

Blue Revisions: 26/11/14
Pink Revisions: 01/12/14

UNTITLED B24

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GUNBARREL - BOND - BLOOD.

The sound of DRUMMING.

IRIS OPENS on the eye-socket of a SKULL.

1 EXT. STREET, MEXICO - LATE DAY 1

It's the Day of the Dead.

Pull back from the skull mask to reveal a mass of skeletons, coffins, hearses and death masks.

Drummers accompany the vast procession.

Revellers stream down a road toward an enormous SQUARE where a huge party is happening...

...we note heavily-armed POLICE GUARDS here and there. But the atmosphere is one of celebration and excitement.

In this sea of RED and BLACK, we pick up a MAN IN A WHITE SUIT AND BLACK MASK, who is moving against the stream...

This is MARCO SCIARRA. An assassin.

Now the man bumps into someone - and, as he continues on, WE FOLLOW THE MAN HE BUMPED INTO...

It's JAMES BOND. Also an assassin.

Bond turns and clocks Sciarra. His mark..

Bond is dressed all in black, and is masked too. His arm is round a shapely MASKED GIRL.

The couple push on through the parade, and head into

AN HOTEL...

2 INT. HOTEL LOBBY/ELEVATOR - LATE DAY 2

They cut through the swirl of costumed guests and visitors milling around a vast atrium which forms the lobby of the hotel.

Light streams through the colourful stained-glass windows high above.

They step into a crowded elevator as the doors shut.

INT. ELEVATOR - LATE DAY 3

She nuzzles at his neck. His hands slide down her back. She offers little resistance.

(CONTINUED)

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3 CONTINUED:

2.

The others in the elevator pay them no notice. Everyone's too excited and pre-occupied with the festivities.

The woman slips off her mask. She is beautiful. She reaches into her cleavage, and pulls out a ROOM KEY. Dangles it invitingly in front of his face. Giggles.

The doors open and they leave.

4 INT. HOTEL CORRIDOR - LATE DAY 4

The couple pass more revellers, then the Girl slips her key in the lock, and they enter.

5 INT. HOTEL ROOM - LATE DAY 5

The girl (Estrella) closes the door behind them, turns to the man.

ESTRELLA
Now you can kiss me...

And now the man removes his mask. Revealing BOND.

They kiss.

She starts to undo her dress. Bond starts to undo his coat.

ESTRELLA (CONT'D)
You like our Day of the Dead?

BOND
Unexpectedly charming. Like you.

Now she turns and crawls onto the bed in her slip, expecting him to follow.

But she turns to see him standing at the open window, dressed now in a suit.

ESTRELLA
But... where are you going?

BOND
To check out the view.

He steps onto the window ledge.

BOND (CONT'D)
Won't be long.

And we follow him OUT OF THE WINDOW.

6 EXT. HOTEL/ROOFTOPS - LATE DAY 6

Dangerously high up, he jumps...

(CONTINUED)

CONTINUED:

Lands on a rooftop.

He walks swiftly but coolly along the very edge of the roof, the parade and the street clearly visible below... In the distance we can see the crowded square. The drums still audible in the distance...

He jumps across an alleyway, four stories up, without breaking stride.

And now, he reaches his destination, and stops. Looks across the way at some apartments. Day of the Dead FLOAMS and STILT-WALKERS passing between... Now he crouches behind a low wall on the rooftop.

Takes out his gun, and an additional piece of equipment. Clips the piece onto the hand grip of the gun with a satisfying clunk. Inserts an earpiece.

Bond now tests his gear - raises the gun, points it across the square to a distant apartment.

We see a faint laser beam emanating from beneath the barrel.

A laser microphone.

We see the laser pick out a couple in an apartment across the way. Through Bond's earpiece we hear:

MAN	MAN
When is the Ambassador speaking?	¿Cuándo hablará el embajador?

WOMAN	WOMAN
Who cares, I just want to see the fireworks! Let's go...	¡A quién le importa! Yo solo quiero ver los fuegos artificiales. Vamos...

And we hear them leaving the apartment.

Bond smiles, shifts the sight away, past empty rooms to another block - where he finds the apartment he's looking for.

Bond settles.

The apartment he is observing has several windows through which we will track goings-on. A SUITED MAN (GALLO) nervously paces, sweating profusely, drink in hand. TWO ACCOMPLICES in the background.

A DOORBELL SOUNDS.

IN THE APARTMENT

Gallo crosses toward his apartment door, mopping his brow.

Opens it to see The Man In The White Suit we met earlier: Marco Sciarra.

(CONTINUED)

6 CONTINUED: (2)

Sciarra lifts his hand in greeting - in the process showing him a SILVER RING. A sign. From Gallo's response, we sense that Sciarra is the senior man. Bond notes all this.

Gallo lets Sciarra into the room.

SCIARRA
(pointing)
Do you have it?

SCIARRA
(indica)
Ce l'hai?

*

GALLO
Yes. It's over there.

GALLO
Sì, è laggiù.

*

Sciarra heads to a table where a case is open - the lid blocks our view of the contents. Gallo looks at his watch.

GALLO (CONT'D)
When is lift-off?

GALLO (CONT'D)
Per quando è previsto?

*

SCIARRA
Eighteen hundred hours. Then
the Ambassador will be dust.

SCIARRA
Alle 18 in punto. Addio,
Ambasciatore.

*

GALLO
What time is he due to speak?

GALLO
A che ora è il discorso?

*

SCIARRA
One hour.

SCIARRA
Fra un'ora.

*

Sciarra closes the case.

There are STILT-WALKERS passing between Bond and his target - he waits for his moment.

GALLO
And the flight out of here?

GALLO
Che mi dici del volo?

*

SCIARRA
All arranged.

SCIARRA
Tutto prenotato.

*

GALLO
And then what?

GALLO
E poi che succede?

*

SCIARRA
Then I visit The Pale King.

SCIARRA
Poi io andrò dal Re Pallido.

*

We see Bond register the name.

Sciarra lights a cigarette.

AS BOND TAKES AIM ON SCIARRA -

IN THE ROOM GALLO pours another drink and refills his own.

GALLO
A toast, my friend.
(Raises glass)
To Death!

GALLO
Facciamo un brindisi, amico
mio.

(Solleva il bicchiere)
Alla Morte!

*

(CONTINUED)

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6 CONTINUED: (3)

5.

SCIARRA
To Death.

SCIARRA
Alla Morte.

*

BOND FOCUSES, STOCK STILL AS THE MEN DRINK - FINGER ON THE TRIGGER -- THEN --

BOND
Bottoms up.

Sciarra breathes out smoke. In the smoke, Gallo sees Bond's laser beam!

Quick as a flash, Gallo pivots, pulls out a gun.

But Bond is faster - adjusts his shot - hits Gallo square between the eyes. The window explodes in a shower of glass, and Gallo falls like a stone.

But Sciarra has reacted with incredible speed as well - while the other TWO ACCOMPLICES advance towards Bond, returning fire, Sciarra races from the room.

Bullets explode all around Bond on the rooftop. Bond ducks behind the low wall.

Fragments of the wall fly off as Bond returns fire with fierce precision. He takes out one of the Accomplices. Only one man left.

In the room, the remaining Accomplice drops behind the table for cover, as bullets continue to smash through the window. He is near the case. Reaches to fire around the side of it -

Bond takes the direct line - aims THROUGH THE CASE - shoots and - KABOOM! The case explodes.

AN IMMENSE EXPLOSION, which shakes the building to its foundations.

Bond reflexively takes shelter behind the low wall.

We hear the sound of glass raining down into the street, car alarms, far off screams. Then an awful silence.

Now in the silence, a SECOND NOISE. A creaking sound.

Bond looks up slowly, realising... as across the street, the whole building begins to shift and tilt... and then slowly, inexorably begins to FALL -- TOWARDS BOND!

As the building topples down on him, Bond runs and dives--

And the falling building SMASHES into his rooftop--

A massive concussion. Dust and rubble everywhere.

But somehow it has missed Bond.

(CONTINUED)

6 CONTINUED: (4)

Then... Bond's rooftop begins to tilt upwards. Bond clings on as he is literally cantilevered upwards by the weight of the fallen building --

Then Bond releases his grip, and slides down the roof, landing on a lower floor.

He lands on his haunches. Looks around, trying to orient himself --

Exposed wires crackle around him, water gushes from pipes.

Then he feels the ground begin to tilt again. Instinctively he drops his gun, and grabs onto an exposed pipe as--

This entire floor collapses as well!

He holds onto the pipe, swinging down dangerously another twenty feet.

He looks down. Checks. Then he simply lets go...

And lands -- On his feet. At ground level. The collapsed building all around him.

He picks his way through the debris.

And now he opens the front door of the building - the only thing still standing - and steps out of what's left of it, straightening his cuffs.

7 EXT. STREET, MEXICO - DATE DAY

7

Bond walks out into the mayhem.

Revellers wander, stunned in the street. A couple of bystanders are down, injured, and being tended to.

Then suddenly, staggering out of the rubble on the other side of the street, is SCIARRA. The sound of police sirens approaching.

Sciarras is covered in dust. Blood streaks his white suit. And he has lost his gun. But he is very much alive.

A charged moment as the two assassins see each other. And then... Sciarras runs!

He is limping slightly, but he is strong. He barrels headlong into the crowd who now descend on the scene of the bombing.

Bond reacts quickly, and sets off in pursuit.

Behind them, the SPECIAL GENDARMERIE DIVISION arrive at the scene.

8-10 OMITTED

8-10

11 EXT. STREETS LEADING TO SQUARE - MEXICO CITY - LATE DAY 11

Now we follow Bond as he chases Sciarra through the crowds. Pushing through the maelstrom of costumes, floats, GIANT MACHETES, SKELETONS...

Up ahead, Sciarra looks around as he runs.

Bond sees Sciarra take out a MOBILE PHONE from his pocket. Makes a call.

Bond is gaining on him, trying to keep him in his sights through the heaving mass of people.

They turn a corner, and we crane up to reveal -

12 EXT. ZOCALO SQUARE, MEXICO CITY - LATE DAY 12

The vast square, with a giant party in full swing. Clearly the noise of the celebrations masked the explosion...

At the centre of the square, a huge stage, on which is a mass of Drummers, pounding out a rhythm.

Skeletons dance manically around a vast central skull.

Now we see Bond's POV of Sciarra up ahead. He checks over his shoulder, sees Bond.

Bond is pushing through the crowds now, getting closer.

Then... a noise up above. The crowd begins to react and look to the sky.

Bond looks up. A HELICOPTER is descending.

Sciarra has clearly called for his getaway vehicle...

Now, the crowd begin to scatter.

A ROAR OF DOWNDRAFT, and Bond watches as the helicopter hovers close to the ground, directly in front of Sciarra.

ANOTHER ACCOMPLICE helps Sciarra climb into the helicopter, still clutching his wound.

The helicopter starts to ascend.

Bond is running, and getting closer now -

Using every last ounce of strength, Bond leaps!

As the Accomplice tries to close the door of the helicopter, Bond grabs him, levering himself into the chopper, and propelling the Accomplice out and down into the square.

The crowd watch from below as Bond hauls himself up. Yells and screams from below.

(CONTINUED)

12 CONTINUED:

The PILOT wrestles with the controls, struggling with the lopsided weight.

Sciarra kicks out, trying to push Bond out of the cabin...

But Bond claws his way in. And now - Bond fights Sciarra in the helicopter...

The pilot again tries to tip Bond out of the helicopter, swinging violently, and spinning dangerously low over the masses in the square.

As the chopper gains altitude, Bond manages to get control of Sciarra. He holds him over the side opening of the helicopter.

BOND

Who is The Pale King?

But Sciarra isn't talking. He spits in Bond's face.

Now Bond does something unexpected. He reaches down and grabs Sciarra's hand. Wrenches something off his finger. The RING he spotted earlier.

SCIARRA

(genuine fear)

No... no...

Suddenly the pilot turns the helicopter almost UPSIDE DOWN. Both men are violently spun around. The noise of the helicopter is deafening.

Bond holds on to Sciarra. But finally, as the helicopter drops, there is a split second of zero gravity as both men hover in mid-air. And Bond uses it. He pushes Sciarra straight out of the open door! And with a silent scream Sciarra is gone, into the helicopter's blades.

Now, as the pilot corkscrews the helicopter, Bond struggles into the cockpit and grabs him... Now there is no one at the controls!

The crowd below in the square gasp, as the helicopter again bucks and spins dangerously.

And now it starts to descend at incredible speed.

The pilot swings at Bond, but Bond manages to wrestle the controls from him, and with two savage kicks, eject him from the plummeting helicopter.

BOND

You need to leave.

Now Bond strains to take control.

BACK IN THE SQUARE

(CONTINUED)

12 CONTINUED: (2)

The crowd watch, as - just in time - the HELICOPTER arrests its fall, and levels off.

But not before DECAPITATING a tall machete as it SWOOPS LOW AND ACCELERATES, before banking away INTO THE MEXICAN CITY SKYLINE.

From the ground we see the helicopter gain altitude. Until it lifts up:

BACK TO BOND. Steely as he looks out over Mexico city. His cell phone rings.

*
*

ESTRELLA (O.S.)

I thought you said you wouldn't be long...

BOND

Something came up.

An aerial shot of the helicopter flying over the city into the setting sun.

ESTRELLA (O.S.)

Well - I hope you found what you were looking for.

He looks down... at the small ring he now holds in his palm.

BOND

It's a start

And we close in - on the ring.

A CRUDE STAMP ON THE SURFACE OF THE ANCIENT SILVER RING - THE SYMBOL OF THE OCTOPUS

AND CLOSER...

TITLES:

The tentacles of the Octopus take us on a floating journey through the past -

SPIRALING DOWN...

The drowning Vesper,

The sweat-drenched Le Chiffre,

The oil-soused Agent Fields from Quantum of Solace,

The insane Silva,

The dying M -

Bond is caught in the middle, torn and confused -

(CONTINUED)

12 CONTINUED: (3)

Now, funeral mourners mix through into the desert -

The Octopus tentacles become Bond's veins -

An injection of blood courses through them... and becomes the red in the Union Jack -

The flag wraps itself around a Bulldog which SHATTERS to reveal an envelope...

Inside the envelope, a picture of Bond.

12A OMITTED

12A

13 EXT. WHITEHALL - MORNING

13

Grey early morning London.

A solitary figure walks up Whitehall.

It's Bond.

13A EXT. MI-6 COURTYARD, WHITEHALL - MORNING

13A

A high shot as Bond crosses a large circular courtyard.

He enters the front of an austere building.

14 INT. MI-6 CORRIDOR, WHITEHALL - MORNING

14

As he strides down the corridor, people fall silent. Analysts whisper. Bond clocks it.

He clocks the SECURITY CAMERAS high up on the walls, every twenty feet. There is a TECHNICIAN up a ladder fixing a final camera to the wall. They're new.

15 INT. ANOTHER MI-6 CORRIDOR, WHITEHALL - MORNING

15

Bond passes between desks of SECRETARIES who type faster as he passes.

16 INT. OUTSIDE M'S OFFICE, MI-6, WHITEHALL - MORNING

16

He reaches Money Penny's desk. She's wearing her dictation headphones.

BOND

Morning.

Money Penny regards Bond levelly. She carries on typing.

(CONTINUED)

16 CONTINUED:

If Bond is snubbed he doesn't show it, or that he knows what's next. He knocks briskly on M's door and enters.

Money Penny glances at the door.

17 OMITTED

18 INT. M'S OFFICE, MI-6, WHITEHALL - MORNING

A newspaper hits the desk. Its headline: "OUTRAGE IN MEXICO"

Bond sits in front of M's desk.

M
(calmly)
Start anywhere you like.

Bond glances at the paper.

M (CONT'D)
Take your time, 007. But in five minutes the Head of the Combined Intelligence Service is going to walk through that door, and I've got to explain how one of our agents decided to potter off to Mexico all on his own and cause an international incident.

*
*
*
*

BOND
With all due respect, Sir, it could have been worse.

M
Worse? You blew up half a bloody block.

BOND
Better half a block than a whole stadium.

M
You had no authority. NONE.

BOND
Why all the cameras?

M looks at 007 in consternation.

M
What?

BOND
Out there. In the corridors. The cameras.

*
*

M

(beginning to get angry)
Do you mind terribly giving me your full attention, 007? We are in the middle of the biggest shake up in the history of British Intelligence. The ink's barely dry on this new merger with MI-5, and already they're itching for a chance to scrap the Double-0 programme forever. And you just gave them one.

BOND

You're right, Sir. You have got a tricky day ahead.

M could cheerfully kill Bond.

M

Mexico City. What you were doing there?

*
*

BOND

(casually)

I told you, sir. I was taking some overdue holiday.

M plays his trump card.

M

Alright Bond, if this is the way you want to play it, you are officially grounded. I'm standing you down from all operations indefinitely.

*
*
*
*

A beat.

*

BOND

Very good, sir.

Seemingly unconcerned, Bond moves toward the door.

M stops him.

M

007.

Bond stops in the doorway.

BOND

Sir?

There is a knock on the door.

*

M

(icy)
I don't know what you're playing at. But you need to stop it. NOW.

*
*

(CONTINUED)

The door opens. A MAN enters, sharp and charismatic - and about the same age as Bond. *

M regains his composure.

M (CONT'D)
Ah. Excellent. Come in.

C
I'm so sorry, am I interrupting something? *

M
Not at all. 007, I'd like you to meet Max Denbigh, Head of the Combined Intelligence Service. *

Bond and C are all smiles. But there is tension under the surface. *

C
It's a pleasure to finally meet you, 007. I've heard a great deal about you. Most of it good. *

BOND
Congratulations on your new appointment. I suppose we have to call you "C" now? *

C
Oh, "Max", please... *

BOND
No, I'll call you C... *

They shake hands. As they do:

BOND (CONT'D)
(realisation)
...cameras. You put up all the cameras.

C laughs.

C
Well, you've nothing to hide, have you Bond?

BOND
You don't like us much over here, do you?

M
(a warning)
Bond...

C
(holding out a hand to
stop M)
No need M, no need... Trust me, 007.
We're all fighting the same war.

BOND
Why wouldn't I trust you?

M
(pointed)
007 was just leaving.

C
It's perfectly alright, M.
I appreciate honesty. Over at MI-5,
we believe in openness, sharing
opinions across departments, bringing
Intelligence out of the Dark Ages,
into the light. *

BOND
Well, that all sounds lovely.

M
That will be *all*, 007. Report to Q
tomorrow.

BOND
Very good, sir.

One last look from C. BOND walks out. *

M looks after him. Unfinished business.

18A-18B OMITTED

18A-18B

19 EXT. BOND'S FLAT - NIGHT

19

A large stucco fronted house.

A figure appears. Framed in the window.

Bond.

20 INT. BOND'S FLAT, LIVING AREA - NIGHT

20

Bond, CLOSE UP, looks out of a window into the street below.

Takes a drink of Scotch.

The doorbell rings. Bond looks round.

21 INT. BOND'S FLAT, FRONT DOOR - NIGHT

21

The door to the flat opens. It's Moneypenny.

Bond shows her inside.

We see the flat. Bare. Anonymous. Stuff still in boxes. A couple of framed pictures lean against the wall. On the kitchen counter, a single bottle of scotch stands sentinel.

MONEYPENNY
Have you just moved in?

BOND
No.

MONEYPENNY
Well I like what you've done with the place.

The scotch bottle on the counter is the only decoration.

BOND
Drink?

MONEYPENNY
I'm not staying. I came by to give you something. Forensics finally released this.

She hands over a slim box file.

BOND
What is it?

MONEYPENNY
Personal effects they recovered from Skyfall.

Bond places it on the counter next to the scotch.

BOND
Thank you.

She looks at him. Then:

MONEYPENNY
Why the hell did you do it, James?

He turns, looks at her.

BOND
Listening at the door, were we?

MONEYPENNY
Come on... It's all anyone's talking about.

(CONTINUED)

BOND

For an organization devoted to secrets there's an awful lot of gossip over there.

MONEYPENNY

There's certainly a raft of opinions.

BOND

Such as?

MONEYPENNY

Well, Theory Number One: you're trying to undermine M, so you went rogue, and blew up half of Mexico City to settle some old score.

BOND

And theory two?

MONEYPENNY

Theory Two is you've gone completely mad. Which is similar to but not the same as Theory Three: that you [are and] always were certifiably insane.

BOND

Not much of a raft, is it?
(Takes a slug of scotch.)
So which camp are you in?

MONEYPENNY

I have my own theory.

BOND

Really? And what's that?

MONEYPENNY

You've got a secret. Something you can't tell anyone. Because you don't trust anyone.

Bond studies Moneypenny. He puts down his scotch. Picks up the remote and turns on the TV. A disk starts up.

A face appears... IT'S HER...

.... M. Moneypenny is transfixed..

M (JUDI)

If anything happens to me 007, I need you to do something. Find a man called Marco Sciarra. Kill him. And don't miss the funeral.

The image goes black.

MONEYPENNY

Jesus. Where did-

(CONTINUED)

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21 CONTINUED: (2)

17.

BOND

In my mailbox. Just after she died.

Off Money Penny's look.

BOND (CONT'D)

That's all I know - she wanted me to get it.

MONEYPENNY

Because she didn't trust anyone else... and so neither could you.

Bond nods.

BOND

I've been tracking Sciarra ever since.

MONEYPENNY

And what have you found?

BOND

Nothing significant. Yet.

MONEYPENNY

When's the funeral?

BOND

Three days. Rome.

MONEYPENNY

If you think M's signing off on that, you are crazy. He won't let you out of his sight.

BOND

It's a problem, certainly.

Bond moves over to her.

BOND (CONT'D)

Look. Do you think you could do a little quiet digging for me? I heard a name in Mexico. 'The Pale King'.

MONEYPENNY

You want me to be your mole?

BOND

Yes.

She looks at him. But Bond's tone tells her this is important.

MONEYPENNY

What makes you think you can trust me?

(CONTINUED)

21 CONTINUED: (3)

BOND

Instinct.

She smiles. Just then.. a voice floats in from the bedroom.

GIRL'S VOICE

James? I'm lonely.. Come back to bed..

Caught flat-footed, Bond merely smiles.

Money Penny's smile doesn't leave her face, but it changes.

MONEYPENNY

Well it proves one thing.

BOND

What's that?

MONEYPENNY

You're not insane.

BOND

Let's not jump to conclusions.

Money Penny smiles. And leaves.

22 OMITTED

22

23 INT. BOND'S FLAT, WINDOW NIGHT

23 *

From the window, Bond watches as Money Penny crosses the street and walks away

Behind him, a woman's shapely bare legs pass. We see her reflected in the window, wearing only one of Bond's shirts.

GIRL (O.S.)

So who was that?

Bond doesn't turn. Did he even hear? Then, after a pause:

BOND

A friend.

24 EXT. RIVER THAMES - DAY

24

The old MI-6 building stands on the banks of the Thames. It is still in a sorry state. Bombed out, and listed for demolition...

A RIB heads down the river under Vauxhall Bridge.

On it is Bond. Next to him is TANNER, M's Chief of Staff.

(CONTINUED)

TANNER
(re: Old MI-6 building)
Poor old place. Listed for
demolition. Cheaper to knock it down
than to rebuild... *

Bond looks up at the ravaged building. Memories.

TANNER (CONT'D)
(to Bond)
So - I hear you had a blast in
Mexico. *

BOND
Delightful, Tanner. Nice quiet break.
You should visit sometime. Get some
colour in your cheeks.

On the far side of Vauxhall Bridge (almost directly opposite
MI-6) is an IMPRESSIVE NEW BUILDING. Bond looks up at it. *

TANNER
So, there it is. New Centre for
National Security. *

BOND
Where's C's office. Right at the top? *

Tanner turns to Bond *

TANNER
You met him yet?

BOND
Yesterday. What do we know about him?

TANNER
Classic Whitehall Mandarin. Wrote a
dossier last year on how the Double-0
programme was obsolete, how drones
could do all our dirty work abroad. I
believe his children go to school
with the Home Secretary's. *

BOND
Of course they do.

TANNER
And this merger's just the start. In
three days there's a security
conference in Tokyo to decide the New
World order. If he gets his way he'll
have unlimited access to the combined
intelligence streams of nine
countries. *

BOND
Including us. *

(CONTINUED)

24 CONTINUED: (2)

TANNER

Quite.

The boat heads into an opening in the embankment -

25 INT. UNDERGROUND RIVER - DAY

25

The underground river flows off into the darkness.

Their voices echo in the tunnel:

TANNER

Leads to the Fleet River. Runs underground all the way from here to Ludgate Circus in about six minutes. Useful in rush hour.

As the boat approaches a small jetty:

TANNER (CONT'D)

So, a lot's happened while you were off "relaxing" in Mexico... Train bombing in Hamburg and a plant explosion in Tunisia.

They step off the boat.

TANNER (CONT'D)

Not great timing for us. It's all playing straight into C's hands. M's certainly feeling the pressure.

BOND

I noticed.

As they reach the end of the pontoon:

TANNER

This way, 007. Now be careful it's a little slippery...

26 EXT./INT. UNDERGROUND PONTOON/CORRIDOR - DAY

26

They head through a door and start down a corridor.

TANNER

Q wasn't exactly feeling at home in Whitehall, what with the new merger. So he's set up shop here. Away from prying eyes, as it were.

They reach a door. Tanner knocks.

TANNER (CONT'D)

I hear he's got something rather special planned for you.

(CONTINUED)

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CONTINUED:

21. 26

BOND
I can hardly wait.

27 INT. Q'S LAB, MI-6 - DAY

27

A large zen-like room. Damp brick walls, simple desk, various half completed and eccentric inventions lie about on tables. Piles of books and scientific periodicals add to the effect.

Q
Ah, 007. Please, excuse the mess..

*

Bond picks up a half-built gun from a worktable laid out with various weapons.

*
*

Q (CONT'D)
..Everything's a bit up in the air with the changes and all. So, couple of things to get through.

*
*
*
*

He retrieves the weapon from Bond.

*

Q (CONT'D)
Shall we get started?

*
*

28 INT. Q'S MEDICAL ROOM, MI-6 - DAY.

28

Q opens ANOTHER DOOR to a small white tiled room with one chair inside and various medical instruments and screens.

*

Q
Take a seat 007.

Q busies himself preparing as he talks, turning on machines. Tanner watches.

*

Q (CONT'D)
What I've got for you here is strictly speaking still in the developmental phase, but it's being fast tracked in light of recent events. Now if you could roll up your sleeve?

*

Bond takes off his jacket. He sits and slips his arm into a small MRI-type scanner on one arm of the chair.

Q (CONT'D)
And if you'd just pop your arm in there.

BOND
(sanguine)
Haven't we been here before Q?

(CONTINUED)

Q
Yes, but no one can cut this out. Now
just relax. That's it. Lovely. Now
you may feel a small -

*

A VIOLENT SOUND LIKE A STAPLE GUN -

BOND
Christ.

Q
...Prick.

BOND
What the hell was that?

Bond reacts in pain as THE SCREENS LIGHT UP:

Instantly we see MEDICAL GRAPHICS showing an electrical
signature entering Bond's bloodstream ...

Q
(proud)
Cutting edge nanotechnology. Smart
blood. Micro-chips in your
bloodstream. Allows us to track your
movements in the field.

*

We see a BLIP on a map showing Bond's location: it zooms in
on London, the bunker, this room.

Q (CONT'D)
You see these readouts? We can
monitor your vital signs from
anywhere on the planet, everything
from stress levels, emotional
responses...

*

*

Q swabs Bond's arm with antiseptic and applies a tiny
sticking plaster. Bond is amused.

*

*

Q (CONT'D)
... blood pressure, caffeine
intake... alcohol levels... That sort
of thing.

*

*

Bond rolls down his sleeve and puts his jacket back on.

*

BOND
Good for you.

Q
Call it a Post-Mexico Insurance
Measure... By direct order of M.
Sorry, 007.

More screens SHOWS KIDNEY FUNCTION, BLOOD SUGAR, etc....

Pink Revisions 01-12-14
28 CONTINUED: (2)

23.
28

BOND
No need to apologise. Couldn't be happier.

Q
(slightly unnerved)
Alright... So I've just got one other thing for you, and you can be on your way.

29 INT. Q'S MECHANICAL WORKSHOP - DAY

29

Further down in the new Q-Branch environment.

Bond and Q walk past a series of old brick arches housing vehicles, (boats, cars, etc...) all in differing stages of assembly or disassembly. Tanner brings up the rear.

MECHANICS work silently.

Q
This old thing has taken quite a bit of time. Mind you there wasn't much left to work on - barely a steering wheel.

They now reach an arch which houses the OLD ASTON DB-5 - under reconstruction (after its destruction in Skyfall).

Q (CONT'D)
I believe I said 'bring it back in one piece' not 'bring back one piece'.

Q laughs at his own witticism. So does Tanner.

Bond doesn't.

Q (CONT'D)
Anyway.

At the end of the bay, a large freight elevator descends.

On it, a thing of beauty: The new Aston Martin DB-10. *

Bond smiles, admiring, already anticipating the pleasure.

Q (CONT'D)
Rather magnificent, isn't she? 0-60 in 3.2 seconds. Fully bulletproof. Few little tricks up her sleeve... Shame really. She was meant for you but she's been reassigned to 009.

Bond's face. Stopped in his tracks. Q brushes past. Walks over to a small table. Picks up something.

(CONTINUED)

Q (CONT'D)

But you can have this.

He hands Bond an understated, black-strapped OMEGA WATCH.

BOND

What does it do?

Q

It tells the time. Might help with your punctuality issues.

BOND

M's idea?

Q

Precisely. I think you get the picture.

He leans in.

Q (CONT'D)

Word of warning. The alarm's a bit loud. If you know what I mean. *

Bond understands his meaning, puts on the watch.

BOND

I think I do...

And then, casually:

BOND (CONT'D)

So Q, now you know where I am... will you do a little something for me? *

(suspicious)

What did you have in mind?

BOND

Make me disappear.

Q looks around to make sure no-one is listening in, particularly Tanner.

Q

(sotto voce)

Can I remind you that I answer directly to M. I also have a mortgage. And two cats to feed.

BOND

Then I suggest you trust me.

(beat)

For the sake of the cats.

Q holds Bond's gaze. Tanner sidles up, back within earshot.

(CONTINUED)

Q
(Brightly - moving back to his desk)
Well, it's lovely to see you, 007.
Sorry about the car.

(Then, without looking up)
Now as I said, the Smart Blood programme is still in its developmental phase. So we may experience one or two teething problems..

Bond listens...

Q (CONT'D)
...the odd glitch, drop in coverage let's say, during the first 24 hours after administration.

Bond just looks at him. Q squirms.

Q (CONT'D)
...48 hours. But after that it should work perfectly.

Bond smiles. On the way out...

BOND
I'll send you a postcard.

Q
Please don't.

Bond walks off. Q stands looking after him, more than a little concerned.

30 INT. BOND'S FLAT NIGHT (RAINING)

30 *

The ceramic union jack BULLDOG (the one left to Bond by the deceased M) looks straight at us.

CUT WIDE to reveal that it sits on the coffee table amongst papers, files etc. The sound of rain outside.

Bond sits on the floor. He has the SKYFALL file open in front of him.

Takes a slug of scotch. The bottle is nearly finished.

OLD PAPERS AND A FEW CHARRED PHOTOS.

An image of Bond, ten years old, with his mother and father, Skyfall lit up by the sun behind them.

Another drink. The next item:

TEMPORARY GUARDIANSHIP PAPERS. Bond's name briefly visible.

(CONTINUED)

Pink Revisions 01-12-14
30 CONTINUED:

26.

LEGAL DOCUMENTS.

He leafs through and comes to ANOTHER PHOTO:

A THIRTEEN YEAR-OLD BOND with a TALL MAN; the two of them in mountaineering gear on a snowy peak...

ANOTHER BOY is there with them. Off to one side.

The other boy is older than Bond. Early teens. The charring of the photograph makes it impossible to make out his face.

Bond stares at it. His face a mask.

He replaces the items, closes the box.

Now he turns and looks at that Bulldog on the table...

Presses play on the remote. And her words again play. Only this time, we only see Bond's face as he watches:

M (JUDI) (O.C)

If anything happens to me 007, I need you to do something. Find a man called Marco Sciarra. Kill him. And don't miss the funeral.

BOND'S EYES ARE RESOLVED. He knows what he has to do.

31 EXT. WHITEHALL - DAY (RAINING)

31 *

An aerial shot of Whitehall.

The start of another day. Rain.

32 INT. MONEYPENNY'S OFFICE, MI-6, WHITEHALL - DAY (RAINING)

32 *

The room is dark. Muffled sounds of a workplace coming to life. The door unlocks, Moneypenny enters, shakes her wet umbrella, takeaway coffee in hand. Stops at the sight of something on her desk.

A gift-wrapped parcel. And a single orchid.

She looks. How the hell did that get there?

Close on Moneypenny's hands as she opens the parcel. A box. Containing a mobile phone. A CARD with the words:

'THANK YOU'

Just then, M comes in, parks a WHEEL-ON FLIGHT BAG by the door - and notices the opened wrapping paper.

M

What's that?

(CONTINUED)

32 CONTINUED:

She makes a choice, putting the box in a drawer.

MONEYPENNY

Just something from an admirer.

M

Not your birthday is it?

MONEYPENNY

No, sir -

M heads into his office.

MONEYPENNY (CONT'D)

(to herself)

...that was last week.

33 INT. Q'S MECHANICAL WORKSHOP, MI-6 - DAY (RAINING)

33 *

Q too is starting his day. Is about to swipe a card to open the workshop door - when he sees the door is ajar.

An ASSISTANT is behind him as he heads in, suspicious. As they walk along:

Q ASSISTANT

009 has arrived to pick up the DB-10, sir. I told him to wait upstairs.

*

Q presses the button to call the freight elevator. It begins its descent.

Q

Yes, yes - fine.

Q watches the elevator. But coming down on it is not the car.

It is a BOTTLE OF BOLLINGER, in an ICE BUCKET.

Q's face.

Q (CONT'D)

Oh shit.

CUT TO:

34 EXT. ROME - LATE DAY

34

An expansive aerial shot of the Eternal City. Burnished by the late afternoon sun.

Down below we see the Aston cutting through the traffic and entering the city.

35 EXT. STREETS OF ROME - LATE DAY 35

Bond sweeps along, enjoying the car. The modern muscular Aston is somehow right at home amidst the ancient stone.

Bond takes in the interior. FOUR TOGGLES on the dash: 'Atmosphere', 'Exhaust', 'Air', 'Backfire'.

Bond looks down at them.

36 EXT. CHAPEL, CEMETERY, ROME - LATE DAY 36

He pulls up at a cemetery, bathed in a late afternoon mist. A number of other cars already there.

Tall leafless trees line the steps that lead up to a forbidding looking Chapel.

Bond observes MOURNERS spilling down a long flight of steps away from a chapel. They look pretty tough, mostly suited, unreadable. Possibly Mafia. We sense Sciarra must have been important.

Centre-stage, the WIDOW (LUCIA), black veil covering her face - the funeral service clearly over. The black clothes in stark contrast to the white marble steps.

As she comes down the steps, she turns and looks straight at Bond. She is very beautiful.

She holds his gaze for a second. Moves off.

37 EXT. CRYPT, CEMETERY, ROME - LATER DAY 37

White marble colonnades surround a square. Bond walks around the colonnade, observing the gathering, getting closer.

They stand before one particular crypt, which bears the name SCIARRA. The interment is almost complete.

A PRIEST intones a final prayer in Italian, concluding the ceremony:

PRIEST

...e così noi commettiamo il corpo di questo buon uomo a terra e diciamo addio a Marco Sciarra.

Some of the mourners start to leave. Others quietly approach Sciarra's widow to offer their condolences before they go.

A MAN is there. By the way the others are around him, clearly the kingpin. Bond watches him closely. The man's back is to him. Bond can only glimpse the back of his head.

Bond moves closer. Watches.

(CONTINUED)

37 CONTINUED:

But before Bond can get a closer look, the Man moves off.

The Mourners move off also, leaving only Lucia, standing briefly alone.

We are close on Lucia now. Her beauty still radiating through the veil.

She hears an off camera voice.

BOND (O.C.)
I'm sorry for your loss.

She turns to look at him. Her face is a mask...

LUCIA
You knew my husband?

BOND
All too briefly.

A flicker of curiosity:

LUCIA
What do you do?

BOND
Life insurance.

LUCIA
(wry smile)
A little late for that.

BOND
For your husband, yes. How about you?

LUCIA
Me?

BOND
I hear the life expectancy of some widows can be short.

Their eyes are locked now.

LUCIA
How can you talk like this? Can't you see I'm grieving?

BOND
No.

TWO BODYGUARDS step into the colonnade. She knows it's a signal to go.

Eyes still locked with Bond, intrigued. She heads away with her men. Bond watches her go.

38 OMITTED

38

39 EXT. VILLA, ROME - NIGHT

39

A car pulls up outside a beautiful villa. Lucia gets out and enters the house. The car drives off.

Another car pulls up behind Lucia. The two bodyguards.

CAMERA moves down the side of the villa as Lucia's silhouette passes from window to window, moving through the rooms. The lights go on inside. Music spills out of the house from a stereo.

Now Lucia exits the back of the villa holding a drink, the music rising in volume as the doors open...

She takes a sip as she stands before her leaf-filled pool, the lights of Rome twinkling in the distance.

The bodyguards step out after her, both of them screwing silencers to their pistols. The sound of the wind in the trees.

With the music and the drink she's blocking out what she knows is happening. An execution.

Both bodyguards raise their pistols behind her -

CLOSE ON LUCIA LOOKING DOWN AT HER REFLECTION IN THE POOL. She is shaking.

WE HEAR TWO SILENCED SHOTS.

JAMES BOND

Steps out of the shadows, passing the two dead assailants.

Lucia feels Bond walk up behind her. His breath on her neck.

She exhales. Finishes her drink.

LUCIA

You're wasting you're time. There are a hundred more that will come after me. All you buy me is five minutes.

BOND

Excellent. Time for a drink.

40 INT. LIVING ROOM, VILLA, ROME - NIGHT

40

Bond pours them both drinks.

LUCIA

You killed him didn't you? My husband.

(CONTINUED)

BOND

He was an assassin. Trust me. He won't take it personally.

He holds out the drink. She SLAPS HIM hard across the face.

Without warning, Bond drops both the drinks. They smash to the floor. He steps towards her as if nothing just happened. Their faces close.

BOND (CONT'D)

Given we only have five minutes, why don't we just cut to the chase?

They're close. Intense...

Bond moves slowly towards her. She continues to back away...

LUCIA

You signed my death warrant. I was respected, a Sorella D'Onesta.

BOND

Loyal to a man you hated.

LUCIA

He trusted my silence. That I would take what I knew to the grave. With him gone, I'm a dead woman... I can't trust anybody.

BOND

I know the feeling.

LUCIA

Well I can tell you that I don't trust you.

BOND

Then you have impeccable instincts.

Her back is against the wall now. She gazes into his blue eyes.

LUCIA

If you don't leave now, we will die together.

BOND

I can think of worse ways to go.

LUCIA

Then you are obviously crazy, Mister...

BOND

Bond. James Bond.

(CONTINUED)

40 CONTINUED: (2)

And he kisses her, his hand sliding down her back, unzipping her dress.

As items of clothing are removed, the following:

LUCIA
(breathless)
These people. If you just knew what they could do. What power they have...

He is kissing her neck, her shoulders...

BOND
Did your husband ever mention 'The Pale King'?

LUCIA
He kept these things to himself.
(kissing him back, passionately now)
The organization - they hardly ever meet. But because of what happened to my husband...
(breathes, tries to control herself)
...they meet tonight.

BOND
Why?

LUCIA
To choose a replacement.

BOND
Where?

LUCIA
Palazzo Cardenza. Midnight.

BOND
Sounds like fun. I may swing by.

Bond continues to kiss her. She is very turned on.

LUCIA (CONT'D)
He was obsessed. He spent more time with them than with me.

Her dress falls to the floor.

BOND
Then he was the crazy one.

And they start to make love.

41 INT. LUCIA'S BEDROOM, ROME - NIGHT

41

Lucia is still under the sheets.

Bond, dressed again, stands over her dressing table writing a note.

LUCIA
(wily)
Leaving your number?

BOND
I've called an American friend -
Felix. He'll contact his Embassy
people and they'll get you out of
here. You'll be safe.

He crosses the room and hands her the paper. They kiss. He
moves towards the door.

LUCIA
If you go there you are crossing over
to the darkness. To a place where
there is no mercy.

He turns, looks at her.

LUCIA (CONT'D)
Don't go, James. Stay here with me.

BOND
I'd love to. But I've got to go to
work.

42 EXT. PALAZZO CARDENZA, ROME - NIGHT

42

Midnight at a magnificent but oppressive Palazzo. From the
outside it looks dark and threatening.

The Aston drives onto the enormous front courtyard. The vast
building looms up on all sides.

Bond steps out, takes it in. Expensive cars everywhere. A few
dark suited men line the colonnaded courtyard. It feels like
a significant event.

A group of people are just disappearing inside. Bond moves
towards the entrance.

He approaches a heavy set man WITH A SCAR ON HIS CHEEK
(LORENZO).

LORENZO
Hey. Stop.

LORENZO
Ehi, fermo lì.

*

Bond is facing away from the man.

(CONTINUED)

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42 CONTINUED:

34. 42

LORENZO (CONT'D)
Identify yourself, asshole.
Who are you?

LORENZO (CONT'D)
Fatti riconoscere, stronzo.
Chi sei? *

Bond slowly turns.

BOND
I'm Mickey Mouse. Who are
you?

BOND
Sono Mickey Mouse. E tu chi
saresti? *

Bond steps forward. Turns his palm upwards. The ring glints
in the moonlight.

LORENZO suddenly changes his demeanour.

LORENZO
Oh, I'm sorry. I'm sorry.. *

LORENZO (CONT'D)
Chiedo scusa, chiedo scusa.. *

Bond enters.

When Bond's back is turned, LORENZO watches him suspiciously.

He moves to another man. Whispers something in his ear.

43 INT. PALAZZO CARDENZA, GRAND HALL, ROME - NIGHT 43

A low ceilinged corridor, a closed door at the end.

At the end of the corridor the group wait, then A BELL
SOUNDS.

The bell echoes in a magnificent room. All the doors open at
the same time, allowing the different groups in.

Bond makes his way up to the FIRST FLOOR GALLERY, looking
down into the hall.

Below, the huge hall is dominated by a vast geometric table.

All the groups enter. Bond witnesses it all from up above, in
the shadows.

He watches as EIGHT men and women take their seats around the
table. Formidable businessmen and women of different
nationalities. Some of them wear ear devices for simultaneous
translation. Behind them their entourages stand, some forty
in all. *

As Bond looks around him, he sees that on the gallery
surrounding him are around SIXTY PEOPLE. Different tiers of
the organization. An overwhelming sense of power.

Bond boldly stands in the shadows amongst the crowd.

(CONTINUED)

Then a hush starts to descend. A few candles are snuffed out, lowering the light. People sit down. A sense of expectation. Beyond the table, all is shadow.

Smoke from the candles drifts through the gloom.

The sound of gentle footfalls.

A man sits.

BUT HE IS IN HARD SHADOW. We cannot see him clearly.

A glass of red wine is poured for him. His hand comes out of the shadow, picks up the glass. There is a pause while he drinks. Then the hand appears again, and places the glass back down.

Up in the balcony, Bond tries to see The Leader clearly. But from his POV, he remains in shadow.

On either side, two RIGHT HAND MEN sit. Power, surrounding the throne. The first of them - an older man - speaks, without fanfare. His name is Moreau.

MOREAU
(French accent)
Begin, please.

*

A JAPANESE MAN (KIMURA) at the table stands and speaks.

Up in the balcony, Bond slowly makes his way behind the standing men. We see his POV of The Leader in the shadows. Getting closer...

*

KIMURA
The attack on the Hamburg bullet train to caused 81 deaths, and 331 casualties. T plus 14 days, there remain 96 different international press corps in the city, broadcasting around the clock, around the globe.

KIMURA
Hamburg-no tokkyuu ressha-no kougeki-dewa hachijyu-ichi-nin-no shisha, sanbyaku-sanjyu-ichi-nin-no fushoshaga deta. T purasu 14 nichi, shinai-niha 96-no shuzai-dan-ga nokori, sekaijyu-de 24-jikan houdou-wo tsudukete-iru.

*

He sits. The Leader doesn't move.

Up in the balcony, Bond is getting closer.

A GERMAN WOMAN (VOGEL) at the table stands, and speaks.

Bond is still moving, and watching.

VOGEL

The explosion in Sartorius Mechatronics chemical plant, 20 kilometers from the center of Tunis was carried out at 08:23 hours local time, eight days ago. Fourteen thousand local inhabitants were hospitalized, and with predicted winds the entire south side of the city was evacuated. Media coverage remains global.

VOGEL

Die Explosion in der Chemiefabrik von Sartorius Mechatronics, zwanzig Kilometer außerhalb der Innenstadt von Tunis, wurde vor acht Tagen, um acht Uhr dreiundzwanzig Ortszeit, ausgeführt. Vierzehntausend Menschen aus der lokalen Bevölkerung wurden ins Krankenhaus eingeliefert, und aufgrund der angekündigten Winde wurde die ganze Südseite der Stadt evakuiert. Die Medien berichten weltweit.

The Leader still says nothing.

She sits.

MOREAU

And what of Mexico City?

AN AMERICAN (MARSHALL) stands at the far end of the table.

Up in the balcony, Bond stops at the mention of Mexico City.

MARSHALL

The attack in Mexico was unfortunately aborted. Before he could complete the mission, our trusted friend Marco Sciarra was killed by an unknown assailant.

The Leader doesn't react. Bond watches.

MOREAU

Sciarra was a valued asset. He will be missed.

The American sits. Still the Leader doesn't react.

MOREAU (CONT'D)

The death of Sciarra leaves one of his duties outstanding: The neutralization of The Pale King.

Bond registers the name again --

MOREAU (CONT'D)

Who will complete the job at Mondsee?
Who steps forward?

A SPANIARD (GUERRA), smartly dressed, stands.

GUERRA

(Spanish accent)

Carlos Francisco Guerra. Karate 10th dan. Taekwondo 9th Degree Grandmaster. President's 20 Combat medal for marksmanship. Expert with gun, knife, and the garotte.

At the far end of the table, A GIANT slowly gets to his feet.

Everyone's eyes travel upwards. He is enormous. And he is smiling.

MOREAU

Mister Hinx. Welcome. Please state your credentials for succeeding Signor Sciarra.

Mr. Hinx slowly turns to face Guerra.

Suddenly, he grabs his rival around the temples, his strong hands holding his skull.

The onlookers are enthralled.

The Leader watches, unmoving.

Bond watches, from the shadows.

Hinx continues to smile, as he lifts Guerra completely off his feet.

The whole gathering now stare, hypnotised, as Hinx's thumbs move around to the Spaniard's eyes, and finally force themselves into his sockets -

The silence is broken only by Guerra's choking gasps.

SUDDENLY Hinx switches, and in one move breaks his neck.

Bond watches from the gallery, in the shadows, as the Spaniard drops to the floor. His lifeless head falls forwards onto the table with a dull thud. Blood pools from his gouged eyes.

Silence

The Leader sits still in the shadows. And finally, he speaks.

LEADER

You want to know the funny thing? The funny thing is... I knew. I knew who was responsible for Mexico City. Even before the bullet struck. Before the shot was fired I knew...

LEADER

Wollt ihr was Komisches hören? Komisch ist...ich weiß. Ich weiß, wer für Mexiko-Stadt verantwortlich war. Noch bevor die Kugel traf. Noch bevor der Schuss abgefeuert wurde, wusste ich...

*

BOND listens. The Leader suddenly shifts into English.

LEADER (CONT'D)
Only one among you will understand
these words. And I speak now to him
alone.

BOND keeps perfectly still. We still cannot see the Leader in
the shadows...

LEADER (CONT'D)
Welcome, Stranger. It's been a long
time, but now... here we are. Can you
hear me? I can hear you. I hear you
breathing.

AND NOW THE LEADER LEANS FORWARD INTO THE LIGHT.

LEADER (CONT'D)
Bond. James Bond.

And just like that, he turns and looks upwards, RIGHT AT
BOND.

For a second Bond sees his face clearly. Their eyes meet.

Bond instinctively takes a step back into the shadows. But
standing right behind him is the Scarred Man, LORENZO, he met
on the way in...

He looks down at Bond, murderous...

LORENZO
Ciao... Mickey Mouse.

As all eyes turn to search for the man who The Leader has
addressed, Bond reacts fast. He makes use of the fact that
LORENZO is on a higher step...

In a flash, he reaches down, gets his hand under LORENZO's
feet, and in one move, hurls him over the balcony.

The man falls twenty feet and lands face down on the table
right in front of The Leader.

But not before The Leader removes his wine glass, without so
much as blinking.

With attention briefly diverted, Bond turns around and
suddenly -

CRASH! He leaps and smashes through the huge glass window
behind him -

Broken glass showers down into the courtyard.

(CONTINUED)

44 CONTINUED:

Bond finds himself on a roof. He races towards a doorway.
Bullets fly around him.

Through the door, a stairway leading downwards.

44A OMITTED

44A

45 EXT. PALAZZO COLONNADES/FRONT ENTRANCE - NIGHT

45

He exits the door at the base of the stairs, and runs towards
the DB-10 as bullets begin to ricochet around his feet. *

Bond reaches the Aston, jumps in, his tyres smoke as he roars
away...

Men run out of the building, and fire furiously after him.

46 EXT. PALAZZO COURTYARD, ROME - NIGHT

46

Now with BOND as he hurtles across the inner courtyard.

He looks back. Appears to be safe...

And then suddenly, with a roaring sound, a JAGUAR sports car
screams out of the archway behind him.

Mr. Hinx is inside.

TWO MEN try to close the gate to the inner courtyard, but too
late... The Aston roars out.

Closely followed by the Jaguar.

47 EXT. PALAZZO, MAIN ENTRANCE GATES - NIGHT

47

Bond comes hurtling through the huge open gates at the end of
the drive.

Hinx is close behind.

48 EXT. STREETS, ROME - NIGHT

48

Bond screeches round a corner... the lights of Rome now
visible down below in the distance.

The race is on. Just the two of them.

Bond hurtles onto a dual straight road. Pure speed.

It's the middle of the night. Few cars about. The Jaguar
still not far behind.

IN THE ASTON:

(CONTINUED)

Bond considers those four toggles. 'Atmosphere', 'Exhaust', 'Air', 'Backfire'.

BOND
(to himself)
Come on Q, give me a clue...

He never had the instructions explaining what the car is capable of. Improvising, he flips the 'Atmosphere' toggle -

APPEARING ON THE REAR-VIEW MIRROR: 'MUSIC ENABLED FOR ERIC BRYCE'.

BOND (CONT'D)
What?

- and Dusty Springfield's 'SPOOKY' oozes out of the speakers. Bond can't stop it.

But he does have more important matters - with Hinx closing... He selects 'Backfire'.

A small machine gun appears at the back of the car.

BOND (CONT'D)
A-ha...

Bond awaits the sound of gunfire.

Outside, the guns fire... but there are no bullets.

Inside, a small beeping alarm...

WORDS APPEAR ON THE REAR-VIEW MIRROR: 'AMMUNITION NOT LOADED'.

Bond rolls his eyes. Now he looks. Hinx is gaining. Bond makes a fast right turn, surprising him.

He hits the speed dial on his cell phone and the music mercifully ceases as we...

INTERCUT:

Moneypenny's new cell phone vibrates. She's in bed. Reaches over, takes it. A man is in bed with her, asleep.

MONEYPENNY
Bond? What's going on?

BOND
Bit hard to explain right now.
Moneypenny - she was right, she was on to something. There's an organisation.

(MORE)

(CONTINUED)

49 CONTINUED:

BOND (CONT'D)

The Pale King is part of it... cross-check Mondsee in Austria.

And now Bond sees Hinx has come alongside, his smiling face looking at Bond through his open window as he raises his gun.

BOND (CONT'D)

(hangs up)

Call you back...

Bond acts fast - slams on his brakes, makes another fast right turn as--

Instantly, the Jaguar ZOOMS past him, then brakes too. Hinx throwing the Jaguar into a 180 spin, and screams off again in pursuit.

50 EXT. STREETS OF ROME - NIGHT - CONTINUOUS

50

Bond looks into his rearview mirror. Sees the Jaguar speeding behind him, a greater distance away, but still in pursuit.

Up ahead the road leads to a junction. A row of parked cars line the lower level street.

Bond accelerates, drives the Aston airborne at the step zooming over the top of a parked car--

RIPS off the roof. The Aston SLAMS to the ground.

Too late for Hinx to stop. Only seconds behind Bond, Hinx follows, catching the descending sheered-off roof on his windscreen. Giant CRACKS spider across the glass.

Bond looks in the rear-view mirror, hopeful.

But... Hinx is still smiling. He simply ploughs on through, the roof top tumbling into the street.

51 EXT. STREETS OF ROME - NIGHT - CONTINUOUS

51

Bond looks back in the rearview mirror. He just can't shake this guy off.

A straight residential road lined with parked cars. Bond screaming ahead, coming at speed toward a tiny FIAT pattering along on its homeward journey.

Bond zooms up to the rear. He's close. Very close.

Bond revs the Aston engine, leans on his horn, trying to intimidate the Fiat driver to speed up or move aside. No go. The Fiat remains at a constant slow speed.

Inside the car, we see the ELDERLY DRIVER. He's not going anywhere.

(CONTINUED)

51 CONTINUED:

Bond sees Hinx approaching behind him at speed.

Now Bond accelerates, fiercely ramming into the back of the Fiat, pushing the tiny vehicle at high speed like it's a toy.

We see the old man's astonished face, as the two cars now travel at high speed.

Up ahead, an empty parking space approaches--

Bond deftly turns the wheel, shunting the Fiat straight into the space. Perfectly parked, the bumper just kisses the wall.

A pause and... BANG. The airbag deploys, leaving the old man sitting in dazed wonderment.

52 EXT. STREETS OF ROME - NIGHT - CONTINUOUS

52

Now Bond races around a sharp corner, avoiding a row of parked scooters as they go.

Now Hinx takes the turn. He overshoots, and clips the scooters. They fall like dominoes.

But still Hinx pursues, gaining.

Bond speeds away, turns onto a street flanked by a huge vine-covered wall.

53 EXT. ROME, VINE-COVERED WALLED STREET - NIGHT

53

For a moment it's the pure speed of the race again.

Then Bond's phone rings. Money Penny is calling back. Bond quickly answers.

MONEYPENNY (O.S.)

James, I'm not going to wait all night... (hearing the noise) What are you doing?

BOND

About 90.

54 EXT. STREETS OF ROME - NIGHT - CONTINUOUS

54

Now the two cars cresting the brow of a hill, leaving the ground, crash back down...

Another turn and onto--

MONEYPENNY (O.S.)

Okay, so I've been looking for your Pale King.

55 OMITTED

55

56 INT. STUDY, MONEYPENNY'S FLAT - NIGHT/ EXT. STREETS OF ROME - 56
NIGHT - INTERCUT:

Moneypenny is now sitting at her desk in a dressing gown, looking at her laptop screen: above a digital map of Lake Mondsee, Austria is a PHOTOGRAPH of a man some of us will recognize as Mister White from Casino Royale and Quantum of Solace.

Data files relating to him stream down the screen.

MONEYPENNY

There was nothing specific in the database, so I ran a detailed cross-check of pseudonyms. Looks like you've had dealings with him before. On more than one occasion...

BOND

Mister White.

It's a surprise. A nasty one.

MONEYPENNY

That's him. Last location we have for him is Mondsee in Austria.

Behind her, out of focus, we see Moneypenny's boyfriend enter. He stands in the doorway.

BOYFRIEND

What's going on?

MONEYPENNY

(covering mouthpiece)
Oh, my boss had his credit card stolen. Why don't you go back to bed.

He leaves

56A EXT. ROME, ROAD APPROACHING THE VATICAN/INT. CAR - NIGHT 56A

The majestic dome of the Vatican looms ahead. Hinx still in pursuit of Bond.

BOND

Who was that?

MONEYPENNY

No-one.

BOND

No it wasn't.

(CONTINUED)

MONEYPENNY
Just a friend.

BOND
At this time of night?

MONEYPENNY
It's called life, James. You should
try it some time.

And she's gone.

BACK IN THE CHASE the Aston and the Jaguar hit the end of the street, and scream right past the Vatican entrance, drifting all the way from one side to the other.

Bond swings the corner.

57 EXT. VIA DEGLI SCIALOIA, ROME - NIGHT 57

Speeds onto a street running towards the River Tiber. Hinx follows.

Bond approaches the junction, his way is blocked by a giant truck coming in the other direction. Now he has to divert--

Bond speeds across the junction, against traffic, turns--

The ground suddenly drops away, as he bangs down steps on the Tiber embankment. Hinx is right behind him.

58 EXT. RIVER PATHWAY - NIGHT 58

The two cars are now racing along the narrow path by the side of the river. Incredible speed.

The pathway starts to narrow. It's a tight squeeze. The cars veer to avoid obstacles, both rising up on the sloping wall of the embankment...

Bond accelerates in front of Hinx, but now he sees that the road dead-ends at a bridge in the distance. And they are heading straight towards it!

Now Bond tries another gadget, 'EXHAUST'.

A FLAMETHROWER fires out of the exhaust, it's huge flame blanketing Hinx's car, blocking his view.

BOND
(to himself)
Better...

No turning off. Only the bridge ahead. The Jaguar behind him slows, but keeps going. Bond is trapped...

He eyes the only unpressed toggle - 'Air'.

(CONTINUED)

Pink Revisions 01-12-14
58 CONTINUED:

45.
58

Not completely certain of its outcome he flips it.

BOND (CONT'D)
(to himself)
Here's hoping...

Watches with an almost detached curiosity as part of the roof slides back - followed by a SECOND SEAT BELT sliding over his chest from his left shoulder, crossing not unlike a parachute harness. Now the head-rest tilts back.

The dead-end is getting closer...

CLOSE ON ONE OF THE DIALS

A countdown appears: 5-4-3...

Bond readies himself...

The dead-end is closer still...

ON THE DIAL

2-1 -

Bond's POV: The end of the road zooming straight toward us -

CUT TO:

INSIDE THE CAR: A BRIEF FLASH OF BOND'S BODY LAUNCHING UP.

CUT TO:

THE ASTON FLIES UP, ARCS THROUGH THE AIR...

AND PLUNGES INTO THE TIBER.

Now HINX arrives in his smoking Jaguar, slows as he reaches the point where Bond went flying...

The Aston is sinking into the depths of the Tiber. Hinx's smile is as fixed as ever, as...

59 EXT ROME, ABOVE ON FOOTBRIDGE - NIGHT

59

A garbage truck makes its early morning rounds.

Close by, James Bond drifts down to earth, his black parachute collecting behind him.

He releases the 'chute, dumps the harness, and doesn't check stride as he calmly walks past the garbage truck. The busy garbage collectors hardly glance at him, as he simply walks on by...

BOND
(In English)
Morning.

(CONTINUED)

Pink Revisions 01-12-14
59 CONTINUED:

46.
59

He walks on.

60 INT. MEETING ROOM, TOKYO - NIGHT

60

A huge UN-style meeting room. Through large windows we can see Tokyo spread out below.

A COLLECTION OF MEN AND WOMEN of many nationalities gathered. Placards: The United States of America, France, Germany, etc. M and C are amongst them.

The vote for Nine Eyes is about to begin...

C
So many of the member states gathered here today have experienced terror. I say, again - the Nine-Eyes Committee will have full access to the combined intelligence streams of member states. More data, more analysis, less likelihood of terrorist attack. The security services of the world, united. Gentlemen: alone, we are weak. Together, we are a global power.

M's face. Concerned.

During this, Tanner, who is sitting behind M, has seen something on his laptop.

Close on Tanner's laptop screen: A message sent from an MI-6 analyst; the image of an ITALIAN NEWSPAPER, *IL TEMPO*:

'Widow of Mexican bomb victim Marco Sciarra missing, two bodyguards found dead at villa.'

Tanner leans in to read more. Sensing trouble...

As Tanner uncovers more of Bond's movements in Rome, the voting is beginning amongst the nine member states.

M is watching closely. The atmosphere is tense.

One by one, each member says 'Yes'. The French. The Germans. The Japanese. C himself says yes on behalf of the UK.

Finally we get to the South Africans. A 'No' vote.

C is visibly disappointed. M is relieved...

CHAIRMAN

Gentlemen - the vote is eight to one in favour. But we cannot proceed unless by unanimous vote. The Nine Eyes motion is not passed.

(CONTINUED)

60 CONTINUED:

During this: With Tanner - another news report, forwarded by MI-6:

'Speeding car crashes into Tiber.'

Tanner thinks... Forwards the message with a new header.

M receives the message from Tanner on his cellphone screen:

'ARE WE QUITE CERTAIN BOND IS IN LONDON?'

60A EXT. BALCONY, TOKYO - NIGHT

60A

M has left the meeting. He strides out onto the balcony, on the phone. Night time Tokyo spread out beneath him. He gets through:

M
(into cell, urgent)
Q? Please tell me 007 is in London.

INTERCUT:

60B INT. Q'S LAB/MEDICAL ROOM - DAY

60B

Q is on the spot. He walks swiftly from his lab into the medical room.

Q
I'm just looking now, Sir.

He looks up at the tracking screen. What he sees makes him wince.

He makes his choice:

Q (CONT'D)
Yes, absolutely sir. He appears to be in SW3.

M
Well I want my eyes on him when I get back. Understood?

Q
Of course -

Q hears the call go dead.

Q (CONT'D)
- Sir.

Now we see what Q sees. The screen showing 007's whereabouts.

The tracker moves across the screen. At the top of the screen it reads:

(CONTINUED)

60B CONTINUED:

60B

'MONDSEE, AUSTRIA'

61 EXT./INT. RANGE ROVER - ALPINE FOREST, AUSTRIA - LATE DAY 61

An aerial shot picks up a dark Land Rover as it sweeps down a long snowy road, high in the mountains.

An otherworldly setting of haunting desolation. Gray and cold.

62 EXT. LAKE - ALPINE CHALET, AUSTRIA - LATE DAY 62

Bond climbs from the car.

HIS POV: across the lake, an isolated chalet.

63 EXT. LAKE - ALPINE CHALET, AUSTRIA - DUSK 63

Bond stands at the rear of a small boat - operating the outboard motor.

We see the boat from high above as it cuts across the water.

64 EXT. ALPINE CHALET, AUSTRIA - DUSK 64

Bond carefully approaches the house, drawing his gun. The red light of a security camera stares at him from the wall. He knows he's being watched. *

Bond steps onto the porch. Quiet. No sounds from within the building.

He tries the door. It opens. Perhaps White is dead already?

Bond enters the house.

65 INT. ALPINE CHALET, AUSTRIA - DUSK 65

Bond moves through the house carefully, gun at the ready.

The fading light filters through the windows casting eerie shadows throughout the rooms.

The place is a mess. There are TVs and RADIOS everywhere, but none of them are on and no other signs of recent occupation.

Bond moves stealthily around the house, noting the unblinking red lights of security cameras tracking him on his journey.

All rooms seem to be empty.

He tries the basement door, it swings open. Bond looks in. Turns on the light. Empty.

(CONTINUED)

65 CONTINUED:

But now Bond notices something odd. Right next to the basement door, a panel. And from beneath the wall, a flickering light, and very faintly... distant recorded voices...

Is there a PANIC ROOM hidden right in front of him? Bond looks for the junction box. It sits high on an adjacent wall...

Bond repeat-fires at the junction box until it BURSTS INTO FLAME. The shots ring out loud in the silence...

The light beneath the panel dies...

Locks automatically retract - and in the near darkness a panic room door gently swings open. *

Distantly, a back-up generator starts, lights in the panic room flicker back to life. Illuminating...

66 INT. PANIC ROOM, AUSTRIA - DUSK 66

Mister White in a chair in the panic room. *

He looks older, bearded, dishevelled. He is surrounded by detritus - old meals, blankets, radios, newspapers.

He is connected to a drip.

He speaks to Bond without turning around. *

MR. WHITE *

Do me a favour. Make it quick. *

Bond is quietly shocked at the sight.

There are TV SCREENS everywhere. Most tuned to rolling news from around the world.

Two further screens have CCTV surveillance images from around the house

Several live news reports show a night time attack in St. Petersburg. *

Bond looks at the screens. He sees the nighttime attack. On other screens are the aftermath of the Tunisia explosion, and the Hamburg train bomb. *

He is joining the dots...

BOND

Upstairs.

67 INT. ALPINE CHALET, LIVING ROOM, AUSTRIA - NIGHT - LATER 67

Mister White sits. Bond stands. His instinct is to kill White - but he needs information.

A single television now plays on mute in the background.

White's drip is clearly morphine. He is in pain and tripping slightly. He slurs some of his words.

WHITE

I always knew death would wear a familiar face. But not yours... To what do I owe this pleasure, Mister Bond?

BOND

I was at a meeting recently and your name came up.

WHITE

I'm flattered London are still talking about me.

BOND

It wasn't MI-6.

Bond walks over, and drops the ring onto the chess board. It sits in front of White. White stares at it. Slowly he picks it up and examines it.

*
*

WHITE

Last month I found thallium in my cellphone. It's done its job. I have a few weeks, maybe less...

He looks at Bond, drops the ring back on the board.

WHITE (CONT'D)

So here we are, Mister Bond. Two dead men enjoying the evening.

*
*
*

BOND

Well, the thallium suggests he doesn't like you very much any more. And clearly the feeling is mutual. So why don't you tell me where is he?

WHITE

Oh, come on...

*

Bond doesn't blink.

BOND

What did you do? Kill the wrong drug baron? Start the wrong war?

(CONTINUED)

WHITE

I disobeyed him. I followed him as far as I could. He changed. I couldn't keep on... Too many dead.

BOND

Oh, I see you've grown a conscience.

WHITE

Our game is our game. But this...
This...
(indicates TV screen)
Women... children...

*
*
*

Bond has no patience for this.

BOND

Where is he?

White indicates the television screen. The nighttime fires of the terrorist attack in St. Petersburg.

*

WHITE

He's everywhere. Everywhere, and invisible.

(slightly delirious)
He's sitting at your desk... He's kissing your lover. He's eating supper with your family.

Bond looks at the screen. Beginning to understand something.

BOND

No - You didn't grow a conscience. It's something else.

*

A realisation.

BOND (CONT'D)

You're protecting someone.

White is silent.

BOND (CONT'D)

Your wife?

White laughs bitterly.

WHITE

She left long ago.

BOND

A son?

White says nothing.

BOND (CONT'D)

A daughter.

(CONTINUED)

White looks at him. Bingo.

WHITE

You won't find her. She's clever.
She's smarter than me. She knows how
to hide.

(almost to himself)
Please God, let her know how to hide.

BOND

I can protect your daughter if you
tell me where he is. I can keep her
alive.

White laughs at him.

BOND (CONT'D)

You have my word.

White looks back at Bond.

WHITE

Your word? The word of an assassin?

Bond stands and looks down at him.

He puts his gun down on the table between them. Turns it so
the handle faces White, and the barrel faces Bond himself...

BOND

That's my word.

White picks up the gun, holds it like it's a foreign object.
A curiosity.

We stay on Bond's eyes, locked with White's.

White lifts the gun. Looks at it.

WHITE

(almost to himself, a
feverie)
L'Amercain... Save her, and she can
lead you to L'Amercain... she knows
L'Amercain.

He cocks the gun. Then, without warning, he points it to his
own head.

WHITE (CONT'D)

You are a kite dancing in a
hurricane, Mister Bond... Good l-

BLAM!!

The gun goes off. Even Bond's heart misses a beat.

White drops to the floor. Dead. Blood drips down the wall.

(CONTINUED)

Pink Revisions 01-12-14
67 CONTINUED: (3)

53.

Bond sits still for a beat. He contemplates the scene.

The dead body. His half of the bargain. The deal sealed.

Now, Bond goes over to White's body, and searches his pockets. Finds a wallet. Flicks through it. Pulls something out.

Folded up in his wallet is a photo OF WHITE AS A YOUNGER MAN, WITH A 10 YEAR OLD GIRL. His daughter... On the back of the photograph, some writing.

Bond looks at it. It reads:

'HOFFLER KLINIK'

And there is an address.

Bond pockets the photograph. Walks out. He doesn't look back.

68-71 OMITTED

68-71

71A EXT. RIVER THAMES - DAY

71A

The new Centre For National Security sits on the banks of the Thames.

71B INT. CENTRE FOR NATIONAL SECURITY - DAY

71B

Inside, people busy themselves with preparations.

C is finishing giving M a tour of the building. While they talk, they walk around the concourse. The building is chic and impressive.

C
... So with access to this central cable, we have a database that is the fastest in the world. Everyone's digital ghost available to us at the click of a cursor.

As they walk past screens being unwrapped, terminals installed etc:

M
George Orwell's worst nightmare.

C
(smiling)
I'm glad you like it.

M
My commiserations on losing the Nine Eyes vote. Must have come as a blow.

(CONTINUED)

71B CONTINUED:

71B

C

Not really, M. It's a matter of time before the South Africans see the light. You know what they say. Rome wasn't built in a day... Day and a half maybe...

*
*
*

They have entered what is clearly going to be C's office.

71C INT. CNS BUILDING, C'S OFFICE - DAY

71C

Huge windows look out over the Thames. In the distance, the old MI-6 is visible across the river.

C sits behind his desk. M remains standing.

M

Look, C, I wasn't born yesterday. I know surveillance is a fact of life. It's what you do with the information that concerns me... and who does it.

*
*

C

If I didn't know you better I'd say you don't seem altogether enthusiastic about Nine Eyes or this building.

*
*
*

M looks across the table at C.

M

Sounds like you know me extremely well.

C's face hardens

C

Alright... I didn't want to have to do this... but I think you should have a listen to this recording that our algorithmic scanning isolated.

*
*

C hits a button on his laptop.

*

From desk speakers, we hear the conversation between Bond and Money Penny (from the car in Rome).

*
*

MONEYPENNY (V.O.)

Just a friend.

*
*

BOND (V.O.)

At this time of night?

*
*

MONEYPENNY (V.O.)

It's called life, James. You should try it some time.

*
*
*

M looks back at C.

*

(CONTINUED)

Pink Revisions 01-12-14
71C CONTINUED:

55.

C hands him a brown envelope. M opens it.

C
Maybe there's something to be said
for total surveillance after all...

M's POV: Inside, TRANSCRIPTS of the entire conversation
complete with a header of technical data - cell frequency,
place of origin (ROME), etc...

M
You watch MI-6 agents?

C
We watch everyone.

71D INT. ALPINE CHALET, AUSTRIA - NIGHT

71D

We move slowly through the living room to reveal the shadowy
mass of Hinx standing over White's dead body.

He turns the body over with his foot. White's dead eyes stare
up at us.

Hinx looks around. Looks up at the red light of the camera
blinking back at him... Smiles.

72 EXT. MOUNTAINS, AUSTRIA - DAY

72

A snow plane cuts across a perfect blue sky.

It could not be more serene.

The snow-plane descends over the magnificent Austrian Alps.

73 INT. SNOW PLANE, AUSTRIA - DAY

73

Close to nature in the small aircraft, Bond looks out over
the beautiful scenery.

BOND'S POV: A CLINIC is set high in the mountains. A pristine
collection of luxurious glass boxes and pale wood perfectly
situated amidst the stunning winter scenery.

To the rear of the building, a series of expensive cars
parked out front. And for the truly elite: a small landing
strip with a few more snow-planes.

It's a very specialized clinic for the hyper-rich.

But all we see in his eyes is focus. A man who has sensed the
distant thunder.

73A OMITTED

73A *

73B EXT. HOFFLER KLINIK, AUSTRIA - DAY

73B *

Bond enters the clinic and walks into the lobby.

*

74-77 OMITTED

74-77 *

78 INT. EXAMINATION ROOM, HOFFLER KLINIK, AUSTRIA - DAY

78 *

Bond enters. Takes in the room.

*

The impressive snowscape behind the floor-to-ceiling windows provides all the decoration this room needs.

*

Until he spots MADELEINE SWANN across the room at her desk. Her back is turned partially towards him.

*

*

MADELEINE

Please take a seat, I'll be with you in just a moment..

Mister White's daughter is beautiful. She speaks into a DICTAPHONE under her breath, finishing up her notes on the previous patient.

MADELEINE (CONT'D)

(Into recorder)

...following tests on Monday, patient was diagnosed with post traumatic stress disorder...

MADELEINE (CONT'D)

...suite aux analyses lundi, un diagnostic d'état de stress post-traumatique a été établi...

*

She crosses the room carrying her clipboard, to the window, still talking into her dictaphone. Bond watches her intently.

MADELEINE (CONT'D)

...Patient to receive medication in conjunction with intensive CBT and cranio-sacral therapy...

MADELEINE (CONT'D)

...Un traitement médicamenteux est prescrit, accompagné de TCC et de séances de thérapie cranosacrée...

*

She presses stop.

MADELEINE (CONT'D)

Please excuse me, Mister Bond.

She walks over to the window, and pulls down a blind.

*

MADELEINE (CONT'D)

I hope you don't mind. The view can be distracting.

BOND

I hadn't noticed.

78 CONTINUED:

She looks up from her clipboard and catches his eye for the first time; but if she catches his inference, she doesn't show it.

MADELEINE

My name is Doctor Madeleine Swann. Our job today is to analyze your needs both psychological and physical to put you on the path to a rejuvenated and healthful lifestyle.

*

BOND

Sounds pretty straightforward.

MADELEINE

I see you've filled out most of the paperwork, I've just a few questions to complete your evaluation, if I may. Do you exercise?

*

BOND

When I have to.

MADELEINE

Do you consider your employment to be psychologically stressful?

BOND

On occasion.

MADELEINE

Do you have trouble sleeping?

BOND

Only when I'm alone.

She pauses slightly, but doesn't look up.

MADELEINE

How much alcohol do you consume?

BOND

Far too much.

*

She looks up at him. He gives nothing away..

MADELEINE

Some broader questions. As a child, would you say you were close to your parents?

BOND

They died when I was young.

MADELEINE

How old?

BOND

Eleven.

(CONTINUED)

MADELEINE
How, if I may ask..?

BOND
A climbing accident.

She looks up at him.

MADELEINE
So who brought you up?

BOND
Someone else -
(taking control now)
Humour me... so how does someone
train at Oxford and the Sorbonne,
become a consultant, work two years
for *Medecine Sans Frontiers*, then end
up giving back-rubs to rich people in
the mountains of Austria? Forgive me,
but anyone might think you were
hiding from something.

A beat.

MADELEINE
You're paying a lot of money to be
here, Mister Bond. Who's asking the
questions, you or me? *

BOND
Of course. Carry on. *

MADELEINE
I see you left this final question
blank. What is your occupation? *

BOND
Well, it's not the sort of thing that
looks good on a form. *

MADELEINE
And why's that?

BOND
I kill people.

She looks back at him, turns cold.

BOND (CONT'D)
Small world, eh?

She realises what he means. Puts the paperwork down.

MADELEINE
Where is he?

BOND
Your father's dead. Two days ago.

(CONTINUED)

MADELEINE

How do you know?

BOND

Because I was there.

MADELEINE

Did you kill him?

BOND

I didn't have to. He did it himself.

MADELEINE

Were you friends?

BOND

No.

She regards him, fighting her emotions.

MADELEINE

And you came all this way just to tell me this. That my father is dead?

BOND

I came because your life is in danger. And because I need your help.

MADELEINE

Why?

BOND

I made a deal with him to protect you.

MADELEINE

You're lying. Why would he trust you?

BOND

Because he knew I needed something in return.

MADELEINE

And what was that.

BOND

To find L'Americain.

She turns stone cold.

MADELEINE

This interview is over.

He stands, moves to her, she flinches back.

BOND

Doctor Swann?

*
*

(CONTINUED)

MADELEINE

You have ten minutes to leave the building then I'm calling Security.

She heads to the door, opens it.

Bond sees the RECEPTIONIST outside the room. Doesn't want to make a scene.

BOND

Thank you, Doctor Swann. That was a highly revealing session.

Bond leaves.

Madeleine stands, shaken.

79 INT. BAR, HOFFLER KLINIK, AUSTRIA - DAY

79 *

Bond walks to a bar within an internal courtyard, brooding on how badly he played it with Madeleine.

A BARMAN approaches.

BOND

Vodka Martini. Shaken, not stirred.

BARMAN

I'm sorry, sir. We don't serve alcohol.

Bond looks at him with utter contempt.

BOND

I'm really starting to love this place.

A VOICE (O.S)

He'll have the prolytic digestive enzyme shake.

Bond turns. He's Q. Bond is in no mood.

BOND

If you've come for the car, I parked it at the bottom of the Tiber.

*
*

Q

So I hear. Well, not to worry, 007. It was only a three million pound prototype.

BOND

Why are you here, Q?

*

Q

Oh, I just fancied a break to be honest.

(MORE)

(CONTINUED)

79 CONTINUED:

Q (CONT'D)

I've been a tad stressed at work lately, what with MI-5 crawling all over us and the fact that M wants my balls for Christmas decorations. Speaking of which, how is the paranoid conspiracy theory coming along?

*
*

BOND

Very nicely, thank you.

*

Q

Splendid. Well just in case in your state of unparalleled self-absorption you hadn't noticed - all hell is breaking loose out there.

*
*
*
*
*

BOND

I know, Q. All these attacks, they're linked.

*
*

Q

...What?

*
*

BOND

It's a single organization. Led by one man.

*
*

Q

(sceptical)

And who is this man? What's his name?

*
*

BOND

Oberhauser. Franz Oberhauser.

Q

(beginning to be drawn in)

Oberhauser... Isn't that the name of the family who raised you after your parents?

*
*

BOND

(Interrupting)

Exactly.

*

Q

So you know him? You remember him?

BOND

He was older than me. We barely spoke. But he knows me. Check his name. And check for multiple identities.

*

Q

And what's your plan exactly?

*

BOND

Find him. And kill him.

(CONTINUED)

Amy Pasca - 047 Amy P. 79

Q
Do you have a lead?

BOND
One name... L'Americaïn. *

Q
Well that narrows it down.

Q fights with himself. *

Q (CONT'D)
Look. Whoever he is, I'm sorry, 007,
but time's up. My whole career is on
the line here. Either you come back
in and do this through proper
channels, or I'm going straight to M.

Bond glances up to see the message being passed to SECURITY
on ground level. Two Security Guards eyeball Bond. *

BOND
Do one more thing for me then you're
out.

Q wavers. A Security Guard arrives at the bar. *

SECURITY
Herr Bond. Do you have a moment
please?

Bond turns his back.

BOND
See what you can find out from this.

Bond pulls out THE SPECTRE RING, presses it into Q's palm.

Q studies the ring. He knows it's something...

Q
I really, really hate you right now.

BOND
Thank you, Q.

SECURITY 2
Monsieur. Now, please.

BOND
(To Security)
I was just leaving.
(To Q)
Where are you staying?

Q
The Horatio. Room twelve.

BOND

One hour.

Q leaves, heading out a door, towards the ski lift.

The Barman arrives with Bond's health drink.

BARMAN

Here you are, Sir... One prolytic
digestive enzyme shake.

BOND

(To the Barman)

Do me a favour would you? Throw it
down the toilet. Cut out the middle
man.

Bond heads off. Security Guards follow close behind him.

As he walks, he looks up toward Madeleine's office. He sees
her looking out the window.

She watches him leave, impassive.

And pulls down the blinds. Now we see only her legs...

SUDDENLY-- another pair of legs join her. A MAN.

And now, the blind starts to bang against the glass. The man
has clearly grabbed her, and she is fighting him.

BOND turns and starts to move back up toward the office--

The Security Guards grab him.

Bond fights the guards.

As he does so, we see Madeleine being dragged out of her
office.

Bond swings a punch into one man's gut. He doubles over. The
Second Guard comes at him. Bond deals with him swiftly.

Then Bond runs outside.

He immediately sees Madeleine being pushed into the back of a
car. And looming over her - and looking back at Bond smiling -
the immense figure of HINX.

But before Bond has time to react, ANOTHER TWO MEN are on
him.

Bond deals with the men with deadly precision. Shoots the
first man with his own gun. Then turns it on the second man.
Swift and deadly.

(CONTINUED)

Pink Revisions 01-12-14
80 CONTINUED:

64.
80

But still not fast enough, as now he looks out down the mountainside and sees:

Down below, a car driving away, shadowed by two Land Rovers.

Madeleine has been taken.

A split second of thought, and Bond turns and runs.

Meanwhile--

81 EXT. CABLE CAR STATION, AUSTRIA - DAY

81

Q allows steps into an empty cable car. He pulls out his laptop, examines the ring.

Just as the doors close, A MAN WITH GLASSES steps in unexpectedly.

The cable car launches into the great white void. They're alone from the world. Just the two of them. A fact not lost on Q.

Q gives him a surreptitious glance. The man looks back at him, impassive.

Q looks away. The silence is unnerving.

Q throws himself into his research. Pairs a small spectrum analyzer with his laptop, scans the ring - his computer instantly analyzing the stone's constituents, the octopus pattern, etc.,...

Then he brings up Mister White's file...

BACK TO:

82 EXT. MOUNTAIN, AUSTRIA - DAY

82

The car and the two support Land Rovers are speeding down the twisting mountain roads away from the clinic.

It's incredibly icy and dangerous.

They speed into a tunnel cut into the rock--

83 INT. CAR, INSIDE TUNNEL, AUSTRIA - DAY

83

Up front, the DRIVER and Hinx, who has a gun trained on Madeleine in the rear seat. ANOTHER HEAVY is next to her - opening a small medical kit...

MADELEINE

What do you want?

(CONTINUED)

83 CONTINUED:

The Heavy opens the case. She sees a hypodermic needle in there.

MADELEINE (CONT'D)

What are you doing? Can't you speak?

He lifts the syringe. Smiles.

84 EXT. TUNNEL, MOUNTAIN ROAD, AUSTRIA - DAY

84

The cars emerge from the tunnel.

Suddenly--

A snow-plane cuts across the front of the lead car.

It's Bond.

We see him at the controls of the snow-plane, banking round--

85 INT. CAR, AUSTRIA - DAY

85

Madeleine seizes her advantage, sees the man next to her distracted. In a split second, she grabs the syringe, and simply plunges it into his thigh. He grimaces and starts to pass out.

Madeleine is stirred to have seen Bond trying to save her.

Hinx stares out at the sky looking for Bond. Where the hell has he come from?!

86 INT. CABLE CAR, AUSTRIA - DAY

86

Q works away on his laptop. A bloodhound on the scent.

He's running checks on every location White is known to have visited plus all kinds of data related to that location e.g., who else has been at that hotel, train station or airport within a similar time frame - cross-referenced with the materials within the ring.

In parallel, he enters the name of Oberhauser. Now, other images suddenly begin to come up. LE CHIFFRE'S image amongst them...

Suddenly the cable car comes to a stop. Q looks up.

The Man gazes back with unnerving blankness. Q shifts uncomfortably, looks out the window. The moment's stillness feeling like an eternity...

Outside, the cable car hangs suspended in the white landscape. Stillness all around...

Back to the Man, still staring...

(CONTINUED)

86 CONTINUED:

Q, looks at him and back down at the screen, senses that gaze boring into the top of his skull.

Then, just as suddenly, the cable car jolts, begins moving down the mountain again.

BACK TO:

87 EXT. MOUNTAIN VALLEY ROAD, AUSTRIA - DAY

87

The cars are on a road which runs alongside a high valley. A steep drop beside the road.

Bond soars directly in parallel to them--

Bond lifts his gun, and fires two shots into the side of one of the Land Rovers.

Hinx's men in the Land Rovers open fire--

Bullets streak across the snow-plane. They smash and clatter through the cockpit--

Bond quickly lowers the plane, below them now--

The bullets now hit the roof of the plane.

Still keeping abreast with the cars on the road above--

Then Bond accelerates and soars up quickly--

They fire at him--

But he accelerates ahead of them, arcing the plane up and out of sight.

Inside the lead car, they look for him. He appears to be gone.

BACK TO:

88 INT. CABLE CAR, APPROACHING HALF-WAY STATION, AUSTRIA - DAY 88

ON Q'S LAPTOP, the connections are starting to accumulate. THE IMAGE OF LE CHIFFRE IS JOINED BY VESPER LYND, DOMINIC GREENE AND THEN... RAOUL SILVA.

Q studies the information. Unnerved by the knowledge he now has he glances back up - at the worrisome man facing him.

Then he's relieved to see that the cable car is about to pass through a halfway station.

He closes the laptop, firms his grip on it, ready to delay his exit so the man can't follow... The doors open... He tenses - about to go - when ANOTHER MAN gets on. Blocking his exit. Shit.

(CONTINUED)

88 CONTINUED:

88

They both smile at him now - gun-hands in their pockets. But just as the doors start to close, a bunch of HIGH-SPIRITED SNOW-BOARDERS clamber in. The MEN'S smiles disappear...

BACK TO:

89 OMITTED

89

90 EXT. ALPINE ROAD, AUSTRIA - DAY

90

The cars have entered a wide road, trees on either side.

They think they have lost Bond.

But then, ahead in the distance, they spy a dot, moving closer...

It's Bond, in the plane.

And he is now zooming right at them, getting lower and closer by the second.

They speed toward Bond--

He's not going to give way--

His face.

This is a game of chicken he will not lose.

Bond's plane dangerously low and close.

Hinx's driver veers off into the trees as the second vehicle follows, manoeuvring ahead of Hinx's car.

At the last second, Bond pulls up, barely missing the third vehicle as the driver loses control, SLAMS INTO THE TREES, BURSTS INTO FLAMES.

The remaining two cars travel fast in close formation through the forest--

Bond banks quickly.

And follows.

Right into the forest.

91 EXT. CABLE CAR, AUSTRIA - DAY

91

In contrast to the sound and fury of the pursuit - the serenity of the descent.

And then the MUFFLED ROAR of a distant EXPLOSION. Bond. The snow-boarders turn and look. So do the men.

(CONTINUED)

91 CONTINUED:

Q takes his chance and moves so he's next to the door with the snow-boarders between him and the men.

The cable car shudders as it enters the ground station and Q steps out.

92 EXT. CABLE CAR GROUND STATION, SOLDEN, AUSTRIA - DAY 92

Q moves quickly through the crowd, looking back to see the snow-boarders with all their gear, slowing his pursuers.

He keeps moving, weaving his way through the crowds of skiers breaking for refreshments, and then ducking through a security door...

The two men follow his tracks, scanning the crowd... But they pass on by. Q has lost them.

93 EXT. ALPINE FOREST, AUSTRIA - DAY 93

The cars twist and turn down the hill, through the forest as Bond soars after them, thrillingly close, in and out of the trees--

The cars slalom down the slope, trying to shake off Bond. Bond responds by following the cars even more closely.

But he makes a fractional misjudgment. He steers slightly too far to one side... Suddenly one of the snow-plane's wings clips a tree, and the end of the wing is sheared right off!

Immediately, the other wing dips viciously, and Bond starts to lose control.

Fighting for control of the plane now, he instinctively shears off the other wing on a passing tree--

And now the wingless plane slams to the ground, ripping off the wheels and undercarriage - and now he's tobogganing down the snow path in the fuselage of the snow plane-- the cars in front...

Coming up fast on Madeleine's car --

Madeleine staring at Bond through the rear window. The speed of the fuselage is too fast, Bond rams into the back of Madeleine's car... The car is propelled forward.

94 EXT. HORATIO HOTEL, AUSTRIA - DAY 94

Q has made it through the crowds, starting to feel safe now. His surreptitious glances back suggest he's lost them.

A WIDE SHOT shows him heading towards a large hotel. The HOTEL HORATIO. *

94A INT. Q'S ROOM, HOTEL HORATIO, SOLDEN, AUSTRIA - DAY 94A

Q enters his hotel room, relieved. He closes the door behind him, locks the door. Safe.

95 EXT. ALPINE FOREST, AUSTRIA - DAY 95

The trees start to thin out. Up ahead Bond can see they're about to break out into open terrain. Just as the vehicles burst out from the trees onto A WIDE SKI SLOPE-

96 EXT. ALPINE SKI-SLOPE, AUSTRIA - DAY 96

Ahead, a giant forest...

The cars veer off to avoid it. But Bond is heading straight for it. Madeleine's face staring at him through the rear window as the vehicles turn away.

Bond uses everything he has to make the turn. The engines scream as he pushes down the throttle on one of the propellers, and pulls with all his strength on the lever controlling the vertical tail fin.

He just makes the turn.

But no time to breathe, because suddenly, now, in front of Bond, a huge SNOW DRIFT.

Bond has no time to react, he careers up the wall of snow, flies up, crashes back down... The tail of the plane hits the snow hard, and is ripped off. Fragments of plane now litter the hillside.

And now the cars are getting away...

97 EXT. OUTSKIRTS OF SOLDEN, AUSTRIA - DAY 97

Bond sees they're heading for a small village. A collection of large Alpine barns and outbuildings and beyond them hotels and sleepy streets. No way to stop the momentum now.

But seeing them drive around a large barn, Bond seizes his chance.

He hits the throttle hard. Gets faster and faster...

.. And the fuselage explodes through the barn like a missile!

Careens straight towards the leading Land Rover, and

SMASH!

The impact from what remains of the plane's left wing sends the Land Rover spinning onto it's side, killing the occupants.

(CONTINUED)

The fuselage continues down the slope, spins to a stop--
Torn to bits...

Just as the second car, carrying Hinx and Madeleine barrels
into the wrecked Land Rover. Hinx is sent hurtling through
the windscreen head-first--

Bond steps from what's left of the plane, pulls his gun--

BLAM!

The Driver of Madeleine's car jerks back, dead.

Bond runs to the car. Pulls Madeleine out. She pushes Bond
away.

MADELEINE

Don't touch me!

BOND

You need to tell me everything you
know about L'Americain.

She wheels on Bond, furious. Adrenalin still pumping:

MADELEINE

Go to hell!! Did it cross your mind
that you led them to me?!

She storms off. Bond follows her. They turn the corner. *

They are now in an alleyway that runs between two barns. *

BOND

If you'd listened to me, they never
would have taken you.

MADELEINE

Get away from me! *

BOND

I made a deal. *

MADELEINE

And why the hell should I trust you?
Because my father did? *

BOND

Because right now, Doctor Swann, I'm
your best chance of staying alive. *

She looks at him. *

BACK TO: *

The sight of the crash. *

(CONTINUED)

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97 CONTINUED: (2) 97
Hinx's body lies sprawled across the hood of the car. *
We push in on Hinx's hand. It twitches... *

98-99 OMITTED 98-99 *

100 INT. CORRIDOR, HOTEL HORATIO, AUSTRIA - DAY [RE-INSULATED] 100 *
Bond and Madeleine approach the door to Q's hotel room. *

101 INT. Q'S ROOM, HOTEL HORATIO - DAY 101
The door to Q's hotel room opens. Q stands there.

BOND
Q - Doctor Swann. Doctor Swann - Q.

Q
Enchanted. Bond we need to speak.
Alone.

BOND
She knows...

Q
But-

BOND
She knows. What have you found?

Q has no choice. And begins.

Q
Congratulations 007. You're not
paranoid. Le Chiffre. Quantum. Silva.
They're all linked. All part of one
organization. Run by Oberhauser.

Bond looks at the ring.

BOND
This organization. Does it have a
name?

MADELEINE
Spectre.

Q and Bond turn.

MADELEINE (CONT'D)
It's name is Spectre.

Q
How does she know that?

(CONTINUED)

MADELEINE

Because my father worked for them. He was second in command for more than twenty years..

Q reaches for the TV remote and releases the mute button.

Q
By the way, I think you should see this.

ON THE TV in the corner of the room: A Breaking News Report.

IMAGES FROM A TERRORIST ATTACK IN CAPE TOWN.

Bond takes the information in.

BOND

We've got to keep moving.

He turns to Q.

BOND (CONT'D)

The man - L'Americain? Did you find anything?

Q
Nothing. But I'm working on it.

MADELEINE

It's not a man...

Bond and Q look at Madeleine.

MADELEINE (CONT'D)

It's a place.

101A INT. M'S OFFICE, MI-6, WHITEHALL, LONDON - DAY

101A

Close on M sitting behind his desk.

Money Penny stands in front of him.

M

We deal in lies and secrets. But not between ourselves. You've been colluding with Bond to undermine my authority. Yes?

M holds up the transcript that C gave him. Slaps it on the desk.

Money Penny on the rack. In an impossible position.

He leans in, his voice quieter:

(CONTINUED)

M (CONT'D)

I do hope it wasn't for love. If so --
you've been made a fool.

This sears into her. And in recoiling from that pain she
learns her answer:

MONEYPENNY

It wasn't love. It was loyalty.

Conspicuously not loyalty to M. Painful to him.

M

Well congratulations. Between you,
you've have put the final nail in the
coffin of the Double-0 programme. I
hope you're proud of your work.

Money penny's jaw tightens.

MONEYPENNY

He was following orders.

M

Who from?

MONEYPENNY

Your predecessor, sir. Before she
died, she made a recording. She told
him to go to Mexico. To kill Sciarra.
And then go to his funeral.

M is stunned.

M

You crafty bitch.

MONEYPENNY

Sir?

M

Not you. Her.

MONEYPENNY

He knew if she went to those lengths
of secrecy it was important. Bond
didn't know who he could and couldn't
trust. So like her, he trusted no
one.

M

Except you.

M takes it in, Money penny moves towards him.

MONEYPENNY

(Then, she takes a leap)
Sir, Bond is onto to something big.

(MORE)

(CONTINUED)

101A CONTINUED: (2)

101A

MONEYPENNY (CONT'D)

And right now he needs us. He needs you.

*
*

M stares at her, processing this information. Weighing it up.

*

102-107B OMITTED

102-107B

*

108 EXT. TANGIER, SOUK - LATE DAY

108 *

Tangier spread out beneath the setting sun.

Bond and Madeleine walk through the heat and dust of the souk.

The alleys are crowded with tourists and market traders. Animals. Spices. Colour.

Old men drink strong coffee, smoke hookahs inside the rough adobe walls of labyrinthine cafes.

*

Bond eyes the shadows watching for anyone watching them.

MADELEINE

This way.

Madeleine leads them up some steps -

*

109 EXT. TANGIER, KASBAH - LATE DAY

109

Quieter here. They're getting away from the crowds now.

The alleys getting narrower.

MADELEINE

My father knew Tangier from his days in the Foreign Legion. It was the only place he felt was home...

*
*

Bond checks the windows overlooking them. The crowded washing lines, the chaotic tangle of old electric cables.

They enter A TINY ALLEYWAY.

She looks up. He follows her gaze. A dilapidated SIGN hangs above a faded old hotel. 'L'Americain'.

109A INT. COURTYARD, L'AMERICAIN HOTEL - DUSK

109A

A HOTEL EMPLOYEE leads Bond and Madeleine through a small courtyard.

110 INT. STAIRWAY, L'AMERICAIN HOTEL - DUSK

110

They are led up a dark stairway.

111 INT. HONEYMOON SUITE, L'AMERICAIN HOTEL - DUSK

111

Tiled mosaic floor, lazy ceiling fans. Madeleine steps through the door into the Honeymoon Suite.

Bond follows her into the room. She has stopped still, taking it in: it's shabby but beautiful, with stained glass, intricately carved wood, drapes of silk. Their luggage sits waiting for them.

MADELEINE

This was where they spent their wedding night. They came back every year.

She goes to the balcony window, opens it. The sound of the city drifts in through billowing curtains.

Bond starts looking through drawers.

MADELEINE (CONT'D)

He loved it. Kept coming back. Even after the divorce.

BOND

That's touching.

Abruptly he pulls a piece of wood off the wall. Looking for something. Anything. Begins ripping the beautiful room apart.

MADELEINE

What the hell are you doing!

He pulls pictures and shelves off the wall. Trashing the place.

BOND

Looking for one single reason your father led us up this blind alley...

Bond moves into the bathroom. Checks the tightness of the fixtures and plumbing. Runs his fingers along the grout of the tiles in the shower.

Bond finds a loose tile.

BOND (CONT'D)

Ah...

MADELEINE

What is it?

Bond detaches the tile. Turns -

He holds a dusty bottle of Schnapps.

BOND

Your inheritance...

(CONTINUED)

He offers it to her.

MADELEINE
No thank you.

BOND
You don't know what you're missing.

He opens the bottle. Raises it.

BOND (CONT'D)
Here's to your father...

He winces from the taste. Offers it to her again.

MADELEINE
You want me to toast that man? He disappeared, and then didn't speak to me for six years. *

BOND
Well, if you want my opinion, he was scared they would find you. He was protecting you. Your father is the reason you're still alive. *

It goes straight to her heart like a bullet. She reels. But hides her pain.

MADELEINE
And am I supposed to thank you for this information.

She goes over to Bond. Takes the bottle from him.

She takes a huge pull.

BOND
You might want to go steady with that stuff.

MADELEINE
Don't tell me how to drink, Bond. *

She takes a huge pull. *

MADELEINE (CONT'D)
I know how to drink. *

Another huge pull. Wipes her mouth. *

They are very close now.

MADELEINE (CONT'D)
(softly)
Is this where you kiss me?

BOND
I hardly know you.

(CONTINUED)

111 CONTINUED: (2)

MADELEINE

You must have kissed a lot of girls you hardly know. Don't you want to know what it's like? Oop -

She loses her balance. He catches her, scoops her up... and carries her to the bed.

MADELEINE (CONT'D)

You putting me to bed..? How sweet...

He puts her on to the mussed-up bed...

MADELEINE (CONT'D)

You don't want to join me..?

BOND

Its' very tempting. But no.

MADELEINE

How gallant. And there I was thinking you were a heartless monster.

She lies back - pillows. Tired from the emotion and the drink.

MADELEINE (CONT'D)

I came here every year til I was about eight. I remember everything in this room from the ground up.

She points to the floor.

MADELEINE (CONT'D)

The floor. The table legs. The skirting board. I used to play in here. For hours.

A beat. She looks at the ceiling, drinks again.

MADELEINE (CONT'D)

One time, he talked about him...
Once... when he was drunk. He said you'll never know what that man is capable of. He just keeps going...
He's never going to stop.

BOND

It only takes one shot.

Looks over at him in the chair, gun on the side table, with her drunk double vision. She laughs.

MADELEINE

Look! There are two of you!
(laughing)
Are you both just going to sit there all night?

(CONTINUED)

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111 CONTINUED: (3)

78.

BOND

If we have to.

MADELEINE

Well, now there's two of you to
protect me... Lucky me... Two James
Bonds...

She giggles again, drunkenly.. She closes her eyes... Music
floats in from the street... And her mind swims...

MADELEINE (CONT'D)

(To herself)

I knew it would end like this. I knew
you'd leave me.

(She raises an imaginary
glass)

To heartless bastards.. Everywhere...

He listens as she drifts off.

The music continues, haunting...

DISSOLVE:

111A EXT. TANGIERS - NIGHT

111A

The music plays over the moonlit city, spread out in the
night.

112-116 OMITTED

112-116

116A INT. HONEYMOON SUITE, L'AMERICAIN HOTEL - NIGHT - LATER

116A

Bond in the moonlit room, watching Madeleine.

A hot night. She's having a bad dream, troubled. Beads of
sweat on them both. A fan moves overhead, casting shadows.

Her beauty is not lost on him.

He takes a drink of HEINEKEN. Puts the bottle on the table
next to a discarded room service tray.

A mouse scuttles across the floor. It stops in the middle of
the room. Bond watches it. He raises his gun. Points it at
the mouse.

BOND

What are you doing here?

He cocks the gun.

BOND (CONT'D)

Who sent you?

(CONTINUED)

116A CONTINUED:

116A

The mouse moves off through a hole in the skirting board.

Bond stares, thinking. Walks over. He pours the last of the beer along the skirting board. It seeps away under the wall...

Alert again, he looks, realizing he missed something.

Comes over to the wall, taps it, feels his way around.

Looks to the sleeping Madeleine. He can't help ~~this~~ being noisy.

Turns back.

And PUNCHES the wall. His fist slams right through, allowing his fingers to get a grip.

MADELEINE WAKES

-- to see the moonlit Bond tearing the false wall away... revealing A DOOR.

She gets up, rubbing her head as Bond opens the door onto...

116B INT. SECRET ROOM, L'AMERICAIN HOTEL - NIGHT

116B

Madeleine isn't far behind him as he flicks on the light inside the room. A single bulb.

They both take in the treasure trove. Laid bare on a desk and shelves, the stark reality she always suspected of her father.

BOND

Clever..

A range of fake passports. Wads of different currencies.

Box after box of new, disposable cellphones.

Poisons. Morphine. Scanning equipment. A satellite phone.

Knives, pistols, garrotes, knuckle duster.

The dehumanized secret life of a man who can kill and then carry on as normal.

He steps into the room...

116C OMITTED

116C

116D INT. SECRET ROOM, L'AMERICAIN HOTEL - NIGHT

116D

Bond is now exploring the secret room. Looking at the objects, in business mode.

(CONTINUED)

On the other side of the room, Madeleine spies a photo album. She pulls it down off the shelf. Inside: a photo of her parents in happier times. Photos of herself as a child.

While she does this:

Bond's eyes travel down a shelf of labelled videotapes.

Then he stops. He has seen something - something that gives him pause.

One spine reads 'Interview with Vesper Lynd'

*

BOND hesitates - a crisis moment. Madeleine sees him stop.

MADELEINE

Anything?

A beat. He fights it.

BOND

No.

Then he gets back to work. As if nothing happened.

MADELEINE

What's this..?

She hands Bond a piece of paper, on which some NUMBERS have been written. Bond recognises immediately:

BOND

Co-ordinates.

He reaches for the scanner, switches it on, reads the data...

BOND (CONT'D)

He was scanning for a particular satellite phone...

(looks to the gun)

I think your father was planning to go there and kill him.

He grabs an old MAP, unfolds it.

BOND (CONT'D)

It was too late for your father - but not for me.

MADELEINE

For us. I'm coming with you.

Bond gets her meaning. They are both in it now...

MADELEINE (CONT'D)

So, where was he going?

Bond traces the co-ordinates on the map, ... close on Bond's finger as it traces a rail line, pausing in bare desert.

(CONTINUED)

BOND
...nowhere.

117-117B OMITTED

117-117B

117C EXT. LONDON/MI-6, WHITEHALL - DAY

117C *

From the rooftops of Whitehall we see across London.

*

Down in the courtyard below, M and Moneypenny move hurriedly from MI-6 in the direction of the Foreign Office.

*

*

117D EXT. FOREIGN OFFICE - DAY

117D *

M and Moneypenny enter the front door of the Foreign Office.

*

117E INT. THE FOREIGN OFFICE - DAY

117E *

They turn a corner into a large wood panelled corridor - one of many such faceless corridors in Whitehall - only to encounter a crowd of important looking people flowing out of a meeting, talking animatedly.

*

*

*

*

M walks up to C.

*

M
What's going on?

*

*

C
You didn't get the email? The meeting was brought forward.

*

*

*

M looks to Moneypenny. She shakes her head.

*

M
No. We didn't.

*

*

M realizes he's been out-manoeuvred.

*

C
You missed it I'm afraid. Shortest meeting I can remember.

*

*

*

M
South Africans on board, I take it?

*

*

C
Well, who can blame them?
(nods)

*

*

*

Nine Eyes has been officially sanctioned. Major step forward. Global intelligence cooperation changes everything.

*

*

*

*

M just looks at him. The people have mostly dispersed now.

*

(CONTINUED)

C (CONT'D)

Look, I've been asked to head the new committee.

M

Yes...?

C

And, I should tell you, I've spoken with the Home Secretary, and in light of the information I provided him with, he's left with no choice but to close down the Double-0 programme with immediate effect.

M

You don't know what you're doing.

M's face.

C

It's not personal, M. It's the future. And you're not.

C tries to leave. M stands in his way.

M

You're a cocky little bastard, aren't you?

C

Thank you. I'll take that as a compliment.

M looms over him.

This isn't over yet.

And M walks off, watches him go, steely...

118 EXT. TANGIER - DAY

118

An aerial shot reveals a train leaving the sprawl of Tangier.

119 INT. MADELEINE'S COMPARTMENT, TRAIN - DAY

119

We are inside the train. It's a relic of old colonial grandeur. A bit frayed around the edges, but still magnificent.

Inside a compartment, Bond unzips his luggage. Madeleine watches as he removes a tightly rolled up dinner jacket. Unrolls it in one move. Opens the door. A GUARD is passing.

(CONTINUED)

119 CONTINUED:

BOND

Can you see if the Valet can press
this for me?

GUARD

Yes, Sir.

He leaves.

MADELEINE

You dressing for dinner?

Bond frowns, almost slightly confused.

BOND

Of course.

120 INT. TRAIN CORRIDOR - DAY

120

The valet carries the dinner jacket along the corridor,
passing the compartment next door. *

Hinx is inside, reading a paper...

121 EXT TRAIN - DAY

121

The train continues its journey into the sun.

122 INT. MADELEINE'S COMPARTMENT, TRAIN - DAY

122

Bond and Madeleine sit in the compartment, opposite one
another.

Bond takes a GUN appropriated from the secret room, places it
on the table between them - just like he did with her father.

BOND

Pick it up.

MADELEINE

I hate guns.

BOND

I gave him my word I'd protect you.
First thing to do is teach you how to
protect yourself.

MADELEINE

(sarcastic)

What if I shoot you by mistake?

BOND

It wouldn't be the first time. Pick
it up.

She doesn't. So he does.

(CONTINUED)

BOND (CONT'D)

Glock 33.

(Points)

Rear sights. Hammer. Ejection port.
Safety. Slide stop. Magazine release.
Trigger. Takes thirteen 9 millimeter
rounds with one in the chamber.

He puts the cartridge on the table. Loads it. Unloads it.

BOND (CONT'D)

You try it.

MADELEINE

I said I hate guns.

BOND

Try it.

She picks up the gun. And in the next few seconds, with
amazing dexterity and speed she strips the gun, re-assembles
it, reloads it with the cartridge - and points it straight at
Bond.

BOND (CONT'D)

(beat, cool)

Your father's daughter.

MADELEINE

Who else would I be?

Bond looks back at her. A silent question.

MADELEINE (CONT'D)

A man once came to our house to kill
him. He didn't know I was upstairs
playing in my bedroom. Or that Papa
kept a Beretta 9 millimeter under the
sink with the bleach.

*
*
*

She ejects the cartridge, ratchets the gun to eject the slug
in the spot, catches it. She lays the gun back down on the
table. Next to the bullet.

MADELEINE (CONT'D)

That's why I hate guns.

Bond looks at her levelly.

BOND

I think we can skip hand-to-hand
combat.

MADELEINE

If you don't mind I'd like some
privacy while I change for dinner.

BOND

Of course.

123 INT. CORRIDOR, TRAIN - DAY

123

Bond closes the door after himself.

The guard passes.

GUARD

Your suit, sir.

BOND

Thank you.

He heads into his own compartment.

124 INT. BOND'S COMPARTMENT, TRAIN - DAY

124

Inside he hangs the suit on the back of the door, and begins to unbutton his shirt, thinking about what just happened. He stops.

And slowly.... He smiles to himself in the mirror.

125-126 OMITTED

125-126

127 EXT. TRAIN, AFRICA - SUNSET

127

The train looks tiny beneath the vast African sky.

The sun is setting - purple and orange streak the horizon.

128 INT. DINING CARRIAGE, TRAIN - NIGHT

128

Bond sits in the dining booth, immaculate in his white dinner jacket.

Madeleine approaches. Looking stunning. She sits opposite him.

MADELEINE

You shouldn't stare.

BOND

You shouldn't look like that.

The waiter approaches.

WAITER

An aperitif, Madam?

*

MADELEINE

No thank you.

(to Bond)

It gets me into trouble.

*

*

(CONTINUED)

BOND

Is that so?

She leans in to Bond, conspiratorially...

MADELEINE

That is, unless my whole world has been turned upside down, my life is in danger, I'm feeling reckless and I really don't care what happens to me anymore...

He doesn't take his eyes off her as he addresses the waiter.

BOND

Two Vodka martinis. Shaken not stirred.

She looks back at Bond, as if butter wouldn't melt.

WAITER

Of course, sir.

He goes.

MADELEINE

So. I have a question.

BOND

And what's that?

MADELEINE

Why, given every other possible option, does a man choose the life of the paid assassin?

BOND

It was that or accountancy.

MADELEINE

I'm serious. Is this really what you want? Living in the shadows. Hunting. Being hunted. Always looking behind you. Always alone.

BOND

Not always.

MADELEINE

"Evasion. Deflection. Manipulation, deployed to protect the core psyche."
My PHD.

BOND

Tell me, Doctor Swann. Am I paying for this session?

MADELEINE
Do you ever dream of getting out?

BOND
I never dream about anything.

MADELEINE
I don't believe you.

BOND
It was the road laid out for me.

MADELEINE
No. You had a choice.

Bond doesn't answer. She keeps looking at him.

MADELEINE (CONT'D)
You know, I was wrong. You're not
like my father at all.
(Then)
Have you ever been in love?

He holds her gaze. She holds his. The movement of the train..

BOND
Once.

MADELEINE
What happened?

BOND
She died.

MADELEINE
Were you there?

BOND
Yes.

MADELEINE
Do you dream about her?

BOND
I already told you, I don't dream.

MADELEINE
Not anymore...

Bond looks at her.

BOND
Not anymore.

The drinks are here.

BARMAN
Two martinis. Shaken not stirred.

BOND

Thank you.

The waiter leaves.

BOND (CONT'D)

What shall we drink to?

She raises her glass.

MADELEINE

To new beginnings...

He raises his.

BOND

New beginnings...

They drink.

Someone approaches the table. Bond sees the gigantic pair of hands, folded patiently.

It's HINX...

Before Bond can react. Hinx grabs the underside of the table, rams it upward, slamming into Madeleine, sending her backwards as he grabs Bond, lifting him from the booth, slamming him against the carriage wall. Hinx's thumbs start to make his signature move toward Bond's eyes...

Bond punches Hinx with no effect, manages to pull out his gun. They struggle and the gun goes off. Bullets splinter the ceiling.

Undeterred, Hinx lifts, spins and throws Bond onto a table, moves in again. Bond strikes out with a kick, but Hinx simply grabs him and hurls Bond's body into the service area --

Just as Madeleine recovered, runs at Hinx with an ice-bucket, and uses it to smash him on the back - again, no effect.

Hinx turns, swings a brutal slap to Madeleine knocking her to the floor. He turns back to Bond, sees him reaching for the Walther, grabs him with both hands, rams him forward, crashing through into the next carriage.

129 INT. TRAIN, BAR CARRIAGE - NIGHT

129

Hinx barrels through the opening in pursuit, stops in his tracks. Where's Bond?

WHAM! WHAM!

The bathroom door slams open twice, catching Hinx off guard. Not for long though. Hinx is grabbing Bond again.

(CONTINUED)

129 CONTINUED:

129

Bond uses the momentum to kick off the carriage wall, slamming both of them back into the bathroom.

They slam side to side before busting through the wall.

Now Bond grasps for any weapon within reach. Smashes an empty wine bottle into Hinx's face. Hinx releases Bond from his vice like grip.

Back on his feet, Bond now hurls a lamp, but Hinx is unstoppable, advances swinging a bar table back and forth forcing Bond down the length of the bar.

Bond grabs a lit bar candle and throws it at Hinx catching his waiter's jacket on fire, moves in to throw some punches. Distracted, Hinx realizes he's on fire and tries to snuff out the flames.

Bond seizes the opportunity, jumps up, grabs the beam above and double kicks Hinx back into the wall and runs past him into the next carriage.

130-131 OMITTED

130-131

132 INT. GOODS STORAGE AREA, TRAIN - NIGHT

132

Hinx catches up with Bond in the Goods carriage.

Cases burst open, more weapons improvised. Hinx's huge hands rip through everything Bond hits him with.

The two men crash around the carriage...

Until Hinx has the upper hand; holds Bond's head, his thumbs moving over Bond's eyes, starting to press in...

A gunshot rings out, stunning both Bond and Hinx.

Hinx recoils, he's hit in the shoulder. Madeleine stands behind him with the GLOCK.

Hinx spins around, bleeding and no longer smiling, takes cover behind some piled up crates. Madeleine advances, firing again trying to track his movement until--

CLICK-

The gun is empty. Hinx lurches out from behind the crates, knocks the gun from Madeleine's hands, and slaps her to the ground. As he goes for her, Bond grabs a chain, slings it around his throat, throttling him.

Hinx struggles - the chain swinging and pulling against the stack of barrels to which its attached, the anchor linking them all together...

(CONTINUED)

BOND

Get that open!

He's indicating the side door.

She acts swiftly, opening it, the roar of the wind rushing into the carriage.

The tracks hurtling by...

Just as Hinx elbows an exhausted Bond in the stomach, whacks him down - he goes sliding across the floor. And now Hinx is starting to remove the chain...

- when in a last ditch effort, Bond boots a barrel out of the train -

- it's a domino reaction, as the barrels are all chained together! Each barrel pulls the next one, one after the other, out onto the tracks and under the wheels

- the chain tightens fast around Hinx' throat - and propels him forward toward the door.

Hinx grabs hold of Madeleine en route - pulling her with him - smashing through all the debris from the fight -

- until Bond hammers him again and again, gravity coming to his aid.

- Hinx suspended for a moment, realizes his fate, and finally opens his mouth to speak.

But before he can, he disappears out of the door, and is sucked under the wheels.

All is suddenly quiet.

BOND (CONT'D)

I thought he'd never shut up.

Bond and Madeleine sit, in stunned silence.

MADELEINE

What do we do now?

They look at each other.

The door to her sleeper compartment bursts open. They are already in each other's arms. They slam up against the wall.

Now they are tearing at each other's clothes, making desperate, passionate love.

133A INT. ITALIAN RESTAURANT, LONDON - NIGHT

133A *

M sits alone in a small, discrete Italian restaurant. Piped music plays quietly. He pours the last of a half bottle of wine into his glass, and drains it.

Two figures sit down opposite him.

Money Penny and Q. Excited.

MONEYPENNY

Evening, Sir. Sorry to interrupt your supper but we have some news.

(To Q)

Tell him-

Q

Hello, Sir -

Q removes a stack of scruffy print-offs from his laptop. Finds the one he's looking for...

Q (CONT'D)

-So, using the smart blood, I've tracked Bond to a point on the map here, in North Africa-

He shows it to M, who only glances at it.

MONEYPENNY

-Every known map registers it as empty desert-

Q

-Exactly. But... look closer at this satellite blow up...

He spins it round and smooths it out on the checked tablecloth..

Q (CONT'D)

and you can clearly see-

M

(Interrupting)

We can't help him.

They both stop.

MONEYPENNY

What?

M

It's too late.

MONEYPENNY

But Sir, we-

(CONTINUED)

M
We have to face it. C has complete control. He's watching everything we do. *

Q and Moneypenny look sick. *

MONEYPENNY
But... we can't just desert Bond. He's completely- *

M
(interrupting)
- we have to. We only make him weaker. *

Q
But, Sir, we know exactly where he is! We could- *

M
If we can track him, so can others. *

Q and Moneypenny both look at him. The penny drops... *

M (CONT'D)
Delete all the files relating to the nano-tech programme. Everything. *

He looks at Moneypenny. *

M (CONT'D)
He's on his own. *

134-135A OMITTED 134-135A *

136 EXT. TRAIN, EMPTY DESERT - DAWN 136
Dawn breaks over the desert.
The distant train traces a thin line across the immense emptiness.

136A INT. CORRIDOR, TRAIN - DAY - LATER 136A
The Valet carries a telegram on a tray, knocks on Madeleine's compartment door.

137 INT. MADELEINE'S COMPARTMENT, TRAIN - DAY 137
Bond opens the door. Takes the telegram.
Inside the cabin, Madeleine finishes packing. Happy.
Bond opens the telegram. It's a message from M.

(CONTINUED)

Pink Revisions 01-12-14
137 CONTINUED:

93.
137

'DOUBLE-0 SECTION FINISHED - STOP
GOOD LUCK - STOP
M'

Bond pockets the message as the train starts to break.

BOND
We're here.

The train grinds to a stop.

138 EXT. STATION, OPEN DESERT - DAY

138

Bond and Madeleine stand and watch as the train heads off into the distance.

They are at a small abandoned station in the middle of nowhere. A solitary station sign creaks in the breeze.

Nothing as far as the eye can see.

MADELEINE
Are you sure it wasn't the next stop?

They stare out into nothingness.

MADELEINE (CONT'D)
So, your plan. Some micro-transmitter will call in a rescue team if things go wrong, yes?

BOND
(shakes head)
No. We're on our own.

*

A beat. They look out across the empty desert..

Then Madeleine nudges Bond. She has seen something.

She points straight ahead to the horizon line - there is movement out there on the vast plain.

A tiny dust cloud.

Bond and Madeleine watch as it grows in the shimmering heat.

The cause of the cloud gradually becomes clear:

A VINTAGE ROLLS ROYCE, driven by a UNIFORMED CHAUFFEUR.

A surreal sight.

The car drives closer.

Bond gets out his gun. Prepares.

(CONTINUED)

Pink Revisions 01-12-14
138 CONTINUED:

94.
138

BOND (CONT'D)

Ready?

Madeleine nods.

Now the car pulls up.

The Chauffeur gets out and opens the door for Bond and Madeleine.

CHAUFFEUR
(indicating for them to
step in)

Please...

They exchange a look. Bond puts his gun back in his pocket.
Nods.

They get in, game for the ride.

139 EXT. OPEN DESERT - DAY 139

The Rolls Royce drives across the vast plain of the Northern Sahara.

139A INT. CAR, OPEN DESERT - DAY 139A

Now, Bond and Madeleine see it...

A shape looming up ahead of them in the desert.

140 EXT./INT. CRATER, DESERT/CAR - DAY 140

The raised coronal of CRATER. A mouth has been blasted through - and beyond it they glimpse strange silvered DOMES of different sizes, sitting on the floor of the crater.

As the Rolls Royce passes through the mouth of the crater we now see a beautiful pool, set in an immaculate green lawn.

Next to the pool, a vast, sleek modernist house sits amidst the huge domes.

The Rolls pulls up.

The Chauffeur opens the door for Madeleine. Bond follows her out, aware now of SUITED MEN now watching them from nearby.

A BUTLER looms:

BUTLER
(pleasantly)
Good afternoon, Mister Bond.
(MORE)

(CONTINUED)

140 CONTINUED:

BUTLER (CONT'D)

My employer extends his warmest welcome, and invites you and Doctor Swann to rest, relax and join him for drinks at four.

The Butler continues to hold out his silver tray. Not unthreatening...

Bond gets his meaning. One eye on the henchmen, Bond places his gun on the tray.

BOND

Tell our host, thank you and we won't be late.

BUTLER

Your rooms are prepared. We trust they will be to your liking.

Bond and Madeleine look at each other.

141 INT. HER BEDROOM - DAY

141

A beautiful bedroom. Light filters in through linen curtains.

Madeleine enters.

On the bed, a single beautiful dark blue dress, which catches the light.

She looks down at it.

142 INT. HIS BEDROOM - DAY

142

Bond enters a magnificent bedroom. We see the whole compound through the window.

A suit is laid out on his bed.

Bond picks it up and stops. He's spotted something... on the mantelpiece, a single framed photograph.

He moves over to look.

It is the same photograph of Bond and Oberhauser that was in the Skyfall box. Except now we can see clearly the face of the other boy.

He is a little older than Bond. He stands off to one side, slightly detached. A thin smile on his face.

BOND STARES AT THE PICTURE...

142A INT. HOUSE - LATE AFTERNOON

142A

Bond waits for Madeleine at the foot of the stairs. He is still - defiantly - in his own suit.

She walks down the stairs, wearing the blue dress. She looks stunning.

BOND

How do you like your room?

MADELEINE

I hate it. *

The Butler stands in the doorway.

BUTLER

Would you care to follow me?

Bond and Madeleine look at each other, and start to follow him outside.

143 OMITTED

143

143A EXT. DESERT COMPOUND/OBSERVATORY - LATE AFTERNOON

143A

The sun is lowering now, as the Butler walks Bond and Madeleine across the compound.

They approach the vast observatory, which looms up in the heat.

Bond eyes scan the environs with tactical intent, storing up the details...

His POV: in the distance, two huge fuel tanks.

143B INT. OBSERVATORY - LATE AFTERNOON

143B

The Butler leads them into a vast, dimly lit room.

Bond's attention is irresistibly drawn to a large black stone sculpture in the centre of the room. It is fascistic, monumental, mysteriously powerful.

BOND

What does our host's taste in art say about him?

She stares at the thing.

MADELEINE

Nothing good.

They look at it. A beat of silence. Then:

(CONTINUED)

OBERHAUSER'S VOICE
Feel free to touch it.

They both turn, unnerved: he was there all along, watching from the shadows. Now he steps forward.

OBERHAUSER
Do you know what it is?

MADELEINE
It's a meteorite.

OBERHAUSER
Top marks, Doctor Swann. The Kartenhoff. The oldest in human possession. Older than the planet we're standing on. The very meteorite which made this crater.

BOND
You must be very proud. Do you have any other rocks you'd like to show the class?

Oberhauser smiles, but doesn't react.

OBERHAUSER
That dry English wit. How I've missed it.

He looks up at it.

OBERHAUSER (CONT'D)
Think about it. So many years up there, alone, silent, building momentum, coursing on inexorably, until it chose to make its mark on Earth. And changed it at a stroke.

Bond looks up at it too.

BOND
All I see is a big lump of stone.

OBERHAUSER
Oh come now, Mister Bond. You don't recognize an unstoppable force when you see one?

BOND
Except it *did* stop. Didn't it. *Right here.*

Again, Oberhauser doesn't react.

OBERHAUSER
It's such a pleasure to finally meet you Doctor Swann.
(MORE)

(CONTINUED)

OBERHAUSER (CONT'D)
It's strange because I feel I know
you so well after all these years.

MADELEINE
You may know my dress size but you
don't know me.

OBERHAUSER
On the contrary. I've been watching
you your whole life. With an
organization as large as mine you
have to keep a close eye on your
associates. I've watched you grow
from a small girl, into a woman.
But's that's just me. I always,
always ...loved to watch.
(smiles broadly)
Now I have something I'd like you to
watch. Shall we?

And he gestures to the door.

144 INT. CONTROL CENTRE - LATE AFTERNOON

144

Oberhauser leads Bond and Madeleine into a simple, modernist
space, the centre-piece of which is a ring of screens that
provides a 270-degree field of information and imagery.

A giant viewing chamber.

Suited men watch from a distance. Subtle threat.

The screens show a wide variety of views of an unnamed city.

CCTV footage, security cameras, satellite images.

Oberhauser picks up a small tablet. Presses the screen:

OBERHAUSER
Let's go back in time.

All the screens go black. Except for one: a CCTV image of a
street corner.

OBERHAUSER (CONT'D)
(to Bond and Madeleine)
Observe...

On screen: A truck parks. A man gets out, walks away. Could
be anywhere in the world.

OBERHAUSER (CONT'D)
A world about to change...

Bond focuses on the single screen.

And then.

(CONTINUED)

144 CONTINUED:

The image shakes. The truck explodes. A huge concussion. Rendered all the more surreal by the silence of the images.

Oberhauser turns to look at Bond - whose blood has gone cold.

And now, one by one, the screens begin to come on. CCTV images of the streets around that one street corner. The screens begin to fill with people. Running dots in fear of their lives.

OBERHAUSER (CONT'D)

Humanity in the raw.

A second, outer circle of TV screens beyond the first begins to come on. One by one, more and more screens...

The sound is now beginning to build..

Breaking news feeds from all round the world, reporting the catastrophe. One by one they come on - CNN, AL-Jazeera, BBC, NBC, etc - until there is a cacophony of sound.

OBERHAUSER (CONT'D)

Reflect on the willfulness of cause and effect. A ripple over here... becomes a tidal wave over there.

The ticker along the bottom of the images reads "Terror attack in Cape Town".

OBERHAUSER (CONT'D)

This..

(Makes little rabbit ears)
"abomination" is simply the power to intelligently shape our history. This isn't terrorism. It's information. The most powerful force in the history of the world.

MADELEINE

You think you can shape the world.

OBERHAUSER

And why not? What is the difference between this and an earthquake, Doctor? Answer: nothing. The only reason we exist is cataclysmic events in nature. Earthquakes. Flood. Droughts. Cause...

He presses the tablet.

OBERHAUSER (CONT'D)

... And effect.

The screens switch over to a very different sight - a familiar place, seen in an unfamiliar way: WIDE-ANGLED CLOSED CIRCUIT views of MI-6's Whitehall offices...

(CONTINUED)

People carrying boxes down the hall. Money penny wheels a cart of storage boxes out of M's office.

OBERHAUSER (CONT'D)

A world of grey rain shaken by events far away.

BOND

So... you bought yourself an intelligence agency. All those bombings put C into power.

OBERHAUSER

I have access to everything now.

He gestures upwards, like a magician summoning spirits.

It's all above us, in the air... Every individual and their secrets. Anyone. Anywhere. Anytime. The cocaine-addicted President, the captain of industry cutting corners to get his knighthood. Coercion is just a matter of well-applied knowledge.

BOND

Or just another word for blackmail.

OBERHAUSER

I prefer the term 'biographical leverage'. Everyone is open to it, at some level. Everyone has their ways. Men who pick up girls and forget them as soon as the act is done...

He presses the tablet once more. The message from M starts to play. Bond's blood goes cold.

OBERHAUSER (CONT'D)

I got my hands on this a little too late. The girl you entertained so ardently in your apartment was one I had some hooks in. Trust me, you don't want to know...

Bond is thrown, although he hides it well..

OBERHAUSER (CONT'D)

The more you see the uglier it gets.

He presses on the tablet, and the screens now switch to a closed circuit recording from the cameras in MR. WHITE'S HOUSE.

Madeleine is suddenly riveted, seeing her father alive and breathing. And conversing with Bond.

(CONTINUED)

144 CONTINUED: (3)

144

BOND

Turn it off.

OBERHAUSER

Doesn't Dr. Swann want a last glimpse of her father? The man she condemned when she cut him out of her life?

Her glance flickers to Oberhauser.

OBERHAUSER (CONT'D)

(to Madeleine)

That's when he weakened and became no good to me. You did this to him.

On screen: White raises the pistol to his head...

Oberhauser freezes the image.

OBERHAUSER (CONT'D)

I can get to anyone. Anyone who has a mother, or a friend, or a lover, or a child. Everybody has a weakness.

He moves over to Bond. Speaks softly.

OBERHAUSER (CONT'D)

Vesper. Silva. M... Her weakness was you.

He puts down the tablet. Presentation over.

OBERHAUSER (CONT'D)

So. Who's hungry?

144A OMITTED

144A

144B INT. DINING ROOM LATE AFTERNOON

144B

Oberhauser, Bond and Madeleine at an early dinner.

The soup is being served. Madeleine pushes her empty bowl away.

MADELEINE

I'm not eating.

The waiter ladles soup onto her plate.

Oberhauser studies her. The man keeps ladling.

BOND

She said she's not hungry.

And with that he grabs the waiter's head and slams it into the soup.

(CONTINUED)

THE NEXT SECOND--

Bond sees a red dot appear on Madeleine's forehead and heart.

Nobody says anything. Oberhauser is unconcerned.

OBERHAUSER

You know what? I'm not that peckish
either.

He rings a bell. The plates are removed.

OBERHAUSER (CONT'D)

Let's play another game. The last was
so stimulating.

Bond looks at him levelly.

BOND

How about an old game?

Oberhauser smiles. Something passes between them that
Madeleine picks up on.

OBERHAUSER

What an excellent idea.

Without Oberhauser asking, the door opens and the Butler
approaches the table with a tray. As he does Oberhauser turns
to Madeleine.

OBERHAUSER (CONT'D)

It's tragic, Doctor, that the real
pain, the primal wound, happens to
the child. Don't you think? When
we're too small, too vulnerable to do
anything about it.

The Butler places the tray on the table. On the tray is

A SINGLE PACK OF CARDS, BLACK, STILL IN ITS WRAPPER--

Another Butler places two covered silver platters on the
table.

One in front of Bond and one in front of Oberhauser.

OBERHAUSER (CONT'D)

Me, I was not a well child. But I had
loving, doting parents.

With his knife, Oberhauser peels the plastic off the cards.

OBERHAUSER (CONT'D)

Then one day, they brought another
boy into our home. This boy was an
orphan. His parents had died in a
climbing accident.

(CONTINUED)

He opens the pack of cards, discarding the jokers.

OBERHAUSER (CONT'D)

I was small, but this boy was tall, strong, with piercing blue eyes. And my father fell in love with him.

As Oberhauser begins to shuffle, Bond doesn't blink. Stares straight at him.

OBERHAUSER (CONT'D)

This cuckoo in the nest. He spent all his days with him, skiing, climbing, hunting, at nights playing poker. I would sit in my room alone listening to my father hour after hour playing cards with this boy.

He stops shuffling. Pushes the cards in front of Madeleine.

OBERHAUSER (CONT'D)

Please.

With shaking fingers, she cuts the pack. He takes them back.

OBERHAUSER (CONT'D)

They would play with hazelnuts for chips. One day I asked if I could play. And my father said yes. What he didn't know was I had been secretly learning the game. Alone. In my room.

Oberhauser indicates to the Butlers, who remove the covers from the silver platters, revealing:

Two small plates of Hazelnuts. About twenty on each.

OBERHAUSER (CONT'D)

And so that night we played, and slowly over the course of the evening I began to win. I won at least half of the cuckoo's hazelnuts. I could see him sweating. I was getting to him. Getting under his skin.

Bond watches him, giving nothing away.

OBERHAUSER (CONT'D)

And the next hand I was dealt All Hearts to the King. A flush! And I pushed all my hazelnuts into the middle. And cuckoo looked at me. And he did the same. Then he reached to his wrist, and he took off his big silver watch his own dead father had given him, and he placed it on the table. And suddenly... I panicked.

(MORE)

(CONTINUED)

OBERHAUSER (CONT'D)

I thought, my God, he has a *better hand than me*. And you know what I did? *I folded my cards*. And when he turned his cards over, he had... a pair of threes. He had *nothing*. He was bluffing.

Amused, Oberhauser looks at Bond.

OBERHAUSER (CONT'D)

It feels like yesterday. Isn't that right, Cuckoo?

Bond looks directly at Oberhauser.

BOND

Sorry. I don't remember it.

BOND DOESN'T BLINK....

BOND (CONT'D)

I don't really remember you either much I'm afraid. Sorry.

Oberhauser just stares calmly.

OBERHAUSER

The game is Hold 'em. If I win, you both die. But if you win, Mister Bond, if you win, I will let Doctor Swann go free. You have my word.

(Dark, sarcastic)

As a brother, Agreed?

Bond looks at him levelly. Cold as stone.

BOND

Agreed.

OBERHAUSER

Big blind four. Small blind two. Deal please, doctor. Two cards each, face down.

MADELEINE

I know how to deal Hold 'em..

OBERHAUSER

Of course.

She deals.

Bond looks at his hand. 2 Spade. 5 Heart.

Oberhauser looks at his cards. King Heart. Queen Heart. He sifts his hazelnuts through his fingers, then bets.

OBERHAUSER (CONT'D)

Five.

(CONTINUED)

Bond looks at Oberhauser.

BOND

Fold.

Oberhauser collects Bond's big blind.

OBERHAUSER

A trip down memory lane, no? For me
it feels like yesterday.

Madeleine deals again. Bond looks at his cards. A seven and a
five.

BOND

Fold.

OBERHAUSER

Come now Mister Bond. You're not
afraid to play me are you?

Bond eyes the guards. The exits...

Madeleine shuffles. And deals. Bond has a two and a three.

OBERHAUSER (CONT'D)

Five.

Bond looks at him.

BOND

Call.

Madeleine lays the flop.

Q Spade. 4. Heart. Seven Heart.

NOW WE SEE

Oberhauser has a pair of Kings.

Madeleine looks at Bond, imploringly. He shows no emotion.

OBERHAUSER

Five.

BOND

Call.

Oberhauser lays down a fourth card. A KING.

OBERHAUSER HAS THREE KINGS... BOND HAS NOTHING..

OBERHAUSER

Ten..

BOND

Call.

(CONTINUED)

MADELEINE LAYS THE RIVER.. ANOTHER KING. Bond doesn't even look at it.

OBERHAUSER

Check.

Bond looks at Oberhauser.

BOND

You know... I think I do remember you. It's coming back. Quiet boy. Always in his room. Cried a lot at night. That's about all I recall. Except that you were adopted too.

Oberhauser now stops, stares back at Bond, unreadable.

BOND (CONT'D)

You told me you were his real son, his only son. But your parents were Romanian Diplomats. The Government caught them spying for the Germans. They tortured them to death. They made you watch. You were smuggled out, and taken in by an Austrian family who cared for you like you were their own. Your name isn't Oberhauser. Your name, your real name... is Ernest Verban. *

Oberhauser remains frozen. Bond leans in.

BOND (CONT'D)

Who's the cuckoo now?

Bond pushes all his hazelnuts into the middle of the table.

BOND (CONT'D)

All in.

STAND OFF. Oberhauser stares at Bond. *

OBERHAUSER *

Very clever, Mister Bond. Very clever, but very foolish.

BOND

Call or fold. Oberhauser. *

Oberhauser stares. *

OBERHAUSER *

You're bluffing.

BOND

Then call. Call or Fold.

Oberhauser studies Bond. Then, dispassionately -- *

(CONTINUED)

OBERHAUSER

Call.

OBERHAUSER turns over his cards.

OBERHAUSER (CONT'D)

Four Kings.

Bond smiles, grimly.

BOND

You got me...

Bond tosses his cards. Oberhauser smiles.

OBERHAUSER

The game is over.

BOND

(to Madeleine)

I'm sorry...

Madeleine looks terrified.

MADELEINE

James-

BOND

(to Madeleine)

I'm sorry. I never should have brought you. It was a mistake.

MADELEINE

I'm scared James.

Bond stares at the table in defeat.

IN SUPER CLOSE UP We see Bond clicking the dial on his watch.

BOND

You have my congratulations, Oberhauser.

Oberhauser signals to his guard.

OBERHAUSER

Kill the girl first.

Bond takes off his watch.

BOND

Wait. I've got something for you. Here.

He tosses it on the table, it spins to a stop under Oberhauser's chin.

(CONTINUED)

BOND (CONT'D)
To heal old wounds.

Oberhauser is frozen for a moment - *

As Bond violently pushes his side of the table upwards and

KABOOM!

A devastating explosion from the detonating watch.

Oberhauser is thrown back against the wall... His face a mask *
of blood.

Bond and Madeleine are knocked back by the explosion, but
protected by the tabletop, and they recover ahead of the
guards.

A guard is back on his feet when BOND floors him. Bond picks
up his weapon.

He races over through the smoke, picking off three guards to *
where Oberhauser was.

But he's gone. Just a smear of blood where he hit the wall.

Bond is under attack. He kills another guard, grabs Madeleine
and flees...

144C EXT. DESERT COMPOUND - DUSK

144C

They emerge into the evening air. The sun is now setting over
the desert.

SHOUTS. Guards are running toward the explosion.

Bond and Madeleine stay low.

144D INT. CONTROL CENTRE - DUSK

144D

Gunshots.

Bond and Madeleine enter the Control Centre. Shooting.

Bond shoots all around a hard drive. Pulls it out.

But gunshots winging in send them out another way.

144E EXT. CONTROL CENTRE - DUSK

144E

Outdoors now, Bond's eyes fall on the vast cylindrical fuel
tanks half buried in the sand. A number of them dotted around
the compound. Bond considers the angle of the closest in
relation to the control centre.

(CONTINUED)

144E CONTINUED:

144E

Thinking fast, he raises his gun - and blasts a hole in the side.

Instantly, A JET OF FIRE spews out of the tank - it travels fifty feet and sprays over the control centre. That starts burning brightly...

The hole in the cylinder starts breaking open as the torrent of fire continues to spew ... The hole widens - now it's turning into a WAVE OF FIRE spilling away from the top of the tank...

Bond and Madeleine start toward the helicopter launch pad, which stands in a raised area, beyond the central compound. *

Bond ahead of her.

145 OMITTED

145

146 EXT. HELICOPTER LAUNCH PAD - SUNSET

146

They reach the top of the slope. Stop next to the helicopter.

We can now see the whole compound spread out below them.

They turn and look back, out of breath.

BOND

If those fuel lines are interlinked the whole place could -

BOOM! BOOM! BOOM!

The compound erupts in a series of explosions lighting up the evening sky - while simultaneously, the supports beneath the ground give way and the complex is swallowed by the sand...

MADELEINE

It never looked more beautiful...

They climb into the chopper.

146A EXT. DESERT - SUNSET

146A

An aerial shot, as the helicopter takes off from the burning compound.

Secondary explosions light up the dusk, as the chopper flies into the setting sun.

147-151 OMITTED

147-151

151A INT. CORRIDOR/ROOM, ARMY BARRACKS - LATE DAY

151A

M's footsteps walking briskly down a khaki M.O.D. corridor.

Q stands waiting for him up ahead.

M

How did you find him?

Q walks with M.

Q

I used the nanotechnology in his blood. Officially I should have deleted his data but I thought-

M

Don't worry Q. It's hardly the first time you've flagrantly broken the law.

Q

He left Africa sixteen hours ago. Refuelled in Gibraltar. We tracked him up through Europe all the way here to these barracks...

M peers through a small grille in a door.

M

Who's the girl?

Q

Doctor Madeleine Swann. White's daughter.

M looks at Q. Half reproachful, half grateful. All business.

M

Thank you Q. I'll take it from here.

M enters the room. Q watches him go.

151B INT. ROOM AT BARRACKS - LATE DAY

151B

Bond sits at the table. Madeleine stands to one side.

M

Doctor Swann. Gareth Mallory.

MADELEINE

Pleased to meet you.

M

Likewise.

M turns to 007.

(CONTINUED)

M (CONT'D)

So, Bond. How's unemployment been treating you?

BOND

Stimulating.

M

Been keeping busy I take it?

Bond tosses the hard drive on the table.

M (CONT'D)

What's that?

BOND

Everything. Le Chiffre was the money. Silva was the I.T.

MADELEINE

My father was the Chief of Operations.

BOND

Guess who's the Head of Intelligence.

M looks at Bond, the dawning realization...

M

That little bastard. I knew I couldn't trust him. What about Oberhauser?

MADELEINE

Oberhauser. His real name is Oberhauser. He's dead.

*
*

BOND

We don't know that. And if he's still alive, this isn't over.

M

So are you going to tell me why we're meeting at my old regimental barracks?

BOND

I'm going to pay C a visit - I need back up.

M

Are you suggesting what I think you're suggesting?

BOND

Yes.

(CONTINUED)

M
That, Bond, is called a *military*
coup...

BOND
It's Oberhauser I'm after. If he's
alive, then he's coming for me. And
he's not coming alone. *

Madeleine sees the determination in his eyes.

BOND (CONT'D)
Give Q the drive. Once you've seen
what's on there--

M
(Interrupting)
I don't need to see it.

He looks at Bond. Then--

M (CONT'D)
I trust you. I'll contact the
regiment immediately.

Bond looks at M.

BOND
Thank you. Sir.

Bond stands. Then--

BOND (CONT'D)
Don't expect me to wait for them.

M
I wasn't about to.

Bond heads for the door. Madeleine with him. At the door Bond
stops.

BOND
How was it, sir? Retirement?

M looks at Bond.

M
I played golf. It was awful.

151C EXT. ARMY BARRACKS - DUSK

151C

Bond and Madeleine come out into the cold air. Bond heads
towards a waiting military vehicle.

MADELEINE
Haven't you done enough? Let your
friends take over.

(CONTINUED)

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151C CONTINUED:

113.
151C

BOND

I can't. The job isn't finished.

He starts toward the driver, but she stays back.

MADELEINE

I won't watch any more people die,
James. I walked away from that life.
I can't come back.

Bond looks at her. He understands.

MADELEINE (CONT'D)

Remember what I said. Your life is a
choice.

BOND

I know. This is my choice. I'm sorry.

She kisses him a last goodbye. He turns and walks away.

152 EXT. CENTRE FOR NATIONAL SECURITY - NIGHT 152

The new building gleams on the north bank of the Thames.

153 INT. CENTRE FOR NATIONAL SECURITY - NIGHT 153

C moves proudly through the immense building.

It's late but the crack team of analysts are still working
away - GOOGLE's dark consins.

The screens around them are flooded with data, abstract and
rather beautiful, a morphing 'organism' of live information.
Before our eyes, different connections grow, solidify.

He claps his hands:

C

(to all)

Okay, it's late people. You're all
stagnant. Now go home and get some
sleep. We'll pick up in the morning.

*
*
*

The team of clever young idealists start to pack away their
stuff, feeling good about what they do.

C smiles to himself.

153A EXT. BARRACKS - NIGHT 153A

Car doors slam. Silhouettes, military men, move across the
grass toward one man. More are arriving in different cars...

Headlights catch M's face.

(CONTINUED)

M
(to his men)
Well men, glad you could make it.
It's been a while...

Another car door slams. Another figure coming toward the gathering group. It's a woman. Money Penny.

MONEYPENNY
(to M)
Weren't forgetting me were you?

153B INT. C'S OFFICE, CENTRE FOR NATIONAL SECURITY - NIGHT 153B

C walks up the high gantry alone. Enters his office.

C comes into the room.

Doesn't notice a figure by the window - until he speaks. It's Bond.

BOND
I don't think people really like being spied on.

C turns to him, surprised.

BOND (CONT'D)
But clearly sometimes it's for the best.

What the hell are you doing here?

BOND
I thought I'd drop by to congratulate you. On all your achievements. It's a lovely office. You must be very proud.

C
Perhaps you didn't get the e-mail. The Double-Os are history. You're trespassing. Now get out of my office.

BOND
I'd love to. But I'm afraid I don't work for you anymore. *

C
Then why are you here?

BOND
Bringing you in. Or finishing you off. Your choice.

C
On what charge, exactly?

BOND
Bad taste in friends?

C sees he has no way out.

BOND (CONT'D)
I know everything. *

C
Everything? Like the data footprint
we've been creating? *

Bond is silent. *

C (CONT'D)
Let me tell you what's going to
happen... Tomorrow, the Foreign
Secretary is going to receive a file,
which according to our data records,
links one man to all the recent
terror attacks. A certain MI-6
agent... A few days later I'll get a
commendation for shooting our traitor
- and then they'll arrest your
moronic boss. *

From a drawer C suddenly has a gun. *

C (CONT'D)
That what's M stands for. Moron. *

Pulls the trigger. CLICK. *

BOND
And now we know what C stands for.

He holds up his missing gun clip.

BOND (CONT'D)
Some people never learn.

Beginning to sweat now, C rounds on him: *

C
You think by destroying one of his
bases you've achieved anything? He
has them all over the world. The
man's a genius. He's in control. Face
it, Bond, you don't matter any more. *

BOND
I know. But something has to.

BANG.

And with that, C is finished.

(CONTINUED)

153B CONTINUED: (2)

153B

AND SUDDENLY WE'RE PLUNGED INTO DARKNESS.

The whole building. Bond looks around...

153C INT. ATRIUM, C.N.S. BUILDING - NIGHT

153C

Bond steps into the atrium just as the EMERGENCY POWER KICKS IN. All the SURVEILLANCE SCREENS come on at once with a single image of OBERHAUSER. He is applauding.

*

He also has been badly disfigured by the explosion in the desert.

OBERHAUSER

*

Thank you Mister Bond. You saved me the trouble. Tell me. Are you sure you've not been working for me all along?

Bond stands watching the multiple images of Oberhauser.

*

Now. Won't you join me for one last hand? Come alone. It'll be just you and me.

(beat)

Step outside. I'm sure you can figure out where to find me -

The screens go black.

153D EXT. CNS BUILDING - NIGHT

153D

Bond runs out onto the river embankment in front of the building, gun at the ready... Looks around.

Across the way, in the abandoned MI-6 building, a single light burns from the opening that used to be the old M's office.

154-169 OMITTED

154-169

170 EXT. OLD MI-6 BUILDING - NIGHT

170

Bond moves around the entrance to the building, wreathed in hazard tape, fencing, and hazard signs declaring 'DEMOLITION SIGN' and insisting 'NO MOBILE PHONES, NO RADIO SIGNALS',

within the cordon, the doors are wide open, darkness inside...

Bond slows, pulls out his mobile phone. Presses a button, twice.

170A EXT. FOXHOUND, LONDON STREETS - NIGHT

170A

An armoured personnel carrier thunders through the dark streets.

170B INT. FOXHOUND - NIGHT

170B

M sits among his men, kitted-out for action. Money Penny sitting up front.

A scanning unit receives the two pings from Bond.

M looks at the screen. To Money Penny:

M
Target is dead...

MONEYPENNY
But what's Bond doing in the old MI-6 building..?

171 OMITTED

171

172 INT. OLD MI-6 BUILDING, EXPLODED INTERIOR - NIGHT

172

Bond walks in. Gun drawn.

He passes the dusty security gates and moves further into the vast empty shell.

His eyes drift to the old MI-6 MEMORIAL WALL. Those who have died in service of their country. Etched at the bottom of the list: "JAMES BOND".

He keeps going. Looks up. The belly of the building blown out by the huge explosion from Skyfall.

Through the middle of the chasm, a construction elevator. Hanging cables and wires fringe the exposed doll's house rooms. Jagged concrete, twisted wire bones, safety netting.

Near the top, light spills from the room he saw from across the way.

OBERHAUSER'S DISTANT VOICE
Welcome home, Mister Bond...

*

Bond tries to get a fix on where the voice came from. Stops.

OBERHAUSER'S DISTANT VOICE (CONT'D)
Does it feel good to be back? This is what's left of your world!

*

Clearer now, Bond moves toward an open doorway to the side.

(CONTINUED)

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172 CONTINUED:

118.

Beyond the doorway, a stairway leads down into the darkness.

173 INT. STAIRWELL, OLD MI-6 BUILDING - NIGHT

Bond passes charges, wires, explosives. All the trimmings that go with a rigged demolition.

OBERHAUSER'S VOICE

That's it. Warmer.. You're getting warmer...

173A INT. BASEMENT AREA, OLD MI-6 BUILDING - NIGHT

Further underground. Bond can't see much in the darkness. We hear water lapping. Under an arch, a couple of RIBS rock on the water, tethered to an underground quay.

Bond keeps going. Alert.

173B INT. SHOOTING RANGE, OLD MI-6 BUILDING - NIGHT

Another corridor in the depths of MI-6...

More shadowy arches to both sides of him.

Suddenly, a silhouette with a gun spins - Bond fires off two rounds...

...Into the heart of a shooting gallery target. Bond's face has been casually tacked on to the head.

Movement behind him, down another arch. Bond spins to shoot again - another target - another image of him.

Then again, within another arch. Spins. BLAM! Another target.

OBERHAUSER'S VOICE

(closer now)

Still the dead shot. You were always so pathetically proud of your marksmanship.

Bond passes other figures, following the voice.

OBERHAUSER'S VOICE (CONT'D)

Listen to that. The echo of a gunshot. That's all you'll leave behind, Mister Bond. That's your legacy...

Bond climbs through a broken wall.

And again, sees movement. Oberhauser with his back to Bond. No hesitation Bond fires two more bullets.

(CONTINUED)

They smash into bullet proof glass - Bond hadn't even noticed it was there.

At the sound of the bullets, Oberhauser turns. He is standing within a pressure testing chamber in the ruins of the old Q branch... His voice comes out of a PA speaker attached to the wall.

OBERHAUSER

Ah, there you are. Forgotten your way around this place?

Taking his time, Oberhauser comes toward Bond, who can't see a way of getting to him. The glass an impassible barrier. Both men now face to face.

Now Bond can see how badly Oberhauser's face has been disfigured. A hideous burn streaks clean down the side of his face from forehead to mouth. The eye it crosses is gone.

Bond regards it dispassionately.

OBERHAUSER (CONT'D)

As I promised. One last game...

He steps closer. Takes off his watch.

OBERHAUSER (CONT'D)

This building is rigged to detonate in three minutes. I can get out in time. Can you?

BOND

Where's the challenge in that?

OBERHAUSER

Because the deck is stacked in my favour.

(off Bond's new unease)

The game is called Find the Lady.

Bond realises what he means. He stands, frozen...

OBERHAUSER (CONT'D)

We found her at Charles De Gaulle, changing planes. She was off to start a new life. You forget Mister Bond, I have eyes everywhere.

He checks his watch, makes sure its working.

OBERHAUSER (CONT'D)

Now... You can either die trying to save the woman you love - or save yourself and have it gnawing at you to the end of your days - "could I have saved her?"

BOND
How do I know you're not bluffing?

OBERHAUSER
You don't.

BOND
Where is she?

OBERHAUSER
You might start by looking where your
old boss used to dream up her
nightmares.

Bond looks upwards towards where he saw the light...

OBERHAUSER (CONT'D)
Of course, you failed with all the
others. Why should this one be any
different?

He lifts a wired unit.

OBERHAUSER (CONT'D)
Ready... Set...

Presses a button on it.

OBERHAUSER (CONT'D)
Go.

And now he holds the watch up to the glass. Valuable seconds
already evaporating.

OBERHAUSER (CONT'D)
(calling after him)
Three minutes!

HARD CUT:

BOND HURTLING THROUGH THE SHOOTING GALLERY.

BOND RACES UP THE STAIRS.

ALONG THE CORRIDOR.

173C INT. STAIRWELL, OLD MI-6 - NIGHT

173C

Bond races up the stairwell, yelling out to Madeleine.

BOND
MADELEINE! CALL TO ME!

But nothing. Maybe the bastard was lying?

UP MORE STAIRS, DESPERATE, GETTING HIGHER...

(CONTINUED)

173C CONTINUED:

173C

He pushes through a door - and finds himself dangling in space! A huge drop. He just manages to hold on and pull himself back to safety.

173D EXT. RIVER THAMES, VAUXHALL BRIDGE - NIGHT

173D

A helicopter descends next to the building. Oberhauser confidently makes his way towards it. *

173E INT. OLD MI-6 BUILDING, UPPER FLOOR - NIGHT

173E

On a high floor, Bond arrives on the 12th floor. M's old office.

The floor structure has been almost completely blown away. ONE STRIP of floor remains, which runs almost like a bridge towards the area in front of the curved window facing the Thames. Huge drops on either side.

Bond runs across the 'bridge' into the raw chaos of M's old office, an explosion frozen in time. It's EMPTY.

Oberhauser lied. *

Bond looks about, desperate, can't see her.

BOND

Where are you? MADELEINE!

It's dawning on Bond that this time he's not going to make it.

He stares around this desolate place. Alone in here. High up over the Thames. Beaten.

And then - A NOISE from behind an overturned desk. He moves like lightning. In the shadow there, Madeleine, gagged, chained to a radiator.

He puts the gun to the chain, shields her from any ricochet, fires. The chain breaks. As he helps her up she pulls off the gag.

BOND (CONT'D)

We don't have much time.

BOND'S WATCH IS TICKING DOWN. THREE MINUTES ALMOST UP.

Bond looks outside - no way out. Hears the SOUND of Oberhauser's helicopter rising... *

Looks to the broken edge of the floor. Darkness below. Bond has a thought. He rips away the safety wire. Grabs her hand:

BOND (CONT'D)

Do you trust me?

(CONTINUED)

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173E CONTINUED:

122.
173E

She looks at him. A moment of stillness. And certainty. She nods.

MADELEINE

Yes.

He smiles.

And they leap into nothingness...

...plunging through the chasm...

- And are suddenly held suspended as if in a dream -- in SAFETY NETTING Bond had spotted earlier. He being the heavier, she rolls down into his arms - as in one move he KNIFES the netting, holding onto Madeleine as it rips and lowers them to the floor.

They hit it running...

173F INT. GROUND FLOOR, OLD MI-6 BUILDING - NIGHT

173F

Bond and Madeleine race through - but the exits are blocked or locked.

Only a few seconds left...

Bond grabs Madeleine and pulls her down the basement stairs.

THE DISTANT RUMBLE OF AN EXPLOSION BUILDS...

Bond and Madeleine disappear in the darkness of a corridor, WE HEAR WATER LAPPING...

174-189 OMITTED

174-189

190 EXT. RIVER THAMES INT. HELICOPTER - NIGHT

190

Oberhauser watches from the passenger seat as his helicopter hovers, waiting downstream east above the river, the old MI-6 building firmly in his sights... *

191 EXT. OLD MI-6 BUILDING - NIGHT

191

--A GARGANTUAN EXPLOSION!

The old MI-6 building crumbles in on itself, the top tiers dropping down on the levels below like a house of cards.

191A INT. HELICOPTER, RIVER THAMES - NIGHT

191A

Oberhauser watches, fascinated... A tsunami of dust and debris sweeping forward across the river. The dust is rising up toward them, the pilot backs off to avoid it - *

(CONTINUED)

Pink Revisions 01-12-14
191A CONTINUED:

123. 191A

And so Oberhauser doesn't see...

192 EXT. RIVER THAMES - NIGHT

192

The RIB with Bond and Madeleine emerges from the cloud of dust... Bond powers it forward, eyes on the helicopter.

193-194B OMITTED

193-194B

194C INT./EXT. FOXHOUND, STREETS OF LONDON - NIGHT

194C

Travelling, M sees the cloud of dust rise into the night sky. Grabs his radio.

M
(into radio)
Get those choppers over the river!

EMERGENCY SERVICES speed along the Embankment toward Vauxhall Bridge in response to the explosion.

Roadblocks are being set up.

194D EXT. RIVER THAMES, MOVING TOWARD WESTMINSTER BRIDGE - NIGHT 194D

Bond and Madeleine in pursuit, chasing the helicopter from below.

Bond pulls his pistol from his holster.

BOND
Take the wheel.

Madeleine takes the wheel so Bond can ready his weapon.

BOND (CONT'D)
Only three bullets.

MADELEINE
Then don't miss.

He lines up a shot on the helicopter...

Bond takes the shot.

Hits the helicopter's engine.

The helicopter tilts, then starts coming down...

195 OMITTED

195

Pink Revisions 01-12-14
197A CONTINUED:

125.
197A

Bond races up the steps that lead onto the bridge...

ON THE BRIDGE

Oberhauser turns the weapon on the helpless Policemen.
Killing both in a hail of bullets. *

Oberhauser moves fast to get away from the burning
helicopter. *

He is limping, injured.

ON THE OTHER END OF THE BRIDGE

M leaps out of the Foxhound.

M

Go! Go!

ON THE EMBANKMENT

Bond reaches the mouth of the bridge. He spots Oberhauser. *

ON THE BRIDGE

Oberhauser slows, looking up: *

Above him, military helicopters are arriving at the scene.

He fires at them, indiscriminately.

At the Westminster end of the Bridge.

198 EXT. WESTMINSTER BRIDGE NIGHT, SAME TIME 198

Bond approaches Oberhauser. Fifty yards away. Takes a knee. *

Aims..

Silence..

He pumps out three shots..

All three hit Oberhauser, in the chest, hip and neck,
spinning him around. He staggers back, sprays a helpless arc
of ordinance into the night sky, drops the Machine pistol and
lies slumped against the rail, breathing heavily. *

ON THE OTHER SIDE

M radios up to the choppers.

M

Hold position but do not fire.

He extends both arms to indicate his men should not fire.
Their view is partially obscured by the flames.

ON THE BRIDGE

(CONTINUED)

Bond approaches, gun lowered...

OBERHAUSER

Lies slumped against the guard rail.

OBERHAUSER

It seems you have the advantage,
cuckoo. Is it possible I
underestimated you? Surely not.

He is breathing heavily. Losing blood.

Tell me.. Don't you think, that after
so long, we could perhaps-

Suddenly Oberhauser draws a Derringer and fires, catching
Bond full in the shoulder. Bond bellows in anguish but in the
same movement pins Oberhauser's weapon hand to the tarmac,
bearing over him, the muzzle of his PPK to Oberhauser's chin.
Their faces a foot apart.

OBERHAUSER (CONT'D)

What are you waiting for? Kill me.
But my death will never heal all the
suffering I've caused you.

Through the intense pain, the goading, Bond looks like he's
about to lose control.

OBERHAUSER (CONT'D)

My work is done. I win. I cut out
your heart, cuckoo... I cut out your
heart. Now KILL ME!

Bond is going to break.. THEN, against his very nature ---

BOND

Under the Special Measures Act 2001,
I am detaining you on behalf of Her
Majesty's Government.

Oberhauser stares in horror. Then--

OBERHAUSER

KILL ME you coward! KILL ME!!

Bond snorts darkly. And fixes Oberhauser.

BOND

Where's the fun in that?

BOND KNOCKS HIM COLD WITH THE BUTT OF HIS PISTOL.

Bond stands, as M with his team, move in closer.

Bond nods to M - 'he's yours'. M nods in return.

Bond walks away as M's men and Moneypenny watch, guns trained on Oberhauser. *

OBERHAUSER *

Kill me!...

Bond ejects the shell from his gun.

He turns the PPK in his hand. He looks at it for a moment - a last moment - and then...

He throws it into the river.

And walks towards Madeleine.

M watches him go.

When Bond reaches her.

MADELEINE

Are you alright? You're hurt.

BOND

I'm fine.

MADELEINE

(re: the gun)

Why did you do that?

He looks into her eyes.

BOND

I don't need it anymore.

And now they begin to walk away..

A wide shot, getting wider. Pulling back as they walk.

Away from M. Away from the Bridge. Away from London.

Away...

FADE TO BLACK:

199-200 OMITTED

199-200

201 EXT. LONDON - DAWN - A WEEK LATER

201

A black cat walks across a cobbled street. Rubs up against the leg of a figure dressed in black.

The FIGURE is breaking into a lock up.

The man breaks the lock, slides back a garage door...

202 INT. ELEVATOR/Q'S MECHANICAL WORKSHOP, MI-6 -- DAWN 202

Inside the workshop, a dark freight elevator descends.

It stops.

Reveal James Bond, lit by a single naked bulb. Smartly dressed once more. He steps out.

We realize that we're in Q's vehicle workshop. Bond's footsteps echo in the dark chamber.

Suddenly, all the lights come on. And there, looking back at Bond, is Q. A little older. A little wiser.

A beat while Q registers who it is.

Q
Bond? What the hell are you doing?

BOND
Morning, Q.

Q
I thought you'd gone.

BOND
I have.

Bond looks at Q...

BOND (CONT'D)
There's just one thing I need.

Q looks at him. Bond looks back. And Q knows.

Now we might hear the distant strains of the Bond Theme...

Q smiles. Shakes his head.

Throws the KEYS across the room to him.

Bond reaches out. Catches them.

BOND (CONT'D)
(smiles)
Thank you.

203 EXT. LONDON STREET - DAWN

203

A series of close ups:

A hand turns the key in the ignition.

A rev counter bursts to life. AN ENGINE THROBS.

A clutch is depressed.

(CONTINUED)

203 CONTINUED:

203

A gear stick is slammed forward.

Now we see Bond in the front seat. He turns and looks.

Madeleine in the passenger seat. She smiles back -

MADELEINE

Where will we go, James?

BOND

I have a few ideas. After all..

(He smiles at her.)

We have all the time in the world.

JAMES BOND HITS THE ACCELERATOR...

WHEELS SPIN...

...AND THE ASTON MARTIN DB-5 ROARS AWAY.

TAKING THEM SOMEWHERE... ANYWHERE.

TOGETHER.

Amy Pascal - 047
Doug Beograd
Amy Pascal