

THE END OF FOREVER

By Zoe (@keatsianhero)

INT. UPSCALE FLAT, BLOOMSBURY, LONDON- EARLY MORNING

JAMES BOND (Richard Madden, doing his native Scottish accent), MI6 Field Agent, roguishly handsome and sleepy eyed, sits on his couch, flicking through television channels, drinking scotch casually. He has just gotten back from a mission and is trying to wind down. We catch switches of news stories, the world in ruins as it always is. A fancy MI6 issue phone starts beeping on his coffee table. He reaches for it and picks it up.

BOND

Hello?

WOMAN (v.o.)

Have you heard the news?

BOND

What, no? What's going on?

WOMAN (v.o.)

Where are you?

BOND

My flat? I just got back from Croatia? Where should I be?

WOMAN (v.o.)

You need to get to S.I.S. right now.

BOND

I haven't slept for 36 hours. Can't it wait?

WOMAN (v.o.)

It's finally happening. They're all going down.

BOND

All of them?

WOMAN (v.o.)

Get dressed. And show up. I'll buy coffee.

BOND

I'm on my way.

The line clicks off. BOND stands up and shakes himself off. He turns off the television and stares at his reflection in it.

INT. MI6 LOBBY- EARLY MORNING

BOND is standing in a group, dressed in a suit, still sort of messy but more pulled together. He holds a paper cup of coffee. Around him, also all disheveled and sleep deprived drinking coffee but dressed for work are EVE MONEYPENNY (Gemma Chan), perfectly put together well dressed in a skirt suit, WILMA "BILL" TANNER (Tessa Thompson), comfortable in a tailored suit, and R (Phoebe Waller Bridge), the "woman" on the phone from before, dressed in a sweater fully doing the frazzled genius look.

TANNER

They've been working to keep it from hitting the papers, because we just can't handle that.

MONEYPENNY

I hear them talking, it could bring the whole SIS down.

BOND

Shit.

R

That's not gonna happen.

TANNER

How do we know?

R

I hear them. They're overhauling. A complete changing of the guard. I got an email to meet with the higher ups in fifteen. I assume you all got ones as well.

THEY nod in affirmation.

MONEYPENNY

I just don't understand why all of us.

R

They need fresh faces, we're all young, we're all in direct chain of command but far enough from the shit of it all that we clearly weren't part of anything. Plus, let's face it, in light of this they need some diverse faces.

MONEYPENNY

Well that might explain you three getting promotions but what about me? I'm a secretary, I doubt they'll be moving me up anywhere of value.

TANNER

You took out ten assassins single handedly with a stapler when there was an attempt on M last month. I doubt they'll forget that.

MONEYPENNY

You're exaggerating that.

TANNER

No, I'm not. It was stunning.

MONEYPENNY breaks eye contact. Tension.

BOND

None of this matters. Mulcaster's next in line to be M. He wouldn't change anything if his life depended on it.

R

That's the zinger. It's a sex scandal, they can't just put in another white man and act like they've changed anything. They're not giving it to Mulcaster. They're giving it to Carraway.

TANNER

Carraway?

BOND

She's been around so long, I thought she wouldn't even want it.

MONEYPENNY

I think she's been biding her time.

R

They're instating her as we speak.

BOND

Holy shit.

TANNER

What else is opening up?

R

I'm not really sure. The whole thing is deep rooted. There's insane turn over in Q Branch, which makes sense I mean they've been geeky incel creeps for years, I don't know how all that's gonna go. A bunch of people are being moved up from tech support to fill spots. M will need a new chief of

staff. And, oh yeah, there's two 00 spots opening up, and a ton for field agents.

TANNER

This is insane.

BOND

What are the 00 spots?

R

I'm not sure, I think 006 and 007.

Her phone beeps.

R(cont.)

That's me. Well, see you on the other side gentlemen.

R walks off. They watch her go. Stunned.

INT. HALLWAY OUTSIDE OF M'S OFFICES, MI6

BOND sits on a waiting chair, adjusting his collar. Anxious. A SECRETARY exits and turns to him.

SECRETARY

She's ready for you.

BOND

Thank you.

BOND enters the office. It is sparse, already cleared out from its previous occupant. At the desk sits M (Fiona Shaw), a severe and commanding older woman, still attractive, staring up at him. He stands facing her.

BOND

Ma'am.

M

Bond. Do you know why I've called you here?

BOND

I'm not entirely sure, ma'am.

M

Don't play dumb. As I'm sure you're aware, certain members of her Majesty's Secret Service have been embroiled in a rather nasty sexual harassment scandal. Now, normally such a thing would be covered up but the young women are threatening to go to the papers if we don't enact change and so we find ourselves at a transition. And of course, time is always of the essence here so the new appointments must be finalized by today.

BOND

Congratulations on yours, it was well overdue, ma'am.

M

I'm the first woman in my post, I'm sure the PR will be lovely for them. I have a question for you. You've been here, how many years exactly Bond?

BOND

Ten, ma'am.

M

Impressive. And my predecessor kept you as a field agent the entire time, despite your performance certainly warranting your movement up to 00 status. Why was that?

BOND

Well, ma'am, there's been a sort of policy in place about 00 agents that I'm sure you're aware of. Being as the nature of their missions often involve honeypots...

M

There's been an unofficial ban on any open homosexuals taking the title. Right. Of course, this roots in the Cold War nonsense that homosexuals are more susceptible to blackmail. Archaic.

BOND

Nonetheless, it's why I was never moved up.

M

Right. And have you had the desire to be moved up?

BOND

The desire, ma'am?

M

Be frank with me, Bond. I don't have much time. This is an absolute nightmare and we're not going to be sleeping any of us for some time, that's for sure. I have to fill all of these positions by the day's end or we risk falling to ruin. I have half a dozen perfectly capable agents lined up if you turn me down but I will be honest, you were my first choice. I've seen you since training and knew you had promise. It was absolutely ridiculous for them to keep you back as they did, I always thought so. So tell me straight: would you accept 00 status if I offered it to you?

BOND is taken aback he pauses.

M(cont.)

Think for a moment before you reply. You must remember, I was a 00 myself back in the day. It takes over you. Your chance at love, family, happiness, all of those become secondary to your duty. The odds of you dying in the field increase exponentially. You will be asked to do things you could not even imagine and you must always obey. You're no longer any part of yourself, you become the number and it becomes you. You must turn yourself into someone who never hesitates, who never lets emotions cloud his head. You cannot back out, you must be absolutely sure, are you ready to take this burden on?

BOND thinks.

BOND

What number would it be, ma'am?

M

I was thinking, 007 seemed appropriate.

BOND

I accept.

M

Good. It's a pleasure to meet you, 007.

BOND

At your service, ma'am.

M cracks half a smile.

INT. SIS LOBBY FROM BEFORE- DAYTIME

BOND enters R runs up to him with delight.

R

What did she say?

BOND

You're looking at the new agent 007.

She yelps in delight and is stared at by the others in the lobby.

R

Oh! Oh!

BOND

And who I am speaking to?

R

Your new Quartermaster.

BOND

They made you Q?

Q

I nearly fell over.

BOND

I can't believe this is happening.

Q

Tanner and Money Penny are still in. But I know that they want Tanner for chief of staff.

BOND

And Money Penny?

Q

Definitely for an agent. Maybe even 00 herself.

BOND

I never thought this would happen.

Q

I told you just wait around! It's the fall of the dinosaurs and we're the bloody asteroid.

BOND

Do you not feel bad? About Q, I mean. He was your mentor.

Q

He was a misogynistic fossil. He respected me because I don't have tits so he never saw me as fuckable.

BOND laughs.

Q(cont.)

You must be glad M's out, that bastard had it in for you for years. I wish I could've seen his face.

BOND

He's probably fuming right now.

Q

I want to just, I don't know, scream at them all. Shove it in their faces. I mean, you're looking at the first female and youngest Quartermaster in MI6's history. And she's talking to the first openly gay 00 agent.

MONEYPENNY and TANNER appear.

MONEYPENNY

First of two to be exact.

BOND

006?

MONEYPENNY

The same!

BOND

Oh, Moneypenny! And you?

TANNER

Chief of staff. We've done it.

Q

I told you!

TANNER

I can't feel my feet.

Q

Pinch yourself and get to work. It's all happening. We're happening.

MONEYPENNY

But does it really mean anything?

BOND

What are you saying?

MONEYPENNY

I mean, the rot goes so deep. In all of this. What are we really changing?

Q

Don't be a downer. Think big. We're changing everything.

They all smile at each other, temporarily assured. The intro music to Billie Eilish's "You Should See Me In A Crown" comes in. The quartet begins to stride back into MI6 and out of the lobby, walking side by side.

BILLIE EILISH(v.o.)

*Bite my tongue, bide my time
Wearing a warning sign
Wait 'til the world is mine*

They enter a hallway. Agents wait to shepherd them to different locations. They all make final eye contact as they separate down different hallways.

BILLIE EILISH(v.o.)

*Visions I vandalize
Cold in my kingdom size
Fell for these ocean eyes*

INT. LAB MI6

BOND is standing, surrounded by agents, being fit with gadgets, he is also being fitted for a new suit. He is the center of activity and we are watching him *become* 007.

BILLIE EILISH(v.o.)

*You should see me in a crown
I'm gonna run this nothing town
Watch me make 'em bow
One by one by, one
One by one by*

INT. Q BRANCH MI6

Q adjusts her glasses, lackeys move about her, she calls out instructions to them, typing away on her computer, already in complete control and starting on a new project.

BILLIE EILISH(v.o.)

*You should see me in a crown
 Your silence is my favorite sound
 Watch me make 'em bow
 One by one by, one
 One by one by (one)*

INT. MONEYPENNY'S OLD OFFICE MI6

MONEYPENNY collects her things from her desk and begins to move down the hallway, finally no longer a secretary but a high power person in MI6, other office workers watch her leave, there's a sway to her step.

BILLIE EILISH(v.o.)
*Count my cards, watch them fall
 Blood on a marble wall
 I like the way they all
 Scream*

INT. OPERATING ROOM MI6

MONEYPENNY and BOND lie on two side by side operating tables, separated by a sheet of glass, both being fitted with updated MI6 trackers, they may wince but mostly just remain impassive as people work on them.

BILLIE EILISH(v.o.)
*Tell me which one is worse
 Living or dying first
 Sleeping inside a hearse
 I don't dream*

INT. MI6 LABS, OUTSIDE THE OPERATING ROOM

BOND and MONEYPENNY face each other, now newly dressed in fancier, more 00 appropriate clothing. His suit is more black tie, she looks slightly quintessentially Bond girl but in a fun way. She adjusts his lapel with a grin.

BILLIE EILISH(v.o.)

*You say
Come over baby
I think you're pretty*

TANNER walks in, newly well dressed as well. Her eyes link with Money Penny.

BILLIE EILISH(v.o.)

*I'm okay
I'm not your baby
If you think I'm pretty*

INT. ARMORY, MI6

TANNER, MONEY PENNY, and BOND are trying out new guns from an assortment presented before them. They move them about testing their new weight.

BILLIE EILISH(v.o.)

*You should see me in a crown
I'm gonna run this nothing town
Watch me make 'em bow
One by one by, one
One by one by*

INT. SHOOTING RANGE, MI6

TANNER, MONEY PENNY, and BOND do target practice side by side with their new guns.

BILLIE EILISH(v.o.)

*You should see me in a crown
Your silence is my favorite sound
Watch me make 'em bow
One by one by, one
One by one by (one)*

INT. M'S OFFICE MI6

TANNER walks in and reports to M who takes her in and nods in approval.

INT. Q BRANCH, MI6

Q tests to make sure speakers are on, all are ready for orders. She begins speaking into the coms.

BILLIE EILISH(v.o.)

Crown

I'm gonna run this nothing town

Watch me make 'em bow

One by one by, one

INT. GARAGE, MI6

BOND's Aston Martin is revealed to him. He stares in awe. He adjusts his earpiece to hear Q and takes the front seat.

BILLIE EILISH(v.o.)

One by one by

You should see me in a crown

Your silence is my favorite sound

BOND begins to drive off, heading out of MI6.

BILLIE EILISH(v.o.)

Watch me make 'em bow

We are close on BOND's face he is now, fully 007.

BILLIE EILISH(v.o.)

One by one by, one

TITLE CARD:

Black screen with gold letters: THE END OF FOREVER.

BILLIE EILISH (v.o.)

One by one by (one)

INT. EVIL LAIR IN A VAGUELY SLAVIC COUNTRY

A MOB BOSS sits in a chair flanked by a henchmen, a FRIGHTENED PRETTY YOUNG MAN is kneeling before him, his face bruised. A HENCHMAN stands behind him.

MOB BOSS

For the last time, what are the access codes?

YOUNG MAN

I don't know! I told you I don't know!

The MOB BOSS indicates to the HENCHMAN who places his hands on the YOUNG MAN's shoulder, preparing to dislocate it.

YOUNG MAN

No! No please! Oh God! I don't know!

MOB BOSS

I told you what would happen if you didn't cooperate.

The YOUNG MAN cries the HENCHMAN is about to go on when:

BOND (o.s.)

Come now, this is no way to treat a guest.

MOB BOSS

How did he get in?

BOND stands at the end of the room by the door.

BOND

Oh you'll find I'm very good at getting into places I shouldn't.

The MOB BOSS indicates for his henchmen to go after BOND, BOND swiftly shoots two of them. The HENCHMAN torturing the YOUNG MAN runs at BOND and aims a kick at BOND's head. BOND fights him off, exchanging a few punches before he falls and then BOND shoots him in the head. He adjusts his bow tie and then levels his gun at the MOB BOSS who gulps, the YOUNG MAN looks up with admiration.

MOB BOSS

Come, come let's be civil. We're both gentlemen here.

BOND

You didn't seem to be very reasonable with the young man.

MOB BOSS

Let's...let's talk this out, you don't want to kill me, I could be useful.

BOND

Actually, I'm under strict orders to not leave until I kill you.

MOB BOSS

But look, I'm surrendering, I'll talk. I swear! This is surrender.

BOND

When he begged for mercy, did you relent?

The MOB BOSS looks at the YOUNG MAN then back at BOND.

MOB BOSS

Who are you?

BOND

Bond, James Bond.

BOND shoots him in the head. He slumps into the chair. The YOUNG MAN gasps. Alarms begin to go off.

BOND

Shit, we better get going.

YOUNG MAN

We?

BOND

Well, you don't want to be left behind, now do you? They won't let you live, you know.

YOUNG MAN

You'll keep me safe?

BOND

Of course, I will. I'm from MI6. They'll never bother you again.

BOND helps the YOUNG MAN to his feet.

YOUNG MAN

Thank you.

BOND

No problem.

He looks him up and down. More HENCHMEN run in and BOND grabs the YOUNG MAN's hand and runs towards the window. He jumps onto the sill and pulls the YOUNG MAN with him.

BOND(cont.)

You'll have to trust me here.

The YOUNG MAN nods and holds onto BOND tightly.

BOND(to the henchmen)
Gentlemen.

BOND hits his cufflinks and throws them on the floor. They emit a blaring sound that causes all the HENCHMEN to drop to their knees. BOND then pushes himself and the YOUNG MAN out the window. As they fall he presses a button on his watch, a long line shoots out from it and attaches itself to the wall. It catches them at the last second they hang there and then slowly lower to the ground. When they get there BOND detaches his watch from the line. The YOUNG MAN remains holding him until bashfully he disengages and takes a step back, gazing in his eyes.

YOUNG MAN
You're incredible.

BOND
I try my best.

YOUNG MAN
Is that your real name, James Bond?

BOND
Yes. And what's yours?

KONSTANTIN
Konstantin.

BOND
Like *The Seagull*.

BOND kisses his hand.

BOND(cont.)
A pleasure to meet you, Konstantin.

KONSTANTIN
And you.

BOND

We should get going.

KONSTANTIN

Where are we going?

BOND

Well, I have a hotel room not far from here. And my flight back to the UK is tomorrow. I could call MI6 right now and they could extract us of course. You'll want asylum there, I assume.

KONSTANTIN

Well, we don't have to leave tonight? Do we?

BOND

No, we don't.

BOND grins at him.

INT. BOND'S HOTEL ROOM-MORNING

KONSTANTIN lies naked and asleep in bed. BOND stands, dressing himself in a suit. He is talking over the coms with Q.

BOND

I'll be back in London by noon, send someone to the airport to take care of the kid, get his asylum bid in order.

Q(v.o.)

Kid? How old is he?

BOND

I don't know 21, 22.

Q(v.o.)

Jesus, can we trust him?

BOND

Being as when we met they were about to dislocate his shoulder, I'd say yes.

Q(v.o.)

And I assume he's what, devastatingly handsome as well?

BOND

Eh, your average grindr gay. But earnest, and doesn't that count for everything?

Q(v.o.)

Christ, you never think with your brain do you?

BOND

I think you should be saying thank you. It was a pretty clean job.

Q(v.o.)

I'll determine the thanks if you've managed to return any of the equipment intact, 007.

BOND looks down at his cuffs and realizes he lost the cufflinks and broke the watch.

BOND

Right...

INT. SIS HEADQUARTERS HALLWAY- DAYTIME

Next day, BOND is walking towards Q Branch. MONEYPENNY passes him in the hallway.

MONEYPENNY

Back already? They thought you'd need to miss the flight and stay an extra week.

BOND

Don't you know by now, Money Penny? My track record is always ahead of schedule.

MONEYPENNY

Yes because you're sloppy. And it's 006 to you.

BOND

Sloppy? I could've left last night but stayed to clean things up.

MONEYPENNY

Right, right.

MONEYPENNY eyes a hickey on BOND's neck.

BOND

And where have you been? Back from Guatemala?

MONEYPENNY

All cleared up. Not exactly record time but they certainly won't try anything again. I solidly dismantled the network.

BOND

Thoroughness, wonderful quality in a woman. Have you seen Tanner yet?

MONEYPENNY

What? No? Is Bill alright?

BOND

Oh, she's fine. Just wondering if you two had checked back in.

MONEYPENNY

You're a bastard James Bond.

BOND

Mmm, that's 007 to you. Now if you'll excuse me, I have a debrief with Q.

MONEYPENNY

Expect one with M after. She's in a mood today. Something's up. And Mulcaster's in.

BOND

Oh, great. Everytime that man looks at me he seems inches from calling me a poof. Absolutely absurd because there's no way he's not one himself.

MONEYPENNY

He's trying to get us out James. Watch yourself around him. He just needs a reason.

BOND

He doesn't frighten me.

BOND heads down the hall.

MONEYPENNY

Good luck with it all. Oh and by the way...

BOND turns.

MONEYPENNY (cont.)

Was he good looking?

BOND

Who?

MONEYPENNY

That thing you stayed to "clean up" last night.

BOND looks confused for a moment.

MONEYPENNY (cont.)

Upper neck. Try some concealer next time.

BOND grins at her and heads down the hallway.

INT. Q BRANCH MI6- DAYTIME

Q stands behind a computer inspecting the broken watch with the few remaining gadgets BOND has put before her out on the table. Random boffins buzz about in the back. The energy is activity. Q has tidied up since we last saw her, her hair is in a neater bob, her clothing more expensive. BOND looks at her, bashful.

Q

So the cufflinks?

BOND

Gone. I had to throw them.

Q

You *had* to?

BOND

I was on my way out of a window.

Q

Right. Of course you were.

BOND

The watch? Is it fixable?

Q

No, we have to scrap it. I assume you used it on a building exceeding 3 stories despite my explicit instructions not to do so?

BOND

Aren't you at least happy I'm back in one piece?

Q

006 manages that along with my gadgets. Those cufflinks were a new prototype, reconstructing them will be difficult without them, it was all experimentation, we didn't have a blueprint.

BOND

I'm sorry, Q. I'll try better next time.

Q

No you won't. And it's not me you should be apologizing to for the cufflinks. They're not my design.

Q turns to a BOFFIN beside her.

Q(cont.)

Who *did* do the cufflinks?

BOFFIN

Hall, ma'am.

Q

Right. (calling out) Hall! Get over here!

A man turns from a workstation near the back of the room. COLIN HALL (Ben Whishaw or Colin Morgan), sweater wearing with kind, trusting eyes, looks at Q and BOND with confusion.

COLIN

Yes, ma'am?

Q

Come over here, 007 has something to say to you.

COLIN walks over. BOND takes him in.

COLIN

What can I do for you?

BOND

I wanted to apologize for losing my cufflinks, I believe it was your design?

COLIN

Oh...it wasn't much. I can remake them.

BOND

They were ingenious. Saved my life.

COLIN

Well, that's a relief.

BOND

Yes it is.

COLIN is momentarily flustered.

BOND(cont.)

What's your name?

COLIN

Colin. Colin Hall.

BOND

Have I seen you around?

Q

Probably not. He was moved up from tech support during the overhaul 9 months ago.

COLIN

I've been working here since Uni though.

BOND

And when was that, 2 years ago?

COLIN

More like over a decade.

BOND

Ah. Well, good our paths finally crossed.

Q

Yes, well we all have to get back to work here.

COLIN

Of course, ma'am.

COLIN turns to go.

COLIN(cont.)

Good to finally meet you, 007.

BOND

Please, it's James.

COLIN doesn't say anything. Just goes back to his station.

Q

Please don't.

BOND

Don't what?

Q

Not with my branch.

BOND

Not what with your branch?

Q

They're under my protection. Besides he's green.

BOND

Oh please, he's more than old enough.

Q

It's not about age. He's...I don't know, he's different. It feels like an error that he works here at all. He's brilliant, don't get me wrong. But just...he isn't like anyone else here.

BOND

What do you mean?

Q

I don't know. But I do know he doesn't deserve to get mixed up with someone like you.

BOND

Have I ever veered out of the range of professionalism?

Q

Yes. All the time.

BOND grins. The door opens. It's TANNER.

TANNER

Bond? M needs to debrief. Are you done with him Q?

Q

Yes. Take him away, please.

BOND

Sick of me already?

Q

Get out!

BOND laughs. Q laughs in response.

INT. HALLWAY MI6- DAYTIME

TANNER and BOND walk down the hallway to M's office.

BOND

How is she?

TANNER

Stressed. They're always interfering. She's on edge all the time.

BOND

Christ, do they not think she can handle the job?

TANNER

Of course they don't. They never did.

BOND

We've improved exponentially since she took the helm.

TANNER

The old guard didn't die overnight. They're still waiting about to be reinstated. It's the same shit happening everywhere. Terrified that we're replacing them.

BOND

Well, we are.

TANNER

Yes, but don't tell them that.

An MI6 higher up walks by, RICHARD MULCASTER (Mark Gatiss), severe suit nearly screaming money and a dour but slimly expression. BOND and TANNER turn to him, both suddenly stiff.

MULCASTER

My, my, Mister Bond.

BOND

Mulcaster.

MULCASTER

I see you're back.

BOND

Yes, sir. Just this morning.

MULCASTER

Mmm, I hope you didn't leave us too bad a mess. You always do seem to be causing such a ruckus for us.

BOND

All cleared up, sir. I believe my job was satisfactory.

MULCASTER

Now, now, don't get hysterical, it was just a little joke.

BOND

Of course, sir.

MULCASTER

Well, I must be on my way. Important business. Bill.

TANNER

Sir.

MULCASTER nods and walks down. BOND groans and leans into TANNER once his feet have retreated.

BOND

Oh God!

TANNER

Keep your voice down.

BOND

How can you stand it?

TANNER

In terms of condescension, that was lower on the scale.

BOND

Jesus Christ.

TANNER

I know.

BOND

Why won't she fire him?

TANNER

She can't. He represents the old guard. He has to be kept around for propriety's sake.

BOND

Christ.

They keep walking. BOND turns back to TANNER.

BOND (cont.)

How are you doing? I should've asked.

TANNER

Alright, it's busy here of course but alright.

BOND

You work too hard.

TANNER

I'm chief of staff. It's my job to work too hard.

BOND

We should go out some time, hit the pub or something.

TANNER

Maybe.

BOND

Have you seen Moneypenny yet? She's back from Guatemala.

TANNER

Eve's back? Is she alright?

BOND

Oh, she's fine, didn't you hear. Exemplary job.

TANNER

As usual. I should congratulate her face to face.

BOND

Yes I guess you should.

TANNER

Don't look at me like that.

BOND

Like what?

TANNER

You know what.

BOND grins wolfishly.

TANNER (cont.)

Here it is. She's ready for you.

BOND enters M's offices. M is seated behind the desk again. The room has been more furnished and personalized. She is taking over the room. There's a rug, etc. She looks tired but also more sure of herself. This is a woman with her hand on the button at all times.

M

007.

BOND

Ma'am.

M

I hear all cleaned up well.

BOND

Q's on me for ruining some gadgets, but nothing besides that.

M

Good. We can't afford mistakes, 007. From either you or 006. We can't afford

sloppiness. Human error. It's all they're looking for in you.

BOND

I understand, ma'am.

M

We are under great scrutiny here.

BOND

I'm aware. But, ma'am, respectfully if it's Mulcaster, why not just fire him?

M

007, even if I wanted to fire Mulcaster, which I certainly do not, I cannot. His command comes from higher up. He's here for the transition from the old regime to mine. No, we can just appease him from now on.

BOND

Of course.

M

Do not presume you know how to do my job better than me. You'll swiftly find you do not.

BOND

Of course, ma'am. Apologies for taking the liberty.

M

Right, well I didn't just ask you here to berate you, I wanted to tell you in person, the young man, Konstantin Petrovich, we have to deny his bid for asylum.

BOND

What?

M

He's too connected with the Mafia, it's inviting them onto our soil. More trouble than it's worth.

BOND

But if he goes back they'll kill him!

M

I'm sorry, he can't be trusted.

BOND

I promised that boy protection!

M

Well that was a stupid thing to promise.

BOND

Ma'am, respectfully please think about this, he's just a kid.

M

007 I have thought about it. It pains me but my decision is final.

BOND

You're condemning an innocent to death.

M

Wouldn't be the first time. Just because you fucked him doesn't change things. I am facing pressures you cannot imagine. Sacrifices must be made. This shows a weakness we cannot afford to show.

BOND

Is there anything I can do for him?

M

Forget about him. If he's smart, he'll simply find a way to stay in the country illegally. But we cannot help him.

BOND stares in shock for a second, then collects himself.

BOND

Is that all, ma'am?

M

Just keep in check, 007. Don't give them reasons. You hear me?

BOND

Yes.

M

Then that's all.

BOND nods and leaves.

INT. MONEYPENNY'S FLAT- NIGHTTIME

The four, MONEYPENNY, TANNER, Q, and BOND, sit around on sofas swapping stories. The television is on and bowls of junk food are between them. It has a very young and casual air to it all. They all drink beer.

BOND

I slept with her I did!

TANNER

You are so full of shit!

BOND

I am not!

Q

There's no way...there's no way you got it up!

BOND

Bullshit, I was straight through all of Uni, I have like had sex with women.

Q

But her...she's like the epitome of femininity she was like...like-

TANNER

A bloody femme fatale I don't believe it.

MONEYPENNY

It sort of makes sense, gay men do love their larger than life dames.

BOND

That's not P.C.!

MONEYPENNY

Bite me!

BOND goes for MONEYPENNY, Q pushes them apart.

Q

Alright, alright, shag, marry, kill: Mulcaster, 001, and old M.

TANNER

Oh gross! Awful!

Q

It's not so hard. Moneypenny, you go first.

MONEYPENNY

Oh, god alright well definitely kill old M, the bastard has it coming after everything he's put us through, I guess marry 001 he's the worst of the three.

Q

And just devastatingly handsome.

MONEYPENNY

But slimy!

Q

You're just gay.

BOND

Oh no, this means you have to shag Mulcaster.

MONEYPENNY

Oh, damn.

TANNER

Honestly? I would just kill them all. Shoot M, go to shag Mulcaster and then choke him out soon as he got his shirt off and poison 001 on our wedding night.

BOND

No, I'm with Q on this 001 would be a good lay.

TANNER

What is with people attracted to men and wanting to shag bigots?

Q

It's because all men are bigots, darling.

BOND

And he's not even that much of a bigot. He's been pretty alright to me.

MONEYPENNY

You just choose not to see it. It's not directed at you as much. Besides you hero worship him, everyday I think you're one step closer to becoming him.

BOND

That's not true.

MONEYPENNY

Yes it is! It so is! These ridiculous suits, who even are you anymore? I mean I don't know you.

BOND

If you don't know me, maybe I should just leave.

TANNER

Calm down, calm down, we're all kidding here.

BOND

Are we?

TANNER

Everyone's drunk and not thinking.

MONEYPENNY

Don't pacify me Bill. I am not a child.

TANNER

I never said you were!

MONEYPENNY

You always do this to me.

TANNER

I always do what?

MONEYPENNY

Forget it, I don't feel great. I have to go to the bathroom.

MONEYPENNY stands up and walks out.

TANNER

Eve!

She's gone. TANNER turns to the other two.

TANNER (cont.)

Was that my fault?

Q

Women, who can understand them?

TANNER laughs weakly. Q stands.

Q

I'll go after her.

Q leaves.

BOND

Do you really think I'm different?

TANNER

No...no. Just, remember who you are.

BOND

What does that mean?

TANNER

It's just, there's so much pressure right now, from all sides. No one really knows where MI6 is heading anymore. And no one, I mean, we're all sort of winging it here mate, you know that. We're all trying to figure out what it means to be these things they want us to be. 007, 006, M, Q, whatever. And I don't think...we can't lose sight of who we really are outside of that. It's not about just replacing them. It's about doing things differently.

BOND

M keeps saying, with Mulcaster and all, we have to play by their rules.

TANNER

I know, and that's a good start but at some point, I mean, we need to start making our own rules too.

BOND smiles at TANNER, he likes the sound of that.

INT. HALLWAY OF MONEYPENNY'S BUILDING- NIGHTTIME

BOND, TANNER, and Q are leaving. MONEYPENNY stands in the alcove.

Q

Well see you all bright and early tomorrow.

BOND

Jesus Christ.

Q

Enjoy being on the island for as long as you can, they're gonna send you back to the continent any day now.

BOND

I prefer it to the paperwork.

MONEYPENNY

It's the worst occupational hazard of the job.

BOND

You'd think they could have someone do it for us at this point.

TANNER

M told me she has you guys do it to humanize you.

Q

I have some stuff to show you in Q Branch that I'm working on, come by if you get a chance.

BOND

Alright.

Q

Might make a nice break.

BOND

Yeah, do you need a ride?

Q

Oh, yeah that would be great.

BOND

Tanner?

TANNER

I'm okay. I'll do the tube.

BOND

You sure?

TANNER

Yeah, I'm good. Out of the way.

BOND

Alright, see you tomorrow.

MONEYPENNY

See you.

Q and BOND walk off. TANNER and MONEYPENNY face each other.

TANNER

Are you still mad at him?

MONEYPENNY

I don't know.

TANNER

Are you still mad at me?

MONEYPENNY

I can never stay mad at you for long.

Strange beat. They look at each other.

TANNER

Well, I gotta go. The tube, you know.

MONEYPENNY

Yeah, I know.

TANNER

See you tomorrow.

MONEYPENNY

See you, Bill.

TANNER smiles to herself and then leaves.

INT. HALLWAYS OF Q BRANCH- DAYTIME

BOND loiters about the hallways of Q Branch. COLIN walks by and notices him. BOND stops him from continuing on.

BOND

Good morning.

COLIN

007.

BOND

How are you doing today?

COLIN

Fine, just fine. Busy. As usual. Aren't you?

BOND

Just paperwork. Mind numbing.

COLIN

We all have to do it.

BOND

I'm a bit of a slacker, I'll admit. It's not my biggest strength.

COLIN

Well, I don't want to keep you from your work, 007.

BOND

I told you, it's James. And you're keeping me from nothing of value.

COLIN

I don't think it's very respectful for me to call you James.

BOND

Why not?

COLIN

Because, I don't know, you worked hard for that title. I'd expect you want the respect due it.

BOND

Yes, and if you weren't my friend I'd expect you to call me by it. But it's not disrespectful for friends to be familiar.

COLIN

Are we friends?

BOND

We could be. I'd love us to get close.

COLIN

Do these lines usually work?

BOND

Who says these are lines?

COLIN

I'm older than I look, you know.

BOND

Of course, of course, no disrespect.

COLIN

And I have to get back to my job which is more important than paperwork I might add.

BOND

Well don't let me keep you. Will I see you later?

COLIN

I don't know if our lunch breaks line up.

BOND

Well I hope to see you.

COLIN

Don't go out of your way.

COLIN turns to go down the hall. BOND watches and then goes as well.

INT. FARTHER DOWN HALLWAY Q BRANCH- DAYTIME

COLIN nears the doorway. A MASKED MAN in all black comes behind him and grabs his arm and attempts to toss him to the side. COLIN fights back and shouts. The MASKED MAN clearly has the upper hand but COLIN is resilient and runs after him trying to stop him from getting into Q Branch.

COLIN

Help! Intruder!

The MASKED MAN grabs COLIN by the throat and pushes him against the wall, COLIN kicks back but is losing the fight.

COLIN(cont.)

James!

The MASKED MAN starts choking COLIN who sputters and claws at him. He begins to get close to losing consciousness, his eyes fluttering. BOND suddenly appears at the end of the hallway, running.

BOND

Let him go!

The MASKED MAN turns to BOND. BOND runs at him and punches him in the face. He drops COLIN who crumples to the floor, barely conscious. BOND and the MASKED MAN begin to fight. They're very evenly matched. The MASKED MAN continually tries to shake BOND off and head towards the doorway of Q Branch. BOND suddenly tries to grab at his mask. The MAN recoils and gets out of BOND's grasp. He then runs down the hall out the other way. BOND thinks to chase him but then notices COLIN, on the ground going in and out of consciousness, sputtering for air. He runs to his side and lifts his head up.

BOND

Colin? Colin look at me! Help!

Q Branch technicians come flooding out of the door, alerted by the confusion. Q among them, she surveys the situation, frantic and disturbed.

Q

What happened?

BOND

There's an intruder in MI6, someone attempting to enter Q Branch. Colin fought them off.

Q

Someone call for medical! And Bond, go after him!

Q Branch technicians spring into life, someone runs to COLIN and pushes BOND away. BOND, confused, runs back down the hall, leaving COLIN. He finds it empty. He makes a whole circle around the branch. It's futile. The assassin is long gone. He stands and stares ahead in confusion. Up next to him runs another, older man. It is 001 (Jude Law), he looks like everything BOND is attempting to be. He pulls out a gun and turns to BOND.

001

There's an intruder?

BOND

You're back from Qatar?

001

Just this morning. I came to debrief, where did he go?

BOND

That way, I lost sight but-

001 dashes off before BOND can continue. BOND watches in admiration.

INT. M'S OFFICE MI6- DAYTIME

M sits behind her desk. TANNER stands behind her chair. MULCASTER sits in a chair pulled to the side. Q, MONEYPENNY, and BOND stand around the room, all engaged in a conversation.

M

And you had no means of stopping him?

BOND

He was fast, ma'am. And I was concerned with the injured technician.

Q

He's in medical by the way, they're making sure he's alright, whoever the intruder was, he nearly choked the life out of him.

BOND

Is he alright?

Q

Thanks to you.

MULCASTER

Excuse me but I fail to see the relevance of this to the larger conversation.

Q

Fail to see the relevance?

MULCASTER

You can discuss the injured young man on your own time, if you please, he's an upsetting liability but not exactly the priority here.

Q

A liability-someone in my branch was nearly murdered! Those are people under my protection!

M

Quartermaster I believe the larger thing to worry about is that you were nearly murdered.

Q

Me?

M

None of us honestly believe that was an attack on Mister Hall, do we? You were obviously the target. Someone entered MI6 and nearly killed you, perhaps one of our country's greatest assets. An asset, 007, that it was your job to protect. You're just lucky that the assassin ran off and didn't make another attempt on Q Branch while you were seeing to the technician.

BOND

He was a civilian, I thought it was my duty-

M

Your duty is to eliminate the threat, no matter the consequences, no matter the human cost. That's why we have 00s.

MONEYPENNY and BOND exchange a look. 001 enters.

M(cont.)

Ah, 001, report?

001

I caught up to him, ma'am. I shot him as he was trying to make his way out of the building.

M

Well, thank God for that.

MONEYPENNY

Do we have any idea who it was? Or who was behind this?

001

Most likely he was just the messenger, not the mastermind or anything. But we'll probably get an identity on the body sooner rather than later.

BOND

Whoever it was didn't want to get recognized. He was wearing a mask.

TANNER

My question is how he got in in the first place. Our security should've picked up on him.

001

Unless this was an inside job.

All turn to him in shock.

001(cont.)

It's never out of the realm of possibility, you know as well as I do, ma'am.

M

Yes, yes I do.

Q

I can check, ma'am. If there was a hole in the system, which I would assume there was for the intruder to enter, I can probably trace it to whomever it came from. Every employee here has a unique digital footprint, I can match it up.

M

Thank you Q, get on that.

Q

Of course.

M

Tanner, I want you to go to HR and look through our files again, see if we can identify anyone with reasons for defecting.

TANNER

On it, ma'am.

M

You three, I need you all to stay around base as much as possible. If we do have a double agent, we'll need all the 00 agents

on hand we can get. And you must be at top performance. We can't see that show of weakness again, 007.

BOND

I'm terribly sorry, ma'am.

M

Don't be sorry, just make sure it never happens again. You're all dismissed except, Mulcaster, stay behind. We have a few things we could go over.

MULCASTER

Of course.

The others file out of the room. 001's hand brushes on MONEYPENNY's arms as soon as they enter the hallway and the camera is close on this. She turns to him.

001

Heading somewhere after this?

MONEYPENNY (cold)

Back to work.

001

We're ships in the night now. I miss when I saw your pretty face welcoming me to M's office. A wonderful thing to look forward to.

MONEYPENNY

Yes, well, I think my skills are being better utilized than to just get M his coffee. Excuse me.

MONEYPENNY pushes past 001. He scoffs and walks away. TANNER catches up to her.

TANNER

Please, be careful.

MONEYPENNY

I can take care of myself.

TANNER(soft and intense)

I'd kill him if she let me. I would.

MONEYPENNY

Don't promise me things like that.

MONEYPENNY walks away. TANNER watches her.

INT. MEDICAL BAY MI6- AFTERNOON

COLIN sits on the edge of a bed. He looks a little worse for wear but mostly okay. BOND walks in and smiles at him, COLIN looks up and meets his eyes.

BOND

Am I too late to send flowers?

COLIN

Afraid so, I'm all cleared up.

BOND

What a pity.

COLIN

Yes, a few days off work might have been nice.

BOND

You don't want to stay in Med Bay. Absolute hell on Earth.

COLIN

It's been pretty alright for me. Though, I'm not hiding some bullet wound as I've heard you lot are prone to do.

BOND laughs, then turns serious.

BOND

You're alright though?

COLIN

Mostly just shook up. But nothing really happened. Bruised windpipe, they want to keep me overnight for observation in case he slipped me some bioweapon or something.

BOND

That's ridiculous, they're just control freaks.

COLIN

Nevertheless, I have no one to watch me in the night at home so they say I have to stay here.

BOND

You don't want to sleep here, the beds are awful for your back, the food is toxic, the lighting is terrible for sleep. Trust me, you'll feel like death come tomorrow morning.

COLIN

Well, I don't feel like bothering my mother to crash with her.

BOND considers that.

COLIN(cont.)

Thank you, though. For saving me.

BOND

It was nothing.

COLIN

You could have run after him, you got me help. I can't thank you enough.

BOND stiffens.

BOND

I'm glad I could be of help.

COLIN

You're not what I thought you would be like.

BOND

What did you think?

COLIN

I don't know. Just not...whatever you are.

BOND smiles.

BOND

I could watch you in the night.

COLIN

What?

BOND

I have a nice place, near HQ. It would be nice.

COLIN

You don't think I'll fall for that do you?

BOND

No, I'm hoping you'll understand what I'm really asking and say yes.

COLIN considers. BOND places a hand on his knee. COLIN puts his hand on the hand and feels it out.

COLIN

Okay.

BOND

Really?

COLIN

Why not? Better than staying here. I hear the beds are awful.

BOND

You won't sleep a wink.

COLIN entwines his fingers with BOND's. Their eyes meet.

INT. BOND'S APARTMENT- NIGHTTIME

BOND and COLIN enter his apartment. COLIN takes it in, it's very upscale, more than when we saw it before. BOND stands back, letting him be impressed.

BOND

What do you think?

COLIN

It's lovely.

BOND

I just had it renovated, you're one of the first to see it.

COLIN

Well, I have nothing to compare it to, but I like it. It's very nice.

BOND

I'm glad you like it.

BOND watches COLIN.

BOND(cont.)

Do you want me to fetch you a glass of wine?

COLIN

Oh, that's alright, I'm not supposed to drink right now, with the painkillers.

BOND

You're on painkillers?

COLIN

For my windpipe. And I did a little something to my leg. But I'm really fine.

BOND

I should kill him.

COLIN

I heard 001 already did. Maybe I should be at his place tonight.

BOND

He's straight.

COLIN

Why should that matter?

COLIN raises an eyebrow.

BOND

I think you'll find him less entertaining than me anyway. He's a little too, I don't know, outdated, cold war?

COLIN

And you?

BOND

Me? I'm brand new.

BOND places his hands on either side of COLIN pinning him to the counter.

COLIN

You know I like a man with experience too.

BOND

I'm sure you do.

COLIN

I've probably been at MI6 longer than you.

BOND

In tech support.

COLIN

What does that mean?

BOND

You were rerouting M's internet.

COLIN

Cruel!

BOND

Oh, I'm very.

BOND goes in to kiss COLIN's neck. COLIN lets him but looks up.

COLIN

You know I really don't do this.

BOND

Do what? Hook ups?

COLIN

Hook ups? Are we twelve?

BOND laughs.

COLIN(cont.)

No, I mean this, with a coworker.

BOND

We're barely coworkers.

COLIN

It's inappropriate. And unsafe. Plus Q says not to get involved with agents.

BOND

Q's one of my best friends I think she'll make an exception.

COLIN

She said you specifically in fact.

BOND

Well, then

BOND bites. COLIN gasps.

BOND(cont.)

Nobody needs to know.

COLIN

I'm going to regret this, won't I? Until the end of my life?

BOND stops with his neck and faces him.

BOND

I certainly won't.

BOND kisses him. COLIN kisses back.

INT. BOND'S BEDROOM- NIGHTTIME

BOND sits on the edge of the bed. COLIN lies on it, under a sheet. BOND is in his boxers. COLIN is naked and seems half awake. BOND fishes for his phone and looks down at it. He has a few unread messages from Q that he doesn't open. He looks back at COLIN.

COLIN

Do you have a toothbrush I could borrow?

COLIN spreads himself out in the bed. BOND looks at him, really looks at him, all he can see is KONSTANTIN and all he can feel is M's warning and disapproval. He is not to get involved with people. COLIN is human error. BOND's face hardens.

BOND

You need to go.

COLIN

What?

BOND

You need to go home.

COLIN

You said I could stay?

BOND

I don't sleep well when I share the bed.

COLIN

Then I'll take the couch.

BOND

I think you should go.

COLIN

Someone's supposed to watch me in the night.

BOND (taught)

Then go to med bay or your bloody mother's!

COLIN looks taken aback and shirks away.

COLIN

James...

BOND

I'm sorry. I misled you. This...this is a one time thing. I shouldn't have made it seem like it was bigger. You should go.

COLIN sits frozen, slightly frightened.

BOND (cont.)

Please go.

COLIN stands up and begins grabbing his clothes.

BOND (cont.)

I'll see you at work I suppose.

COLIN doesn't answer. Just leaves the room. BOND sits on the bed and breathes. He opens his messages and sees Q has been texting him to call her, hesitantly he does.

BOND (cont.)

What's going on?

Q(v.o.)

They identified the body.

BOND

And?

Q(v.o.)

It was him. The man you brought into the country. Petrovich.

BOND

Shit. I'm such an idiot.

Q(v.o.)

It's bigger than that. James, there's payments going from the mafia branch Konstantin was involved with and a private bank account in your name.

BOND

What?!

Q(v.o.)

The digital footprint could be you, but I'm not entirely through decoding, and it could end up being someone else's, I'm not entirely sure. It's like someone wants me to think it's yours and just give up. I can't tell what server it came from...

BOND

What are you saying?

Q(v.o.)

It looks like it was you. Like you were the double agent. You got Konstantin in. That's why you didn't chase him. Colin got in the way so the mission was aborted. That's how

it's looking. That's the narrative they're gonna construct.

BOND

Is this what you're going to tell them?

Q(v.o.)

They've already seen it.

BOND

So why are you talking to me?

Q(v.o.)

Because it doesn't line up.

BOND

Q, I don't understand.

Q(v.o.)

Where are you now?

BOND

My flat.

Q(v.o.)

Listen to me, there's a tracker. In you. I am going to disable it. Only I can re enable it. We have very little time before they figure that out. You need to run.

BOND

What?

Q(v.o.)

Bond, you need to run right now. It may be too late already.

The line clicks off. BOND drops his phone. The intro music to "London Calling" by The Clash begins to play. He pulls on

clothing quickly. As he is dressed, he hears a banging on the door.

AGENT (o.s.)

MI6 open up!

BOND turns towards the window and begins to run at it.

JOE STRUMMER (v.o.)

*London calling to the faraway towns
Now war is declared and battle come down*

BOND jumps through the window and flies through the air, a horde of MI6 agents burst it into the room as he jumps out.

JOE STRUMMER (v.o.)

*London calling to the underworld
Come out of the cupboard, you boys and girls*

BOND lands on the roof of the neighboring building and shakes himself off. He sees an MI6 AGENT preparing to run after him and he gets in stance, running off again.

JOE STRUMMER (v.o.)

*London calling, now don't look to us
Phony Beatlemania has bitten the dust
London calling, see we ain't got no swing
Except for the ring of that truncheon thing*

The other AGENT lands on the roof and chases BOND. BOND jumps to the next roof and keeps running across it.

JOE STRUMMER (v.o.)

*The ice age is coming, the sun is zooming in
Meltdown expected, the wheat is growin' thin*

BOND reaches a lower building with a fire escape. He jumps and lands on the fire escape and begins running down it.

JOE STRUMMER (v.o.)

*Engines stop running, but I have no fear
'Cause London is drowning, and I, I live by
the river*

BOND jumps off of the fire escape and lands in the alleyway, the MI6 agent watching him from above. BOND darts off through the alleyways as the instrumental continues. As BOND reaches the street he sees an MI6 issue car heading after him, he breaks into a run in the other direction, the car following him.

JOE STRUMMER (v.o.)

*London calling to the imitation zone
Forget it, brother, you can go it alone*

BOND sees the AGENT from the roof that was following him catching up. BOND reaches another fire escape and jumps at the ladder, swinging himself up onto the fire escape and begins to crawl up it.

JOE STRUMMER (v.o.)

*London calling to the zombies of death
Quit holding out and draw another breath*

BOND reaches a window, he kicks it in and jumps into the room, an office room having a meeting, all freak out and begin yelling, he rushes through ignoring the havoc and running through room after room of the building heading towards the otherside.

JOE STRUMMER (v.o.)

*London calling and I don't want to shout
But when we were talking I saw you nodding
out
London calling, see we ain't got no high
Except for that one with the yellowy eye*

BOND reaches the other end of the building and sees the MI6 AGENT that was chasing him standing outside waiting, with the

car to retrieve him. He goes around the other way and heads down the stairs, now also trailed by SECURITY GUARDS in the building.

JOE STRUMMER (v.o.)

*The ice age is coming, the sun is zooming in
Engines stop running, the wheat is growin'
thin*

BOND reaches the exit floor of the building and begins to run through the front doors onto the street. He sees a tube entrance and darts down it, the AGENT following him.

JOE STRUMMER (v.o.)

*A nuclear era, but I have no fear
'Cause London is drowning, and I, I live by
the river*

During the instrumental, the AGENT chases BOND down the staircase. BOND runs through the entrance, pushing through crowds of people.

JOE STRUMMER (v.o.)

*Now get this
London calling, yes, I was there, too
And you know what they said? Well, some of
it was true!*

The AGENT loses BOND in the crowd. BOND reaches the platform and hops on a train at the last minute before the doors close, keeping his head down and getting lost in the nighttime rush hour crowd.

JOE STRUMMER (v.o.)

*London calling at the top of the dial
And after all this, won't you give me a
smile?*

The AGENT makes it to the platform as the train has pulled away. He looks around in confusion. BOND has disappeared.

JOE STRUMMER (v.o.)

I never felt so much alike alike alike..

INT. Q BRANCH- MORNING

Q is at her work station. There is something fraught and confused about her, less in control than before, but she is still fundamentally herself. MONEYPENNY stands beside her being shown off a new gadget shaped like an earring.

MONEYPENNY

So how do I activate it?

Q

It's touch sensitive, easily set off, so be conscious of when you wear it.

MONEYPENNY

And where does the recording go to?

Q

A copy is sent to me and another to your phone in case I am incapacitated for whatever reason or you need a copy on hand.

MONEYPENNY

It's brilliant Q.

Q

It's just a glorified bug.

MONEYPENNY shoots her a look.

Q(cont.)

Yes, I know. It's brilliant.

COLIN walks over with a handful of papers.

COLIN

I have the blue prints you requested.

Q

Thank you, Hall.

MONEYPENNY

Are you alright?

COLIN

What? Oh, I'm fine.

MONEYPENNY

You look like you haven't slept.

COLIN

I've been on edge, since yesterday.

MONEYPENNY

Oh, you're *that* Hall! I'm sorry.

COLIN

No need.

Q

Do you want the day off, Hall?

COLIN

No, I'm fine, truly. Medical gave me the all clear. It's good, working helps me stay occupied. If I'm home I'll just worry.

COLIN goes back to his work station. Q turns in to MONEYPENNY.

Q

They slept together.

MONEYPENNY

Who?

Q

You know who.

MONEYPENNY

You think so?

Q

Oh, definitely.

MONEYPENNY

Strange, he doesn't seem like James's type.

Q

Oh no, he is. Probably more than James himself realizes.

The door bursts open. M, flanked by TANNER, with MULCASTER in tow enter the branch. All stop what they're doing and stand at attention to them. M looks harried. MULCASTER looks proud.

TANNER

If we could have everyone's attention, we have an announcement to make.

M

We have received evidence that has been formalized recently that Agent 007 has gone rogue and was at least in part responsible for yesterday's attacks.

There is murmuring among the branch. COLIN and MONEYPENNY in particular look shocked.

M(cont.)

Agents were sent to 007's flat to bring him in for questioning. He resisted arrest and has since gone on the run. We do not know

what his next move will be but Agent 001 is
in hot pursuit.

COLIN

But he rescued me. He stopped the attack.

All look at him. He shrinks from the attention.

TANNER

The investigation is ongoing. We're trying
to understand all the details.

M

At this time all are to cease any contact
with 007 and if contact is made it must be
immediately reported.

MULCASTER

Any attempts to aid 007 will be henceforth
classified as treason. Anyone discovered to
be aiding 007 will be brought in and swiftly
punished.

Looks are exchanged. MONEYPENNY steps forward.

MONEYPENNY

This is bullshit.

M

006...

MONEYPENNY

No, this is bullshit! What evidence is this?
It doesn't make any sense.

M

The hole in the system-

MONEYPENNY

Could easily be faked, this doesn't make sense why stop the assassin? Hell, why attempt to assassinate Q? None of this makes any sense.

TANNER

It's still under investigation.

MONEYPENNY

Oh, don't give me that Bill! Don't you hear yourself, do any of you? I mean do you all see what you look like? This is Bond, we know him, he wouldn't do something like this.

MULCASTER

People do strange things everyday, Miss Moneypenny.

MONEYPENNY turns to M.

MONEYPENNY

This is who you choose to trust? Over him? Over Bond, who's been on your side for all of this time. Him and 001? Ma'am, you must know-

M

My decision is firm here, 006.

MONEYPENNY

You're cowards all of you. I can't believe this. I really can't.

MONEYPENNY storms out, TANNER follows her.

MULCASTER

Perhaps we should bring her in as well?

M

No, no she's worked up over her friend.
Leave it be. She'll calm down.

MULCASTER

Well, then we should be going shouldn't we?

M

Yes. Yes. Quartermaster, send them back to
work.

Q

Yes, ma'am.

MULCASTER and M leave. Q turns to the room.

Q(cont.)

Alright, everyone we have to get back at it.
We have very important things to get done
here.

COLIN bends his head over his work station. He looks like he
might throw up.

INT. HALLWAY Q BRANCH MI6

TANNER catches up to MONEYPENNY. She grabs her sleeve,
MONEYPENNY shakes her off.

MONEYPENNY

Don't touch me.

TANNER

We need to talk. I want-

MONEYPENNY

What do you want, Bill? What do you ever
want from me?

TANNER(needing to say it)

I...I...

A tense beat. MONEYPENNY shakes her head.

MONEYPENNY

You're such a coward. You always have been.

TANNER

Eve!

MONEYPENNY

Stay away from me.

TANNER

Where are you going?

MONEYPENNY

I don't know. But I can't be here right now.

I really can't.

MONEYPENNY turns back on her with genuine remorse for a moment.

MONEYPENNY

I'm really sorry but I just can't.

MONEYPENNY runs on. TANNER watches in despair.

INT. Q'S FLAT- NIGHTTIME

Q is heading home for the evening. She turns on the light as she enters. Standing in the center of her flat, looking extremely awkward and out of place, is BOND. She jumps.

Q

Holy shit!

BOND

It's just me!

Q

You shouldn't be able to be here! My security-

BOND

You have given me ample technology to bypass it.

Q

Well, I'm an idiot. Remind me not to ever do that again.

BOND

If this goes wrong, you probably never will.

Q

Christ, yeah right. Christ.

BOND

I assume they've broken the news.

Q

I did a lovely acting job, if you must know.

BOND

I'll alert the BAFTAs.

Q

Standing bloody ovation.

BOND

You're shaking.

Q

I'm fine.

BOND

Should I fix you a cuppa?

Q

You need to leave.

BOND

What?

Q

I need to track the hole in this system. I need to discover who really did this. I can't stop. I can't be interrupted. It's vital. You being here, it's a liability.

BOND

I don't understand.

Q

Someone is trying to frame you and more importantly someone is trying to kill me and probably others at MI6. Probably M.

BOND

M's well protected.

Q

Not if she doesn't see it coming. Not if it's from someone on the inside.

BOND

You think it's Mulcaster.

Q

I don't know.

BOND

But you need to find out.

Q

It's bigger than you.

BOND

I understand.

Q

So please go. I will call you once I know,
and then we'll go farther.

BOND heads for the door. Suddenly he stops. Strangely uncertain
and young feeling.

BOND

I don't know where to go.

Q

I know. I'm sorry. But you can't stay here.

BOND salutes her.

BOND

Quartermaster.

Q

007.

BOND heads out of her door. Q closes it behind her. She
collapses against it intensely overwhelmed and feeling lost and
scared. The intro music to "Still Sane" by Lorde comes in.

LORDE (v.o.)

*Today is my birthday, and I'm riding high
Hair is dripping, hiding that I'm terrified*

EXT. STREETS OF LONDON- NIGHTTIME

BOND stalks through the streets, hood pulled over his face,
looking for somewhere to go, somewhere to hide.

LORDE (v.o.)

*But this is summer, playing dumber than in
fall
Everything I say falls right back into
everything*

INT. M'S OFFICES MI6- NIGHTTIME

TANNER is clearing up M's office for the day, looking at the files on BOND in remote confusion, trying to get things in order.

LORDE (v.o.)
*I'm not in the swing of things
But what I really mean is
Not in the swing of things yet*

INT. LONDON TUBE- NIGHTTIME

MONEYPENNY rides the tube home, exhausted.

LORDE (v.o.)
*Riding around on the bikes, we're still sane
I won't be her, tripping over on stage
Hey, it's all cool*

INT. MI6 HEADQUARTERS LOBBY-NIGHTTIME

TANNER is walking out, she waves goodbye to the security guards. 001 and MULCASTER watch her go. She does not know whether to meet their eyes or not.

LORDE (v.o.)
*I still like hotels, but I think that'll
change
Still like hotels, and my newfound fame
Hey, promise I can stay good*

INT. Q'S FLAT- NIGHTTIME

Q sits in front of her computer, typing rapidly to try to figure out the hole in the system, concentration rife on her face.

LORDE (v.o.)

*(Everything feels right) I'm little, but I'm
coming for the crown
I'm little, but I'm coming for you (chase
paper, get it)
I'm little but I'm coming for the title,
held by everyone who's up*

INT. MONEYPENNY'S FLAT- NIGHTTIME

MONEYPENNY pours herself a drink.

LORDE (v.o.)

*All work and no play
Never made me lose it
All business all day
Keeps me up a level*

MONEYPENNY scrolls her phone. Missed calls from TANNER. She throws it across the table.

LORDE (v.o.)

*All work and no play
Keeps me on the new shit, yeah*

INT. TANNER'S FLAT- NIGHTTIME

TANNER home at her desk. She checks her emails from M. They're updates on the situation with BOND. She is sending out memos to the rest of MI6, classifying him as a traitor.

LORDE (v.o.)

*All work and no play
Let me count the bruises
All business all day
Keeps me up a level*

*All work and no play
Lonely on the new shit yeah
Yeah*

TANNER goes to text MONEYPENNY again. Then she doesn't.

EXT. STREETS OF LONDON- NIGHTTIME

BOND sees a car chasing him. He ducks into a darkened alleyway and waits to catch his breath. He scrolls through a burner phone, thinking who he can call, realizing no one.

LORDE (v.o.)
*Only bad people live to see
Their likeness set in stone
Only bad people live to see
Their likeness set in stone*

BOND sets out running again.

LORDE (v.o.)
*What does that make me?
I'm not in the swing of things
But what I really mean is
Not in the swing of things yet*

EXT. AN APARTMENT BUILDING, LONDON- NIGHTTIME

BOND looks up at a huge building. He prepares to climb the fire escape up to it.

LORDE (v.o.)
*All work and no play
Never made me lose it
All business all day
Keeps me up a level*

INT. Q'S FLAT- NIGHTTIME

Q sees a line of code she wasn't expecting. She clicks on it and her computer lights up. She gasps.

LORDE (v.o.)

All work and no play

Keeps me on the new shit, yeah

The music fades out. Q types furiously.

INT. COLIN'S FLAT- NIGHTTIME

COLIN is asleep in his bed, at least one of his cats crawled in next to him. He looks peaceful and very much not of BOND's world. He could be some young man in a romcom. A knocking noise is heard. He wakes up groggily. He sits up straight and looks at his window. Standing on the fire escape in the rain is, to exactly no one's surprise, BOND. He looks disgruntled and desperate. COLIN does a double take and then gets out of bed and pulls up the window, sticking his head out.

COLIN

What are you *doing*? Are you insane?

BOND

Please just let me in.

COLIN

No! This is so creepy. What's wrong with you?

BOND

I can explain.

COLIN

Oh can you?

BOND

You have to trust me.

COLIN

I'm supposed to call MI6. We've all heard that you're a traitor.

BOND

So why haven't you?

COLIN sighs.

COLIN

Moneypenny thinks you're innocent. She says it's a set up.

BOND

And Tanner?

COLIN

Unsure.

BOND groans.

COLIN(cont.)

M's devastated but sticking to her guns. The evidence is against you.

BOND

Q's stayed loyal. She's holed up at her apartment hacking into the system as we speak to absolve me.

COLIN

That sounds about right.

BOND

She's your superior officer. You should technically follow her lead.

COLIN

I answer to Q, but my superior is M, who is, as I have mentioned, decidedly anti-you right now. Technically not even having called them yet is treason.

BOND

Oh come on, Colin.

COLIN

People have been shot for less.

BOND

What do you think though? Do you really think I'm a traitor.

COLIN

The evidence-

BOND

I just want to know what you think.

COLIN pauses. He thinks about calling MI6.

COLIN

I think you're innocent. I felt...I don't even know what I felt when I heard. More than I thought I would feel. You're many things James, but you're not a traitor.

BOND smiles.

BOND

So can I come in?

COLIN

If Q's on your side why not go to her?

BOND

What she's doing is important, can't interrupt it or put her at risk. Besides, I needed to see you.

COLIN

Me? We were a one time thing.

BOND

Colin-

COLIN

A one time thing by your own declaration. I don't know what you take me for but whatever it is-

BOND

Please. I need somewhere to go. I have no one else.

COLIN considers and then sighs.

COLIN

Fine.

COLIN opens the window all the way and BOND crawls in. He's soaked from the rain. COLIN takes a step back. They stare into each other's eyes. BOND is shaking with cold, COLIN shivering from the wind let in.

BOND

Hello, Juliet.

COLIN

Don't do that.

COLIN is smiling though and he walks over to the bed.

COLIN(cont.)

Let me get you a towel, I would offer a change of clothes but I doubt I own anything that would fit you.

BOND bends down to pet a cat.

BOND

This your nurse?

COLIN hands him a towel.

COLIN

That's Eliot. Pound is asleep in the kitchen.

BOND

A big modernism fan?

COLIN

My mother is an English professor. Eliot felt appropriate, Old Possum's book and all. And then Pound is his brother, it went hand in hand.

BOND

Ah.

COLIN

Surprised you got the reference.

BOND

I went to Uni, I didn't spring fully formed with a gun in my hand.

COLIN

Sometimes I think you did. Feels that way.

BOND

I promise you. I'm real.

BOND takes off his coat and lays it on the floor. He unbuttons his shirt until he is just in a soaked white undershirt. COLIN looks into his eyes.

BOND(cont.)

Where would you have me sleep tonight?

COLIN breaks eye contact and walks away from him.

COLIN

Don't do that.

BOND

Do what?

COLIN

You know what.

BOND

It's a genuine question.

COLIN

I'm probably going to be killed for helping you so at least give me some respect.

BOND

Oh don't be dramatic.

COLIN whips around.

COLIN

I am a minor technician in Q-branch, you think they value my life?

BOND puts a hand on his arm.

BOND

I'm gonna fix everything. This is all going to get cleared up, give me 24 hours at most.

COLIN looks at the clock. It reads 23:30.

COLIN

And if you don't?

BOND

Just trust me okay.

COLIN looks into his eyes. Something in him relaxes just slightly.

COLIN

That's asking an awful lot for a man who I don't know a thing about. No one knows anything about you of any importance.

BOND

What would you like to know?

COLIN takes a step back, breaks the connection.

COLIN

Be serious.

BOND

I am. You're right. You've no reason to trust me. So what would you like to know?

COLIN

Why did you join MI6?

BOND

My parents were killed when I was young, I have a lot of anger. I got tapped by an agent at Oxford. They put me through

training, it just seemed natural. A way to get some sort of revenge.

COLIN takes this in. His expression softens.

COLIN

I didn't know that, about your parents. I'm really sorry.

BOND

It was random, their deaths. A break in gone wrong. Just stupid kids, truly, which was the hardest part to wrap my head around growing up. Still, I used to imagine my targets were their killers. It served.

COLIN

I can imagine.

BOND towels off his hair. COLIN picks up the cat from the floor.

BOND

What about you?

COLIN turns, the cat still in his arms.

COLIN

Me?

BOND

Why'd you join?

COLIN

I'm boring.

BOND

I'm also trusting you with my life.

COLIN

Just get Q to show you my file.

BOND

It won't be personal. Won't be from you.

COLIN takes a breath, BOND leans against the desk set. After a moment COLIN gives in. He tells the story as if he is struggling to remember it right, to make it as honest as he thinks BOND deserves.

COLIN

Well, I was at uni as well. A recruiter came to me because of the marks I was getting in tech engineering, etc. They have geniuses on lists, you know. Watch us from childhood I expect. I didn't know what I wanted to do but I had my mum to support and it seemed like the right thing to do. My best friend, Ella, she told me not to but I don't know, I liked the people. It paid well. It felt good to do something good.

BOND

Why'd you have to support your mother?

COLIN

My father left when I was 16. Things were always hard. She was so proud of me though, it kept me there.

BOND

Kept you?

COLIN

I don't feel like we do good anymore. I don't know if we ever did.

BOND

What do you mean?

COLIN turns into his cat.

COLIN

You'll laugh at me

BOND walks over to him.

BOND

I won't.

COLIN

I sound so bleeding heart but, we kill innocents. All the time, and I don't even think we're the good guys.

BOND

You don't kill people.

COLIN

I build things that do. I feel like a monster.

BOND

Do you think I'm a monster?

COLIN looks into his eyes. They're close.

COLIN

No.

BOND

Then how can you be one?

COLIN

I don't know. I should find you a monster. I should be terrified of you. I was but...

BOND

But?

COLIN

But, nothing. I don't know.

COLIN sets his cat down.

BOND

I don't think you're a bleeding heart, at least not in a bad way. You have a good heart, a lovely one.

COLIN

Don't be sweet on me.

BOND

Why not?

COLIN

Because I'm not some pretty boy who you screw on a mission and then leave to die.

BOND

Since when do-

COLIN is getting a little worked up. BOND is calm.

COLIN

I'm a tech engineer. I do my work and I come home. That's all I want out of this life.

BOND

You want nothing to do with me?

COLIN

Yes.

BOND

So why am I here?

COLIN

I feel bad for you that's all.

BOND

Why were you at my place that first time then?

COLIN

Purely physical. And I was curious. They all talk about you like you're some sex god you can't fault me for wanting to know what the big deal was.

BOND

And was I?

COLIN

What?

BOND

A sex god.

COLIN

Oh stop.

BOND

I think it's a perfectly legitimate question.

COLIN

You're such an asshole.

BOND

An asshole who, by your own admittance, you're willing to die for. You wouldn't take a risk like this out of pity.

COLIN

Maybe this is my punishment. For all the innocents, it feels just.

BOND

You really think that?

COLIN

I don't know.

COLIN sinks to sitting on the bed.

COLIN(cont.)

I wanted to hate you so badly.

BOND

I'm glad you don't.

COLIN doesn't respond.

BOND(cont.)

I can sleep in the next room, you have a sofa or something?

COLIN

Why did you come here? Really?

BOND

I already told you. I needed to see you.

COLIN

Be serious.

BOND

I am. I thought, I might die tomorrow, who would I regret most never speaking to again? And you were the first person I thought of. Not Q, not Moneyppenny, not Tanner. You. So I knew I had to come here.

COLIN

What if I hadn't trusted you? I mean I so easily could have called MI6.

BOND

It still would have been worth it.

COLIN and BOND hold eye contact. BOND breaks it.

BOND(cont.)

Well, I guess I should go to the next room.
Let you get some rest. Thanks for the towel.

BOND starts to leave.

COLIN

James!

BOND turns. He's hiding a grin. The intro music for "Waiting Game" by BANKS comes in.

BOND

What?

COLIN

You can stay. Here I mean.

BOND walks over to COLIN. They are close.

BOND

Is that what you want?

COLIN

Yes.

BOND sits on the bed beside COLIN. A brief moment of awkwardness that's slightly funny.

BOND

Can I kiss you?

COLIN

Yes.

BOND kisses COLIN.

BANKS (v.o.)

*I'm thinking it over
The way you make me feel all sexy but it's
causing me shame*

COLIN crawls onto BOND and straddles him, kissing back.

BANKS (v.o.)

*I wanna lean on your shoulder
I wish I was allowed but I don't wanna cause
any pain
And if I'm feeling like I'm evil, we've got
nothing to gain*

They fall backwards onto the bed, lying facing each other and still kissing. BOND kicks off his socks.

BANKS (v.o.)

*What if I never even see you cause we're
both on a stage*

COLIN reaches for the buttons on BOND's pants and then pauses.

BANKS (v.o.)

*Don't tell me listen to your song because it
isn't the same*

COLIN

May I?

BANKS (v.o.)

I don't wanna say your love

BOND

Please.

BANKS (v.o.)

Is a waiting game

COLIN unbuttons BOND's pants. BOND pulls down COLIN's pajama pants. COLIN pulls BOND's undershirt off. COLIN wraps his legs around BOND's back and falls into the pillow.

BANKS (v.o.)

*Baby I'm thinking it over
What if the way we started made it something
cursed from the start
What if it only gets colder
Would you still wrap me up and tell me that
you think this was smart
Cause lately I've been scared of even
thinking 'bout where we are*

BOND kisses his neck and COLIN pulls his own shirt over his head. This all feels different from the first time they had sex, there's an intense tenderness to all of this. BOND runs his hand gently along COLIN's chest.

COLIN

James...

BANKS (v.o.)

*What if I never even see you cause we're
both on a stage*

BOND pauses and looks down at him, raising himself over COLIN.

BOND

What is it?

BANKS (v.o.)

*Don't tell me listen to your song because it
isn't the same*

COLIN

No matter what happens...I'm glad you're
here.

BANKS (v.o.)

*I don't wanna say your love is a waiting
game*

BOND kisses COLIN.

BOND

Me too.

BOND begins to kiss his way down COLIN's chest towards the
waistline of his boxers. COLIN tangles his fingers in BOND's
hair, stroking his head. The camera pans down BOND's back and
reaches their tangled feet, straining against the sheets.

BANKS (v.o.)

*I don't wanna say your love is a waiting
game...*

CUT TO:

BOND's feet, relaxed, peeking out of the covers. It's a little
after they've finished. We do not see their faces. COLIN's cat
has crawled onto the bed and is sitting by their feet.

COLIN (o.s.)

What's the most embarrassing thing to ever
happen to you?

BOND (o.s.)

Do I have to say?

COLIN (o.s.)

Yes.

PAN UP to their faces. BOND is sitting up against the headboard, COLIN is leaning against the wall, his feet in BOND's lap. They are mid conversation and the mood is much lighter than before.

BOND

What if it's really bad? Like really awful?

COLIN

Mine is my grandmother caught me masturbating. And started crying.

BOND

Oh god.

COLIN

It was awful.

BOND

Mine is worse.

COLIN

How?

BOND

In training, for MI6- you can't tell anyone.

COLIN

I promise.

BOND closes his eyes and COLIN laughs.

BOND

We were wrestling, and I...I drank a huge bottle of water before one match because I perspire easily.

COLIN

Oh no...

BOND

It's so bad. Forget it I can't even say it.

COLIN

We said we were being honest.

BOND

You just want something to hold over my head.

COLIN kicks him, he dodges.

BOND (cont.)

Fine...I peed myself.

COLIN

Oh my god.

BOND

All over him too. I was in a singlet. They never let me forget it.

COLIN

I wouldn't either.

BOND

People would stuff diapers into my bag. It was awful.

COLIN

Poor baby.

BOND

It's not funny! It was very traumatic.

COLIN

It's extremely funny. Should I be worried that you're going to wet the bed?

BOND

Stop it.

COLIN

If I'd known in advance I may not have let you stay.

BOND flips COLIN onto his back and holds him down.

BOND

You're being awful!

COLIN laughs and kisses his cheek.

COLIN

May I remind you again who's laying his life down for you?

BOND pulls away and sobers.

BOND

Stop saying that.

COLIN sits up and wraps his arms around BOND's back.

COLIN

I'm sorry. I took it too far.

BOND

It's nothing.

COLIN

You can ask me one.

BOND

I don't like being in your debt. I don't like you thinking I'm putting you at risk.

COLIN

24 hours, like you said. But you have to give me a reason to trust that. You have to be honest with me. That's what I keep asking for. That's all.

BOND turns to face COLIN.

BOND

You ask another.

COLIN

I keep asking.

BOND

You have better questions.

COLIN

Fine. Worst way to die.

BOND

Morbid.

COLIN

It says a lot about a person.

BOND

Well what's yours?

COLIN

Burned at the stake. It terrifies me. I had nightmares about it as a kid. The idea of like your skin burning off, unable to move. And people watching you die, wanting you to die, being happy that you're in pain? It's so freaky, public executions in general, I

couldn't handle it. Thousands of people hating you in your last moments...and it lasted so long, did you know that? We don't even know how long because people may just lose their ability to speak but still be conscious.

BOND

Jesus.

COLIN

I know. I'd kill myself before that. I'd probably do anything, betray anyone. It terrifies me that much.

BOND

I've seen people burned alive. It's a nasty way to go.

COLIN clutches BOND tightly and then lets go, slightly embarrassed with himself.

COLIN

Your turn.

BOND

Killed by the person you love most.

COLIN groans.

COLIN

That's so...come on!

BOND

It's the truth. Can you actually imagine anything worse? You say part of the burning at the stake fear is everyone hating you as you die.

COLIN

Yes but-

BOND

Imagine if the person you love most lit the pyre.

COLIN shivers.

COLIN

I don't want to imagine that.

BOND

I know.

COLIN

Christ, I just wanted you to tell me what death seemed the worst out of all your years as a spy or whatever.

BOND

Sorry to disappoint.

COLIN rests his forehead on BOND's shoulder.

BOND(cont.)

Do you want to ask another?

COLIN

No, you don't have to. I'm clearly making you upset.

BOND

Colin...

COLIN

We should stop.

COLIN disconnects himself. A long moment of a pause. BOND is considering something. Finally he gets up the courage.

BOND

What if I tell you something I've never told anyone?

COLIN

If it's about MI6 I don't want to hear it.

BOND

It's not about MI6. It's about me. And then you can tell me something you've never told anyone.

COLIN

You don't have to do this.

BOND

I want to. I want you to know. I need you to know that I trust you with this.

COLIN

I'm being an asshole. I'm sorry.

BOND reaches for COLIN's hand.

BOND

I want someone to know about this. I need to tell someone.

COLIN

Why me?

BOND doesn't answer. It's the essential question. What's keeping BOND here? With COLIN? At the heart of it, it's a connection that neither understands but felt quite instantly. COLIN looks into BOND's eyes and understands.

BOND

Please.

COLIN

I'm right here.

COLIN squeezes his hand.

COLIN(cont.)

I'll take anything you have to give.

BOND lets go of COLIN's hand and then begins. He speaks not looking at COLIN but at the wall or perhaps the window. COLIN stares at him intently.

BOND

I lived with my aunt for most of my childhood after my parents died. She's a ghostwriter and a very specific personality, a lot of famous friends. You may not like her though she was always, overbearing, always saying I needed to do more. I know she meant it because she wanted to push me but...I don't know. That's probably why I've never told her this, it'd just be more disappointment.

BOND pauses. COLIN reaches for his hand. BOND pulls it away.

BOND(cont.)

Anyway, she started dating some old artist friend when I was 15 and he moved in with us for a time. He was very interesting, I would love talking to him, but also very clearly...I don't know. He wanted so much from people. More than they could give and he felt empty because of that I think, because he knew he wanted more than humanly possible. He was depressed, in retrospect,

we know that. He killed himself a few months into living with us.

COLIN

Oh, god. I'm so sorry.

BOND

Yeah...well, the thing is the night before, we were talking late in my room. He was helping me with my English homework, explaining something to me about *Wuthering Heights* and all that. He was smart about that stuff. But then...

BOND trails off. COLIN understands what type of story this is.

COLIN

You don't have to tell me.

BOND

If I don't tell you now I'll die and never tell anyone.

COLIN

Still...

BOND

It's not even fully what you think. He didn't go all the way and it wasn't long. He crawled beside me and touched my face and then my leg and I...

BOND stops he can't say more.

BOND(cont.)

It was over before I even realized what had happened. I didn't sleep all night though. Just sort of lay staring at my ceiling,

unable to move long after he left. He looked so ashamed.

COLIN

James...

BOND

In the morning we found him hanging in his closet, no note or anything. Everyone asked why he did it. My aunt said it was one of those things you never know. People just snap. But I knew. I never told her. But I knew. It was my fault.

COLIN

You know that's not true.

BOND

Not my fault what happened, but my fault he's dead.

COLIN looks like he wants to contradict but then doesn't think it will help anything.

COLIN

You've really never told anyone?

BOND

It's easier to just not think about.

COLIN

You should talk to someone.

BOND

I just did.

BOND takes COLIN's hand.

COLIN

A real someone, a professional.

BOND

One day, maybe.

COLIN

I'm so sorry.

BOND

It's what it is.

COLIN wants to ask why he told him. But he can't vocalize it. He stays holding his hand, circling the bones in his fingers.

BOND (cont.)

Your turn.

COLIN

It doesn't matter now.

BOND

There must be something you want off your chest.

COLIN

Later, later.

BOND

You know we don't have much of a later. Not today at least.

COLIN

We should talk about what you said.

BOND

No, we've talked too much already. Please, tell me something of your own. Two way street.

COLIN looks hesitant.

BOND (cont.)

Please.

COLIN

Okay. It feels stupid next to...

BOND

It's okay.

COLIN

I don't think I ever loved my father.

COLIN exhales after saying that, it's terrifying to say aloud.

COLIN (cont.)

When my dad left, I didn't cry. I wasn't upset. He was a very difficult man, he yelled a lot. He was always tough on me and my mother. Always looked at me like I was something half formed, like I wasn't his kid. When he'd get upset with me he'd say things like "make *your* son behave." And he would get so angry, just start screaming and we wouldn't know why.

BOND looks sympathetic. COLIN sits up straighter abruptly.

COLIN (cont.)

But he was never physical! Not once, I mean a few slaps as a little kid but nothing more than that. Like he was cruel but not, you know, abusive whatever. And I think he did love me. But I was glad to see him go. I had to pretend to be sad for her. She cried so much the day he left. She was sad for so long. And I felt absolutely nothing except relief.

BOND

It's okay that you felt like that.

COLIN

I don't think so. Sometimes I worry I'm unable to truly love people.

BOND

Colin, you're one of the most loving people I know.

COLIN

You know psychopaths. And besides I don't love selflessly. Like the people I love, I love with every ounce of my being but that's only because I want them to love me back and if they don't, I start to resent them. And I feel like my heart has no room for anyone else.

BOND

You can't love everyone. Some people make themselves hard to love.

COLIN

But my father? How can I not have room in my heart to love my father? How can that not mean something's irreparably wrong with me?

BOND holds COLIN's head to his own so their foreheads touch.

BOND

You say I know psychopaths, so you know that I know real monsters, and I promise you, you aren't one. You're not a saint and that's alright. No one expects you to be.

COLIN

I can't believe I made everything about me.

BOND

You've not done anything wrong.

COLIN relaxes into BOND. They sit chest to chest, holding each other close.

BOND(cont.)

Now we have no more secrets between us. Or at least, none of consequence.

COLIN laughs tenderly.

COLIN

Look at us, what a pair.

BOND

Two lost souls.

COLIN

Orphans of the storm.

BOND kisses COLIN's forehead. They stay like that. Breathing. Feeling each other.

COLIN

We should go to sleep. Get in a few hours.

BOND

You're probably right.

COLIN

You can't save the world on 4 hours of sleep.

BOND

I've done it before.

COLIN laughs.

COLIN

You'll be here, when I wake up? Right?

BOND

I promise.

COLIN

I believe you.

COLIN lies down on the pillow and rolls over. BOND lies next to him and wraps an arm around him.

COLIN(cont.)

James?

BOND

Yeah?

COLIN

I'm here for you too. Not just in the morning. Whenever you need me again.

BOND leans into COLIN's neck.

BOND

I believe you.

COLIN closes his eyes. BOND stares at the ceiling and after a moment follows suit and turns out the light beside COLIN's bed. The room is plunged into darkness.

INT. Q'S FLAT- EARLY MORNING

Q is bent over her laptop, sleep deprived. She is still working at a hole in the system. She hears a banging at the door offscreen and jolts up. They've found her. She knows they have figured her out.

AGENT

MI6! Open up!

Q quickly drags her findings to a file and sends it to BOND. Then she shuts down her computer. Gathering herself, she walks over to her flat's door and opens it. 001 stands there with a team of agents.

Q

001.

001

We know what you did Q.

Q

I don't understand.

001

Bond's tracker, it's disabled. Who could have done that?

Q

Maybe he did it himself.

001

I think we both know that's not possible.

001 turns to the agents with him.

001(cont.)

Arrest her.

Two agents grab Q and wrestle her to the floor, putting zip ties on her hands, she struggles but they overcome her easily.

Q

Get off me! You have no grounds!

001

You turned off his tracker. We all know you did.

Q

That's not true.

001

Oh, stop lying, no one else could have done it. And you're ugly when you lie.

Something in that frightens Q. She quiets down.

001(cont.)

You're going to turn the tracker back on.

Q

This is a set up! Can't you see it!

001

You're going to turn the tracker back on, do you hear me?

Q

Does M know you're here? What's your clearance on this?

001

Lest I remind you, Quartermaster, that you are officially a traitor to her Majesty's government and I have a license to kill. I don't need clearance.

001 draws a gun and aims it at Q's forehead.

001(cont.)

Now, where is he?

Q glares up at him.

INT. COLIN'S APARTMENT- MORNING

We hear a banging on the door of COLIN's apartment, it's distant, not his bedroom door. BOND and COLIN are still asleep in the bed. BOND wakes up with a start. COLIN wakes a few seconds later, drowsily.

COLIN(half asleep)

W-what's going on?

MI6 AGENT(o.s.)

Colin Hall under order of MI6 you are to open this door now!

BOND

Shit!

BOND starts quickly dressing. COLIN remains on the bed.

COLIN

Are they...?

BOND

They found me. Shit!

COLIN

How?

BOND

Tracker, must have gotten Q, she was the only one who could activate it. Shit!

COLIN

What do we do?

BOND

We go. Now, get dressed.

COLIN considers. Then stops.

COLIN

I'd only slow you down.

BOND

Colin...

COLIN

I'm not a field agent. This is for you to do. And I know you can do it.

BOND is nearly fully dressed, he looks at him. The banging is getting louder. Ad libbed yelling can be heard at COLIN's door. BOND suddenly grabs COLIN's face and looks him in the eyes intently and desperately.

BOND

Do whatever they say. Tell them whatever they need.

COLIN shakes him off.

COLIN

I'm not a coward!

BOND

You don't know anything that could compromise me. Just keep yourself alive, 24 hours, remember?

COLIN

I remember.

BOND

Now even less, it's all going to work itself out. I promise.

COLIN

James...

BOND

Trust me. Please.

BOND has moved towards the window and is about to crawl out.
COLIN follows him to it.

BOND(cont.)

I'll be back before you know I'm gone.

COLIN

Don't forget me.

BOND

I won't. You know I won't.

BOND kisses him deeply. A loud bang from the door startles them out of the kiss. The threat is nearer and COLIN is suddenly frighteningly vulnerable.

COLIN

I don't want to die.

BOND

And you won't. I'm coming back for you. I promise.

COLIN takes a breath.

COLIN

I believe you.

BOND kisses him again, then crawls onto the fire escape.

MI6 AGENT(o.s.)

Open the door or we will break it down! This is an order!

COLIN

Go, now, before it's too late.

BOND

I'm coming back for you.

COLIN

I'll be waiting. Now go save the world.

COLIN gives him one last kiss. Then BOND disappears down the fire escape. COLIN shuts the window. Knee shaking fear suddenly takes over his body as the gravity of his situation sinks in and he is physically trembling. He finds that BOND left his undershirt behind. COLIN pulls it on and hugs himself to steady his body. He turns to the door, footsteps are approaching. COLIN swallows and attempts to steel himself for whatever happens next. The door bursts open. AGENTS swarm the room. COLIN is grabbed and forced to his knees and his hands are zip tied behind his back. He looks up, a figure in a suit stares down at him. It's 001.

001

Where is he? Where's 007?

COLIN doesn't respond. 001 slaps COLIN across the face.

001(cont.)

Do you hear me? It's treason for you to lie!

COLIN seems to struggle for words he cannot find, his mouth opening and closing. The room spins. COLIN faints onto the carpet, his cat scampers over to him. Darkness closes in on the camera edges. We can hear faint ad libbed yelling of 001 "wake him!" "where is he?" "shit!" etc. as everything fades out.

EXT. ALLEYWAY LONDON- MORNING

BOND runs into an empty alleyway. He pulls a small pocket knife from his jacket and pulls up his sleeve. He begins to cut into

the flesh of his arm, wincing heavily but biting down to stop himself from crying out. Finally, he wrenches the tracker free. He throws it to the floor and steps on it to crush it. It continues beeping. He crushes it with his heel harder in overwrought exasperation and yells. Finally the tracker stops beeping. BOND then picks it up and hurls it away. He then turns to his bleeding arm and tears off a piece of his shirt to wrap it up and stop the bleeding. He continues bleeding through his bandage but seems more under control. Pulling out his burner phone he checks his email from Q. It contains the data and a message from Q reading "send this to Money Penny, the digital footprint seems to track to the former M. Equally like for it to track to you. We need more evidence." BOND nearly drops his phone in shock, then he forwards the message to MONEYPENNY. He takes another breath and dashes off into the streets.

INT. HALLWAY Q BRANCH MI6- DAYTIME

MONEYPENNY is walking towards the doors of MI6. She has just gotten the email. TANNER shows up and blocks her.

TANNER

Eve.

MONEYPENNY

I need to speak with Q. It's urgent.

TANNER

You can't.

MONEYPENNY

What do you mean I can't?

TANNER

001 brought her in this morning.

MONEYPENNY

On what grounds?!

TANNER

She was conspiring with Bond. She's a traitor.

MONEYPENNY

You know that's not true! The assassination attempt was on her!

TANNER

I don't know anything right now.

MONEYPENNY

Can I at least see her?

TANNER

We're on strict orders. No one's allowed. They're starving her out I think.

MONEYPENNY

Christ.

TANNER

I don't know what to do.

MONEYPENNY holds up her phone.

MONEYPENNY

Read this.

TANNER takes the phone and skims.

TANNER

What is this?

MONEYPENNY

From Bond. Q sent it to him.

TANNER

You can't show me that, we're not to make any contact-

MONEYPENNY

Bill, please, just read it.

TANNER keeps reading it, she's horrified, then composed.

TANNER

This doesn't prove anything.

MONEYPENNY

Are you serious? This proves everything. It was a set up. It's the former M working with someone in MI6. They framed Bond!

TANNER

It looks like it could go either way. She said it's not enough evidence.

MONEYPENNY

How can you not trust it?

TANNER

They're not going to say it's enough. Mulcaster, 001, you know they won't And M's bowing to them on everything, she has to.

MONEYPENNY

But you...you believe it?

TANNER

I don't know. I want to.

MONEYPENNY

I have to go after him. I have to help.

TANNER

I know.

MONEYPENNY

Come with me.

TANNER

I can't. You know I can't. Someone needs to hold it down here. But you need to go now, before anyone sees.

MONEYPENNY

You won't turn me in then?

TANNER

Of course not. How can you ask me that?

MONEYPENNY stares at her, meaningful.

MONEYPENNY

You're not a coward, I should never have called you that.

TANNER

It's alright.

MONEYPENNY

I'm never honest with you, it's wrong.

TANNER

This isn't the time. You have to go. Please.

MONEYPENNY turns to go.

TANNER (cont.)

Good luck. Get back safe.

MONEYPENNY

I will. And good luck to you too.

MONEYPENNY darts off.

INT. M'S OFFICES MI6

M sits at her desk. TANNER is again standing behind her. MULCASTER and 001 enter.

M

What is your update?

001

We've made another arrest. A Q Branch technician, Colin Hall.

TANNER

Hall? From the attack?

001

He was harboring Bond in his house last night. We apprehended him but Bond escaped.

M

Did you go after him?

001

Unfortunately, ma'am, we were too concerned with Hall to go after him right away but we sent people to search the area and hopefully trail him. It won't be long now. He has only so many places to go.

M

The tracker, how's that working?

001

We believe he cut it out.

M

Damn.

TANNER

You don't know why 007 was there last night. He may very well have broken in, I mean, Hall obviously wasn't in on this, he was attacked by the assassin.

MULCASTER

These things can be staged.

TANNER

Ma'am, you know this doesn't add up.

001

Quite the contrary, Tanner, Bond was in Hall's *bed* last night. I think it all adds up.

TANNER

What does that mean?

MULCASTER

I think it's perfectly clear, Miss Tanner.

TANNER

No, it isn't. Ma'am, make them explain to me what that means?

M

Calm down, Tanner, please. You're sure the man was involved?

001

He at the very least went against orders, ma'am. I don't know what else he knew or did. He may just be a casualty, it's true. We've all stumbled into the wrong beds before.

MULCASTER

Ma'am, I suggest using this as an example. Obviously, we can't eliminate the Quartermaster yet but this man...

TANNER

What are you saying?

M

I think we're getting ahead of ourselves, Mulcaster. And I make the call on those things, need I remind you. I'm still in charge here.

MULCASTER

Of course, ma'am.

M

001, go after Bond. I want him found. We'll proceed once he's in custody.

MULCASTER

He may come back, if he knows we mean business.

M

We'll discuss that later on.

TANNER

Discuss what?

All look at her. She suddenly knows.

INT. MONEYPENNY'S FLAT- AFTERNOON

The curtains are drawn. MONEYPENNY looks stressed. She perches on the edge of the couch. BOND has her laptop open on his lap. They are intent in conversation.

MONEYPENNY

Do we know more?

BOND

This is literally all of it.

MONEYPENNY

If only either of us knew how to do anything with computer code.

BOND

Yeah, we need Q. Or..

MONEYPENNY

Or? Or who?

BOND

I shouldn't have left him.

MONEYPENNY

He told you to go.

BOND

We should go back for them. We should rescue them.

MONEYPENNY

And get ourselves arrested? We have no chance against all of them.

BOND

We're the best in the business.

MONEYPENNY

It's not enough.

BOND

If they-

MONEYPENNY

It'll be alright.

She touches his arm gently and feels his blood.

MONEYPENNY (cont.)

What's this?

BOND

It's nothing.

MONEYPENNY

You're bleeding.

BOND

I cut out my tracker.

MONEYPENNY

Jesus.

BOND

I'm fine.

MONEYPENNY

This could get infected.

BOND

It won't.

MONEYPENNY

Let me get some rubbing alcohol.

BOND

We don't have time.

MONEYPENNY

What do you mean? We have no leads. No plans.

BOND

We need to figure this out before the day's up.

MONEYPENNY

What do you mean?

BOND

It's just...

There's a knock at the door.

MONEYPENNY

Hide!

BOND runs into the bedroom and closes the door. MONEYPENNY goes and opens her door. 001 is there. She's flustered.

MONEYPENNY (cont.)

001!

001

I know he's here.

MONEYPENNY

What do you mean?

001 walks into her apartment before she can stop him.

001

Where else would he go?

MONEYPENNY

He's not here. I wouldn't take him in. I saw what happened with Q.

001

Calm down, Miss Money Penny, I'm not here to arrest you.

MONEYPENNY

I don't know what you're getting at-

001

It's a set up. I've been wondering the whole time, Q and Hall, they were too oblivious. And none of it lines up, I mean why are we arresting the victims of an assassination attempt as suspects in that assassination? It's insane.

MONEYPENNY

I'm not falling for this.

001

I overheard them. Mulcaster on the phone with M, Fleming now that is I guess. They're plotting an assassination on Carraway, M. And they're gonna put it on you Bond. So why don't you come out of that closet you're hiding in?

BOND throws open the bedroom door.

BOND

It's a bedroom. Not a closet.

MONEYPENNY

James!

BOND

The gig was up anyway, Money penny. You're certain it was Mulcaster and Fleming?

001

Certain.

BOND

And when are they planning on doing it?

001

Tonight.

BOND

Then we have to go now! We have to warn them!

001

It's still hearsay. They'll just arrest us all before we can help. But I heard their rendezvous spot. We should go there now.

BOND

Good let's go.

001

I have my Aston parked outside, let's go, I'll start it up.

BOND

We'll just grab our guns.

001 heads out. MONEYPENNY turns to BOND.

MONEYPENNY

I don't like how this feels.

BOND

What do you mean?

MONEYPENNY

How can we trust him?

BOND

He's an MI6 agent.

MONEYPENNY

So was Fleming.

BOND

He was a bigoted pig.

MONEYPENNY

And you think 001 isn't?

BOND

I don't know...I don't think we have another option.

MONEYPENNY

This makes me feel ill.

BOND

He could just arrest us. There's no reason for him to try to trick us.

MONEYPENNY

If we die, I'll kill you.

BOND

I know.

They grab their guns, MONEYPENNY secures a pair of earrings in, and they head towards the door.

EXT. 001'S ASTON MARTIN, LONDON STREETS- DUSK

001 is in the front seat, driving. BOND sits behind him, gazing out the window. MONEYPENNY sits in the backseat, uncomfortably. They dash past the streets of London. There's something beautiful about it all, though they are on edge.

INT. HOLDING CELLS, MI6- NIGHTTIME

COLIN comes to in a windowless cell. He has been provided with a pair of plain pants but is still wearing BOND's tank top. He

looks bleary and unnerved, standing up and moving about towards the door.

COLIN

Hello? I demand to know what I'm charged with.

There's no response. He's very frightened. He hears banging sounds down the hall. He shirks back towards the wall of his cell. He starts to hyperventilate then calms his breathing slowly, playing with the hem of his t shirt.

COLIN(to himself)

24 hours. Just 24 hours. By the end of the day.

EXT. WAREHOUSE, OUTSKIRTS OF LONDON- NIGHTTIME

The Aston Martin pulls up. 001, MONEYPENNY, and BOND exit it, their guns drawn. They begin to approach the door, 001 leading the way.

001

In this way. Around the back.

BOND and MONEYPENNY follow him. They creep through an ajar door. They enter into an abandoned warehouse and creep along the pillars in the shadows of the room. Standing in the center is TIMOTHY FLEMING (Daniel Craig, in a cameo role for effect), the former M, dressed in a fine suit. He is flanked by five henchmen.

FLEMING

So it's all in order then?

HENCHMAN 1

Yes, sir.

FLEMING

Good. Prepare to mobilize.

The HENCHMAN nods. He turns to another.

FLEMING (cont.)

And Bond?

HENCHMAN 2

Taken care of. They think he's a traitor.

FLEMING

Perfect. This unpleasantness should be finished in the next few hours.

BOND steps forward, his gun out.

BOND

I wouldn't be so sure.

Heads turn to him. MONEYPENNY follows her gun out.

BOND (cont.)

Really Fleming? Treason? I thought better of you.

FLEMING

Mister Bond, what a lovely entrance you've made. You always did have a...flair for dramatics. And the beautiful Miss Money Penny too.

MONEYPENNY

It's over, you and your pathetic attempt at a coup.

FLEMING

I'm not sure it is.

MONEYPENNY and BOND look confused. Suddenly, 001 emerges as well and raises his gun.

FLEMING

We still outnumber you, by quite a bit.

BOND

Sure but three 00 agents? I think that turns the tables a bit.

FLEMING

Like the two of you are real 00 agents.

001

And I'm afraid there's only two 00 agents on your side anyway.

BOND

What?

001 aims his gun at MONEYPENNY's head and grabs her arm. They both flinch in surprise. She struggles BOND advances towards her.

001

Don't move an inch. Or I shoot her pretty little head off.

MONEYPENNY

Goddammit James! I told you!

BOND(to 001)

You're betraying your own country!

001

I'm afraid that's what the records are going to say about you actually. And Miss Money penny here. And I'm not betraying my

own country, I'm fixing it. Keeping it from falling into the wrong hands.

BOND

You pompous asshole!

001

Come now James, drop the gun and get on your knees like a good boy.

001 sticks his gun harder into MONEYPENNY's head. Slowly, BOND lowers himself to his knees and places his gun on the floor before him. Two HENCHMEN run over to him and restrain him by his arms. 001 thrusts MONEYPENNY to another HENCHMAN.

FLEMING

Thank you 001, I can always count on you for efficiency.

001

You did give me a little trouble for a bit Bond, I'll admit it. Stopping the attempt on Q, but then you were too concerned with your little techy boyfriend to go after me. It might have all been up then otherwise. But don't worry it's all been cleared up now. They're both in custody and once it looks like they helped you kill Carraway, they'll go down too.

FLEMING

You've made it easier on us ultimately, less blood on 001's hands.

001

Just Carraway's. And yours. I was too late to stop the assassin but I was able to take him out before he could get anyone else.

BOND

You were the assassin in Q Branch. You killed Konstantin! You framed him, didn't you?

FLEMING

Who?

001

The Slavic boy. Yes, it was easy. We apprehended him as soon as he entered the country. He thought we were going to extradite him. Didn't realize our true intent until I had my hands around his neck. He begged for his life of course by then, crying like a little bitch.

BOND struggles against those holding him. 001 laughs.

BOND

He was an innocent!

FLEMING

Collateral

001

And don't be too angry, you'll join him soon enough.

BOND

You're a monster. They'll figure it out.

FLEMING

No, Mister Bond, we're effective. Something you and Carraway could never be, too much human error. That's the problem with her reign, oh she can play the big boy but we face the truth soon enough. She had a defector right under her nose and didn't

notice it. That's frailty, frailty I never showed.

BOND

So what, you think they'll make you M again?

001

No, they'll make Mulcaster M.

FLEMING

They only ever put in Carraway for the PR, she would've failed inevitably, it was only a matter of time. We've simply sped up the clock on it.

001

It's a return of the old order, as it should've been. A pity you won't be around to see it.

FLEMING

I must say I'd love to see your face when we execute that pathetic little excuse for a quartermaster you had. And that little fairy of yours.

001

Though I think we'll keep alive Miss Money Penny. She's far too pretty to ruin her face with a bullet wound. It'd be simply a sin, wouldn't it sweetheart?

001 advances on MONEYPENNY and strokes her face. She winces then suddenly wrestles her arm away and socks him in the face. He spins back in shock. "Did You Miss Me (I'm a Veronica)" by The Veronicas beings to play.

THE VERONICAS (v.o.)

I'm a Veronica

MONEYPENNY elbows the HENCHMAN holding her in the stomach, he topples over. She grabs her gun off the floor and gets into position.

THE VERONICAS (v.o.)

*Back with a vengeance, back with a song
All you motherfuckers got it wrong
I'm the villain, I'm the one
Yeah I was born just to take you on*

MONEYPENNY

James now!

BOND wrestles his way out of the guards holding him and grabs his own gun on the floor. He and MONEYPENNY end up back to back surrounded by the HENCHMEN, 001, and FLEMING

THE VERONICAS (v.o.)

*Open your eyes up, step in the ring
Float like a butterfly, bee I sting
I'm like Snow White with a gun
Shoot you down, bang bang
You're done*

One HENCHMAN run at BOND and another runs at MONEYPENNY. In slow motion, they begin to fight hand to hand with each other, pistol whipping and such as well.

THE VERONICAS (v.o.)

*Did you miss me?
Did you really think that I was gone?
So baby tell me, did you miss me?
Did you really think that I was done?*

MONEYPENNY shoots one of the henchman, he falls in slow motion.

THE VERONICAS (v.o.)

I'm a Veronica.

They fly back into real time, exchanging rapid gun fire. All scatter about the room, fleeing the gunfire and shooting at each other. FLEMING and 001 head away from the gunfire and watch it unfold.

THE VERONICAS (v.o.)

*'Cause down under we don't take no prisoners
We don't take no prisoners
'Cause down under we don't take no prisoners
We don't take no prisoners*

MONEYPENNY takes a HENCHMAN one on one. He goes to grab her by her hair. She slaps his hand away and socks him. He then goes for her waist and she grabs his arm and twists it throwing him to the floor, aiming her gun at him.

THE VERONICAS (v.o.)

*From my homeland to Hong Kong
By the time you find me I'll be gone
But you never thought I'd hit like that
Looks like hell? just got back*

BOND takes on another henchman. He grabs at BOND's bad arm that he'd stabbed earlier and squeezes, temporarily getting the upper hand. However, BOND kicks his legs out under him and the man lands on the floor. He tries to get up but BOND kicks him under the chin and he lands back on his head.

THE VERONICAS (v.o.)

*My best friends, my enemy
Oh who is me, I'll take 'em one by one
And if you get in my face then you'll get a
taste
Even God would run, son*

BOND and MONEYPENNY end up back to back again, each aiming their guns at HENCHMEN on the floor. They exchange a look and then

each shoot the HENCHMAN they have been holding, spewing blood everywhere.

THE VERONICAS (v.o.)

Did you miss me?

Did you really think that I was done?

I'm a Veronica

BOND and MONEYPENNY get back into stance. The two remaining HENCHMEN run at them. They exchange punches, at first they seem evenly matched, then it becomes clearer and clearer that MONEYPENNY and BOND have the upperhand, they feed off of each other's rhythm as fighters well.

THE VERONICAS (v.o.)

I'm on mission to the stars

I'm the love child living life on Mars

I'm the next kid in line for the throne

Ascendancy let it be know

I won't stop, gonna run this town gonna sit

Sit down

Gonna bring you out

The two HENCHMEN run towards the door, clearly outmatched.

THE VERONICAS (v.o.)

'Cause if I'm not where you wanna be, then

boy

Step back up all of me

'Cause I don't need to follow you down

BOND and MONEYPENNY chase them to the door. BOND shoots one before he can reach the entrance, he falls backwards and hits the floor dead.

THE VERONICAS (v.o.)

'Cause i am so demand, don't know if i'm

Coming or going

Yeah there's a glitch in your hitch, bitch,

While my empire keeps growing

The second HENCHMAN gets up and runs for BOND trying to land a shot at his head. MONEYPENNY shoots him before he can aim.

THE VERONICAS (v.o.)

*'Cause i am so demand, don't know if i'm
Coming or going
Yeah there's a glitch in your hitch, bitch,
While my empire keeps growing*

MONEYPENNY and BOND slowly turn and see 001 and FLEMING. The HENCHMEN were little more than distractions. Here are the real threats. They advance on each other and begin to circle each other, all with their guns out, all ready at any moment to attack.

THE VERONICAS (v.o.)

*Did you miss me?
Did you really think that I was gone?
So baby tell me, did you miss me?
Did you really think that I was done?*

Finally, 001 breaks the tension and makes a move to shoot BOND. He hits him in the leg but it's only a graze. BOND fires back immediately and gets him in the side. FLEMING moves to retaliate but MONEYPENNY gets him in the shoulder.

THE VERONICAS (v.o.)

*'Cause down under we don't take no prisoners
We don't take no prisoners
'Cause down under we don't take no prisoners
We don't take no prisoners*

001 reaches for the gun he had dropped when BOND shot him and attempts to aim. BOND shoots his finger off he screams. BOND aims his gun at 001's head. MONEYPENNY aims her gun at FLEMING.

THE VERONICAS (v.o.)

*'Cause down under we don't take no prisoners
We don't take no prisoners
'Cause down under we don't take no prisoners
We don't take no prisoners*

Slowly, FLEMING and 001 get on their knees.

THE VERONICAS (v.o.)

I'm a Veronica

BOND

Money Penny, call for reinforcements to bring Fleming in. Then we'll head back to MI6.

FLEMING

You've still lost. You're both traitors. You have no evidence.

MONEYPENNY

Oh that's not true. Our "pathetic little quartermaster" equipped me with a lovely little recording device.

MONEYPENNY indicates her earrings, they're the ones from earlier.

MONEYPENNY (cont.)

A copy goes to Q and another to my phone. We have all the evidence we need.

001 (wincing)

So what? You're going to lock us up for the rest of our lives?

BOND

We'll lock Fleming up, he's a civilian, and has been incapitated, no need to get things messier. You on the other hand...

001

You don't have it in you, either of you.

BOND

You think I don't?

001

You're not equipped to be 00s, it's not something you have in you.

BOND

Oh, I don't think so. Money Penny?

MONEYPENNY

Yes James?

BOND

You deserve to take the shot.

001 looks afraid. MONEYPENNY aims the gun.

001

You don't want to do this.

MONEYPENNY

Oh, but I think I do. Though it will be a pity to ruin your pretty little face.

BOND

Oh, and we're taking the car, by the way.

001 (malicious)

I saw it in you Bond, weakness, saw it when you went back for that technician. It's all gonna bite you in the ass one day. Then you'll be sorry.

BOND hesitates. MONEYPENNY takes the shot. 001 falls dead. FLEMING reaches for the gun that had been dropped by 001. BOND shoots him. He bleeds out. BOND looks at him remotely.

BOND

You shouldn't have provoked us. We would have even let you live.

FLEMING chokes and dies. MONEYPENNY and BOND meet eyes.

MONEYPENNY

James. Let's go home.

BOND

Yeah.

MONEYPENNY

Before it's too late.

They dash out together.

INT. M's Office, MI6- EVENING

M sits at her desk, tense and quite visibly annoyed and exhausted. MULCASTER and TANNER stand on either side of it in the midst of a heated argument. We are in media res. The clock prominently says 23:00. A half an hour before BOND's projected rescue time for COLIN.

MULCASTER

I don't know why we're wasting so much time on this! Every minute we spend arguing about this is a minute Bond spends fucking us over.

TANNER

Sir, there's absolutely no reason to do this!

MULCASTER

No reason?

TANNER

He's no one! Why does it matter?

MULCASTER

I don't know why you even get a say in this,
why does she get a voice in this discussion?

M(not looking up from her desk)

She's my Chief of Staff, Mulcaster, really.

MULCASTER

She's just doing this because Bond is her
bloody best friend, how can we even trust
her?

TANNER(to M)

Ma'am not a moment has possibly gone by to
make you doubt my utmost loyalty, and his
insinuation otherwise-

MULCASTER

Oh yeah? Where's Moneypenny right now?
Because she's been MIA since she very loudly
took his side in all this.

TANNER

Leave Eve out of this!

MULCASTER

Oh I'll leave her out of it alright!

TANNER

Don't you dare threaten her you utter
bastard-

MULCASTER

Take a tone like that with me see where it gets you-

M

Enough!

They both turn like schoolchildren.

M(cont.)

You are both giving me a migraine. Please. Now, each of you, say your peace. We need to decide this.

MULCASTER and TANNER look at each other, shaking heads and both refusing to let the other go first. Finally MULCASTER wins the battle of wills and speaks.

MULCASTER

Hall. He's a traitor and he's not worth anything. There's absolutely no reason he's still alive.

TANNER

Except for the reason that he's no one! We have no reason to kill him!

MULCASTER

He harbored a known traitor. We can't make threats with no follow through, ma'am. We said all aiding Bond would be charged with treason. They need to see that.

TANNER

Who's "they?" Or are you meaning one person in particular?

MULCASTER

If Moneypenny is committing treason, Tanner, then I believe she will face punishment.

That briefly shuts TANNER up.

TANNER

He didn't give him any information-

MULCASTER

No, but he didn't turn him in either.

TANNER can't argue with that. She huffs.

MULCASTER(cont.)

Look, I'm sure Hall is just an idiot who got wrapped up in all of this but a message must be sent, ma'am. And not just to the others, to Q as well.

TANNER

Q?

MULCASTER

She's not talking. Not cooperating in the slightest. She knows we can't kill her but if they take Hall she'll understand we mean business. It might loosen her tongue.

TANNER

Why not just torture him a bit? Break a kneecap, we have people who can do that.

MULCASTER

Are you really advocating for torture right now?

TANNER

Better than killing someone before we even know the full story!

MULCASTER

Since when are you so inclined towards mercy? You've been out of the field too long.

TANNER turns to M and presses her hands on the desk.

TANNER

Ma'am, I am begging you to see reason on this matter.

M sighs and finally meets TANNER's eyes.

M(to MULCASTER)

You truly believe this to be the best avenue?

MULCASTER

We've interrogated him for hours. He doesn't know anything. He's useless. Might as well use him as an example.

M

And he's certainly a traitor? Bond didn't force his way in or anything?

MULCASTER

That's not the tune he was singing.

M pauses for a while.

M

Does he have any family?

TANNER

A mother who he's supporting.

M

Don't let her know what happened, tell her he was killed in the line of duty. Send her

a care package and what not. Easier that way.

TANNER (distracted)

Ma'am!

M

I'm sorry Tanner, my hands are tied. Mulcaster?

MULCASTER

Yes ma'am?

M

Get it done. And be quick about it

MULCASTER

Of course.

He flashes a triumphant grin at TANNER, who looks devastated, and then he exits the room.

EXT. THE ASTON MARTIN, STREETS OF LONDON- NIGHTTIME

They are speeding through the streets of London, swerving this way and that.

INT. THE ASTON MARTIN- NIGHTTIME

BOND is driving, MONEYPENNY rides shotgun. She looks anxious, him unhinged.

BOND

Have you sent it all to Tanner?

MONEYPENNY

The confession? Yes your name should be clear any second now.

BOND

Any word on Colin?

MONEYPENNY

Colin?

BOND

Hall.

MONEYPENNY

Oh...none besides he's been brought in.

BOND

Is he being interrogated?

MONEYPENNY

I don't know! Bill says they have him and Q.

BOND

Damn!

MONEYPENNY

James, relax, we did it, we won.

BOND

We have to keep going.

MONEYPENNY

You need to see medical, your arm could've gotten infected and your leg...

BOND

It's only a graze. I'm fine.

MONEYPENNY

I know you're fine but someone needs to look at it.

BOND

What time is it?

MONEYPENNY

23:10, why?

BOND presses on the gas.

MONEYPENNY (cont.)

James!

BOND

We have to get to MI6.

MONEYPENNY's phone dings.

BOND (cont.)

Who is that?

MONEYPENNY

It's Bill.

BOND

What's she saying?

MONEYPENNY

Oh no...

INT. MI6 HOLDING CELLS

A cell door is pulled open. COLIN looks up. TWO ARMED GUARDS step into the cell.

GUARD ONE

You're to come with us.

COLIN

Where to?

The GUARDS don't respond. COLIN nods.

COLIN(cont.)

Do you perhaps have the time?

The GUARDS exchange a look.

GUARD TWO

Quarter past twenty three hundred.

COLIN

Alright.

COLIN has his hands cuffed again and is escorted out of the room. He doesn't struggle.

EXT. MI6 HEADQUARTERS- NIGHTTIME

BOND and MONEYPENNY pull up in front of MI6 Headquarters. They slam the doors and begin rushing towards the entrance. A clock on a city building above them says "23:17."

INT. MI6 HOLDING CELLS

COLIN being dragged passed Q's cell. She runs to the window and looks out.

Q

Where are you taking him?

THE GUARDS continue dragging COLIN past.

Q(cont.)

Answer me! He works under me! I deserve to know.

COLIN shoots her a look. Q bangs on the glass.

Q(cont.)

Hall!

INT. M'S OFFICE

TANNER still standing in M's office. She receives MONEYPENNY's download and has just listened to the recording of the confession. She turns slowly and holds her phone up to M.

TANNER

Ma'am!

M reacts with contained shock. The clock above her desk says 23:21.

INT. HALLWAYS OF MI6

BOND and MONEYPENNY dashing down the halls of MI6, pointing their guns at frightened employees, BOND utterly frantic. They are yelling but it is muted and not heard.

INT. ROOM IN MI6

A windowless cement room in MI6, MULCASTER is standing there. The TWO ARMED GUARDS drag COLIN in. He sees MULCASTER. They make eye contact. An empty chair is pushed up against one wall. COLIN's eyes glance over it.

MULCASTER

Colin Hall, before we proceed, I want to be clear: do you in any way deny having harbored the rogue agent 007 while having full awareness that to do so was considered an act of treason by MI6 and her Majesty's government?

COLIN(distracted)

Do you have the time?

MULCASTER

What?

COLIN

I said do you have the time?

GUARD ONE

He keeps asking that.

MULCASTER

Do you have somewhere to be?

COLIN

Please just tell me.

MULCASTER

Can I then take that your answer to the previous question is no, you do not deny it?

COLIN

Tell me the time!

MULCASTER

First an answer.

COLIN looks at the chair again.

COLIN

No. I don't deny it.

MULCASTER checks his watch.

MULCASTER

23:27.

For the first time, COLIN looks very much afraid.

MULCASTER(cont.)

Colin Hall, you have been convicted of treason and sentenced to death. (to the guards) Take him.

COLIN, out of pure shock, struggles but is dragged to the chair and forced to sit. The GUARDS step back.

INT. HALLWAY OF MI6

BOND and MONEYPENNY heading down the hall, heading right towards the door.

INT. ROOM IN MI6

The GUARDS aim. COLIN flinches and closes his eyes. We hear the click of a gun. The camera is close on COLIN's expectant face, he forces himself to be calm. Then:

BOND(o.s.)

Stop!

All turn. COLIN opens his eyes. BOND and MONEYPENNY stand there. Beside them stand M and TANNER who have just run up behind them with some assorted MI6 lackeys.

MULCASTER

Ma'am?

M

I believe we've been played. They're innocent. Both of them.

TANNER

They were framed. We have the confession right here.

M(to MULCASTER, slight accusation)
Good thing we got here in time.

MULCASTER looks ashamed.

MULCASTER(to the GUARDS)

You two, stand down!

The GUARDS lower their guns. COLIN physically relaxes into the chair. Without thinking BOND runs to him, unaware the room is watching. He kneels beside COLIN. COLIN smiles at him, then notices the blood on his leg and arm.

COLIN

You're bleeding.

BOND

It's nothing. I'll be fine. And you?

COLIN

I knew you were coming.

BOND

Weren't you afraid?

COLIN

You said 24 hours.

BOND looks at COLIN with wonder. In the background, TANNER and MONEYPENNY have embraced in relief and the whole room looks at COLIN and BOND. A GUARD comes behind and uncuffs COLIN. COLIN wraps his arms around BOND and BOND returns the hug. They sink to the floor in each other's arms, both visibly relaxed and just savoring the fact that in this moment, they are safe.

INT. HALLWAY OF MI6

BOND, MONEYPENNY, and TANNER stand waiting. Q exits the doors from the end of the hallway. She has been let out. They all look at her. She smiles brightly.

Q

Pardoned on all accounts.

BOND

Thank god.

Q

And you? I heard your leg got quite a nasty graze?

BOND

All patched up. Medical cleared me ten minutes ago. Or well, I snuck out.

She runs down the hall and launches herself into his arms. He receives her gently, it's out of character for both of them but needed desperately. Eventually she pulls away.

Q

Enough of this mush, enough. No one else hug me. You got the bastards right?

TANNER

They killed them. But all is in order now. They arrested the old Quartermaster, and a few other former agents, the conspiracy went deep.

Q

Mulcaster?

BOND

Clear for now, he proved he wasn't involved, but I want to kill himself for what he did to you and Colin.

Q

The time will come, don't worry.

MONEYPENNY

I don't believe for a second he wasn't at least a little involved. It doesn't add up.

TANNER

I told M that, but that man seems to hang on like a cockroach. He'll be longer than any of that.

Q

I don't like this pessimism. You did it! We won!

BOND

We did it. We would have been lost without you.

Q

It was nothing. We all did our parts. We should go out after tonight, drinks to celebrate.

MONEYPENNY

I don't know.

Q

What do you mean?

MONEYPENNY

I just feel...this isn't over. This can't be it. I think we're just at the beginning.

Q

Maybe so, but let's get hammered tonight anyway.

BOND

I have to go meet with M about some things. I don't know if tonight would work. But maybe...in the future.

Q

Well, let us know.

BOND

I will.

BOND heads down the hall.

Q

I should go see to my branch. Make sure nothing has fallen apart.

TANNER

Alright.

Q

I'll text you both, about tonight.

Q walks off. TANNER looks at MONEYPENNY.

TANNER

Are you coming? Tonight?

MONEYPENNY

I don't know. Maybe. Or I may just get some sleep. It's so late.

TANNER

I'm sorry, for doubting you.

MONEYPENNY

It's alright. You had to stay here. You kept Q and Hall alive. It was the right decision. And you got them the confession.

TANNER

Still, it's against my impulses, I know that. I should never doubt you.

MONEYPENNY

It's alright Bill, no harm done.

TANNER

I feel rotten.

MONEYPENNY

It's Bond you should apologize to, if anyone.

TANNER

No, it's you. It's about you, Eve.

A moment held.

MONEYPENNY

I don't know what you mean by that.

TANNER

I want to be by your side. Always.

MONEYPENNY

Well, you're needed elsewhere. With M.

TANNER

Yeah, I know. I guess.

MONEYPENNY

I wish you could be with me too. But it's just not how things are.

TANNER

There was a moment there I worried, I worried I'd never see you again. I don't know what I would have done.

MONEYPENNY reaches for her hand. Then lets go. They both straighten up.

MONEYPENNY

Well, I should go. Get things in order.
Clean up before tonight, if I go.

TANNER

Yeah, yeah me of course.

MONEYPENNY

Good work, Bill.

TANNER

You too, Moneypenny.

They walk in opposite directions down the hall.

INT. M'S OFFICE, MI6

M is sitting. BOND is standing as usual.

M

Terrible business, this all.

BOND

Yes, ma'am.

M

Do you need a few days off?

BOND

A vacation could always be nice.

M laughs wryly.

M

We should send you somewhere nice next, it's
getting bloody hot this summer, send you
somewhere cooler.

BOND

Wherever I'm needed, ma'am.

M

Yes, yes, you're a good agent Bond. But you still let your heart complicate your head in this matter. I did warn you. If you'd chased 001 in the first place we might have avoided this unpleasantness.

BOND

And Colin might have died.

M

In war, there are casualties. You know this.

A tense beat.

BOND

Konstantin, that boy, he was innocent. 001 killed him.

M

Unfortunate.

BOND

If he has a family, I want them provided for. Anything he needs. Get them to the UK and see them cared for.

M

I don't know if that's really...

BOND

Get it done. Please. Ma'am.

M sighs and makes a note.

M

I'll have Tanner look into it.

BOND

Thank you, ma'am.

M

You understand why, 007 we couldn't have given you the benefit of the doubt of course.

BOND

I understand but ma'am, I was always your man. Not anyone else's. I thought now, we're the new order, shouldn't we trust each other?

M

We can't trust anyone here. That's the first thing you should learn.

BOND

Of course, ma'am.

M

Still, it's good to know I can depend on you. A lesser man may have let me die out of spite. You proved yourself loyal and determined. That will not be forgotten.

BOND

Thank you.

M

My predecessor could never have imagined me sitting here. I've worked under 3 Ms. Not one of them could have imagined in their wildest dreams I would replace them. I wonder what we'll look like in the future.

A strange tense beat.

BOND

Is that all ma'am?

M

Yes, 007, that's all.

BOND

Thank you.

BOND leaves. M sits in her desk. She takes out some files and looks over them. She makes a few notes. After a beat MULCASTER walks in.

M

Ah, Mulcaster.

MULCASTER

As always, ma'am.

M

I have some things I want you to look over.

MULCASTER

Good to be back in order.

M

Yes, pray we all keep in the order we are.

M gives him a pointed glance.

MULCASTER

I haven't foggiest what you mean, ma'am.

M

You're here because we can't prove anything. It could've been you led away if one thing had slipped out of place. Don't forget it. I certainly won't.

MULCASTER is shocked into silence.

M(cont.)

My, what a day it has been. We all must be getting home and to our beds, don't you think?

MULCASTER

Yes, of course.

M

I myself quite look forward to a glass of wine and winding myself down.

MULCASTER

Do you ever truly wind down, ma'am? It doesn't seem to be in your nature.

M

Oh never fully Mulcaster. I always sleep with one eye open.

MULCASTER looks out the window. On the street below we see BOND and COLIN walking up to each other and waving hello, beginning to talk.

MULCASTER

Speaking of keeping an eye on.

M goes to look as well.

M

Yes that could prove to be a problem, couldn't it?

MULCASTER

We can't just fire him can we?

M

Too late for that, he shouldn't have been hired in the first place. We all knew this. Paperwork must have gotten messed up.

MULCASTER

I'll watch the situation, ma'am.

M

Good, I can always rely on you for things of that nature.

BOND touches COLIN's shoulder. COLIN laughs. We see from afar.

M(cont.)

It truly is a pity. Well, we all have our weaknesses.

MULCASTER

That we do.

EXT. MI6 HEADQUARTERS- NIGHTTIME

BOND and COLIN standing talking in conversation. They are very close.

BOND

So you're heading home?

COLIN

Yes, I'm exhausted. And the cats need feeding.

BOND

Can't a neighbor do it?

COLIN

Why would a neighbor do it?

BOND

Because you're coming home with me.

COLIN

I think I've heard this before.

BOND

And I promise you it's different this time.
You know it is.

BOND takes COLIN's hand. COLIN lets him.

COLIN

Thank you, you know, for saving my life. I
always knew you would come but, it did look
rather gnarly in those last few minutes.

BOND

Thank you, for everything. Truly.
Everything. You don't know how much I owe
you.

COLIN

Owing means nothing in things like this.

BOND

Things like what?

COLIN can't answer.

BOND(cont.)

Come home with me.

COLIN

I do trust you, you know. And I want to be
with you.

BOND

I want to be with you too. So come home with
me.

COLIN

I'm just afraid..

BOND

Of what? Haven't we already faced the worst?
Come home with me, you know you want to.

COLIN looks into his eyes.

COLIN

Alright. I'll come.

BOND kisses him. COLIN kisses back. The intro music to "Cruel Summer" by Taylor Swift starts to play.

EXT. BOND'S ASTON MARTIN LONDON STREETS- NIGHTTIME

BOND and COLIN race through the London streets. COLIN leans his head out the window, feeling young and taking it all in.

TAYLOR SWIFT (v.o.)

*Fever dream high
In the quiet of the night
You know that I caught it (oh yeah, you're
right, I want it)*

INT. BOND'S ASTON MARTIN- NIGHTTIME

BOND is driving, COLIN looks at him with a grin and reaches over to touch his hand.

TAYLOR SWIFT (v.o.)

*Bad, bad boys
Shiny toy with a price
You know that I bought it (oh yeah, you're
right, I want it)*

INT. BOND'S FLAT- NIGHTTIME

BOND and COLIN enter the flat and close the door, both kissing furiously, BOND pushing COLIN to the wall, COLIN trying to just catch his breath.

TAYLOR SWIFT (v.o.)

*Killing me slow, out the window
I'm always waiting for you to be waiting
below*

BOND and COLIN break and face each other.

COLIN

We're just so lucky aren't we?

BOND

The luckiest two people on earth.

TAYLOR SWIFT (v.o.)

*Devils roll the dice, angels
roll their eyes
What doesn't kill me makes me
want you more*

CUT TO:

BOND and COLIN lie in bed, shirtless with the camera tastefully just showing their upper torsos. BOND runs down COLIN's chest with his finger, COLIN reaches up and caresses his face. Just some genuine moments of intimacy.

TAYLOR SWIFT (v.o.)

*And it's new
The shape of your body, it's blue
The feeling I've got
And it's ooh, whoa oh
It's a cruel summer*

CUT TO:

COLIN lies with his head in BOND's lap. BOND strokes his hair.

TAYLOR SWIFT (v.o.)

*It's cool
That's what I tell 'em, no rules
In breakable heaven but
Ooh, whoa oh
It's a cruel summer
With you*

INT. MI6 HEADQUARTERS- NIGHTTIME

MULCASTER sits at his desk. He is bent over paperwork, his computer open putting glow on his face.

TAYLOR SWIFT(v.o.)

*Hang your head low
In the glow of the vending machine
I'm not dying (oh yeah, you're right, I want
it)*

MULCASTER hears a phone ring, he reaches around to pick one up.

TAYLOR SWIFT(v.o.)

*We say that we'll just screw it up in these
trying times
We're not trying (oh yeah, you're right, I
want it)*

MULCASTER

What? Yes it's being taken care
of. No, my position is secure.
Yes, we're monitoring the
problem. Don't call me here
again.

TAYLOR SWIFT(v.o.)

*So cut the headlights
Summer's a knife
I'm always waiting for you
Just to cut to the bone*

MULCASTER hangs up the phone. We see on his computer he has pulled up the files of BOND, MONEYPENNY, Q, TANNER, and HALL. He is examining profiles on them from when they first came to MI6 detailing their emotional issues and their psychological examinations. He reads them intently.

TAYLOR SWIFT (v.o.)

*Devils roll the dice
Angels roll their eyes
And if I bleed
You'll be the last to know*

INT. PUB, LONDON- NIGHTTIME

Q, TANNER, and MONEYPENNY are out for drinks. Q is telling a story animatedly and laughing. MONEYPENNY keeps making eye contact with TANNER who makes it back. They keep breaking sheepishly every few seconds.

TAYLOR SWIFT (v.o.)

*Oh, it's new
The shape of your body, it's blue
The feeling I've got
And it's ooh, whoa oh
It's a cruel summer*

EXT. PUB, LONDON- NIGHTTIME

The group are heading out and home for the night. Q waves goodbye, a goodbye between TANNER and MONEYPENNY lingers a moment longer. MONEYPENNY breaks their hug suddenly.

TAYLOR SWIFT (v.o.)

*It's cool
That's what I tell 'em, no rules
In breakable heaven but
Ooh, whoa oh
It's a cruel summer
With you*

INT. BOND'S FLAT- NIGHTTIME

COLIN wears BOND'S button down. BOND sits beside him. They are sharing a bottle of wine between them and laughing and telling stories.

TAYLOR SWIFT (v.o.)

*I'm drunk in the back of the car
And I cried like a baby coming home from the
bar (oh)
Said "I'm fine", but it wasn't true
I don't wanna keep secrets just to keep you*

BOND suddenly impulsively wraps his arms around COLIN and pulls him in and onto his lap. COLIN rests his head on his shoulder. There's something tense and strangely desperate about all of it, an undercurrent we didn't notice before.

TAYLOR SWIFT (v.o.)

*And I, snuck in through the garden gate
Every night that summer just to seal my fate
(oh)
And I screamed for whatever it's worth
I love you, ain't that the worst thing you
ever heard?*

BOND smiles at COLIN.

TAYLOR SWIFT (v.o.)

He looks up, grinning like a devil

EXT. LONDON STREETS-NIGHTTIME

TANNER walks down the streets by herself, headphones in, thinking about MONEYPENNY.

TAYLOR SWIFT (v.o.)

*It's new
The shape of your body, it's blue
The feeling I've got
And it's ooh, whoa oh
It's a cruel summer*

INT. CAB LONDON- NIGHTTIME

MONEYPENNY sits in the back of a cab. She looks out at the racing streets.

TAYLOR SWIFT(v.o.)

*It's cool
That's what I tell 'em, no rules
In breakable heaven but
Ooh, whoa oh
It's a cruel summer
With you*

MONEYPENNY scrolls through her phone and lingers on TANNER's contact once again. She texts "maybe i could come over" then untypes it and closes her phone, putting it away.

TAYLOR SWIFT(v.o.)

*I'm drunk in the back of the car
And I cried like a baby coming home from the
bar (oh)
Said "I'm fine", but it wasn't true*

MONEYPENNY leans against the car sit in defeat.

INT. BOND'S FLAT- NIGHTTIME

COLIN stands by the window in BOND's shirt looking out.

TAYLOR SWIFT(v.o.)

*I don't wanna keep secrets just to keep you
And I, snuck in through the garden gate
Every night that summer just to seal my fate
(oh)*

BOND walks up to COLIN. COLIN turns.

TAYLOR SWIFT(v.o.)

And I screamed for whatever it's worth

BOND wraps his arms around COLIN who turns into him.

TAYLOR SWIFT (v.o.)

*I love you, ain't that the worst thing you
ever heard?*

BOND and COLIN kiss.

INT. MI6 OFFICES- NIGHTTIME

The room is empty. MULCASTER has gone. On the open computer is COLIN's file, while we cannot see what it says there is a marking on it at the top "continued observation recommended."

BLACK SCREEN, WHITE WRITING:

007 WILL RETURN

We hear the JAMES BOND theme for the first time.

CREDITS