taking advantage of the new terrain Bond shifts gears and kicks up a huge spray with his tyres. A sheet of water appears behind Madeleine and Mathilde.
- The Defenders and bikes have to fall back or swerve from side to side to maintain visibility.

The river snakes back and forth but Bond drives in a straight line. Madeleine and Mathilde have a hard bounce each time the Land Cruiser transitions between land and water.

177 EXT. RIVER - DAM VALLEY - CONTINUOUS 177

One Defender races ahead to try and cut Bond off further down the river.

A motorcycle chases then pulls alongside the Land Cruiser. Bond forces it to jump a high bank sending the rider flying.

One of the Defenders appears next to Bond and slams against him aggressively. The Land Cruiser is outmatched in power but Bond surprises the Defender with a manoeuvre that spins it out of control towards a steep bank. The Defender rolls upside down, causing an obstacle that slows down the pursuing vehicles.

The impassive helicopter changes tactics and soars overhead. It drops low over the riverbed. Ominously the helicopter turns to face Bond as he approaches.

Bond eyes a nearby forest which appears to hold a misty fog within. He re-directs the Land Cruiser and drives into the woods in an attempt to hide from the helicopter and remaining vehicles.

178 I/E. LAND CRUISER - FOGGY FOREST - MOMENTS LATER 178

Bond weaves through trees, narrowly avoiding head-on collisions. As the fog grows thicker Bond is forced to slow.

With the reduced visibility Bond can't tell where his pursuers may be. He cuts the engine and coasts the Land Cruiser silently through the forest.

The landscape is different here. A thriving population of ferns dominate the forest floor, some so tall they form a second canopy beneath the trees.

Bond directs the Land Cruiser into a sheltered depression and stops. Bond, Madeleine and Mathilde listen intently. It's just the sound of their breathing and the warm engine ticking over. Then a barely discernible noise of a vehicle in the distance.

179 EXT. FOGGY FOREST - MOMENTS LATER

179

Bond, Madeleine and Mathilde sit in the car. Eerie silence at first, and then the sound of an engine. Two. Getting louder. They catch a glimpse of a motorcycle strobing through the trees. Bond hands Madeleine his gun.

Bond carries Mathilde in his arms. Madeleine follows as they walk deeper into the forest where the mist thickens. Then Madeleine gets left behind.

Bond does his best to tread silently as he jogs with Mathilde clinging to his neck. He turns to Madeleine - but she's not there. He spins. No sign of her.

Bond hears a rustling sound and moves to take a look. Instead of Madeleine he sees a motorcyclist 20 yards away looking straight at him. The engine bursts to life and the motorcycle races straight towards him. With Mathilde in his arms Bond is unsure how to keep her safe. As the motorcycle drives forward Madeleine suddenly appears from behind a tree and SHOTS the driver with the gun Bond gave her, flipping him off the bike.

180 EXT. HUNTING HIDE - FOGGY FOREST - MOMENTS LATER

180

Bond leads Madeleine and Mathilde to an old hunting hide, forming a natural hiding place.

BOND

(whispers)

Stay here. I'll be back soon.
Anybody comes through that door,
you shoot them. Unless it's me!

(to Mathilde)

You be quiet, okay. Stay really
quiet.

Bond runs off to lure the assailants away from his family.

181 EXT. FERN FIELD - FOGGY FOREST - MOMENTS LATER

181

Bond takes the dead motorcyclist's weapons and moves through the forest.

Bond has found a section of the forest where the ferns are particularly tall and dense.

He fires several rounds into the air and waits as the Defender tries to locate his position. Soon the fog near Bond is illuminated by a beam of headlights as the Defender appears through the trees.

Bond shoots directly at it with the grenade launcher. The vehicle flips on its side and slides forward. Bond notices a winch on the front, gets an idea, draws the cable around some nearby trees.

Bond waits for the remaining vehicles to find him. The motorcycle is the first to appear. Bond lures him to his position with gunfire. The rider is suddenly yanked from his vehicle when he hits the winch cable drawn between two trees.

The remaining Defender is close behind and diverts course to avoid the cable. Bond runs to a new position, drawing the vehicle on a specific course. Ash is in the passenger seat of the approaching vehicle and he shoots at Bond. The driver doesn't know what Bond does - the bracken near him obscures a massive felled tree. The Defender hits the tree at speed. Bond steps aside as the Defender flips end over end, crashing on its roof and sliding down an embankment.

Bond walks towards the upturned vehicle.

182

EXT. FERN FIELD - CONTINUOUS

182

Bond approaches the upturned Defender, weapon at the ready. He rounds it. Ash is crawling towards a tree stump, bleeding, badly injured. Ash sees Bond just as Bond dry fires. Nothing. Mag empty.

Ash smiles like a fox eating shit from a wire brush.

ASH

Nice moves Bond.

Bond sees that the Defender is precariously balanced.

ASH (CONT'D)

You won't be able to stop him. So why don't you help me out, brother?

BOND

I had a brother. His name was Felix Leiter.

Bond turns and slams the Defender down, squashing Ash.

He hears gunfire in the distance and races back towards his family.

EXT. HUNTING HIDE - FOGGY FOREST - MOMENTS LATER

A body hits the ground. Madeleine stands over it, gun drawn. Mathilde hides, her hands covering her ears.

Madeleine and Mathilde hear a sound and look up to see SAFIN standing there, smiling.

EXT. HUNTING HIDE - FOGGY FOREST - MOMENTS LATER

Bond arrives. They're gone. Bond hears the sound of a helicopter and runs towards it.

185 EXT. CLEARING NEAR FOGGY FOREST - MOMENTS LATER 185

Bond arrives in the clearing just in time to see the helicopter rising into the sky and fly away.

186 EXT. FJORD ROAD, NORWAY - LATER 186

Bond walks alone down the road. Nomi arrives and pulls to a stop by Bond.

NOMI
Need a ride?

BOND
Where have you been?

NOMI
Chasing after your lead.

Bond walks to the passenger side of her car.

187 INT. DBS ON THE ROAD - NORWAY - DAY 187

Nomi and Bond speed towards a NATO base on the coast. She can see he's upset. He doesn't speak. Tension heavy in the air.

NOMI
Ash?

BOND
Dead.
(then)
They took Dr Swann... and her daughter.

Nomi looks at Bond.

NOMI
I didn't know she had a daughter.

Nomi realises.

BOND
Did M get my plane?

NOMI
Our plane. I'm coming with you.

BOND
Thank you 007.

188 EXT. NATO AIRSTRIP - NORWAY - DUSK 188

Bond and Nomi drive onto an NATO airstrip. The car speeds ahead towards a waiting C-17A Globemaster.

They park.

Bond gets out and walks towards the plane.

BOND
Hello Q.

189 I/E. C-17A RAMP - NATO AIRSTRIP - MOMENTS LATER 189

Q is waiting for them, looking bleary, a pyjama shirt under his jacket.

Q
Bond.

NOMI
Sorry to get you out of bed.

Q follows Nomi inside the plane.

190 INT. C-17A GLOBEMASTER 190

Bond loads a gun.

M (O.S.)
The objectives of this mission are
threefold.

He joins Q and Nomi at a screen.

M (CONT'D)
Confirm the presence of Heracles.
Kill Obruchev and Safin. Get Dr
Swann and her daughter off the
island
(then)
And Bond?

Bond turns to the screen where M is conferencing from MI6.

M (CONT'D)
I hope they're there.

BOND
Thank you sir.

NOMI
Sir, permission for Commander Bond
to be re-designated as 007.
(off Bond's look)
It's just a number.

M
Very well. Agreed. Good luck.

The screen goes dead.

191 INT. C-17A GLOBEMASTER - IN FLIGHT - CONTINUOUS 191

Q calls Bond over to a mobile lab set-up.

Q
Bond. Your watch.

Bond hands Q his Omega watch. Q affixes a gadget to its back.
Hands it back.

Q (CONT'D)
It contains a limited-radius
electromagnetic pulse. It'll short
any circuit on a hard wired
network, if you get close enough.

BOND
And how strong is it?

Q
It's fairly strong.

BOND
Fairly strong. What's that mean?

Q
Haven't had the time to test it
properly. Just be careful.

Q gives Nomi a cylindrical device.

Q (CONT'D)
Right this is QDAR. It'll map the
space as you move through it.

Nomi taps the top of the device.

Q (CONT'D)
Don't touch that!

He opens a drawer, brings out an injector tracking device.

Q (CONT'D)
And smart blood will track you and your vitals. Bond you don't mind a shot or two whilst at work. Shall we?

BOND
Well, I haven't had a drink for three or four...

Q injects Bond with the tracking device.

BOND (CONT'D)
...Ouch! ...hours.

NOMI
Wow. Doesn't sound like you.

Q injects Nomi with the device.

NOMI (CONT'D)
Ow!

Bond laughs. He moves towards the glider.

Q
I assume you know how the stealthy bird works.

BOND
No. No idea.

NOMI
Gravity.

Safin walks Madeleine and Mathilde through a long concrete hallway followed by two henchmen. Primo hovers nearby.

The facility is abuzz with activity. Workers are restoring the building and its garden to their former glory. We see a pallet of shipping crates with Cyrillic lettering go by.

193 INT. GAMES ROOM - POISON ISLAND - DAY

193

A plain room, concrete walls, natural light flowing in from an unknown source above the ceiling.

On each wall is a window which looks out upon a garden that has become overgrown. Safin's men, in hazmat suits, are weeding and manicuring an overgrown corner of the zen garden.

Valdo approaches.

VALDO

Welcome back Mr Safin. Welcome to your family.

SAFIN

How are you progressing?

VALDO

So, so good, Mr Safin. So, so good.

SAFIN

My request.

Valdo hands Safin a small red vial.

SAFIN (CONT'D)

Continue.

Valdo leaves.

MADELEINE

What is that?

SAFIN

Insurance. A simple hair falls from your head... And now I have your life in my hands

He looks at Mathilde.

SAFIN (CONT'D)

And yours!

MADELEINE

How damaged you must be to threaten a little girl.

SAFIN

You're any less damaged? You love a killer. You bore his child despite his rejection, you've hidden and lied your whole life. You'll do anything-

MADELEINE

To survive.

SAFIN

You understand me the same way I understand you.

Safin walks across the games room to a stairway opening on a garden.

PRIMO

(to Madeleine)

Move.

Madeleine follows with Mathilde.

194

EXT. ZEN GARDEN - POISON ISLAND - CONTINUOUS

194

Safin walks down the steps.

SAFIN

My father's garden. It was his toxic treasure. Let me show her. Give her to me.

Madeleine is reluctant to hand Mathilde over.

MADELEINE

No.

Primo steps forward, points his gun at Madeleine.

SAFIN

I can protect her.

MADELEINE

(to Mathilde in French)

Remember what I told you. Don't touch anything. Okay?

She hands Mathilde to Safin. He walks to the garden.

SAFIN

It's a poison garden but it's perfectly safe. My father made this. He loved his plants so much, he would sing to them. I want to show you some of my favourites.

He speaks close to Mathilde, too close and quiet for Madeleine to hear. She watches like a hawk.

SAFIN (CONT'D)
Some of these plants are very
dangerous.

(to Mathilde)
But not all of them are for hurting
people. I have plants that can do
all sorts of things.

He shows her one close up. Mathilde reaches out for it.

MADELEINE
Mathilde! No!

SAFIN
(points to a purple
flower)
This one makes you do as you're
told, so you never misbehave and
you're always good. You mustn't
misbehave, Mathilde.

Safin looks at Madeleine. Then back to Mathilde.

SAFIN (CONT'D)
And neither must your mother. Ever.

Madeleine and Mathilde exchange a look.

SAFIN (CONT'D)
(to Mathilde)
Do you like it here?

She shakes her head.

MATHILDE
No.

SAFIN
Well you will learn to. I grew up
here and you will too. Such a
beautiful child. Perhaps we should
have some tea.
(to Primo)
Make her see the light.

Primo grabs Madeleine.

MADELEINE
No. YOU CAN'T SEPARATE US.
MATHILDE.

MATHILDE
Maman...

MADELEINE

(in French)

Remember what I told you! I'll come
looking for you! Okay?

She glares at Safin, full of rage, as Primo pulls her away.

SAFIN

(to Mathilde)

Don't worry. You have me.

Safin walks back through the garden with Mathilde.

195 I/E. GLIDER - C-17A - LATE AFTERNOON

195

The glider is set for take-off.

Q (O.S.)

As soon as you have a line of sight
on the island, drop altitude, stay
below radar.

Q gives the signal for take off.

Bond and Nomi are inside, strapped in.

BOND

You ever flown one of these things
before?

NOMI

Nope.

BANG - glider SUDDENLY drops and shoots out of the C-17A

It opens in air and beautifully soars towards the island.

Q (O.S.)

Don't forget to release the chute
and open the wings. Gravity isn't
always your friend

They're off. Silent and focused. Soldiers.

Q (O.S.) (CONT'D)

Look for a concrete structure on
the west side of the island. That's
your best bet for getting in.

196 EXT. SKY - NORTH JAPAN SEA - CONTINUOUS 196

They soar down in the glider. It lands in the ocean and submerges. Glides underwater toward the island.

197 INT. SUBMARINE PEN - MOMENTS LATER 197

The glider surfaces in an old Japanese submarine pen and docks next to a fallen gantry.

Bond climbs out. Nomi behind him.

NOMI

Coming up for air, Q.

It appears to be abandoned. There are old Soviet RIBs stacked between the two sub bays - but other than that no activity.

INTERCUT WITH Q IN THE C-17A GLOBEMASTER

Q

Right, good. You should be entering a world war two era subpen. Doesn't seem to get much action but look out for cameras anyway. Use your watch Bond.

Bond uses his watch to short circuit an electronically sealed door.

Behind it, a wet corridor leading to a stairwell.

198 EXT. POISON ISLAND LOOK OUT - CONTINUOUS 198

The guards react as several CCTV images turn to static. A red light on a panel reveals a power-outage in one sector of the facility.

199 INT. SUBMARINE PEN - STAIRWELL - MOMENTS LATER 199

The corridor leads to a set of very tall stairs.

Nomi activates her QDAR device, which starts to PING. They start ascending.

200 INT. C-17A GLOBEMASTER - SAME 200

Q's still on the plane. And still wobbly. Hears a ping on his computer and looks up.

Q
Okay. Ah, there you go.

The QDAR uses reflected sound waves to make 3-D map of the island's interior. A picture is slowly rendered of the interior works of the island.

201 INT. MI6 - MORNING

201

M, Tanner and Money Penny watching the same image. It can only map as far as the rooms they've entered.

Q (O.S.)
Sir? They're in.

M
Yes, we have it.

Q (O.S.)
You should be able to see the chemical plant's architecture.

MONEYPENNY
Which one's Bond?

Q (O.S.)
He's the erm... the Psi. The trident thingy.

BOND (O.S.)
Give us the layout.

202 INT. C-17A GLOBEMASTER/INT. SUBMARINE PEN - STAIRWELL

202

Q looks at the images.

Q
Right. You're at the edge of a toxic merry-go-round. The main activity should be towards the central hub which is directly above you.

Bond and Nomi are climbing the stairs.

203 INT. DEFENSIVE RING CORRIDOR - MOMENTS LATER

203

Bond and Nomi move in silence through the corridor. It's dark. We only see glimpses of them in the shadows.

A CAMERA shorts out. A GUARD's face turns, hearing a noise - then his body gets sucked into the darkness. Nomi and Bond don't make a sound as they take out their targets.

They ascend a stairway.

204 INT. C-17A GLOBEMASTER - SAME TIME 204

Q watches the icons. Sees the signal strength plummet.

Q

Bond. Bond, there's something...
there's something big up ahead. I
can't tell...

205 INT. BACTERIA FARM/C17-A GLOBEMASTER/MI6 - MOMENTS LATER 205

Nomi and Bond enter the large underground cavern. It's a dark, swampy room with incredibly high ceilings that seems to be some kind of underground farm.

Nomi's comms device squawks. She takes it out.

NOMI

These walls must be thick.

The workers stand in rows, dressed in pink hazmat suits, working in rhythm, stirring the water with long rods. Electric pod vehicles transport workers across the space. It's all very strange and mysterious.

Q

Bond? Bond? 007, do you read me?

M, Tanner and Money Penny watch the map. It ceases to render, like a frozen signal. Bond and Nomi's icons not moving.

M

We've lost them.

Q

They've entered a blind spot, sir.
I can't work out what it is they've
walked into.

M

Just get them back.

Nomi and Bond sneak around the perimeter. Reach a ladder and climb up to a gantry. Bond looks up and sees three large circular metal doors.

BOND

Well, will you look at those doors.

NOMI

This was a missile silo.

BOND

Right. Let's go.

They head for the glowing windows of a lab in the distance.

206

INT. OBRUCHEV'S LAB - MOMENTS LATER

206

Valdo's lab: a huge cabinet of vials, monitors stream DNA data, refinery type systems, a bank of windows looks down at the bacterial acid farm below.

Bond and Nomi enter the lab with guns raised. Bond fires a round.

BOND

Everybody, over there. In the corner, now!

Valdo looks up.

VALDO

What? How?

BOND

Move! Move! On the ground.

VALDO

ALARM!

He makes a break for it. Nomi leaps onto a table and runs him down. Floors him with a roundhouse kick.

NOMI

Down boy.

Bond places charges throughout the lab.

VALDO

What are you doing? You cannot explode laboratory, please. This is suicide mission. Come on, you will never leave this island alive.

Nomi looks at the lab windows at the enormous pond outside after placing her last explosive.

NOMI
That was the farm.

Bond stands before several VATS brewing.

BOND
And this is the factory.

Bond gets to the cabinet now. Rows and rows of DNA vials. The screen displays a map with a looping animation like a simulation of spreading disease.

BOND (CONT'D)
They're mass producing it. Nomi,
come and look at this.

VALDO
You cannot stop it mister. We have
BIG plans, you know... BIG numbers.

Nomi walks over to Bond at the screen.

NOMI
What is it?

BOND
It's a simulation. They're not just
attacking individuals.

NOMI
They're going to kill millions.

VALDO
It will not fit in a suitcase this
time lady.

NOMI
He's really getting on my nerves.

BOND
Well shut him up.

Nomi hits him with the butt of her gun.

Bond heads towards the windows overlooking the bacteria pond.
Nomi joins him --

BOND (CONT'D)
We have to destroy this whole
facility.

Then, SAFIN'S VOICE echoes around the room.

SAFIN (O.S.)
There's no need for violence.

VALDO
(yelling)
Mr Safin! They use explosives...

Nomi silences him.

NOMI
Shut up!

SAFIN (O.S.)
Mr Bond, you have something of mine
and I have something of yours. Why
don't you come up and we can talk
about it like adults.

Out the window, Nomi and Bond see GUARDS coming down the
gantry towards the lab. Bond points his gun at Valdo.

BOND
Safin. Where is he?

Valdo points up.

Bond hands Nomi a detonator.

BOND (CONT'D)
If I don't come back, blow it all
to shit.

NOMI
(quietly, aside)
We don't have enough explosives for
that.

BOND
(even quieter)
Yeah but they don't know that.

Bond exits.

207 INT. SAFIN'S ISLAND - MADELEINE'S ROOM - SAME

207

A GUARD pours tea in a cup and leaves.

A dull purple flower (ATROPA BELLADONNA) slips into the tea -
the ones from the poison garden that make you compliant.

PRIMO
He said you must drink. For your
health.

MADELEINE

Do you trust him? He made me kill
your last master.

(then)

Why do you think he let you join
him?

PRIMO

I think he wants you to drink.

MADELEINE

I want him to give me my daughter
back.

PRIMO

He said if you behave you'll see
her.

(then)

Drink.

MADELEINE

Do you know what this flower does?

She shows him the flower floating in the cup.

MADELEINE (CONT'D)

(lying)

It makes you blind.

She looks at his one eye.

MADELEINE (CONT'D)

Just a drop of this in your eyes.
And you'll never see again.

She looks at him closer now.

MADELEINE (CONT'D)

Losing one eye is a tragedy. Losing
two...?

She looks at him. Threatening? He grabs her by her hair.

PRIMO

No games.

MADELEINE

This is not a game.

She flings the cup of tea in his face.

He turns away instinctively, falling to the floor.

She rushes him, grabs his lanyard key and rips it off. She uses it to open the door and rushes out, locking Primo inside.

208 INT. GAMES ROOM - CONTINUOUS

208

Bond enters the games room from an underground staircase. His rifle at the ready, sees Safin holding Mathilde.

SAFIN

Welcome.

Safin's GUARD stands behind him, TWO more GUARDS have their weapons trained on Bond from behind the staircase.

SAFIN (CONT'D)

(refers to weapon)

On the floor.

Bond puts his rifle on the floor. As he comes up he shows his empty hands.

SAFIN (CONT'D)

And your sidearm.

Bond hesitates. Safin references Mathilde --

SAFIN (CONT'D)

Careful. She's as light as a feather.

Safin tosses a cushion. It flies in the air and then explodes in a barrage of SILENCED GUNFIRE from the GUARD behind SAFIN.

BOND

Alright!

Mathilde covers her ears. Point taken. Bond takes out his sidearm and lays it on the floor.

SAFIN

Please, sit.

Bond sits opposite Safin.

BOND

(to Mathilde)

It's going to be alright. I promise you it's going to be alright.

Safin leans back. Appreciating his cards.

SAFIN

James Bond. History of violence.
Licence to kill. Vendetta with
Ernst Blofeld. In love with
Madeleine Swann.

(beat)

I could be speaking to my own
reflection.

BOND

We've made slightly different
choices.

SAFIN

No, we've just developed different
methods for the same goal. Only
your skills die with your body,
mine will survive long after I'm
gone. And life is all about leaving
something behind, isn't it?

He smiles at Mathilde.

SAFIN (CONT'D)

(smiling, simple)

This doesn't have to get ugly. You
leave *my* baby alone, I'll leave
yours. What you think?

Beat.

BOND

I think you're right.

SAFIN

(surprised)

Thank you.

BOND

I think we are the same.

Beat. Safin says nothing.

BOND (CONT'D)

We both know what it feels like to
have everything taken from us,
before we're even in the fight.

(beat)

It would have been nice to have a
chance, don't you think? We all
should get a chance. But this thing
that you're building, it puts
everyone -- the whole world on a
battle field. Nobody gets a chance.

Beat.

SAFIN

The thing that no one wants to admit is that *most* people want things to happen to them. We tell each other lies about the fight for free will and independence. But we don't really want that. We want to be told how to live, and then die when we are not looking. People want oblivion, and a few of us are born to build it for them. So here I am: their invisible god, sneaking under their skin.

BOND

You know that history isn't kind to those who play God.

SAFIN

And you don't? We both eradicate people to make the world a better place. I just want to be a little... tidier. Without collateral. I want the world to evolve. Yet you want it to stay the same. Let's face it, I've made you redundant.

BOND

No. Not as long as there are people like you in the world. And with all due respect to the enormity of your 'tidy' achievements all you're really doing is standing in a very long line of angry little men.

SAFIN

I'm not angry, just passionate.
(losing patience)
Disable your explosives, get off my island and you can take this precious little angel with you.

Pause.

BOND

And Madeleine?

SAFIN

She stays.

BOND

You know I can't do that.

SAFIN

That's a shame. She really hoped you would.

(then)

She knows it's her only path to survival.

BOND

You have her tell me that.

SAFIN

What mother wouldn't sacrifice herself for her own child?

BOND

Is that what happened to yours?

SAFIN

My mother lay at my feet as I watched her die.

Safin grips Mathilde, as if we were going to throw her like the cushion --

BOND

Wait, wait, wait!

Safin hesitates --

BOND (CONT'D)

I'll do whatever you want.

SAFIN

Yes you will.

Bond bows, thinking quickly --

BOND

I apologise. I'm sorry.

SAFIN

Simple choices Mr. Bond. Like do you want to die in front of your daughter...

(beat)

Or do you want your daughter to die in front of you?

BOND

No, no, no. I'm sorry. I'm sorry.

Bond bows lower. All the way down to his face. Safin is enjoying this.

SAFIN

Look at your father, Mathilde.

Safin's hands drift off of Mathilde's shoulders.

SAFIN (CONT'D)

This is power.

BOND

I'm sorry. Truly. Truly sorry.

Bond's hidden PPK is out in a flash.

BANG BANG BANG BANG BANG BANG -- First the GUARD behind SAFIN, then the TWO GUARDS behind him.

As they fall Bond spins his gun to Safin. But Safin's disappeared through a trapdoor in the floor, and Mathilde with him.

Bond runs, his gun pointed down at the place they disappeared just as the sliding doors close.

Madeleine runs into the room.

MADELEINE

James! Where is she?

Bond still has his gun pointed at the trapdoor. He looks up.
FUCK.

His face says it all.

209

INT. DEFENSIVE RING CORRIDOR - SAME

209

Safin races down a corridor, carrying Mathilde. She looks around for her toy.

MATHILDE

(in French)

My Dou Dou.

Mathilde bites down on Safin's hand. Hard.

SAFIN

Aaah!

He lets go of her and puts her down.

SAFIN (CONT'D)
If you don't want my protection,
then off you go.

Mathilde turns and runs down the corridor. Safin shrugs and continues in the opposite direction. He calls to his Guards.

SAFIN (CONT'D)
Move! Our first buyers are
arriving.

210 EXT. SEA 210

Vessels on the horizon approaching the island.

211 INT. C-17A GLOBEMASTER/MI6 - SAME 211

Q is looking at his radar.

Q
(to MI6)
Sir, I've just detected some
suspicious activity.
(looking at the C-17 spy
cam)
Several high-speed transports are
headed for the island. Origin
unknown. Still no sign of 007.

M, Tanner and Money Penny are watching the screen.

M
Come on Bond. Where the hell are
you.

212 INT. BACTERIA FARM - SAME 212

Nomi leads Valdo away from the lab. A group of guards chase them down the gantry.

VALDO
This is a hopeless situation, lady.
Please.

NOMI
Bond. Bond, the party is larger
than the reservation.

VALDO

Please, please just let me go.

STATIC. Nomi's surrounded. She has the detonator ready. But she doesn't know if Bond is clear...

VALDO (CONT'D)

Lady, look. Just give up. I have a good vial for your people. Good for West African diaspora. It can be a good thing.

Nomi trades shots with the guards.

Nomi shoots a guard standing near the edge of the pool. He falls into the liquid and we hear his agonised screams as the acid dissolves his flesh.

VALDO (CONT'D)

I do not need laboratory to exterminate your entire race from the face of the earth.

NOMI

Do you know what time it is?

VALDO

What?

NOMI

Time to die.

Nomi lifts her knee and shoves Valdo off the gantry into the acid below.

She trades more shots with the Guards.

213 INT. LIVING QUARTERS HALLWAY - SAFIN'S ISLAND - SAME 213

Bond and Madeleine search for Mathilde.

BOND

They dropped down to a lower level.
There has be a stairwell down...

They hear something and turn back.

MATHILDE

(in French)
I lost my little Dou Dou.

Mathilde is just standing there, feeling none of the fear her parents are. Madeleine grabs her, hugs her. Bond watches them.

MADELEINE

(in French)

I looked for you all over. Where were you?

MATHILDE

(in French)

I hid like you told me. I love you.

MADELEINE

(in French)

Me too. I love you.

BOND

We should go.

They go.

214 INT. C-17A GLOBEMASTER - MOMENTS LATER

214

Q is still trying to reestablish contact with the island.

Q

It's Q. Do you read me? Come in 007. It's Q.

He sees on the radar two fast-approaching unidentified objects. Suddenly the C-17 vibrates with the roar of jet engines as outside two MIGs buzz the C-17.

Q (CONT'D)

I think we just got buzzed.

215 INT. MI6 - M'S OFFICE - CONTINUOUS

215

Tanner is on the phone.

TANNER

I understand and I'm doing the best that I can. Just please wait.

Tanner puts down the phone.

M is stressed. He stares at the screen.

Tanner comes over.

TANNER (CONT'D)
 Sir, I've got the Navy, the
 Japanese, the Russians all
 breathing down my neck demanding to
 know why we've got a C-17 circling
 a disputed island.

Beat. M shakes his head, staring at the screen, hoping for
 the little Bond dot to appear. Money Penny looks on.

M
 Don't tell them anything just yet.

216 INT. DEFENSIVE RING CORRIDOR - MOMENTS LATER 216

Bond, Madeleine and Mathilde move down the corridor.
 Suddenly Nomi appears besides them. Bond lowers his rifle.

NOMI
 (to Bond)
 Just in time.

BOND
 Nomi... you know Madeleine,
 Mathilde. They're my...
 (whispers to himself)
 Family.

Bond gets on the radio to Q. Intercut with C-17A.

BOND (CONT'D)
 Q, Q are you there?

Q
 Yes Bond.

BOND
 Do we have any Royal naval vessels
 in the immediate vicinity?

Q (O.S.)
 Yes, why?

BOND
 We're going to need an immediate
 strike on this location. This whole
 island is a manufacturing plant for
 Heracles.

217 INT. C-17A / MI6 / DEFENSIVE RING CORRIDOR - CONTINUOUS 217

Q's side. M and Tanner listening into what's happening.

TANNER

(listening on Q's side)

We don't have clearance for missile strikes... do we?

M shakes his head.

Q

Bond, there's something else you should know. Several unidentified ships are headed your way.

NOMI

They're coming after Heracles. How far out?

Q

Twenty minutes.

M

Q. Patch me through. 007?

BOND

M?

M

Our operation is attracting a lot of international attention. We're seeing what we can do.

218 EXT. SUBMARINE PEN - POISON ISLAND

218

Madeleine passes Mathilde to Bond already on a RIB as Nomi preps the motor.

Bond hands Mathilde his sweater.

BOND

It's going to be very cold out there so I want you to have this to keep you warm.

Bond turns to Madeleine.

BOND (CONT'D)

I have to finish this. For us.

MADELEINE

I know.

He kisses her.

BOND
I'll just be a minute.

Bond turns to Nomi.

NOMI
I've got them.
(throws the detonator)
This might come in handy.

BOND
Thank you.

Nomi starts the motor.

Bond watches them go.

Mathilde and Madeleine look back at Bond.

219 INT. DEFENSIVE RING CORRIDOR - MOMENTS LATER

219

Bond uses heavy fire-power to battle guards on his way back.

BOND
Q. Talk to me.

Q (O.S.)
Our uninvited guests are fifteen
minutes away.

Bond takes cover as guards fire at him. Gunfire throughout
rest of scene as he pushes forward. He takes out ONE.

M (O.S.)
Bond. M here. The situation is
diplomatically complex.

BOND
We don't have a choice. Fire on my
mark.

M (O.S.)
If we launch, the Russians, the
Japanese and even the Americans
will want answers.

BOND
Well don't give them any.

M (O.S.)
 (struggles with the
 decision)
 Rational minds, Bond. I'm trying to
 save this from escalating to all-
 out war -

BOND
 Mallory. If we don't do this
 there'll be nothing left to save.
 (beat)
 Fire on my mark.

Bond kills TWO MORE GUARDS, relieved to hear.

Q (O.S.)
 007. There's another problem. That
 room you were just in -

BOND
 Yes, I know. I know. I've got to
 open the blast doors.

Q (O.S.)
 Otherwise our missiles will bounce
 off it like they've hit a
 trampoline.

BOND
 Yes, I know. I know.

Q
 Find the control room. It should be
 in a tower just above the blast
 doors. The missiles will take about
 nine minutes from launch. Do you
 think you can do it before the
 ships arrive.

BOND
 Plenty of time. Plenty of time.

Bond reaches the end of the corridor. Starts up the stairs.

220

INT. BACTERIA FARM - CORRIDOR - MOMENTS LATER

220

Bond eyes the blast doors as he passes alongside the bacteria
 farm taking out guards along the way.

He sees a new wave of guards arriving near the lab. Bond
 takes out his detonator and activates the switch. The lab
 EXPLODES, forcing the guards to take cover. Bond goes through
 a door.

221 INT. STAIR TO CONTROL ROOM /C-17A - MOMENTS LATER 221

Bond makes his way up the stairs, he FIGHTS GUARDS all the way up, it's a brutal slog, he gets winged, stabbed and knocked by grenades along the way.

Near the top of the stairs Bond is confronted by Primo, the last man in his way.

Bond lunges at Primo, gets his watch near Primo's eye. Bond activates his EMP watch. Primo's head EXPLODES.

Q (O.S.)

Bond. Bond! Do you read me?

BOND

Yeah... Q. I read you.

Q (O.S.)

Sounds like you're in a rugby scrum.

BOND

I just showed someone your watch.
It really blew their mind.

Q

Right. Good

(then)

Now did you find the control room?

Bond reaches a door. It has the Russian words for 'Control Room' written on it in Cyrillic script.

BOND

Well my Russian is a little rusty
but I think so, yeah.

Bond passes through and seals the door permanently shut. He's on a landing with stairs leading down to the Zen Garden and stairs leading up to the control room. Bond heads up.

222 INT. OLD CONTROL ROOM - MOMENTS LATER 222

Bond enters an old control room. He's beat up. Takes a second to gather himself. Breathing heavily, he finds a console.

BOND

Okay Q.

Q (O.S.)

I've done some research...

BOND
Q, I'm gonna need some...

Q (O.S.)
Yes?

Bond starts pushing a bunch of buttons and levers.

Q (O.S.) (CONT'D)
Bond? Hello?

BOND
...Power.

INTERCUT WITH Q IN C-17A

Q
Power? Right. The infrastructure must go back to the 1950s so it's going to be an overly complicated and intricate switching system. Now the order in which you engage it will need to be extremely precise.

Bond presses buttons on the console.

Q (CONT'D)
You're looking for a control panel. There should be a counterweight clutch. Listen very carefully 007.

Bond pulls a bar. A flywheel spins. The gears come to life.

Q (CONT'D)
The first thing you need to do is to...

BOND
Gottit! I think.

223 EXT. ZEN GARDEN - CONTINUOUS 223

Bond's POV: the blast doors underneath the pond in the Zen Garden slowly open. Water and rocks fall into the bacteria farm below.

When the doors open Q's 3-D map updates to reveal the space.

224 INT. OLD CONTROL ROOM - CONTINUOUS 224

BOND
That's it. Launch the missiles.

Q (O.S.)
Not until you're clear.

BOND
Q. Tell M to launch the missiles
now.

225 INT. C-17A GLOBEMASTER /MI6 - CONTINUOUS 225

Q looks at his screen.

Q
Okay. Okay. Understood. M? Bond
says fire.

Tanner turns to M.

ADMIRAL (O.S.)
HMS Dragon here.

M
Admiral?

ADMIRAL (O.S.)
Sir.

M
M here.

ADMIRAL (O.S.)
What are my instructions?

M
You have permission to launch.

ADMIRAL (O.S.)
Roger. Launching the strike.

226 EXT. FRIGATE - NORTH JAPAN SEA - SAME 226

A massive barrage of missiles fire from the deck, bursts of
light arcing into the sky and disappearing over the horizon.

Q (O.S.)
Missiles airborne. Nine minutes
out.

227 INT. BACTERIA FARM - SAME 227

The blast doors are fully open. Bond's on his way out, moving
along the gantry, the destroyed lab behind him.

He spots Mathilde's doll on the ground. He tucks it into his belt and continues towards the exit.

Suddenly there is a screeching noise and Bond looks up. The blast doors have started to shut again.

BOND

No... no, no, no, no, no!

228

EXT. ZEN GARDEN - MOMENTS LATER

228

Bond runs through the zen garden towards the stairway up to the control room. The blast doors have closed again. Water rushes back into the pond.

Suddenly there's a burst of gunfire. Bond takes multiple hits. He tumbles into the pond. Safin appears.

Safin wades into the pond with his gun raised, getting as close as he can for the kill shot.

SAFIN

Quite a mess you've made. Like an animal.

Bond grabs his arm. Twists it. As they struggle Safin strikes something against Bond's cheek but he hardly notices. We hear a crack as Bond breaks Safin's arm and his gun falls into the water.

Bond lies exhausted in the water, Safin opposite. Both soaked with each other's blood.

On Bond's cheek are small strange scratches oozing blood. Bond stares at the water in a daze like a wounded bull. We see their blood swirling in the water, mixing.

SAFIN (CONT'D)

Now we're both poisoned with heartbreak.

(smiles)

Two heroes in a tragedy of our own making.

(Bond starting to put it together)

Anyone we touch... we are their curse... a stroke to their cheek, a kiss would kill them instantly.

(off Bond's reaction)

Yes. Madeleine.

(then)

Yes. Mathilde.

Safin opens his bleeding palm. There are shards of broken glass in his skin. Pieces from the RED VIAL.

SAFIN (CONT'D)

You made me do this. This was your choice.

Bond gets up. He retrieves Safin's gun from the water and shoots Safin. KILLS HIM.

Bond stands. Turns away from Safin's body. He is emotional. We hold on him. The emotions boiling.

229 INT. STAIRWAY TO CONTROL ROOM

229

Bond makes his way up the stairs. There's no one left to fight. He's alone.

BOND

Q? Q, are you there?

Q (O.S.)

Bond, there you are.

BOND

Are they safe Q?

Q (O.S.)

Yes they're safe. Bond, have you left the island?

BOND

There's a slight problem with the blast doors. Won't take a second.

INTERCUT WITH Q IN C-17A

Q (O.S.)

No Bond, the missiles have already launched. Just get out of there.

Bond gets to the top of the stairs.

230 INT. OLD CONTROL ROOM - CONTINUOUS

230

Bond pulls the lever, reopening the blast doors, and staggers back from the control panel.

BOND

Q, how do I destroy this thing?

Q (O.S.)

If the silo doors are open the
missiles will deal with it.

BOND

No, no. If you get it on you how do
you get it off?

Q (O.S.)

You know as well as I do that you
can't. It's permanent. It's eternal
which is why we have to destroy it.
For Christ's sake James just get
off the island. It's harmless
unless you're near to the target.

BOND

Well, that's not gonna work.

INTERCUT WITH Q IN C-17A

Q

(realising)

Oh God. Oh God. It's for Madeleine.

BOND

It's alright Q. It's alright. Would
you put Madeleine on, please?

Q (O.S.)

Yes, of course. How stupid of me.

Bond releases a ladder and starts climbing up to the roof.

231 EXT. NEARBY ISLAND - CONTINUOUS

231

Madeleine and Mathilde are with Nomi.

Q (O.S.)

Nomi, come in.

Nomi tunes into her comms.

Q (O.S.) (CONT'D)

Put Madeleine on.

NOMI

(calls out)

Madeleine.

Nomi passes the radio to Madeleine. INTERCUT with Bond
climbing the ladder.

MADELEINE

James?

BOND

Madeleine.

MADELEINE

I'm here. Where are you? Is it done? James?

BOND

Yes, yes. He's dead. Are you both there?

MADELEINE

Yes.

BOND

Good. You're safe. That's good.

MADELEINE

Have you left?

BOND

No.

(pause)

I'm not gonna make it.

MADELEINE

What?

BOND

No.

MADELEINE

But you promised.

BOND

Madeleine.

MADELEINE

Just get off that island. I know you can do this. Everything is good now. There's no one left to hurt us.

232

EXT. ROOF OF OLD CONTROL ROOM - CONTINUOUS

232

Bond arrives at the roof. He has a view to the water and Madeleine's island in the distance. INTERCUT with Madeleine.

BOND

Madeleine. You have made the most beautiful thing I have ever seen. She's perfect because she came from you.

MADELEINE

Oh God! The vial. You've been poisoned?

BOND

Yes.

MADELEINE

(she knows it's hopeless)
There must be a way. We just need more time. If we only had more time.

BOND

You have all the time in the world.

MADELEINE

I love you.

BOND

I love you too.

We see the missiles fly through the air.

Madeleine, Mathilde and Nomi watch them. They are strangely beautiful.

MADELEINE

She does have your eyes.

BOND

I know.

Bond looks up and sees the missiles headed straight for him.

BOND (CONT'D)

I know.

Long contrails of smoke streak from the distance to dozens of white points of light, moving faster and faster towards him.

The missiles break into clusters as they spread for maximum effect. Bond knows he only has milliseconds. He seems to find peace. Breathes in deeply, finding some quiet before --

A massive wave of explosions ripple towards Bond in a strobing and flashing cloud of light.

From afar, the island is turned to dust.

233 INT. C-17A GLOBEMASTER - IN FLIGHT - SAME 233

Q reacts.

234 INT. MI6 - SAME 234

M, Moneyppenny and Tanner are quiet. They stare at Bond's flatlined vitals.

235 EXT. NEARBY ISLAND - SAME 235

Madeleine sees the island bathed in smoke.

FADE TO WHITE:

236 EXT. MI6 BUILDING - DAY 236

A few days later. Establisher of the MI6 building against the London skyline.

M (O.S.)

It's very hard to know what to say
but I thought we should gather --

237 INT. MI6 - M'S OFFICE - DAY 237

A lone glass of whiskey is placed on the table.

M (O.S.)

-- And remember

M, Moneyppenny, Tanner, Nomi, Q are all gathered in M's office. They each hold a glass of whiskey.

M (CONT'D)

And I thought this was appropriate.

M reads from a book of poetry.

M (CONT'D)

The function of man is to live, not
to exist. I shall not waste my days
trying to prolong them. I shall use
my time.

The each take their glass. Solemn. Raise them.

ALL

[To] James.

They drink. Put their glasses down. Hiding their emotion.

M

Right. Back to work.

Tanner clinks his glass against the lone glass on the table.

238

EXT. MATERA - ONE MONTH LATER

238

It's summertime. Madeleine drives the V8 Vantage down a winding Italian road. Mathilde is sitting next to her.

MADELEINE

Mathilde, I need to tell you a story.

MATHILDE

Quoi? (What?)

MADELEINE

I'm going to tell you a story.

Mathilde looks at her.

MADELEINE (CONT'D)

About a man.

Madeleine drives. Thinking. She smiles.

MADELEINE (CONT'D)

His name was Bond. James Bond.

Mathilde smiles.

We follow the Vantage from above as it winds up into the mountains. The noise of the world fades away.

Louis Armstrong's "We have All The Time in the World" starts to play. Credits roll over the driving car.

The car enters a tunnel. The camera leads.

The tunnel forms an iris of darkness that slowly closes in, bringing us into black.

END.