

MISSION: IMPOSSIBLE III

Written by

Alex Kurtzman, Robert Orci,
and J.J. Abrams

M:I III

FADE IN:

1 THE FIRST IMAGE WE SEE IS THAT OF A MAN. EXTREMELY TIGHT 1
ON HIS BRUTALIZED FACE. BREATHING HEAVY, BRUISES FRESH;
THE WOUNDS, GRIME AND SWEAT SPEAK OF AN EXHAUSTING,
DISORIENTING AND TORTURED JOURNEY.

We're looking at ETHAN HUNT. Wildly alert, his eyes trained
off-camera. He looks all at once terrified, blind with rage,
heartbroken. Then, finally, a VOICE:

VOICE (O.S.)

There's an explosive charge in your
head.

(beat)

Sound familiar?

The man speaking to Ethan is an imposing 37 year-old, cold
eyes -- he stands a dozen feet away, pulling a PISTOL from a
shoulder holster. This is OWEN DAVIAN. He cocks the gun.

Standing behind him is a second man -- we'll simply call him
BROWNWAY. Bandage on his nose.

DAVIAN

The Rabbit's Foot. Where is it.

Ethan, we now realize, is BOUND to a bolted-down chair. A
barber's chair. A beat.

ETHAN

I gave it to you.

DAVIAN

(beat, cold as hell)

Ethan? Where's the Rabbit's Foot.

ETHAN

Wh-- what are you saying, that--
was that not it? What I gave you,
that-- was that not The Rabbit's
Foot?

DAVIAN

I'm gonna count to ten. You tell
me where The Rabbit's Foot is... or
she dies.

Ethan's eyes flick back to where they were before -- and we
DOLLY TO REVEAL that there's a fourth person here: 30 years
old. BOUND TO A CHAIR, a length of DUCT TAPE plastered
TIGHTLY across her mouth.

1 CONTINUED:

1

Under normal circumstances you'd consider her confident, intelligent, athletic and kind. A natural beauty. These, clearly, are not normal times. Her name is JULIA. And Davian holds the gun to her head. Blind with fear, Julia just concentrates on not throwing up. On the verge of madness, Ethan says with love and strength:

ETHAN DAVIAN
 Jules-- honey-- it's gonna be
 okay-- it's gonna be okay,
 d'you understand--? One.

Holy shit, the clock has started. Julia SQUEALS quietly, muffled from behind the tape. He begins relatively calmly:

ETHAN DAVIAN
 Listen to me: I got exactly
what you asked for -- did you
want something else? If
there was a misunderstanding
then I will FIX it-- I can
get it whatever you wa-- Two.

ETHAN DAVIAN
 Hey man, I'm talking to you --
put the gun down -- was that
 not The Rabbit's Foot? Did
 you want something else--?
 Just-- listen, talk to me.
 We can talk, like gentlemen-- Three.

Ethan suddenly STRUGGLES LIKE MAD to extricate himself from his bonds -- but even in this adrenaline burst, his TIGHT HANDCUFFS only rip into his skin -- CLOSEUPS of the metal chair show that it's BOLTED to the floor. Watching Ethan desperate like this only makes Julia more afraid. Finally Ethan stops struggling. He switches gears:

ETHAN
 All right. Of course I know where
 The Rabbit's Foot is -- I can help
 you --

DAVIAN
 ... the way you helped me on the
 airplane?

ETHAN
 Put the gun down. Let her go man,
 I am not telling you like this.

DAVIAN
 That's up to you. Four.

1 CONTINUED:

1

Ethan knows he's got to try something else -- so:

ETHAN

The Rabbit's Foot's in Paris -- you want to know where in Paris? Then you let her go -- 'cause you will never find it without me--

DAVIAN

It's not in Paris. Five.

ETHAN

I can get it for you-- but you kill her? You do this? You get NOTHING -- and that's your choice.

DAVIAN

(beat, then)

Six.

ETHAN

-- HEY, ARE YOU LISTENING TO ME?!
The only way you'll get what you want is for you to put that gun down!

SUDDENLY DAVIAN SHOOTS JULIA IN THE LEG. She SCREAMS behind the tape as Ethan YELLS --

ETHAN (cont'd)

NO! YOU SON-OF-A-BITCH!!!
STOP!!! Jules-- oh God--
stay with me-- look at me--

DAVIAN

YOU THINK I'M PLAYING?! YOU
THINK I WON'T DO IT?! WHERE
IS IT?! WHERE THE HELL IS
IT?! SEVEN!

-- Ethan STRAINS MADLY again to break out, ROARING:

ETHAN (cont'd)

I WILL KILL YOU MYSELF, I SWEAR TO
GOD!

DAVIAN

Eight.

-- Julia SOBS now, bleeding -- Ethan gives up on trying to break free as Davian SHOVES the gun into her temple, his finger TIGHTENING on the trigger -- Ethan going insane -- he can only make a desperate appeal, tears flooding his eyes --

1 CONTINUED:

1

ETHAN
 -- please don't do this-- let her go -- I promise you, I used the plans Brassel sent you in Rome-- if that wasn't what you wanted then that's not my fault! I can figure out how to get whatever you want -- killing her gets you nothing! Please-- imagine someone you love-- there's gotta be someone you love-- imagine them with a gun to their head, please let her go -- don't just do this, I want to help you get whatever you want, but you have to do what's right, what you know is right! Please! NO--!

DAVIAN

-- Nine.

-- Ten.

AND AS DAVIAN'S TRIGGER FINGER TIGHTENS --

ETHAN
PLEASE--!

2 SMASHCUT TO DARKNESS AND SILENCE. SUDDENLY: BRIGHT LIGHT --2
 WE'RE IN A REFRIGERATOR THAT'S JUST OPENED -- LOOKING OUT AS
 A FACE PEERS IN AT US: IT'S JULIA. HAPPY, RADIANT. WE ARE:

3 INT. KITCHEN - DUSK

3

Ethan and Julia's home. Comfortable. Real. A PARTY in the house behind her as she grabs some lemons. Suddenly ETHAN is here, reaching for a beer. They're casual, intimate, sotto:

JULIA
 -- what are you doing?
 -- oh God, Ethan, this is what I was talking about--
 -- but that's how it is with Rick: he's fine, he's fine...
 -- then suddenly he's naked and hugging everyone--
 -- you will? Full? 'Cause that's a huge responsibility--
 (smiles)
 -- yeah, it's going well--

ETHAN
 -- your brother wants another one--
 -- I know -- Jules: I'm watching him, he's fine.
 -- I know...
 -- I will take full responsibility for Rick--
 -- mostly full, yeah, I will. It's going well, right?

She kisses him, smiling. A woman, BETH passes by:

3 CONTINUED:

3

BETH

Julia, your sister's here--

And Julia stops -- this is clearly something she's nervous about -- but Ethan comforts her:

ETHAN

It's gonna be okay.

A4 OMIT

A4

B4 EXT. ETHAN AND JULIA'S HOUSE - DUSK (*USED TO BE SC. 5*) B4

In a leaf-strewn street, Julia and Ethan greet RACHEL, Julia's six-month pregnant sister, and her HUSBAND, KEN. Hugs and AD-LIBBED, overlapping dialog such as:

JULIA

Oh my God, I can't believe you guys came to Virginia -- you look so beautiful -- we're still unpacking, so it's a little, um...

RACHEL

What, like we'd miss your engagement party -- and look at this house!
(seeing Ethan)
-- is this him?

ETHAN

This is him, I'm him. It's good to meet you, Rachel --

Ethan offers a hand, but Rachel just HUGS him, warmly -- Julia beams.

C4 INT. LIVING ROOM - DUSK (*PT 2, USED TO BE SC. 6*) C4

VARIOUS SHOTS of friends hanging out, eating, drinking, laughing...

We go LOW and CLOSE on a DOG (BUSTER), surrounded by PEOPLE'S LEGS at the buffet. TRAVEL with the Dog to...

D4 INT. SUN ROOM - NIGHT (*USED TO BE SC. 10*) D4

... Ethan and one of Julia's friends, KEVIN. Buster sits dutifully beside Ethan, looking up at him. Two Women (one, ANNIE) are also here:

KEVIN

The Department of Transportation.

ETHAN

Yeah, I've been there almost ten years-- wow...

KEVIN

-- and what does that-- what do you do there?

ETHAN

Study traffic patterns. Flow, parking control strategy, optimum speed limits -- and we develop plans of attack to eliminate the blockage-- when you hit the brakes for a second -- just tap them on the freeway, you can literally track the ripple effect of that action across a two hundred mile stretch of road -- and you know why? Do you know? Because traffic has a memory -- it's amazing, it's like a living organism --
 (takes Kevin's drink)
 -- lemme freshen that up for you-- vodka martini?

KEVIN

Yeah, thanks.

Ethan heads off, Buster follows. Kevin look to the women deadpan. After a beat, he pretends to SNORE. But apparently they don't agree:

ANNIE

I'd marry him.

WOMAN #2

-- I would, too.

WOMAN #1 (V.O.)

-- but what was he like?

INT. LIVING ROOM - NIGHT

THREE WOMEN and TWO GUYS, late 30's, sitting comfortably near the fireplace:

GUY #1

-- you mean in high school? Ethan was just, you know-- he was very fat. At the time.

WOMAN #1

-- really?

GUY #1

Yeah, he was huge.

WOMAN #1

-- no he wasn't.

CONTINUED:

GUY #1

... no, he wasn't. But I wish he
had been.

(they're laughing now)

-- my prom night would've had a
happier ending, I think...

They all laugh and --

CONTINUED:

5

OMIT

5

6 INT. DINING ROOM - NIGHT

6

Ethan, at the bar, makes a martini. Buster still beside him, dutifully.

His attention's drawn across the room to JULIA: through a door at the kitchen counter, assembling hors d'oeuvres with three friends: ASHLEY, MELISSA, ELLIE.

ELLIE

-- a three-week heliboarding
honeymoon?

During the dialogue that follows, Ethan watches... rapt, almost mesmerized by how much he loves Julia... the way she laughs, talks to her friends... and our ANGLES start to reveal, slowly, that he's actually READING THEIR LIPS...

INTERCUTTING:

7 INT. KITCHEN - NIGHT

7

ELLIE

-- you mean like snowboarding where
you're dropped from a...?

JULIA

-- helicopter, yeah--

MELISSA

-- it's how they met, she doesn't
know the-- tell her the story--
this was two years ago.

JULIA

What, it w-- you say that like it's
a good story-- there's no story--

MELISSA

No guy was ever good enough
for Julia, adventurous
enough, spontaneous enough,
funny enough--

JULIA

That's not true-- you make it
sound like I never dated.

ASHLEY

No one we liked.

JULIA

Well that's true...

She smiles. In total synchronicity with her, Ethan, across the room, smiles too. As if he were right beside her...

MELISSA

Julia saves up all year for this exotic heliboarding trip-- so she goes and she gets on the chopper in that takes off from... that lake, what was--?

JULIA

I dunno, Lake... Wonky?

ETHAN (O.S.)

Wanaka!

They turn -- Ethan's smiling, loving her -- finishes the martini, moves off --

JULIA

Wanaka! Thank you!

MELISSA

... He heard that?

ELLIE

-- how'd he hear that?

ASHLEY

By the way, who goes to New Zealand and meets a guy from Virginia who's perfect...

ELLIE

I'm never gonna meet anyone. I'm afraid of helicopters and snowboarding. And New Zealand, for some reason.

ASHLEY

The hospital's cool with you taking three weeks?

JULIA

There actually are other nurses employed there, I'm not the only one-- and girl, I haven't had one sick day.

ASHLEY

(sarcastic to Melissa)
Well that's totally unexpected! Can you believe that?

MELISSA

(playing along)
Oh my God! You're perfect too? I didn't know that!

JULIA (cont'd)

(laughing)
Shut-up! Do not listen to them.

As they LAUGH, PRE-LAP A GLASS CLINK-CLINK-CLINK!

8-11 OMIT

8-11

PAGES 7 - 8 DELETED

12 INT. LIVING ROOM - NIGHT

12

Rachel gives a toast. The MUSIC now QUIET.

RACHEL

-- when Julia called and told me she was getting married, I thought one thing. That it was about time she accomplished something.

Guests LAUGH. Ethan and Julia stand together, smiling, his arms wrapped around her. Rachel gets teary as she says:

RACHEL (cont'd)

No, the one thing I thought... was that it was just too bad. That Daddy wasn't here to walk her down the aisle...

Ken leans in with a napkin; she dabs her eyes, recovers fast.

RACHEL (cont'd)

-- thank you -- sorry-- and when Julia told me Ethan doesn't have his parents anymore either... I just started to get really sad.

(beat)

But then it occurred to me, how this was about starting a new family. And how beautiful that was. And I just want to say I'm making Julia an aunt, and I expect the same treatment really soon.

HOLLERS, CLAPS and LAUGHS from the guests -- and on Ethan and Julia, who accept the toast -- Julia then moving to Rachel, embracing her. And the MUSIC PUMPS and we CUT TO:

13 INT. LIVING ROOM - NIGHT

13

VARIOUS ANGLES of PEOPLE DANCING to the MUSIC, having a blast. Ethan and Julia among them. Dancing. Loving each other. And we learn everything, just watching them here.

14 INT. KITCHEN - NIGHT

14

LATER -- NEW SONG PLAYS in the background -- people still DANCING and having fun in the other room. Ethan, a little sweaty, piles food on a plate. A 23 year-old GUY (RICK, JULIA'S BROTHER) approaches, slightly toasted.

14 CONTINUED:

14

RICK
Hey man, whatcha doing?

ETHAN
Hey, Rick. I'm starving. I
haven't eaten all day, I'm-- I
guess I was nervous.

Rick moves close. Puts his arm around Ethan's neck. A
drunken, too-intimate kinda move.

RICK
I'm psyched. That you're gonna be
my brother.

ETHAN
Thank you.

The PHONE is RINGING.

RICK
It's awesome. I mean it.

ETHAN
Thank you. Excuse me-- okay?
(answers phone)
Hello?

Rick heads off, holding up a beer bottle, pointing to it and
silently mouthing "you rock hard". Ethan nods to him as:

TELEMARKETER (V.O.)
This is Ready-Travel Resort
Services. We'd like to offer you
the chance to win an all-expense
paid trip to Mexico.

ETHAN
(long beat, oddly)
We're not interested, thanks.

He hangs up. PUSH IN TIGHTER -- only we see it, but
something has changed -- he looks across the party at Julia --
HOLD ON HIM WATCHING HER. A guilty, silent agony.

15 OMIT

15

16 INT. KITCHEN - NIGHT

16

Ethan pulls a full ICE MACHINE BIN out of the freezer --

17 EXT. SIDE OF HOUSE - NIGHT 17

Quiet. CRICKETS. Distant party SOUNDS. PUSH IN as the side door opens. Ethan leans out -- tosses the four pounds of ICE CUBES into the bushes. Returns inside, closes the door.

18 INT. LIVING ROOM - NIGHT 18

Julia sits, laughing with her friends as Ethan arrives:

ETHAN

-- we're out of ice -- gonna make a quick run.

JULIA

D'you check the freezer in the basement?

ETHAN

Yeah-- I'll be back in ten minutes.

JULIA

Okay--

A quick kiss and he's gone. She watches him go.

19 EXT. 7-ELEVEN - NIGHT 19

LOW to the ground, in the middle of the wet parking lot, we PUSH IN to the fluorescent convenience store as Ethan's car arrives off the highway.

20 INT. 7-ELEVEN - NIGHT 20

TRACK WITH ETHAN as he walks down the aisles, eyes casually searching. Heads to the back of the store, near beverage fridges and a MAN in suit and coat, back to us. Ethan turns to racks of snacks. The other Man turns, away from Ethan.

It's MUSGRAVE. 40. IMF up-and-comer. They've risen in the ranks together -- Hunt as field op, Musgrave as policy maker.

Scene takes place sotto voce, backs to each other. If anyone were watching, they would appear as two strangers. Musgrave seems particularly heavy-hearted, doing his best to cover it.

ETHAN

Musgrave, what's up.

MUSGRAVE

Couldn't decide what size Slurpee to get.

Ethan pulls a PRINGLES CAN from a rack, as he says:

ETHAN

I always go for the nine-hundred
ouncer.

MUSGRAVE

How's the party-- sorry about
having to call--

As Ethan opens the Pringles, starts eating them:

ETHAN

-- yeah, the party's good, you
should've come.

MUSGRAVE

You should've invited me.

ETHAN

You know I would have.

MUSGRAVE

(sincere)
Thanks.
(then, re: Pringles)
What, you guys aren't serving food?

ETHAN

-- yeah, food I wanna get back to--
what's going on?

MUSGRAVE

(beat, increasingly sober)
... it's Agent Farris.

TIGHT ON ETHAN as he stops, affected as well.

MUSGRAVE (CONT'D) (cont'd)

She was on an operation. Her
first. She's disappeared. Been
off-grid eleven hours.

ETHAN

(beat, mind spins)
... where?

MUSGRAVE

You know better than that. Details
through channels only.

(then)

I'm sending in Search and Rescue--
I was hoping you'd want in.

Ethan, heartsick by the news, is now surprised at the unusual request. Typically they'd just disavow...

MUSGRAVE (cont'd)

Hey, I know we joke about it, but I am always this close to begging you to quit training our people and get your ass back in the field, but that's not what you do anymore and so I respect that choice, you know I do. Family's everything.

(beat, hard, hopeful)

Except I know you were close with Lindsey. So I figured... you might even want to lead the team.

Lost in thought, Ethan nods a regretful, single thank you. But then, just like that, he moves to the freezer, opens it, pulls out a bag of ICE. He's made a choice:

ETHAN

You have good people for that operation.

MUSGRAVE

Yeah... yeah, that we do.

(then...)

Wheels up at sunrise if you have a change of heart.

(then, an odd segue)

It's for you.

A SLIGHT DOLLY reveals a small GIFT BAG sitting on the floor. Ethan turns to him, broken over the Lindsey news. Their eyes lock for the first time. Ethan, numb, elsewhere, realizing what this gift is.

ETHAN

... thanks.

After a beat, Ethan turns to go, grabbing the bag as he does. Musgrave watches him exit. A look of concern.

A21 INT. HUNT GARAGE - NIGHT

A21

The moonlit garage. Muffled MUSIC and PARTY SOUNDS. And we're DOLLYING as HEADLIGHTS PLAY through the windows -- and we arrive at the side door, which Ethan enters now, carrying the ice and Musgrave's gift bag.

21-22 OMIT

21-22

A23 INT. HUNT GARAGE - NIGHT (*USED TO BE SC. 33*)

A23

Ethan pulls out and unwraps the gift: a KODAK DISPOSABLE CAMERA. He opens it. Pulls out the camera and peers into the viewfinder. We see ETHAN'S POV, INTO THE CAMERA: a quick RETINAL SCAN, then WORDS: "IDENTITY CONFIRMED: HUNT, ETHAN." Then VARIOUS BLACK AND WHITE IMF PHOTOS of LINDSEY FARRIS APPEAR.

MUSGRAVE (V.O.)

Ethan. Three days ago, Agent Lindsey Farris was captured while on a surveillance operation.

VARIOUS SIZES OF A SINGLE, GRAINY, LONG LENS, BLACK AND WHITE SURVEILLANCE PHOTOGRAPHS of the same man we saw shoot Julia only minutes ago:

MUSGRAVE (V.O.) (cont'd)

This is the man she was tracking. His name is Owen Davian. Details are Eyes Only, but I can tell you that Davian's a black market trafficker. Extremely dangerous, and a priority for us.

(then)

At fourteen-hundred today, a recon satellite ID'd a caravan of vehicles with plates matching those known to have been used by Davian's operatives. They stopped at a warehouse outside Berlin.

SATELLITE IMAGES of the German countryside, vehicles, close-ups of LICENSE PLATES. WE FAVOR ONE MAGNIFIED IMAGE of a SMALLISH FIGURE flanked by two larger ones as they get out of one of the vans:

MUSGRAVE (cont'd)

It appears they have a hostage -- we believe it's Agent Farris.

Back to MUSGRAVE:

MUSGRAVE (cont'd)

Your mission, should you choose to accept it, is to put together a team, find Lindsey and bring her home. Of course you know the drill: normally we would disavow. Except Lindsey may be the key to getting us closer to Davian.

(beat)

This message -- my excellent engagement gift -- will self-destruct in five seconds. Good luck, Ethan... and thanks again.

Ethan lowers the camera -- heart torn between concern for Lindsey and love for Julia -- and now we're on ETHAN'S BACK as a wisp of SMOKE rises, backlit by moonlight.

Ethan then stands, dropping the camera into a garbage can. He stares at the HEAVY BAG hanging here... until SOUNDS FADE UP -- PUNCHES -- strong and constant... and we DOLLY PAST THE BAG, and when we come out the other side, we're:

23 INT. IMF TRAINING CENTER - SPARRING RING - DAY - FLASHBACK 23

LINDSEY FARRIS, early 20's, blonde hair, beautiful eyes and a wicked punch. She SLAMS the bag as Ethan circles, provoking (there's something odd about these FLASHBACKS, an occasional, random time-shifting, hand-cranked camera feel):

ETHAN

Keep hitting like that, you should go back to the Marines --

She PUNCHES harder, raw aggression -- then:

ETHAN (cont'd)

Hey.

She turns, out of breath -- but Ethan just tosses her an ESCRIMA FIGHTING STICK. He holds one too --

ETHAN (cont'd)

Come at me.

-- tireless, Lindsey attacks -- fierce -- the two SPAR with the Escrimas -- KRAK! KRAK! KRAKKRAKKRAK! And though she's good, Ethan takes her down... until she makes a quick last-minute move and DROPS HIM. He laughs. CUT TO:

25 INT. DARK TRAINING ROOM - DAY - FLASHBACK 25

SEVEN SEMI-AUTOMATIC PISTOL PIECES TUMBLE into frame -- Ethan has just poured them here. Lindsey stands before him.

ETHAN
You have twenty seconds.

LINDSEY
(smiles)
Twenty seconds?

Ethan's got a stop watch -- he CLICKS it -- and she hurriedly begins-- but Ethan CLICKS the watch almost immediately:

ETHAN
Oh -- one more thing.

He pulls out a BLINDFOLD. A smile between them as he puts it on her. Then he pours A DOZEN OTHER GUN PIECES onto the table. She sighs: oh shit.

ETHAN (cont'd)
Nineteen seconds. Go.

CLICK -- and even BLINDFOLDED, she works it -- and it's remarkable, watching her precision work: finding the pieces she needs, rejecting the others -- metal piece SLAMMING into metal piece -- and Ethan studies her. Caring, impressed. Suddenly the gun's assembled, stock SLAMMED on the table:

LINDSEY (V.O.)
You asked to see me?

26 OMIT 26

27 INT. ETHAN'S OFFICE - DUSK - FLASHBACK 27

Ethan looks up from his desk: it's Lindsey, arriving at his office door. Looking gorgeous in a party dress, putting on earrings. Ethan's taken aback. She's charming, awkward:

LINDSEY
Oh, I know, I'm-- going out tonight. So. Had to... look fancy, whatever.

ETHAN
... well good, 'cause you've got something to celebrate. I made my recommendation to the council.
(off her shock)
This morning.
(MORE)

27 CONTINUED:

27

ETHAN (cont'd)
Congratulations, you're now
officially in harm's way. Agent
Farris.

She looks at him, emotional, caught wildly off-guard:

LINDSEY
... are you serious?

He tosses her an ID BADGE. Looking at it, she opens her
mouth to say something. No words. Her eyes well...

LINDSEY (cont'd)
Am I... ready?

Ethan stares at her. Finally:

ETHAN
Yeah, you're ready.

And she smiles, just taken aback. And then, suddenly,
horrifyingly, SPEED RAMPS as Lindsey is GRABBED BY A DARK
FIGURE, HER HEAD SNAPPED BACK -- A SHARP KNIFE YANKED ACROSS
HER NECK -- BLOOD SPLATTERS AS --

28-32 OMIT

28-32

33 INT. BEDROOM/BATHROOM - NIGHT

33

Ethan looks off -- we think for a moment that he's staring at
Lindsey, until we realize that we're in his and Julia's
bedroom. He glances over -- sees, in their candlelit
bathroom. Julia at the sink, washing her face. Ethan moves
to her. Stands behind her. As she pats her face dry with a
towel, she looks into the mirror, seeing him standing there.

She gazes at his reflection. He puts his arms around her, on
her body. Her eyes close, leaning back against him.

Then she turns to him. They're close as she says:

JULIA
I loved our party.

ETHAN
Me too.

And she kisses him -- and we PUSH IN ON THEM as they kiss --
closer and closer -- until we CUT TO:

A34 INT. ETHAN AND JULIA'S BEDROOM - NIGHT

A34

-- ETHAN IS STARTLED AWAKE, out of his nightmare. Breathes heavily. Julia, lying asleep beside him, outside the sheets. He's even woken her up, but just barely:

JULIA

... you okay?

ETHAN

... yeah. I'm sorry I didn't realize, I didn't tell you... that the office called, during the party. I have to go to Houston for a night. Metro's hosting a public transpo conference.

And we're TIGHT ON JULIA as her eyes open, suddenly awake. She stares off in the silent moment.

JULIA

... so last minute.

ETHAN

Someone I trained needs my help...
I need to do what I can.

A34 CONTINUED:

A34

She snuggles beside him, her bare leg wraps around his, over the sheets. But she remains staring off... unnerved. And Ethan's eyes are on the ceiling, the SOUND OF A ROAR gets LOUDER and LOUDER, until we CUT TO:

34 EXT. TARMAC - DAWN

34

Ethan SPEEDING on his motorcycle -- dust kicked up like flame behind him. And he enters a GUARD-protected AIRFIELD, where he approaches a parked G4. A black VAN arrives at the same time. And Ethan gets off his bike as THREE IMF MEMBERS step out of the van. One of them we know: LUTHER. And he's got a brilliant smile. We'll get to know the other two soon, but suffice to say, their names are ZHEN and DECLAN.

LUTHER

Well if it isn't Mr. Those Who
Can't Do Teach! Back in the field!

ETHAN

Hey, man...

And Luther bear-hugs him. Clearly, long time no see. Then, with an intimate smile:

LUTHER

Don't look so worried. You know
we'll get the girl. Or have you
been away so long you've forgotten
how good we are?

ON ETHAN, buoyed by his optimism, he actually SMILES. And then we HEAR, finally THE MISSION:IMPOSSIBLE THEME. That FLUTE TRILL getting our mojo working -- and as the MUSIC CRESCENDOS, we CUT TO:

34A A TITLE SEQUENCE -- A FLAME AND A FUSE -- IMAGES from the 34A story you're about to see -- and a POUNDING RENDITION of the THEME, and it BUILDS and BUILDS until we CUT TO:

35 EXT. FACTORY - NIGHT

35

THROBBING, suspenseful MUSIC over a SHOT of SMOKESTACKS -- but UPSIDE DOWN: it's a reflective RAIN PUDDLE. Suddenly BOOTS RUN THROUGH IT, and we're MOVING with the runner, FAST, LOW TO THE GROUND -- tracking TIGHT on black-panted LEGS. It's Ethan, and we have QUICK TIGHT SHOTS as he swiftly assembles a large REMOTE GUN -- and in the cuts, we got to LUTHER, who's arriving at another location, doing the same. Checking the rounds, the remote transmitters, and we don't know where we are yet...

35 CONTINUED:

35

Ethan then runs along an old train, crossing it, and taking cover behind a rusted, abandoned automobile. He looks across a metal junkyard as Luther arrives, some twenty yards away. They give each other a nod, and Ethan runs off in one direction, Luther in the other. And we CRANE UP NOW, following Ethan as he races toward a giant, derelict FACTORY. SUPER: "CITY OF KRIEGSBURG, GERMANY".

A36 EXT. VAN AREA - NIGHT

A36

TRACK WITH LUTHER as he runs past a series of derelict cars, toward a rusted junker of a TRUCK. Luther enters the truck --

B36 INT. RUSTED TRUCK - NIGHT

B36

Inside, it's tricked out: multiple monitors receive satellite and data feeds. Four TURRET CONTROL UNITS face Luther, who, catching his breath, wears a headset:

LUTHER

Raider One, this is Observer,
what's your twenty.

C36 EXT. FACTORY ACCESS AREA - NIGHT

C36

We're RACING past old trains and rusted structures with Ethan, as he takes cover behind a stack of steel slabs.

ETHAN

In approach position-- d'you get
confirmation?

D36 INT. RUSTED TRUCK - NIGHT

D36

Luther uses TRACKBALLS to control the monitor cameras --

E36 EXT. FACTORY - GUN ANGLES - NIGHT

E36

QUICK SHOTS of the REMOTE TURRETS ADJUSTING THEIR ANGLE AND PAN -- various OPTICAL TECH attached to the pivot head --

F36 INT. RUSTED TRUCK - NIGHT (*USED TO BE SC. 39*)

F36

Luther uses DUAL TRACKBALLS, one for each hand, to rapidly target the rifles and optics -- it's a REAL-LIFE-DUAL GAME OF MISSILE COMMAND.

F36

CONTINUED:

F36

Luther toggles between THERMAL, VASCULAR, RADAR, X-RAY and SONAR, revealing various images of the PEOPLE in the factory, including an IMAGE IN THERMAL: a BODY, a WOMAN in a chair. Luther performs a VASCULAR MATCH -- on a monitor we see the POSITIVE ID with LINDSEY Farris:

LUTHER

The Prize is on the sixth floor,
one tango with her-- six more on
the second floor, two on the fourth
-- Groundhog, what's the status?

36

OMIT

36

37

EXT. FACTORY - NIGHT

37

DROP TO THE GROUND -- THROUGH IT -- TO:

38

INT. UNDER THE STREET - NIGHT

38

-- BELOW CRACKED STREET LEVEL TO REVEAL ZHEN TZE (20's, her street-primer was the Chinese Triads) working fast on JUNCTION BOXES with a TORCH:

ZHEN

I need two minutes. Which means
you need me ready in one, right?

A39

INT. RUSTED TRUCK - NIGHT

A39

Luther, amused, as he sets up:

LUTHER

Yeah, just about. Raider One,
you're good to go.

B39

EXT. FACTORY ACCESS AREA - NIGHT

B39

ETHAN

Roger that, on the move --

Ethan runs in, passing a wall, revealing the MASSIVE SPACE --

39

OMIT

39

40

INT. FACTORY STAIRWELL/CORRIDOR - NIGHT

40

Ethan stealthily moves up a stairwell -- checks the view, then proceeds, moving fast against the wall, stopping silently, the massive steel yard visible behind him.

40 CONTINUED:

40

With one hand, Ethan pulls out a MAGNETIC CYLINDER CHARGE -- he holds it to a rusted PIPE, activates it, it MAGNETICALLY ATTACHES. Then Ethan MOVES SILENTLY -- and we INTERCUT as the two do their thing:

41-44 OMIT

41-44

45 INT. RUSTED TRUCK - NIGHT

45

LUTHER

So at some point we've gotta go over this whole "getting married" thing.

ETHAN

Negative, Observer, I don't respect you nearly enough to have that discussion.

Amused as he adjusts the controls, Luther spots a FIGURE MOVING UP A STAIRWELL NEAR ETHAN on vascular imagery:

LUTHER

Raider, watch your twelve, up the stairs --

Ethan sprints toward the stairs just as one of Davian's MEN arrives at the top -- Ethan SLAMS his windpipe, fights brutally -- Luther watching the two VASCULAR IMAGES IN COMBAT -- within seconds, the guy's neck is snapped. Ethan drags him off, he spots two small temp SATELLITE DISHES, attached near a distant window.

Ethan moves down the corridor, toward them -- their cables snaking across the floor, disappearing from view. Curious, Ethan follows them -- glances around a corner -- the cables run through a half-dozen door-less doorways -- inside a GLASSED CONTROL ROOM, two MEN sit at two RUGGEDIZED LAPTOP COMPUTERS. In the shadows, sotto:

ETHAN

They've got communications gear, second floor northwest corridor. Groundhog, that's you.

A46 INT. UNDER THE STREET - NIGHT (*USED TO BE SC. 52*)

A46

Zhen readies two SWITCH BOXES --

ZHEN

Copy: soon as we go hot I'll go in.

46 OMIT

46

47 INT. FACTORY AREAS - NIGHT 47

As Ethan speeds up the stairs, snaking through the factory:

LUTHER
The hell do you see in her, anyway?

ETHAN
Who, Julia? Brother, you've never
met her.

LUTHER
Yeah, and the way things are, I
probably never will.

48 INT. UNDER THE STREET - NIGHT 48

Zhen moves down the tunnel, holding two DETONATORS:

ZHEN
Another reason she's a lucky girl.
I'm good to go.

49-52 OMIT 49-52

53 INT. FACTORY TORTURE ROOM - NIGHT 53

Ethan moves past a twisted metal slide. He takes cover -- peers through the former factory floor: obscured by rusted machinery, hanging chains and shadow, LINDSEY FARRIS is slumped in the wheelchair, her back to us. A MAN, obscured, sits across from her. Talking casually. He leans forward and Ethan sees his face for the first time -- BUT ONLY WE RECOGNIZE HIM: IT'S OWEN DAVIAN -- THE MAN WE LEFT AT THE OPENING, ABOUT TO KILL JULIA. *

As Davian talks, he lights a BUTANE TORCH. *

ETHAN
Phoenix, I have visual on The
Prize.

A54 EXT./INT. HELICOPTER - NIGHT A54

LOW TO THE GROUND, PUSHING IN through the tall grass TO REVEAL a MILITARY CHOPPER parked motionless amid the German countryside. A stunning modern WIND TURBINE FARM dotting the distant hills, GIANT WHITE BLADES spinning in the moonlight --

A54 CONTINUED:

A54

ETHAN (V.O.)
 We'll need touch down in less than
 three, you copy?

DECLAN (27, cocky, great) sits at the controls, chewing gum
 and cleaning the gauges with a cloth.

DECLAN
 Please. When do I not copy, all I
do is copy.

B54 INT. FACTORY TORTURE ROOM - NIGHT

B54

Ethan pulls down compact NIGHT VISION GOGGLES -- pulls out a
 metallic DETONATOR, extends the antenna, thumb on button:

ETHAN
 Standby to go live --

54 INT. RUSTED TRUCK - NIGHT

54

Luther at the monitors, both palms ROLLING THE TRACKBALLS,
 impressive, ambidextrous targeting, ready to rock --

ETHAN (V.O.)
 -- impact on three --

55 INT. UNDER THE STREET - NIGHT

55

PUSH IN on Zhen holding her DETONATORS, ready to go --

ETHAN (V.O.)
 -- two --

56 INT. FACTORY TORTURE ROOM - NIGHT

56

Davian GRABS Lindsey's hair, yanks her head back with one
 hand, butane torch in the other --

*

57 EXTREME CLOSEUP ON ETHAN, who HITS THE TRIGGER, saying:

57

ETHAN
Now.

58 INT. FACTORY STAIRWELL - NIGHT 58

With one of Ethan's charges in the foreground, one of Davian's MEN walks past -- THE CHARGE BEEPS -- the guy turns as the CHARGE BLOWS! THE BLAST PROPELS THE MAN BACK--

59 INT. RUSTED TRUCK - NIGHT 59

-- Luther FIRES the TRACKBALL TRIGGER BUTTONS --

60 EXT. FACTORY - NIGHT 60

THE SNIPER RIFLES BLAZE -- twin muzzles PIVOT, BLASTS ERUPTING and --

A60 INT. FACTORY BREAK ROOM - NIGHT A60

-- the room EXPLODES IN BRICK, MORTAR and GLASS. Davian's men DIVE for cover, race out as the world collapses around them --

61 INT. UNDER THE STREET - NIGHT 61

-- and Zhen TRIGGERS HER DETONATORS -- the prepped junction boxes BLOW and --

62 INT. FACTORY TORTURE ROOM - NIGHT 62

THE LIGHTS IN THE FACTORY EXPLODE -- BULBS BURST, SPARKS EVERYWHERE -- WHIP PAN TO Brownway, who runs off, distressed -- Lindsey too out of it to notice -- then WHIP PAN TO ETHAN, WHO STARTS TO RUN --

63 INT. RUSTED TRUCK - NIGHT 63

Luther, SLAMMING the trackballs, taking out enemies like a mad-ass lethal pinball wizard --

LUTHER
Raider, you're clear, get in there!

64 INT. FACTORY TORTURE ROOM - NIGHT 64

Ethan sprints through a FIREWORKS OF SPARKS --

65 INT. UNDER THE STREET - NIGHT 65
 TRACK FAST AND HARD with Zhen, who sprints to join the fray --

66 EXT. FACTORY - NIGHT 66
 TRACERS from Luther's GUNS SCREAM across the courtyard, HIT the factory --

67 INT. FACTORY OFFICE AREA - NIGHT 67
 WHIP PAN to Brownway, who enters the space, YELLING over the DIN in German to another MAN who enters from across the space -- he yells back -- OVERLAPPING CONFUSION as one of Luther's ROUNDS STREAKS INTO THE ROOM BETWEEN THE MEN AND EXPLODES!

68 INT. FACTORY CORRIDOR - NIGHT 68
 Pure MAYHEM: HANDHELD CAMERA catches MEN racing in the sparking corridors, wall plaster being BLOWN TO POWDER by Luther's weapons --

A69 INT. FACTORY TALL STAIRWELL - NIGHT A69
 Zhen runs in, takes cover, then RUNS UP a tall stairwell --

69 OMIT 69

70 INT. FACTORY OFFICE AREA - NIGHT 70
 Brownway, his face now BLEEDING (ergo the bandage later), rises from the rubble -- hurries off as:

71 INT. FACTORY TORTURE ROOM - NIGHT 71
CRASH!!! -- Ethan KICKS IN A DOOR to the area where Lindsey sits, bound to the wheelchair, barely breathing. GUNFIRE and SCREAMS in the distance, the place SHAKING from impact as Ethan rips off his night vision, SLASHES her bonds, frees her arms and legs -- brushes the hair back from her bruised face. Quick damage check: needle punctures, burn marks -- she's groggy, incredulous:

LINDSEY
 ... Ethan?

71 CONTINUED:

71

ETHAN

-- you're okay, I'm gonna get you
home --

72-73 OMIT

72-73

74 Ethan preps a HYPODERMIC NEEDLE, Lindsey semi-conscious: 74

ETHAN

It's adrenaline: you're gonna feel
this.

-- she's just understanding what's about to happen when Ethan
INJECTS her fast -- ON HER FACE as her EYES GO SUDDENLY WIDE --
- she INHALES SHARP AND FAST --

75 INT. FACTORY GLASSED CONTROL ROOM - NIGHT

75

One of DAVIAN'S MEN frantically packs up gear as suddenly
Zhen enters -- he turns -- she shoots -- she moves for the
computers -- but another MAN is there -- he attacks her, they
fight -- but she's fucking good, and suddenly he's down and
out. She moves for the computers, but then she hears
"SHING!" and looks -- the man she shot IS HOLDING A GRENADE
IN ONE HAND -- ITS PIN IN THE OTHER! She turns and is thrown
THROUGH THE GLASS as THE ROOM EXPLODES!

A76 INT. FACTORY TORTURE ROOM - NIGHT

A76

Ethan helps Lindsey to her feet, ushering her out --

ETHAN

Observer, we're on the move, wrap
out -- rendezvous at evac in ninety
seconds!

B76 INT. RUSTED TRUCK - NIGHT

B76

Luther abandons his guns, moves for the front seat, GUNNING
the engine --

LUTHER

-- Roger that: Phoenix, get to the
LZ now!

C76 INT. CHOPPER - NIGHT

C76

-- Declan scrambles into action, the ROTORS WHINING TO LIFE --

DECLAN

Roger Observer, on my way!

76 INT. FACTORY CUBICLES - NIGHT

76

Ethan ushers Lindsey through the light-sparking factory as fast as possible --

ETHAN

Hold onto me -- keep moving--

LINDSEY

-- I have to tell you something --

ETHAN

-- later --

LINDSEY

--no, NOW -- just for you -- turn off your transmitter.

As they move, Ethan's confused eyes lock on hers -- she says, intense:

LINDSEY (cont'd)

DO IT.

But suddenly: GUN FIRE from up ahead -- Ethan AIMS AND FIRES, shooting as they run at the firing enemy -- but then Lindsey sees a MAN coming from behind them -- she grabs Ethan's holstered weapon and fires BEHIND THEM -- and it's madness as they run, firing in opposite directions -- and as they run, they SWITCH PLACES, and for a while Lindsey leads --

A77 INT. FACTORY DESCENT AREA - NIGHT

A77

Ethan and Lindsey race through an industrial doorway -- another MAN there, shooting at them -- but both Ethan and Lindsey open fire on the guy and he is BLASTED BACK, out the window --

B77 EXT. FACTORY - NIGHT

B77

The man CRASHES through the window and drops six stories, landing with a horrible THUD on the wet asphalt -- RACK FOCUS TO the IMF VAN SCREECHING MADLY ON THE BLACK, SLICK PAVEMENT, Luther at the wheel --

77 OMIT 77

78 INT. FACTORY GLASSED CONTROL ROOM - NIGHT 78
 Zhen, shaken, moves through the debris, into the destroyed control room -- she grabs the burnt laptops, throws them into her gear bag as --

79 INT. FACTORY DESCENT AREA - NIGHT 79
 Ethan BREAKS away the remaining panes of window with a metal pipe, then attaches his descent rig, pulls out a magnetic charge and ACTIVATES IT just before he THROWS IT across the room -- the thing ARCS across the space, SLAMMING INTO an antique water tank with a tremendous GONG!

ETHAN
 Hold on tight, can you do that?!

LINDSEY
 -- yeah --

-- they climb out the window --

80-89 OMIT 80-89

90 EXT. FACTORY - NIGHT 90
 Luther pulls the truck to a 90 degree stop, then BACKS UP FAST, slamming the truck into a loading dock -- WHIP PAN UP as Ethan and Lindsey begin a breakneck descent -- just DROPPING toward the truck -- but just a few feet before they hit, they come to a stop -- Ethan CUTS THE WIRE and they drop onto the roof of the truck --

A91 INT. FACTORY DESCENT AREA - NIGHT A91
 Three of Davian's MEN enter the area Ethan and Lindsey just left -- as BEEP!!! -- Ethan's charge announces itself -- AD LIB FRANTIC REACTIONS AND SCREAMS AS THE ROOM EXPLODES!

B91 EXT. FACTORY - NIGHT B91
 The truck races away from the building as the WINDOWS EXPLODE SIX STORIES ABOVE THEM!

91 OMIT 91

A92 EXT. FACTORY - NIGHT

A92

Zhen jumps from a second-story window, onto a loading dock and then the asphalt as Luther drives toward her -- she jumps into the truck, which screams away --

On top of the truck, holding tight as Luther drives fast, Lindsey looks at Ethan in disbelief.

LINDSEY
So, uh... thank you.

ETHAN
Don't mention it.

Lindsey would laugh if it weren't all so scary... but then, suddenly, she WINCES PAINFULLY -- Ethan concerned --

LINDSEY	ETHAN
OW-- <u>ETHAN, GOD, WHAT IS THAT-</u>	-- what?
<u>-?! OH GOD, ETHAN, THAT</u>	
<u>SOUND, WHAT IS IT?!</u>	

Ethan looks, terrified for her -- as the SOUND OF A HELICOPTER GROWS --

92 EXT. FACTORY - LZ - NIGHT

92

Declan brings the chopper down as Luther speeds the truck, coming to a stop just twenty feet away from the bird. Luther and Zhen jump out, helping Ethan and Lindsey off the roof -- Lindsey's still in agony -- Luther and Zhen concerned as they help get Lindsey into the chopper:

LINDSEY
-- what is that sound?!
(then, realizing)
... Ethan, you don't hear that?

Ethan is strapping her in:

ETHAN
Lindsey, you're gonna be okay --

Zhen plants a charge on the TRUCK as suddenly BULLET HITS POCK-MARK the truck -- then BULLET HOLES APPEAR IN THE CHOPPER WINDOW:

DECLAN
HEY! THEY'RE HITTING OUR BIRD,
LET'S GO!

92 CONTINUED:

92

A speeding MOTORCYCLE appears, with a baddie FIRING at them -- but Zhen fires at him, taking him out -- the bike SPILLS as Luther grabs Zhen, pulling her back into the chopper:

DECLAN (cont'd)
Are we loaded?!

ETHAN
Yeah, do it, let's move!

But Declan sees something past Ethan -- Ethan turns to look -- AN ENEMY CHOPPER BANKS AROUND THE FACTORY BUILDING, COMING FOR THEM, FLYING UNDER FACTORY BRIDGES. Declan quickly works the controls and they LIFT OFF -- PUSH IN as the TRUCK CHARGE BEEPS, then EXPLODES -- and the enemy chopper FLIES THROUGH THE FIREBALL after Ethan and the team --

93 INT. CHOPPER - NIGHT

93

The IMF TEAM straps themselves in as Ethan checks Lindsey, who still has the horrible migraine --

LINDSEY
 (wincing, LOUD)
-- PLEASE... TURN IT OFF, PLEASE!
OH MY GOD... IT HURTS...!

Ethan goes to a GEAR BAG -- pulls out a small SWEEPING DEVICE -- runs it alongside Lindsey's HEAD -- Lindsey in brutal pain, crying --

LINDSEY (cont'd)
IT HURTS SO MUCH-- PLEASE! ETHAN!

Ethan sweeps her head: the device IDENTIFIES SOMETHING IN HER HEAD --

DECLAN
-- guys, their missiles are hot!

And Ethan turns to look out -- Luther too -- the enemy chopper has fucking AIR-TO-AIR MISSILES -- ONE OF WHICH LAUNCHES RIGHT NOW! Declan wild on the controls:

DECLAN (cont'd)
Incoming! HOLD ON!

Ethan covers Lindsey:

ETHAN
I gotcha!

Declan banks the chopper and --

94 EXT. SKY - NIGHT 94

The chopper BANKS WILDLY --

95 INT. CHOPPER - NIGHT 95

EVERYTHING SIDEWAYS: Ethan hugs the floor over Lindsey, as if trying to protect her -- the missile comes right for them -- the chopper almost at 90 degrees and the thing JUST PASSES over the rotors, lighting up Ethan's face! Declan YANKS the controls:

DECLAN

Okay, that was lucky -- we only get one of those!

96 EXT. WINDMILLS - NIGHT 96

The missile SLAMS into the ground near a windmill, EXPLODING!

97 INT. CHOPPER - NIGHT 97

As Ethan grabs a FLARE GUN.

ETHAN

-- do we have a
defibrillator?
-- DO WE HAVE ONE?!

ZHEN

-- why?

Zhen UNCLIPS HER BELT -- moves to a MEDICAL BAG as Ethan hands the FLARE GUN to Luther, who leans out the open door:

LUTHER

Bring it on!

98 EXT. WINDMILLS - NIGHT 98

And our chopper DIVES into the GIANT WINDMILL FARM -- the enemy chopper in pursuit... as one of the WINDMILLS COMES CRASHING DOWN, FLATTENING A WORKHOUSE, revealing the mega-scale of these things --

A99 INT. CHOPPER - NIGHT A99

As Zen gets the defibrillator:

LINDSEY

-- Ethan -- what is it? Did they--
put something inside my head?!

ETHAN

Yeah. They injected you with a
time-release charge-- do you
remember that?

LINDSEY

-- no-- wh--what's a time-r--

ETHAN

An explosive -- they've activated
it. It's gonna detonate unless we
fry the circuit, which is what
we're gonna do--

Zhen pulls out the defibrillator -- Ethan takes it, turns it
on --

LUTHER

You zap her like that it's gonna
stop her heart!

ETHAN

Then I'll zap it again and bring
her back!

Ethan looks to Lindsey, who remains strong through her fear:

LINDSEY

Do it.

Ethan looks at the defibrillator COUNTDOWN SCREEN: it needs
TWENTY SECONDS to charge --

ETHAN

DAMNIT --

But there's more trouble: threatening BEEPS from the cockpit.

DECLAN

Guys, they're firing another one!

100 EXT. WINDMILLS - NIGHT

100

The enemy chopper FIRES ANOTHER MISSILE -- Luther shoots a FLARE -- the flare shoots off as the missile follows and Declan YANKS the controls -- the chopper BANKS and Zhen, HOLDING THE DEFIBRILLATOR, goes falling -- grabbing onto a strap, HANGING OUT THE SIDEWAYS CHOPPER as the missile ZOOMS -- STRIKING A WINDMILL, EXPLODING -- SHATTERING THE BLADES -- a towering 15-by-40 foot section STABS IN THE MIDDLE OF A GROUP OF SHEEP -- THEY SCATTER as the choppers ROAR overhead.

101 INT. CHOPPER - NIGHT

101

Declan rights the bird -- Ethan pulls Zhen back in -- a quick HOLY SHIT look between them as Ethan prepares to ZAP Lindsey -- TEN SECONDS LEFT:

LINDSEY

(smiles through the pain)
So this could be worse, right?

ETHAN

We're almost there.

102-103 OMIT

102-103

104 EXT. WINDMILLS - NIGHT

104

The IMF CHOPPER flies through the gigantic TURNING BLADES -- the ENEMY CHOPPER pursues -- both helicopters BOB AND WEAVE -- and all the while, the defibrillator's charging -- but just a few seconds before it's ready to use, Declan proves he's just a better pilot: the IMF chopper makes a move they can't and the ENEMY CHOPPER GETS SLAMMED BY A GIANT BLADE and CRASHES TO THE GROUND, a giant crushed can -- as the IMF CHOPPER RISES, safe --

105 INT. CHOPPER - NIGHT

105

Declan in personal victory:

DECLAN
HAHA!!! TOOK 'EM OUT!

-- but Ethan's eyes are on the defib: SEVEN SECONDS LEFT --
 Lindsey looks to Ethan sweetly:

LINDSEY
 ... Ethan... thank you.

ETHAN
 -- just hold on--

LINDSEY
 -- thank--

BUT LINDSEY'S BODY SUDDENLY ARCHES IN SPASM AS THE WHITE OF HER LEFT EYE BLASTS HEMORRHAGE RED -- SPECKS OF BLOOD SPRAY ON ETHAN'S FACE AND SUDDENLY LINDSEY IS ABSOLUTELY STILL.

Dead. LINDSEY'S DEAD.

Too late, the defibrillator BEEPS -- ready now -- but Ethan is frozen in time -- in shock -- all the team members stunned -- all of them except Declan, unable to get a bead on what's happened behind him --

DECLAN
 -- the hell happened? Guys?!

But they're all just incredulous -- and Ethan pulls Lindsey's body into his arms, holding her, holding her close as ALL SOUND IN THE CHOPPER BEGINS TO FADE OUT... a surreal moment.

106 OMIT

106

107 INT. HALLWAY - MORNING 107

Julia enters the hallway from one end, Ethan from the other, some twenty feet away. At first, Julia is bright:

JULIA
Hey. How'd it go--?

And while he's doing everything to sell that it's all fine, she can see the trauma in his eyes.

ETHAN
Good.

She stands there, staring at him. Waiting for more. For the truth. But it doesn't come.

ETHAN (cont'd)
I'm just tired.

She moves to Ethan... and embraces him. TIGHT ON JULIA as she holds her fiancé, deeply disturbed...

TIGHT ON ETHAN as he fights everything to just keep it together. To not break down. And on this, we HEAR an odd BUZZING SOUND. It's a ZIPPER. CUT TO:

108 INT. AUTOPSY LAB - DAY 108

TRACKING EXTREMELY CLOSE ON A BODY BAG ZIPPER. Bag pulled back. And there's LINDSEY'S FACE, under harsh fluorescent. Mouth open, one eye blasted. No dignity in death.

VOICE (V.O.)
I've read your training brief on Ms. Farris. The words you used were, "beyond capable."

109 INT. IMF CONFERENCE ROOM - DAY 109

THE IMF COUNCIL: closed-door session, six MEN, two WOMEN. Ethan and Musgrave among them. All suits and grim faces. Speaking is THEODORE BRASSEL. Somewhere between Joe McCarthy and Wyatt Earp. Not in a good mood.

BRASSEL
That still stand, Mr. Hunt?

ETHAN
Mr. Brassel, I--

BRASSEL

Does it stand.

ETHAN

Yessir.

109 CONTINUED:

109

BRASSEL

'Cause we've got a corpse
downstairs says otherwise.

A110 INT. AUTOPSY LAB - DAY

A110

Angle on Lindsey... as a CORONER'S HANDS remove the remains
of the SMALL PEA-SIZED CHARGE that blew inside her brain.
The hands drop the charge into a small METAL TRAY, where it
lands with a PLINK --

BRASSEL (V.O.)

Killed by a detonator implanted in
her skull through the nasal cavity--

B110 INT. IMF CONFERENCE ROOM - DAY

B110

They continue:

ETHAN

Mr. Brassel, it's not fair to judge
Agent Farris's competence based on--

BRASSEL

-- doesn't seem fair that chocolate
makes you fat, but I've eaten my
share and guess what.

(eyes the report)

I approved Agent Farris for her
surveillance op based on your
evaluations of her training. Your
evaluations. Of a woman who let
herself get caught. Then you go
back to get her, find a dozen men
and you grab none of 'em.

ETHAN

Our objective was to recover Agent
Farris -- intel suggests Owen
Davian employs a cellular structure
to his organization, these men were
most likely uninformed of--

BRASSEL

And who's drawing these
conclusions, you?

MUSGRAVE

I did, sir, based on th--

BRASSEL

I'm not on you yet.

(back to Ethan)

(MORE)

B110 CONTINUED:

B110

BRASSEL (cont'd)

You allowed Ms. Farris to board your chopper without a scan-- that explosive charge could've taken you all out. The one reason you're sitting before me today is luck. This operation was conceived poorly and executed worse.

MUSGRAVE

Two laptops were recovered that m--

BRASSEL

Yeah, I just talked to Tech Services. They doubt they can reconstitute those drives at all.

110 INT. TECH SERVICES LAB - DAY

110

QUICK, EXTREMELY TIGHT SHOTS: sterile environment. TECHNICIANS opening the battered and burned LAPTOPS. Disassembling them. Removing the fried HARD DRIVE PLATTERS. Dunking them in various solutions --

BRASSEL (V.O.)

"Crispy" they called 'em.
Worthless.

111 INT. IMF CONFERENCE ROOM - DAY

111

As Brassel continues, to Musgrave:

MUSGRAVE

Mr. Brassel, as Operations Manager of this office, I have the authority t--

BRASSEL

Did you just throw a title at me? Mr. Musgrave, I don't care how many times your daddy's played golf with the President -- this is intelligence and so far I don't see any. "Should you be captured or killed, the Secretary will DISAVOW ALL KNOWLEDGE" -- I've only been at IMF a little over a year, but when was the last time we sent in S and R?

ETHAN

Agent Farris might have had information that--

BRASSEL

-- what is it with you two answering each other's questions? You think this op was "worth the risk", Mr. Hunt? What do you know about Owen Davian?

Ethan stares. Caught and not liking it.

BRASSEL (cont'd)

Well I'll tell you what: if you were a rogue nation or terrorist cell, Davian would be the only name you'd need on your speed dial. He was the surrogate who transferred gas centrifuge technology to Korea from Pakistan, he was the middleman who sold Toxin V to the Armahad Republic Jihad -- the man provides, like I've never seen in my career -- but he remains invisible. The Goddamn invisible man -- Wells, not Ellison, in case you wanna be cute again -- we can't find Davian and he knows it. He's emboldened by it. He's begun stealing technologies he shouldn't know about and selling it to sons-of-bitches I'd rather die than hand it over to. I've been working to take Davian down since the day I got here and you know what I've got for it?

MUSGRAVE

-- have we confirmed the Toxin V theft was Davi--?

BRASSEL

Don't interrupt me when I'm asking a rhetorical question, Mr. Musgrave. Your operation achieved only one thing. It reminded Davian that he's winning.

(then, stands)

(MORE)

111 CONTINUED:

111

BRASSEL (cont'd)

Excuse me, I've got to go tell Mr. and Mrs. Farris their baby girl was just killed in a head-on collision on I-95.

Brassel walks off. Off Ethan and Musgrave...

A112 EXT. CEMETERY - DAY

A112

Lindsey's funeral service underway. A MINISTER intones, a Lutheran cross above a wreath of flowers. At the back of the crowd, ETHAN watches the casket. Heartbroken. His eyes track over to an older couple sitting in the front row. LINDSEY'S devastated PARENTS. Musgrave, wearing dark glasses.

112 EXT. CEMETERY - DAY

112

Moments later. The crowd disperses. Ethan watching Lindsey's family and friends, hugging each other, comforting each other. Then a faint BUZZ: his CELL PHONE. He glances at his phone -- doesn't recognize the caller. He answers quietly:

ETHAN

Yeah.

VOICE

Is this Mr. Kelvin?

An odd beat. Then surprisingly:

ETHAN

... yes. Who is this?

VOICE

I'm calling from Arlington Shipping Service: Lindsey Farris rents a post office box here. She sent you a piece of mail, asked us to call you when it arrived. It came this morning.

Ethan's mind tumbles, his eyes falling upon the men dropping dirt into the open grave.

ETHAN

... thank you.

113 EXT. CEMETERY - LATER

113

Near a leaf-fallen tree, Ethan and Musgrave speak urgently, quietly:

MUSGRAVE
 -- Ethan--
 -- what? What is it?
 -- why would sh-- why
 wouldn't she make contact
 through channels?

ETHAN
 -- she sent me something.
 Lindsey -- she sent me a
 message--
 -- I don't know yet, I just
 got the call-- she used
 Kelvin -- that's an abort
 code name.

(pale, mind races)
 ... she sent it to you?

-- there's something I didn't
 tell you-- something I didn't
 tell the council. When I got
 to Lindsey, she asked me to
 turn off my transmitter. In
 case I was broadcasting. She
had something she didn't want
IMF to hear.

Musgrave looks off, concerned, confused -- finally:

MUSGRAVE
 I don't want you picking up that
 message -- I'm gonna send someone
 else. I've already got you into
 enough shit with Brassel -- that's
my problem, not yours--

ETHAN
 Why didn't you tell Brassel we were
 going after Lindsey?

MUSGRAVE
 I don't... understand him. I don't
 know anyone who does. But I know
 he's already talking to Washington
 about having me transferred off the
 force, and that's trouble you don't
 need. I'm not going to let y--

But Musgrave is overcome by emotion and Ethan just watches
 him... what the hell's wrong with Musgrave?

ETHAN
 ... what's going on?

Their eyes meet for a beat. Then, quiet, vulnerable:

113 CONTINUED:

113

MUSGRAVE

... Lindsey never told you.
(then, finally)
... about us.

And Ethan stares at him... as it lands that Musgrave and Lindsey had been involved. Surprised, uncomfortable:

ETHAN

... no...

Musgrave nods, getting it together. Finally:

MUSGRAVE

I should've... I thought maybe you knew.
(then)
Thank you. For being a friend.
But I can handle this myself.

ETHAN

(beat, gently)
... no. No, I'm going to take care of this for you.

Musgrave nods. Thanks.

114 OMIT

114

115 INT. NORFOLK MAIL SERVICES - DAY

115

CLOSE ON A POSTCARD. Totally blank except for a picture of Berlin. We pull back to reveal Ethan, in a postal service store. A WORKER at the counter.

ETHAN

This is it?

WORKER

That's it.

ETHAN

Thanks.

Moving away from other customers, Ethan turns from the counter and moves to the window as he studies the postcard -- runs his fingers along the surface, not sure what he's looking for -- odd. Eyes shift to the corner now -- the POSTAGE STAMP...

-- He carefully peels it back to REVEAL A SMALL DOT...

LUTHER (V.O.)

It's a microdot...

116 OMIT

116

117 OMIT

117

118 INT. ETHAN'S OFFICE - DAY

118

Ethan with Luther -- a conspiratorial moment. Luther at a microscope:

LUTHER

A microdot... with nothing on it.
This is unusual.

ETHAN

Lindsey wouldn't send me a blank
microdot--

LUTHER

-- I'm telling you, man,
there's no image.

-- where the hell am I
supposed to look? There's
not much square footage to
this thing--

-- why would she leave you
anything, man? You were her
instructor, not her handler.

ETHAN

Then you're not looking in
the right place--

-- why would she send me a
blank microdot?

-- I don't know. I don't
know...

Troubled, Ethan looks out at the IMF offices, lost in thought. Luther watches him. Suspicious for the first time. Finally:

LUTHER

Listen. I don't wanna... cross a
line here, but... was something...
going on between you two? You and
Lindsey?

Ethan turns to Luther, almost insulted.

ETHAN

Luther. She was like my little
sister.

Luther accepts this. Ethan stares out again. A beat. Then:

LUTHER

And you never... you know, slept
with your sister, right?
(off Ethan's look)
If I don't ask you, who will?

ETHAN

It could be magnetic.

LUTHER

(considers)

... that's old school, but if she was in a hurry and only had access to black market gear...

ETHAN

Can you get the tools to read it?

LUTHER

(sly)

I might know a guy.

ETHAN

Magnetic means encrypted.

LUTHER

(got it)

It could take hours to break -- I'm on it --

Luther's already dialing as Ethan's phone BUZZES -- Ethan grabs it:

ETHAN

Yeah. Be right there --

(hangs up, heads out)

-- the laptops from the factory, Benji's got something-

-- and Luther follows as we CUT TO:

A119 INT. IMF - DAY

A119

Ethan and Luther head through the office -- we get a sense of the whole place --

ETHAN

The thing about Lindsey is she was brand new. She was sweet. Remember when you were sweet? Can you even remember that far back?

Luther tries. Really tries.

LUTHER

Barely.

ETHAN

Yeah. Me too.

A119 CONTINUED:

A119

Then Ethan stops, turns to him:

ETHAN (cont'd)

In Germany you asked me what I see
in Julia. It's the same thing. I
mean Julia's no kid, she's been
through some real... stuff...

A119 CONTINUED:

A119

LUTHER
 (getting it now)
 ... but not like us.

ETHAN
 ... no, not like us.
 (beat)
 What I see in Julia...? Is life
 before all this. And I'm telling
 you, it's good.
 (beat, then)
 I think she knows I'm not telling
 her everything.

LUTHER
 (oh, shit)
 Get out. Get out.

But Ethan just turns and walks off -- Luther follows him
 through a CLEAN ROOM --

LUTHER (cont'd)
Ethan...

119 INT. TECH SERVICES LAB - DAY

119

BENJI, our IMF tech, talks to Ethan and Luther. Benji
 reviews PHOTOS of the destroyed drives:

BENJI
 Despite the truly -- and look at
 these -- horrendous state of the
 hard drive platters -- scorched --
 look -- completely through --

ETHAN
 -- Benji -- d'you recover anything?

BENJI
 (types, calls up files)
 Yes -- despite aforementioned
 conditions, I was able to recover
 portions of two dozen e-mail files
 and make what I believe is an
 absolutely promotion-worthy
 breakthrough.
 (finds file)
 Your Mr. Davian, it seems, is
 scheduled to be in Rome day after
 tomorrow for a function at one
Vatican City.

LUTHER

The hell's Davian doing at the Vatican?

BENJI

Has to do with the Rabbit's Foot.

ETHAN

(huh?)

The Rabbit's Foot?

BENJI

Codename for something he's selling to an unspecified buyer for a hundred and fifty million dollars. Unless it's not a codename, in which case it's just a rather pricey bunny appendage.

ETHAN

You have no idea what it is.

BENJI

Well, interesting, I had a professor at Oxford -- Dr. Wickham -- hugely fat, enormous man -- taught Biomolecular Kinetics and Cellular Dynamics -- and he used to try and scare us underclassmen by saying that the world was undoubtedly going to be eviscerated by technology. That it was inevitable that a compound be created that he called the "Anti-God." An accelerated mutator -- an unstoppable, horrific destroyer of everything. Parks and houses, restaurants, beaches, ice cream shops. So whenever a rogue organization is willing to spend this kind of money on a piece of mystery tech, I always assume it's Anti-God. End of the world, that sort of thing.

(then)

No, I have no idea. That's just... speculation.

ETHAN

Have you briefed Musgrave on this?

BENJI

-- me? No, not yet --

ETHAN

Don't. Don't tell anyone.

(to Luther)

If something goes wrong on this operation, I want Musgrave to have deniability. Great work.

LUTHER

-- what operation?

Ethan gives him a knowing look as he heads off. Luther, burdened, watches him go, calling out:

LUTHER (cont'd)

That look in your eye is a pain in my ass, you know that, right?

120 INT. HOSPITAL HALLWAY - DAY 120

Julia gets an ear-full from a doctor. He heads off. She looks up. Sees Ethan at the other end. She beams for a moment, then tempers it. He gestures to her: can you talk? She nods...

121 EXT. HOSPITAL ROOF - DAY 121

Ethan and Julia on the roof. He's selling something he knows she won't buy.

ETHAN

I know I just got back. But I have to go away again. On business.

She's looking at him. Nodding. Scared.

ETHAN (cont'd)

Two days.

JULIA

Two days.

ETHAN

Yeah.

Beat... finally, quietly:

JULIA

Ethan... what's going on?

On his face, the pain of not being able to tell her. Anything. And seeing this kills her. Tears come to her eyes.

JULIA (cont'd)

I keep thinking you just need time... to tell me whatever it is that--

(then)

... but nothing I can think of makes sense.

(then)

Ethan, what is it? What's wrong? Why are you going away?

And he looks down, struggling, dying to tell her, in pain at not being able to. And she's feeling this, just watching him. Finally:

JULIA (cont'd)

... what aren't you telling me?

But he looks up at her, the agony in his eyes breaks her heart.

ETHAN

I need to ask you for something.

The most...

(beat)

Jules, I need you to trust me.

JULIA

... am I ever going to understand
what this is?

And she just looks at him... so lost, but so deeply in love... and it's killing him, too, and she sees it...

ETHAN

I need you to trust me... please.

And finally she says,

JULIA

Of course I trust you.

And he accepts this, grateful, but more furious than anything that he has put her in this position.

JULIA (cont'd)

I trust you.

(long beat, then:)

Just... tell me it's real. I
mean... us. Is it real?

And he's just heartsick that she'd ask that --

ETHAN

-- Jules --

JULIA

-- just tell me we're real--

And he holds her -- saying:

ETHAN

Follow me.

PAGES 48 - 49 DELETED

122 INT. HOSPITAL CHAPEL - NIGHT

122

Ethan and Julia stand before the somewhat paltry, older HOSPITAL PRIEST, who performs the wedding ceremony in what is essentially a crappy, small, pea green, office with framed religious posters. Not an ideal wedding site. Sally from the nurses' station is their only witness, and she quietly, sweetly cries. Ethan and Julia, meanwhile, smile. Borderline fight laughter.

HOSPITAL PRIEST

The vows you are about to take are not to be taken without careful thought and prayer. For you are committing yourselves to each other for as long as you both shall live. This love is not to be diminished by difficult circumstances, and it is only to be dissolved by death. Do you have the rings?

Ethan opens a GIFT BAG from the hospital sundries store -- pulls out a PANDA BEAR RING and a plastic YELLOW FLOWER one. Ethan laughs first, then Julia.

ETHAN

-- yeah --

And Julia laughs -- Ethan follows --

HOSPITAL PRIEST

Repeat after me. I, Julia Anne Meade, hereby take Ethan Matthew Hunt to be my lawfully wedded husband.

JULIA

I, Julia Anne Meade, hereby take Ethan Matthew Hunt to be my lawfully wedded husband--

123 INT. HOSPITAL STORAGE CLOSET - DAY

123

BAM: Ethan and Julia, rings on their fingers, fall into frame against the wall, kissing passionately -- laughing -- as the SONG ENDS, they're just blissful -- and we CUT TO:

124 OMIT

124

125

INT. IMF BRIEFING ROOM - DAY

125

STEADICAM around Ethan and the team, a file photo of DAVIAN
on twin plasma monitors --

ETHAN

Tomorrow night may be the one and only time we can predict where Owen Davian's gonna be:

He taps a remote -- VATICAN IMAGES appear on the plasmas.

ETHAN (cont'd)

A charity event at Vatican City. Our mission is to get in and kidnap Davian.

Declan and Zhen are skeptical, and Luther, still annoyed by this plan, addresses them:

LUTHER

I did remind the man that the Vatican is The Vatican. A one hundred-and-nine square-acre sovereign state in the middle of Rome surrounded by a sixty foot wall, which they monitor twenty-four hours a day with over two-hundred CCTV cameras.

ETHAN

That's not even what makes this a challenge: getting Davian is good. Getting his buyers is even better. But if they realize he's been grabbed, they'll disappear.

DECLAN

So... I'm sorry -- what are you saying? No matter how we grab Davian, his buyer's are gonna know he's been taken?

ETHAN

(cryptic smile)

No they won't. Our point of access is here. One way street adjacent to the Vatican wall. I'll need thirty seconds... which means you and me in a truck.

The GRILL OF A DHL VAN SCREECHES into lens, stops a perfect diagonal stop in the middle of the street, blocking traffic behind it --

PULL BACK and widen to reveal our Italian street and THE VATICAN WALL, ancient and towering --

Ethan, in a stone-colored jumpsuit, emerges from the Driver's side of the van; Declan from the passenger's -- they start "fighting" -- SUBTITLED ITALIAN:

ETHAN	DECLAN
-- Damnit, I <u>told</u> you to check the carburetor --	-- it's a brand new van --
-- that's <u>exactly</u> why you check it --	-- I <u>gave</u> it a work up <u>last</u> week --
-- you did a <u>great</u> job --	-- screw you!

Off some angry HONKS and YELLS from cars behind them, they both yell:

ETHAN	DECLAN
Hey, a little patience!! Gimme a break!! We know, the truck's broken!	We got it, we got it! We're in your way! It's a hassle for us too!

-- as they pop the hood, only WE see Ethan activate a small STEAM GENERATOR as a line of THIRTY CARS builds behind them --

DECLAN
(low, English)
'kay, now we've pissed off every Italian in Rome, go do your thing.

As the Italian drivers keep YELLING at them, Declan yells back and ETHAN MOVES OFF, like he's going to get help, around the corner and out of sight.

He draws a CO2 GUN, aims at the top of the wall and FIRES -- a small MAGNETIC DISK is shot, attaching to the camera's metal housing. Ethan hits a button on his watch -- a small LIGHT on the disc BLINKS TO LIFE --

SECURITY MONITORS, dozens of PERSONNEL in a large subterranean chamber -- one of the many WALL MONITORS goes SCRAMBLED. A SECURITY TECH notices the screen and grabs a walkie, makes a call as --

128 EXT. THE VATICAN - VATICAN CITY

128

Ethan removes a plug from the end of the gun and inserts a next-gen silenced GRAPPLING hook into the gun and FIRES -- the thing shoots an EXPANDING BOLT AND LINE INTO TOP OF THE WALL -- ETHAN CLICKS OFF THE REEL AND ATTACHES IT TO A WAIST-HIGH LOOP ON HIS JUMPSUIT. HE THEN ACTIVATES THE IN-TAKE REEL AS HE SPRINTS ACROSS THE STREET, LEAPING ONTO THE WALL AND RUNNING STRAIGHT UP THE NEARLY VERTICAL INCLINE, NOW PARALLEL TO THE GROUND!

As he reaches the top, we see THE VATICAN on the other side. Ethan turns off the in-take reel, lies flat on his back atop the thick wall, slightly out of breath.

ETHAN

And Humpty Dumpty sat on the wall.

Declan quickly turns off the steam and closes his hood, getting into his truck, smiling back and waving at all the Italian drivers -- telling them in PERFECT ITALIAN that everything's okay now. Suddenly content, they all wave back and call out, smiling.

Back to Ethan: QUICK SHOTS as he pulls out a MINIATURE CAMERA, TAKES A PICTURE from the angle of the security camera, then, as he inserts it into a small PRINTER which spits out a PHOTOGRAPH that Ethan inserts it into a FRAME, attaching it to the security camera. Essentially hanging a photo in front it. He hits the button on his watch, deactivating the scrambler and --

129 INT. VATICAN SECURITY ROOM - DAY

129

The jammed monitor blinks back to life, FOCUSING on what we know to be the photograph. The Vatican Guard gets on his radio again, calling off the problem.

130 EXT. THE VATICAN WALL - DAY

130

Ethan uses the butt of his gun to hammer in a PITON, clamping in his cable as he says:

ETHAN

I'm T-minus three minutes. Bravo, where are you?

131 EXT. VATICAN - DAY 131

A view from across the Tiber, taking in the majesty of the Vatican, but the CAMERA IS DROPPING during the shot --

LUTHER (V.O.)

Oh you know, just enjoying Rome.

-- and we SUDDENLY DROP BELOW THE WATERLINE INTO:

132 EXT. TIBER RIVER - DAY 132

-- SINKING FAST into the MURKY WATER, find Luther in a dry-suit moving swiftly, carrying a few BUNDLES, clenching a TECHNICAL PROPULSION DEVICE --

LUTHER

I still say I'll get there before you do.

133-136 OMIT 133-136

137 EXT. THE VATICAN WALL - DAY 137

Ethan clips his rig to a HARNESS LOOP on his back, playful:

ETHAN

-- not a chance of that--

And Ethan ROLLS OFF THE WALL, drops like a dead weight, the decelerator quietly SCREAMS -- a free-fall to death -- but just BEFORE IMPACT the AIR BRAKE ENGAGES and Ethan comes to a SUDDEN-BUT-SAFE stop. He SWINGS to his feet, taking cover behind a TOPIARY -- grabs his garb and TEARS IT OFF, wearing something BLACK beneath --so fast we don't see it --

QUICK SHOT CLOSEUP as Ethan hits a HANDHELD REMOTE TRIGGER: the DECELERATOR atop the wall REELS IN --

Back IN FRONT OF THE SHRUBBERY as a small bundle of clothes gets YANKED SPEEDILY to the top of the wall as a calm and cool PRIEST (ETHAN) casually walks into view, carrying a Bible and wearing a wooden cross. Passes another PRIEST:

PRIEST

Padre.

ETHAN

Padre.

The Priest turns back to give Ethan a second look as we PULL BACK, Ethan approaching a massive Vatican building...

A138 EXT. TIBER RIVER - DAY A138

Luther finishes TORCHING ancient metal grating. Opens up enough of a hole for him to enter --

138 INT. PIPELINE - DAY 138

Luther now moves swiftly through the seemingly endless pipe, pulled by his propulsion unit --

LUTHER
Alpha, we have breach: I'm in.

A139 INT. VATICAN ROTUNDA - DAY A139

We find Ethan walking across the marble space, cautious as he moves, quickly, toward two enormous wooden doors --

ETHAN
Roger that. Charlie team, report.

DECLAN (V.O.)
Nothing to report really...

And just as Ethan opens the doors, CUT TO:

B139 EXT. ST. PETER'S CATHEDRAL - DAY (*USED TO BE SC. 136*) B139

The DHL VAN doors open. Declan jumps out, dressed in TOURIST WEAR, complete with SLR camera. Heads for the Vatican.

DECLAN
Except that I think I look really
good right now. ETA two minutes.

C139 INT. VATICAN STAIRWELL - DAY (*USED TO BE SC. 142*) C139

Ethan descends the spiral stairs fast --

139 EXT. ST. PETER'S CATHEDRAL - DAY 139

WHIP PAN to a massive WIDE SHOT of St. Peter's -- we SNAP ZOOM in to where TOURISTS ENTER -- now we're TIGHTER as a Vatican Guard rummages through a TOURIST'S CAMERA BAG, then looks up and says in heavily-accented English:

VATICAN GUARD
No flash photography inside.

139 CONTINUED:

139

It's Declan, who replies in smiling, STILTED ITALIAN:

DECLAN

Yes, thank you! I will not be a
photograph! Good night!

And Declan enters the Vatican's public entrance, his false smile revealing how annoyed he is at playing dumb American.

140-143 OMIT

140-143

144 INT. WATER PIPELINE - DAY

144

Luther decelerates his techna as his watch's GPS arrives at ZERO POINT. He begins unpacking his bundles, assembling COMPOSITE PIECES -- BLOCKING OFF THE PIPE --

145 INT. VATICAN CATACOMBS - DAY

145

Move with Ethan down stairs to ancient TUNNELS. He passes by the SECURITY ROOM we've already seen -- glances in -- TIGHT ON HIS FACE as he scopes it out, never breaking stride as he continues past, leaving frame.

Ethan then moves quickly to a DOORWAY -- he quickly pulls out a LOCK PICK from his collar, works it fast -- opens the door and enters --

146 INT. VATICAN CONDUIT ROOM - DAY

146

A mind-bending array of CIRCUIT BREAKERS, UTILITY and JUNCTION BOXES. Ethan opens his Bible -- WHICH HAS BEEN CUT OUT TO CONTAIN A PALMTOP COMPUTER AND VARIOUS TOOLS. Ethan fires up the palmtop and BUSTS open a junction box --

147 INT. VATICAN MUSEUM AREA - DAY

147

A remarkable CEILING PAINTING. Declan enters frame. He walks through the impressive gilded space, among other TOURISTS. He moves to an OPEN WINDOW and looks down -- ON THE COURTYARD AND PRIVATE PARTY UNDERWAY. He preps his camera, which we see is actually a PROJECTILE LAUNCHER. He looks through the lens -- ZOOMS IN to a MANHOLE COVER below --

DECLAN

... firing the tracer... now.

He hits a button: from the camera, a PROJECTILE FIRES HUNDREDS OF YARDS AND --

148 EXT. VATICAN - VALET PARKING - DAY 148

-- THE PROJECTILE CLAMPS ONTO THE MANHOLE COVER, UNSEEN by GUARDS AND ARRIVING GUESTS -- among them a NAVIGATOR. From the front passenger door steps out SOROUSHI: female 34 year-old head of security, she scans the area as she opens a rear door -- two BODYGUARDS alight, followed by great-looking, tux-wearing, self-satisfied OWEN DAVIAN, then another BODYGUARD. Soroushi clears the way for the group --

SOROUSHI

Excuse us, thank you--

-- as they head into the FANCY GATHERING, which we now ESTABLISH for the first time...

149 INT. VATICAN CONDUIT ROOM - DAY 149

With the computer attached to junction box wires, Ethan toggles through dozens of VATICAN SECURITY FEEDS. He goes back one -- sees Declan, among other tourists.

ETHAN

-- I see you, Charlie team... you do look good.

Ethan then runs a SUB-PROGRAM that LOOPS THE CAMERA FEEDS.

ETHAN (cont'd)

Video's looped: go.

150 INT. VATICAN TOURIST AREA - DAY 150

Declan sufficiently behind the group of tourists, quickly vanishes through a corridor, hopping a VELVET ROPE --

151 INT. PRICELESS VATICAN HALL - DAY 151

TRACK FAST with Declan as he hauls ass down the hall toward the NO ACCESS door --

152 INT. VATICAN SECURITY ROOM - DAY 152

With a Security Tech who watches the video image of the hall, no Declan in sight.

A153 INT. VATICAN CONDUIT ROOM - DAY A153

Ethan types codes REMOTE-UNLOCKING THE HALL DOOR just as:

153-156 OMIT 153-156

157 INT. PRICELESS VATICAN ROOM - DAY 157

-- Declan hits the door, which OPENS -- he enters --

158 OMIT 158

A159 INT. CRAWL SPACE - DAY A159

A four-foot CRAWL SPACE between ancient STONE WALLS -- an large old PIPE is TORCHED FROM THE INSIDE -- a HOLE REMOVED. Luther climbs out of the pipe, carrying his gear:

LUTHER

Alpha team: catacomb video taken care of?

159 INT. CATACOMBS - DAY 159

WHIP TO REVEAL ETHAN moving fast through the catacombs, peeling off his collar and jacket.

ETHAN

Roger that, we're good to go.

He turns a corner and --

160 INT. CHAPEL - DAY 160

LOW and ROTATING FAST 360's around Declan, who quickly changes costume in this ancient, glorious chapel: FROM TOURIST TO VATICAN GUARD.

DECLAN

-- Delta team, you copy?

ZHEN (V.O.)

When do I not copy?

DECLAN

That's funny -- rendezvous in thirty seconds.

A161 EXT. ROME STREET - DAY (*USED TO BE SC.134*) A161

A classic, twisted Roman street -- an ORANGE LAMBORGHINI driving toward us -- BOOM DOWN as it stops -- Zhen, dressed to the nines in the driver's seat:

ZHEN

See you in thirty.

And she drives off, ST. PETER'S visible in the distance --

161 INT. CRAWL SPACE - DAY 161

Luther unpacks a handheld RECEIVER --

LUTHER

Bravo standing by to receive transmission.

INTERCUT WITH:

162 INT. CATACOMB ROOM - DAY 162

Ethan quickly enters the crypt, removes his WOODEN CROSS, pulls off the top piece, revealing a METAL ANTENNA: it EMITS A FAINT BEEP, an LED PULSING, as he holds it up to the wall --

ETHAN

Transmitting.

DIRECTIONAL INDICATORS on Luther's receiver tell him where to move it -- a shot of LUTHER AND ETHAN, THE STONE WALL SPLITTING THEM DOWN THE MIDDLE. Luther's receiver BEEPS:

LUTHER

Gotcha -- mark it --

-- they both mark the wall with a piece of CHALK. Then Ethan pulls off his jacket and starts to peel from its interior a THIN COMPOSITE ADHESIVE PATCH, four feet square, as Luther begins attaching an EXPLOSIVE PATCH to the stone wall.

163 EXT. VATICAN GUARD GATE - DAY 163

The ORANGE LAMBORGHINI pulls up at the secure area. A GUARD moves to her (another Guard looks disapproving of her car). She holds up her Passport, says in PERFECT ITALIAN:

ZHEN

Ms. Onia Demea. I should be on the list. Thank you.

And the Guard checks his guest list. Reviewing it. She waits, impatient. Then, in SUBTITLED ITALIAN:

VATICAN GUARD

I'm sorry, your name is not here.

ZHEN

That must be a mistake, I was invited by Monsignor Divola's office this morning.

VATICAN GUARD

... no-- no, I'm sorry, your name is not here, you'll have to turn around--

DECLAN

Excuse me, Guard!

The Vatican Guard turns -- Declan arrives in Guard garb, holding a clipboard and SPEAKING FLAWLESS ITALIAN:

DECLAN (cont'd)

Ms. Demea?

ZHEN

Yes?

DECLAN

Yes, I'm sorry, just a minute--
(quietly, to the Guard)

I just got my ass handed to me by Divola's office. She's supposed to be on the list, this was my fault -- trust me, don't make it yours.
Trust me.

The Vatican Guard considers this... then concedes.

VATICAN GUARD

Turn right into the courtyard.

ZHEN

You're a sweetheart.
(to Declan)
... you are too.

And Declan actually looks at her, sensing that she was somehow serious just now. Sorta throws him.

163 CONTINUED: 163

Zhen drives in -- Declan then makes a "whew!" face at the Guard as he heads off... still watching Zhen drive off...

164 OMIT 164

165 INT. CRAWL SPACE - DAY 165

Luther finishes attaching the explosive -- he steps back:

LUTHER
Stand clear --

INTERCUT WITH:

A166 INT. CATACOMB ROOM - DAY A166

Ethan moves to the side as the wall BUCKLES where the patch is -- a CONTROLLED BLAST -- and that section collapses onto the ground, mostly intact. Ethan helps Luther pile in the gear. Declan enters fast, whips off his Guard jacket:

DECLAN
She made it.

And we PRE-LAP A LAMBORGHINI ENGINE and CUT TO:

166 EXT. VATICAN - VALET PARKING - DAY 166

The LAMBORGHINI makes a grand entrance -- Zhen steps out, looking devastating. She heads for the party, blending in... and we HEAR APPLAUSE, which takes us to:

167 EXT. VATICAN PALAZZO COURTYARD - DAY 167

Standing PARTY-GOERS applaud the MONSIGNOR at a podium:

MONSIGNOR
(Italian)
Your Excellencies, Ladies and
Gentlemen. This event is a happy
tradition which affords me the joy
of thanking you for your generous
work that...

During this, Zhen moves through the event, spotting Owen DAVIAN, surrounded by bodyguards.

ZHEN
We've got a photo opportunity.

INTERCUT WITH:

168 INT. CATACOMB ROOM - DAY

168

Gear unpacked, Luther types on a ruggedized LAPTOP, connected to an odd-looking INDUSTRIAL DEVICE, the size of a bread maker. Behind them, Declan begins removing the cover of a VENTILATION SHAFT. Luther finishes typing:

LUTHER (V.O.)
Delta, ready for upload.

Zhen pulls out a COMPACT and walks in an arc, TAKING PICTURES of Davian with it -- ONE, TWO, THREE, FOUR, FIVE, SIX -- and Luther RECEIVES THE IMAGES on his LAPTOP, as Ethan OPENS the mask machine, pulls from a duffel a BLANK, FACELESS SILICONE MASK HEAD. Ethan sets this into the machine.

Luther works the computer, stitching Zhen's 2D images together -- extrapolating them into a 3D RENDERING OF DAVIAN'S HEAD, making Davian appear BALD and HAIRLESS:

LUTHER (cont'd)
So listen, man, I didn't mean to be cavalier the other day. About you getting engaged.

Ethan smiles, having locked the machine's casing --

ETHAN
I know that, thanks. Ready to cut.

Luther SENDS THE 3D DATA TO THE MACHINE -- and the CARVING MECHANISM BEGIN TO WORK, BACK AND FORTH, TOP TO BOTTOM, EATING AWAY AT THE BLANK MASK, tossing SILICONE SHAVINGS like rubber eraser dust. Meanwhile, Declan has unscrewed a vent cover, and climbs into the opening --

LUTHER
But a normal relationship is not viable for people like us.

ETHAN
I don't agree with that.

LUTHER
Then I'm smarter than you.

Declan pulls off the vent and climbs in -- we follow him --

DECLAN
I'm going up -- and I agree with him. With Luther: we can't have real relationships. But, see, I love that.

168 CONTINUED:

168

Declan's the only one smiling. Finally he climbs up.

A169 INT. BETWEEN VATICAN WALLS - DAY

A169

A miraculous sight: colored by stained glass, we're in a musty THREE-FOOT WIDE SPACE REACHING EIGHTY FEET HIGH -- Declan BEGINS CLIMBING THE STONE AND ANCIENT SCAFFOLDING.

B169 INT. CATACOMB ROOM - DAY

B169

The mask machine carves as Ethan pulls off his shirt, then peels a VOCAL CHIP from its case, applies it to his neck.

LUTHER

Twenty-three months. That's as long as it can last when you've got the baggage that we do -- the lifestyle we've got.

ETHAN

Really.

LUTHER

Yeah, really -- listen to me, man, I'm a living, breathing, single cautionary tale.

BEEP: the machine's done carving -- Luther SPRAYS THE MASK with a can of COMPRESSED AIR -- the shavings fly away, revealing a milky-white, hairless face mask of Owen DAVIAN -- a perfect CUT POINT to:

169 EXT. PALAZZO COURTYARD - DAY

169

Owen Davian -- as the speech continues, he receives a CELL PHONE CALL. He answers it. Says one word. Hangs up. Then he casually begins to walk. Across the party, Zhen watches as he moves toward two COLUMNS -- she observes him picking up something -- A BRIEFCASE. Sotto:

ZHEN

There was a dead drop. Davian just picked up a briefcase.

170 INT. CATACOMB ROOM - DAY

170

Now Ethan pulls on a PADDED SHIRT.

ETHAN

Can you ID who made the drop?

170 CONTINUED:

170

ZHEN

Negative -- we might need to move
sooner than we thought --

LUTHER

We're going as fast as we can --

Luther sends PIGMENT INFO to the mask machine: A PRINT HEAD
begins to SWIPE ITSELF OVER THE WHITE MASK, top to bottom,
essentially an INK JET PRINTER painting the mask at 1440 DPI.

171-172 OMIT

171-172

A173 INT. BETWEEN VATICAN WALLS - DAY

A173

Declan has climbed forty feet up to a VENT. He finishes
UNSCREWING IT FROM THE BACK, now removing it. A MEN'S ROOM
on the other side. Sotto:

DECLAN

We have access.

173 INT. CATACOMB ROOM - DAY

173

Ethan buttons his shirt as Luther finishes adding EYEBROWS to
the mask, its eyes already cut out.

LUTHER

I've lived with women a few times --
and it doesn't ever make it to two
years. You can't.

ETHAN

Thanks for the advice, but it's
different for me than it is for you
-- I never go out in the field
anymore.

LUTHER

(heavily sarcastic)
Oh okay, here, put this mask on.

CAMERA CIRCLES as Luther pulls the mask over Ethan's head.
Pushing, pulling it... it buckles and bends like rubber as
Luther uses his fingers to secure it to Ethan's face.

LUTHER (cont'd)

In our job, there's always gonna be
something between you and a woman,
always: dishonesty. A dishonesty
that poisons everything.

173 CONTINUED:

173

ETHAN

Luther, I --

LUTHER

Stop talking, man. This isn't just about you. Whoever this girl is, you're just gonna end up messing up her life, too. Don't do it.

And the mask is on now perfectly, as Ethan says:

ETHAN

Julia and I got married two days ago.

One of those wildly awkward pauses.

LUTHER

Hey man, congratulations.

ETHAN

Thanks.

174 OMIT

174

A175 EXT. PALAZZO COURTYARD - DAY

A175

As the Monsignor speaks, Davian starts off. Zhen sees this:

ZHEN

He's walking -- I'm going in.

175 INT. CATACOMB ROOM - DAY

175

Ethan finishes applying the wig, Luther helping him:

ETHAN

Roger that, on my way --

And Ethan/Davian rushed to the vent --

A176 INT. BETWEEN VATICAN WALLS - DAY A176

Ethan/Davian climbs up the space at impressive speed -- toward Declan, who looks down on him from forty feet up:

DECLAN
Move it! Come on!

176 EXT. PALAZZO COURTYARD - DAY 176

-- the speech is over. Zhen moves one way through the crowd, Davian another -- and suddenly she COLLIDES WITH HIM, SPILLING HER WINE onto his tuxedo shirt:

ZHEN
Oh! Look at that, I am so sorry,
look how careless--

DAVIAN
(angry, but charming)
I-- no problem. I would've done it
myself if you hadn't. Excuse me.

-- Davian and his entourage head off. Zhen watches through the crowd as Davian and his men head for the RESTROOMS --

ZHEN
-- tell me you're on your way --

177-178 OMIT 177-178

179 INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY 179

DOLLY RIGHT as Declan pulls the vent back on -- under the stalls, we see Ethan/Davian's shoes as he steps up onto a toilet -- then DOLLY LEFT as Davian's Bodyguard enters. Checks under the "empty" stalls, opens the door wider for Davian to enter, then EXITS to stand vigil outside.

Davian removes, hangs his jacket. Grabs towels and drenches them with water, dabbing at the wine stain. ANGLE ON HIS REFLECTION IN THE MIRROR as he suddenly STANDS INTO FRAME IN THE FOREGROUND -- that first reflection was Ethan/Davian! Davian sees him STANDING BEHIND HIMSELF! Before he can gasp, ETHAN/DAVIAN GRABS HIM HARD, JAMMING A PISTOL TO HIS THROAT --

ETHAN/DAVIAN
Quiet.
(holds out SMALL CARD)
Read this -- slowly.

179 CONTINUED:

179

Davian, confused, angry, stares at the card -- Ethan then kicks Ethan/Davian's feet out from under him -- Davian lands hard -- Ethan shoving the gun, holding the card:

ETHAN/DAVIAN (cont'd)

Read it.

Clearing his throat, Davian reads from the card:

DAVIAN

The -- the pleasure of Buzby's company is what I most enjoy. He put a tack on Miss Yancy's chair when she called him a horrible boy.

180 INT. CATACOMB ROOM - DAY

180

SOUND WAVEFORMS APPEAR on Luther's laptop as Davian speaks -- the program doing a VOICE ANALYSIS --

DAVIAN (V.O.)

At the end of the month he was flinging two kittens across the width of the room...

181 INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

181

DAVIAN

ETHAN/DAVIAN

I count on his schemes to reveal th-- what the hell is th--?! -- the way to escape my gloom.

Finish.

Ethan FIRES A TRANQ into Davian's neck. He looks up as Declan pulls away the VENT -- Ethan/Davian drags Davian toward the vent --

182 EXT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

182

Zhen sees Soroushi check her watch: it's been a while. She starting talking with the Bodyguard.

ZHEN

Alpha, you're about to have a visitor.

And sure enough, the Bodyguard heads into the bathroom --

183 INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY 183

Ethan/Davian spills a VILE OF WINE on his shirt as the Bodyguard enters, seeing "Davian", ALONE at the sink:

BODYGUARD

Sir, is everything all right?

184 INT. CATACOMB ROOM - DAY 184

Luther types furiously, says way fast:

LUTHER

-- everything is NOT all right: the Voicemask is still compiling, I need ten seconds.

185 INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY 185

Ethan/Davian launches into a COUGHING FIT -- awkwardly, the Bodyguard watches -- finally moving to pat his boss's back -- but Ethan/Davian gestures not to touch him --

186 INT. CATACOMB ROOM - DAY 186

LUTHER (V.O.)

-- six seconds, I'm uploading --

187 INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY 187

Ethan/Davian stops coughing, clears his throat -- an ODD, DIGITAL ADJUSTMENT TWEAK when he speaks -- then suddenly HIS VOICE IS DAVIAN'S:

ETHAN/DAVIAN

I'm fine, I'm fine -- let's go.

Ethan/Davian picks up the briefcase and heads off --

188 INT. CATACOMBS - DAY 188

TRACK FAST with Luther, who carries a crowbar. He turns a corner, arriving at a MANHOLE COVER -- opens it -- climbs in.

189 INT. BETWEEN VATICAN WALLS - DAY 189

Declan strains as he carefully LOWERS THE UNCONSCIOUS DAVIAN, who is on a HARNESS and CLIMBING ROPE --

190 EXT. PALAZZO COURTYARD - DAY 190

The crowd socializes. A RECEIVING LINE to the Monsignor. Davian's Bodyguards watch Ethan/Davian, with the briefcase, move to the Monsignor, shaking hands in thanks. Once he's done, he turns. Zhen is there, smiling flirtatiously.

<p>ZHEN</p> <p>I'm sorry about your shirt. (very flirty) -- My hotel has laundry service. I'll be happy to take care of it. -- I could always find something else to spill wine on. (then, smiles) Let me drive.</p>	<p>ETHAN/DAVIAN</p> <p>-- not a problem --</p> <p>-- And what're we gonna do while I'm waiting in your hotel without a shirt?</p>
---	---

A sexy stare holds, then Ethan/Davian says to Soroushi:

ETHAN/DAVIAN
 Follow me to the hotel.

SOROUSHI
 Would you like us to guard the
 case?

ETHAN/DAVIAN
 (with attitude)
 No.

He heads off.

191 INT. SEWER TUNNEL - DAY 191

Luther, crouching, walks fast through a sewer tunnel, using a handheld LOCATOR as he goes -- turning a corner and heading for a beacon --

192 INT. VATICAN - VALET PARKING - DAY 192

The Bodyguards watch as Ethan/Davian gets into the tinted-window LAMBORGHINI with Zhen.

193 INT./EXT. LAMBORGHINI - DAY 193

Zhen turns on the BEACON FINDER on the dashboard as Ethan quickly REMOVES HIS SEAT, pulling back the REMOVABLE METAL PLATE in the floor. Zhen starts driving through the courtyard as the BEACON STARTS BEEPING -- SHE'S GETTING CLOSER... CLOSER -- the car about to drive over the TRACER that Declan shot onto the manhole --

INTERCUT WITH:

194 INT. SEWER TUNNEL - DAY 194

Luther's moving fast -- his beacon locator BEEPING TOO -- he stops -- a MANHOLE ABOVE HIM --

Ethan removes the manhole, seeing Luther:

ETHAN	LUTHER
-- What's up.	Nothing, you?
-- Nah.	

Ethan and Zhen quickly slip into the sewer -- Davian's Bodyguards -- some in the limo now -- watch the stalled LAMBORGHINI, concerned, unsettled. One of them heads for the LAMBORGHINI -- just as Luther RECOVERS THE MANHOLE -- Zhen holds the trigger, hating to push the button:

ZHEN
... it's such a nice car.

ETHAN
And yet... do it.

-- so she does, and --

195 EXT. VATICAN - VALET PARKING - DAY 195

THE LAMBORGHINI SUDDENLY DETONATES, BLOWING SKY-HIGH IN A FIREBALL -- the Bodyguard THROWN BACK -- OTHER CAR WINDOWS SHATTER -- party-goers SCREAM and RUN -- CHAOS -- people flee -- guards point, shout, scatter --

196 INT. CATACOMBS - DAY 196

TRACK FAST with Luther, Zhen, and Ethan/Davian as he RIPS OFF HIS DAVIAN FACE as he moves --

ETHAN
-- let's get outta here --

197 OMIT 197

198 EXT. TIBER RIVER - DAY 198

A speedboat SWERVES into frame, racing under a bridge. Visible on board is Ethan, Luther, Declan and Zhen -- they're smiles and cool as they talk amongst themselves, blasting along the Tiber -- and we CUT TO a WIDE SHOT as the boat speeds away, Vatican in the distance, black smoke rising...

199 INT. IMF CONFERENCE ROOM - DAY 199

Musgrave in a meeting. Eight men. His PDA VIBRATES. He checks it. PUSH IN ON HIM as he checks it. HOLD ON MUSGRAVE as he reacts, with disbelief and apparent relief. He quickly gets up and leaves --

200 INT. IMF/BRASSEL'S OFFICE - DAY 200

Musgrave heads down the hall, containing his optimism. Knocks on Brassel's open door. Brassel looks up:

MUSGRAVE

Ethan Hunt and his team just grabbed Owen Davian in Rome. They're headed back now, I thought you should know.

BRASSEL

Were you aware of this operation?

MUSGRAVE

(oh shit)
... yes I was.

BRASSEL

(beat, hint of a smile)
Then nice work.

Musgrave actually smiles at Brassel before he heads off. But we HOLD ON Brassel -- PUSHING IN ON HIM as he watches Musgrave leave, in thought...

201 EXT. SKY - NIGHT 201

A SHOT from its tail, a mammoth C-5B transport plane cuts through the sky --

202 OMIT 202

203 INT. C-5B - CARGO HOLD - NIGHT

203

CLOSE ON OWEN DAVIAN, sitting, strapped to a chair, just as he starts to regain consciousness. Then REVERSE: Ethan sits across from him, staring steely-eyed.

Takes a beat for Davian to focus. Sees Ethan. Sees the briefcase on the table in front of him.

ETHAN

You're dead. There were witnesses.
(then)
It's over.

Davian looks at him. Takes it in. Then, in a dark, quiet rage:

DAVIAN

It was you. In the bathroom.

ETHAN

You're gonna tell us everything.
Every buyer you've worked with,
every organization --

DAVIAN

What the hell's your name.

ETHAN

-- names, contacts, inventory lists
--

DAVIAN

Because you know what I'm gonna do
next?

ETHAN

It's up to you how this goes.

DAVIAN

You have a wife? Girlfriend?

Ethan opens the briefcase. Inside is a RED ENVELOPE.

ETHAN

You were apprehended carrying
details of the location something
codenamed The Rabbit's Foot.

DAVIAN

I'm gonna find her. Whoever she is, I'm gonna find her and I'm gonna hurt her. I'm gonna make her bleed and cry and call out your name, but you won't be able to do shit, you know why?

ETHAN

What's the Rabbit's Foot.

DAVIAN

Because you're gonna be this close to dead.

ETHAN

And who's the buyer?

DAVIAN

And then I'm gonna kill you right in front of her.

ETHAN

I'm gonna ask you one more time.

DAVIAN

What's your name?

ETHAN

What's the Rabbit's Foot?

DAVIAN

Who are you?

ETHAN

And who's the buyer?

DAVIAN

You have no idea what the hell's going on here, do you? You saw what I did to your little blonde friend at the factory -- didn't you? That was nothing. That was fun.

And Ethan HITS the table away, grabs the back of Davian's chair and DRAGS HIM TOWARD THE BACK OF THE PLANE -- he pounds a control button -- the UNDERSIDE CARGO DOOR BEGINS TO OPEN -- WIND and NOISE and Davian is suddenly terrified --

LUTHER

ETHAN!

Ethan TURNS Davian's chair, throwing it down into the now-open door on the floor of the plane -- the chair lands hard, getting JAMMED in the door, Davian face-down and horrified -- Ethan pulls out a KNIFE:

ETHAN
WHAT'S THE RABBIT'S FOOT?!!!

AND ETHAN BEGINS CUTTING ALL THE STRAPS, ONE AT A TIME!
THWACK! THWACK! THWACK! THWACK! Each time Davian dropping -- falling a little more -- only a few straps left and Ethan just keeps CUTTING THEM --

ETHAN (cont'd) LUTHER
TELL ME WHAT IT IS!!! ETHAN, STOP!
WHAT IS IT?!

One more slice and Davian's GONE --

LUTHER
WE CAN USE HIM! YOU KNOW THAT!
DON'T DO IT! ETHAN, DON'T!

Luther and Ethan's eyes LOCK. The truth of what Luther's saying registers...

Finally, Ethan YANKS DAVIAN BACK -- Davian slams onto the floor as Ethan hits the button -- the CARGO DOOR CLOSES. Ethan sits on the floor, staring at him, all out of breath. Relative quiet.

DECLAN
Damn, man.

Davian's breathing heavily... And Ethan stares, deep into his eyes... glaring death...

DAVIAN
What I'm selling... and who I'm selling to... is the last thing you should be concerned about. Ethan.

MUSIC -- MOMENTUM -- QUICK SHOTS as the cargo plane lands, whipping past a waiting three-vehicle caravan: dark Navigator 4X4's surrounding an ARMORED TRANSPORT VEHICLE. A dozen ARMED OFFICERS as the REAR CARGO HOLD LOWERS -- the IMF team appears in SILHOUETTE, Ethan leading them down the ramp into the light, hand clamped to Davian's arm.

204 CONTINUED:

204

Davian is placed into the heavy-armor TRANSPORT VEHICLE. We see Ethan greet a couple IMF AGENTS as they all get into the Navigators. The caravan pulls away.

205 EXT. VIRGINIA ROADS - DAY

205

The three Navigators and Transport Vehicle at the center streak along a highway road among pedestrian traffic...

206 INT. NAVIGATOR - DAY

206

Ethan and Luther in the back: Luther focused on his laptop, Ethan focused on the transport vehicle two cars ahead --

LUTHER

Ethan, we got it! I checked my server. Lindsey's microdot...we broke the code. It's a video file.

Luther hands Ethan the laptop. A VIDEO WINDOW APPEARS on screen. An IMAGE, through a WIDE LENS. It's Lindsey. Her face haunts Ethan -- she's clearly holding the camera. She's in a dark place, scared but fighting to stay in control:

LINDSEY

Ethan, if you're watching this, I don't know what they've told you-- I don't know what you think... just listen to me.

(voice trembling)

I'm not coming back to IMF -- not until I know it's safe. They sent me to Germany to surveil an exchange -- to ID a man named Owen Davian. And I did it. I tagged his phone and intercepted a transmission -- Ethan, it came over an IMF frequency. And it was encoded. Which means it came from high up -- so I traced the encryption scheme. Ethan... it came from Brassel's office. It's Brassel -- I think he's a mole -- I think he's working with Davian.

(then)

When you get this, please contact me through th--

BUT SUDDENLY A SURFACE-TO-AIR MISSILE STRIKES THE NAVIGATOR
BEHIND THEM, JETTISONING IT SKYWARD IN A FIREBALL!!!

The driver YANKS the steering wheel as --

207 EXT. CHESAPEAKE BAY BRIDGE - DAY

207

-- another MISSILE SLAMS INTO THE ROAD AHEAD OF THEM, BLOWING A HOLE IN THE ROAD! The TIRES RIP as the Driver hits the brakes but their vehicle TUMBLES as ANOTHER MISSILE hits at the other end of the bridge! Ethan's vehicle stops tumbling at the edge of the chasm. It's MAYHEM -- Ethan, upsidedown, sees people getting out of their cars, disoriented. Then, a SCREAMING SOUND -- he and Luther then turn to see a UAV SCREAM through the sky. They get out of the Navigator as a CHOPPER RISES FROM UNDER THE BRIDGE -- SIX COMMANDOS FLANKING. Ethan yells to the people out of the cars:

ETHAN
GET BACK IN YOUR CARS! GET DOWN!!!

And the COMMANDOS START FIRING -- and Ethan and Luther take cover as their Navigator gets POCK-MARKED -- WINDOWS SHATTERING -- CIVILIANS GETTING HIT! Ethan and Luther SHOOT back at the chopper, which banks away --

ETHAN (cont'd)
There's a woman down!

LUTHER
I see her.

Luther runs to help the wounded as Ethan sprints toward the transport vehicle:

ETHAN
Open up! I need the prisoner.

The Drivers turn to Ethan, trying to understand him -- when suddenly THEY'RE KILLED IN A SPRAY OF BULLETS! Ethan, shocked, takes cover. He watches as Zhen helps a wounded DECLAN from their truck -- and a fellow IMF AGENT (from the tarmac) SHOOTS AT THE CHOPPER -- but in the distance, Ethan sees the UAV SHOOTING ANOTHER MISSILE!

-- the IMF Agent sees the missile and runs -- but the thing EXPLODES BEHIND HIM, taking him and his vehicle out! PUSH IN ON ETHAN, enraged -- he FIRES at the chopper, but his gun's out of bullets!

Ethan runs back to his SUV as the Commandos FIRE SMOKE BOMBS as cover.

Ethan climbs into the back of the Navigator -- grabs the upside-down WEAPONS CASE as the Commandos ZIP-LINE down from the chopper and run to the transport vehicle -- the Commandos begin SPRAYING THE SIDE OF THE VEHICLE WITH AN ORANGE FOAM -

208-211 OMIT

208-211

212 Ethan's grabbing the gun as the chopper pilot sees him-- 212
and sends the UAV toward him with a remote. Luther calls
out:

LUTHER

Ethan! Get outta there! The UAV's
coming back!

Ethan sees it coming for him -- he slides the gun case onto
the black top and races out of the SUV as the UAV FIRES A
MISSILE! The Navigator EXPLODES as Ethan falls forward, onto
another car!

The Commandos HIT THE FOAM-COVERED TRANSPORT with a SLEDGE
HAMMER, shattering the side of the truck -- KILLING the
Guards inside --

DAVIAN

Move! Hurry!

They cut Davian's cuffs with BOLT CUTTERS and run out of the
truck toward the chopper as Ethan puts the gun together -- he
turns to shoot at the chopper, but a familiar SCREAM -- Ethan
turns -- SHOOTS AT THE UAV -- one of its wings EXPLODES and
the thing TUMBLES toward the chopper, which BANKS HARD, the
missile JUST MISSING IT, but hitting the BRIDGE STRUCTURE!

Ethan fires at Davian -- hitting one of the foam Commandos --
ORANGE FOAM COVERING THE SCREAMING, FALLEN MAN -- Davian and
the others take cover!

213-215 OMIT

213-215

216 ETHAN WANTS TO GET CLOSER TO THE TRANSPORT VEHICLE, BUT 216
WHERE THERE'S NO GAPING HOLE, THERE'S FIRE FROM THE CRASHED
SUV -- SO ETHAN RUNS TOWARD THE HOLE, TOSSING THE GUN FIRST --
HE JUMPS BETWEEN SEVERED SECTIONS OF THE BRIDGE -- GRABBING
ASPHALT THAT JUST GIVES WAY LIKE WET SAND! ETHAN SLIPS --
FALLS -- DROPS, GRABBING EXPOSED REBAR, HANGING ABOVE WATER
AS DAVIAN'S HAULED INTO THE CHOPPER. ETHAN STRAINS AS HE
DOES A CLIMBER MANEUVER AND PULLS HIMSELF UP, ONTO THE BRIDGE
-- GRABS THE GUN AND FIRES -- PURGING AT THE CHOPPER AS IT
FLIES OFF -- ETHAN JUMPS ONTO THE HOOD OF A CAR -- THE ROOF --
FIRING AND FIRING UNTIL IT'S CLICKCLICKCLICK...

-- AND HIS EYES MEET DAVIAN'S, who, at an ever-greater
distance, smiles at Ethan. And the most DREADFUL FEELING
overtakes Ethan and we SMASH CUT TO:

217-218 OMIT

217-218

219 EXT. CHESAPEAKE BAY BRIDGE - MOMENTS LATER 219
DOLLY FAST as Ethan runs past the dozens of now-abandoned cars -- IMF Agents helping the wounded -- and he jumps into a MANUAL SHIFT sports car, instantly SCREECHING AWAY --

220 INT. SPORTS CAR - DAY 220
-- as Ethan speeds he dials on his CELL PHONE -- it RINGS --

ETHAN
-- comeoncomeoncomeon --

JULIA (V.O.)
Hi, it's Julia, I'm not avail--

-- Ethan hangs up -- Ethan passes a MASS OF POLICE CARS, his speedometer crossing 90MPH as he places another call --

RICK (V.O.)
Hunt/Meade Residence?

ETHAN
Rick, it's Ethan, is Julia there?!

221 INT. ETHAN AND JULIA'S HOUSE - KITCHEN - DAY 221
Rick makes a sandwich, has a beer.

RICK
Please don't be mad I'm here,
they're painting my apartment and I
couldn't breathe th--

ETHAN
-- I'm not mad -- is Julia there?

RICK
No, sorry -- hey, did your friend
find you?

ETHAN
(dread)
-- which friend?

RICK
I dunno, he sounded cool...

ETHAN
Rick, what did you tell him?!

221 CONTINUED:

221

RICK

It's all good, said I didn't know
where you were, that he should try
Julia at the hospital --

Ethan suddenly SLAMS HIS BRAKES -- shoves the car into
reverse and DRIVES BACKWARDS, OFF THE ON-RAMP, AVOIDING ON-
COMING CARS! He throws the car into gear and SCREECHES onto
an adjacent road, SPEEDING --

222 INT. HOSPITAL - CORRIDOR - DAY

222

TRACK BACK as Julia enters the corridor, just through with a
surgery. Pulls off her cap, walks with a female Nurse
(Annie, who we met earlier). Two tired, good friends:

ANNIE

-- oh, you're too lucky.
-- I'm half way through a
double shift.
(laughs)
-- I'll see you Thursday.
-- you too, Honey.

JULIA

-- Me too lucky.
-- well that doesn't make me
lucky, it makes you unlucky.
-- good luck.

Julia heads off...

223 INT./EXT. SPORTS CAR - DAY

223

Ethan drives WILDLY FAST -- steering with one hand, DIALING
another number with the other --

224 INT. HOSPITAL - BASEMENT CORRIDOR - DAY

224

Julia exits the elevator, walks alone down an empty, creepy --
corridor. Low pipes and greenish-old-fluorescent lighting.
She turns into a door marked DOCTORS' LOCKER ROOMS --

225 INT. HOSPITAL - NURSES STATION - DAY

225

Crying BABIES, people waiting, doctors crossing, phones
RINGING and Sally, harried, at the center:

SALLY

Sixth floor--

226 INT. SPORTS CAR - DAY

226

Ethan, desperate at the wheel:

226 CONTINUED:

226

ETHAN

Sally, it's Ethan, I need Julia.

SALLY

She just went downstairs, Honey,
I'll transfer you.

227 INT. LOCKER ROOMS - DAY

227

DOLLY PAST as Julia showers. A low, eerie voyeuristic quality to the moment. A PHONE RINGS -- our DOLLY LANDS US with the house PHONE IN THE FOREGROUND... RINGING.

228 EXT. STREET - DAY

228

-- the sports car SHRIEKS around a corner, almost popping off the tires as it regains tread and ROARS toward the hospital --

229 INT. HOSPITAL - BASEMENT CORRIDOR - DAY

229

Julia walks from the locker room, hair damp, adjusting her sweater. Approaching her is a MAN, 42. KIMBROUGH. An EMT pushing a gurney, an empty body bag on it. As they approach, he offers his file:

KIMBROUGH

Excuse me. I was wondering if you knew where I could find this patient.

JULIA

(smiling, kind)
Probably not, but I'll know who can.

-- and as she reaches for the file, he affixes a SMALL YELLOW DOT to her arm with his rubber-gloved hands -- how weird is this? She looks at him, curious -- amused --

JULIA (cont'd)

-- what is this?

-- but already, she's becoming faint -- and terrified --

JULIA (cont'd)

-- what--? Wh--

-- and we're WIDE as she collapses -- Kimbrough catching her.

230 EXT. HOSPITAL - ENTRANCE - DAY 230

The sports car screech-stops LOUD AND FAST outside the hospital -- Ethan RUNS to the doors --

231 INT. HOSPITAL - DAY 231

Kimbrough -- appearing to be an EMT -- pushes the gurney with the now-filled BODY BAG down the corridor -- crosses a busy hall just as ETHAN RUNS, RIGHT PAST HIM, into the STAIRWELL --

232 INT. HOSPITAL - NURSES STATION - DAY 232

-- Ethan runs to still-busy Sally, desperate:

ETHAN	SALLY
-- Sally -- where's Julia?	I don't know-- Honey, you okay?

-- but Ethan's already running --

233 OMIT 233

234 OMIT 234

235 EXT. HOSPITAL - DAY 235

Ethan bursts from the building, scanning the area, looking for anyone, any sign -- but of the few people here, there's no sign of Julia -- and it's a moment of loss and madness and our SCORE BUILDS until suddenly ETHAN'S CELL PHONE RINGS -- he checks the LCD: "JULES CELL" -- total relief, answering:

ETHAN
Jules, thank God --

DAVIAN (V.O.)
You hung me outside of an airplane.

And Ethan, breathing heavily, freezes.

DAVIAN (V.O.) (cont'd)
You can always tell someone's
character by how they treat those
they don't need to treat well.

Ethan wants to kill. But what comes out, intense and quiet:

ETHAN
If you hurt Julia I will f--

DAVIAN (V.O.)
Threatening me would be a huge
tactical error. Huge. The only
way you can keep me from putting a
bullet in Julia's head is by
acquiring something for me.
(then)
You have the specs I was picking up
in Rome. The Rabbit's Foot.
Ethan. Can I call you Ethan?
Ethan: you had a watch on last time
I saw you -- look at it now: you
have forty-eight hours starting on
my mark. Ready?

-- Ethan quickly synchronizes his watch: he activates a
countdown from 48:00:00 --

DAVIAN (cont'd)
... now. Call me at this number
when you have it. If you're even
ten seconds late... ten seconds...
it's all over. And tell no one
about this. No one... or she dies.

CLICK. He stands there for a moment, numb -- just as: LOUD
SCREECHES -- FOUR DARK SEDANS appear, surround him -- what
the fuck is this?!! Seven suited AGENTS step out, guns aimed
at him -- a panicked silence -- then:

AGENT
We need you to come with us.

He stares at the Agents, dumbstruck, heart pounding:

ETHAN
... Pete... what the hell ar--?

AGENT (PETE)
-- sorry about this, Mr. Hunt. We
were told to bring you in.

ETHAN

... guys, you can't do this-- not now.

(forces a smile)

Tell them you came, that I ran--

AGENT (PETE)

Ethan. Get in. We don't want to use force here. And you know we will.

Ethan, heart pounding, nods. As if about to give in. But then he BOLTS -- leaps behind a car -- two Agents FIRE -- MINIATURE TASER BULLETS HIT THE CAR as Ethan RUNS, keeping low -- the Agents go after him -- Ethan leaps over a car hood as an Agent FIRES -- STRIKES ETHAN IN THE SIDE -- MID-JUMP the TASER SHOCKS ETHAN AND HE FALLS -- his face lands HARD on asphalt as electricity courses through his body -- then, using THICK BLACK RUBBER GLOVES, the agents remove the taser charge, flip Ethan over and CUFF him --

*

BAM -- BOUND to a gurney, a MUZZLE MASK pulled tight over his face, Ethan is SLAMMED into this stainless steel room by two Agents. They lock the wheels and leave him here alone. Ethan, straining and heart-pounding, painfully cranes his neck to read his watch: 47:32:24 and counting down -- DAMNIT, HE'S GOT TO GET THE FUCK OUT OF HERE. Ethan, a wreck of anxiety, mind spinning a thousand escape scenarios, looks up as the door opens -- it's Brassel and Musgrave. And Brassel moves to Ethan, Musgrave standing by the closed door. Brassel looks down on Ethan with a judgmental gaze.

BRASSEL

I reviewed the transcript of your Berlin operation. Seems Agent Farris had information she wanted to share with you but not with this agency. Something you failed to report. You ordered the Vatican operation without sufficient approvals. That mission resulted in a catastrophic attack in which a felon escaped, civilians were wounded. And then you fled the scene.

Ethan breathing hard under the leather mask -- looking at Musgrave, his mind tumbling --

BRASSEL (cont'd)

I am no stranger to disrespect -- you don't get to where I am and not have skin thicker than that -- but what I won't stand for -- what I'll lose sleep over, and I love my sleep... is the idea of having an irresponsible -- rogue -- agent working in my office.

(then)

I'm slowing this thing way down until I can figure out what to do with you.

Ethan looks back at his watch: 46:30:46... SHIT!!! He looks back at Brassel, hatefully --

BRASSEL (cont'd)

You can look at me with those judgmental, incriminating eyes all you want -- but I bullshit you not, I will bleed on our flag to make sure the stripes stay red.

Brassel turns and leaves the room, passing Musgrave. Ethan watches Musgrave, who moves to him. Looks down on him.

MUSGRAVE

I don't know what to say to you. Look at me when I'm talking to you... Ethan.

Ethan is incredulous. Musgrave moves, his back to the MIRROR.

237 INT. IMF OBSERVATION ROOM - VIEWING AREA - DAY 237

Three Agents, four video cameras observe Ethan in the room.

238 INT. IMF OBSERVATION ROOM - DAY 238

Ethan's eyes bore into Musgrave like rock drills as Musgrave crosses to Ethan. Musgrave mouths the information to Ethan.

MUSGRAVE

(mouthing)

I back-traced your call, I know about Julia.

(out loud for guards)

...except that this is... so disappointing.

238 CONTINUED:

238

MUSGRAVE (cont'd)
Go to 43 Cheng Du Baei...apartment
1406.

Musgrave walks around the gurney. Ethan is shocked as Musgrave -- hidden from the viewing mirror's view -- PALMS A SMALL RAZOR INTO ETHAN'S HAND.

TIGHT ON ETHAN as it hits him: HOLY SHIT, MUSGRAVE IS HELPING ME! Musgrave, feigning disgust, calling toward the mirror:

MUSGRAVE (cont'd)
 I wish I could help you. Take him
 to a holding cell!

And Musgrave's gone. TIGHT ON ETHAN: WHAT THE HELL'S NEXT?!

239 EXT. IMF CORRIDOR - DAY

239

Ethan is being wheeled down the corridor by THREE IMF GUARDS. His mind spinning -- anticipating his move as they enter the CARGO ELEVATOR with Ethan...

240 INT. CARGO ELEVATOR - DAY

240

Doors close. HOLD ON the Guards, who wait as the elevator moves -- and we're TIGHT ON ETHAN as he realizes: THIS IS IT. HE OPENS THE RAZOR, STRAINS TO CUT THE LEATHER STRAP HOLDING DOWN HIS RIGHT HAND -- AS THE ELEVATOR RISES, THE RAZOR SCRAPES THE STRAP -- BARELY CUTTING IT -- BUT ETHAN DOESN'T GIVE UP, THEN FINALLY: SLICE!!! IT'S CUT -- AND HE THROWS HIS ARM BACK TOWARD THE GUARD BEHIND HIM, USING THE LEATHER WHIP TO CRACK THE GUARD IN THE EYES -- HE GRABS THE GUARD'S TELESCOPING BILLY CLUB AND SLAMS THE GUARD TO HIS SIDE IN THE HEAD, THEN BACK AGAIN AT THE NOW-BLINDED GUARD BEHIND HIM -- HE THEN THROWS THE CLUB AT THE THIRD GUARD'S FACE -- THAT GUARD FALLS BACK -- ETHAN PUSHES HIMSELF -- AND THE GURNEY -- OFF THE ELEVATOR'S BACK WALL, CLOSER TO THAT GUARD, WHO ETHAN GRABS BY THE HAIR, THEN PUNCHES IN THE FACE -- ETHAN HITS THE "STOP ELEVATOR" BUTTON -- ALARM BELL BLARES.

With only one arm free, Ethan's just rendered three Guards unconscious. He SLASHES the other leather straps -- grabs a Guard's GUN and WALKIE -- stands on the gurney, pushes off the elevator escape hatch -- JUMPS UP --

241 INT. ELEVATOR SHAFT - DAY

241

Ethan climbs to the top of the motionless elevator -- ALARM BELL LOUD, he grabs the cables and begins PULLING HIMSELF UP THE ELEVATOR SHAFT like a trapeze artist --

242 INT. IMF OFFICE - DAY

242

TRACK FAST with IMF HEAD OF SECURITY, racing through the office -- WHIP PAN AHEAD to Brassel, in his office, on the phone, furious -- as the Head of Security enters:

BRASSEL (on phone)
 -- don't equivocate with me,
 you get him back--
 -- I know what happened --
 give me your radio.
 (into the walkie)
 This is Director Brassel:
 Ethan Hunt is attempting to
 escape the building from the
 west cargo elevator -- he
must be stopped.

HEAD OF SECURITY
 -- Sir, Ethan Hunt overp--

HEAD OF SECURITY
 -- we're having the building
 surrounded, Sir, I have units p--

BUT SUDDENLY: BRASSEL'S VOICE COMES FROM THE RADIO:

BRASSEL'S VOICE
 This is Brassel again -- I'm
 ordering a code six lockdown --

-- and Brassel's gonna have a fucking heart attack as --

243 INT. DEPARTMENT OF TRANSPORTATION - CRAWL SPACE - DAY 243

-- Ethan scrambles FAST in a crawl space between floors of the building, talking on the radio, doing a great Brassel:

ETHAN/BRASSEL
 Hunt was flagged on sub-basement
 nine -- I want all security
 personnel down there now!

244 INT. BRASSEL'S OFFICE - DAY

244

Brassel tries to broadcast, but gets LOUD FEEDBACK --

BRASSEL
 -- why the hell can't I broadcast?

244 CONTINUED:

244

HEAD OF SECURITY

-- Hunt must be... holding down the
transmit button, Sir.

245 INT. STORAGE CLOSET - DAY

245

PUSH IN as Ethan quickly enters the cluttered, ubiquitous
office supply closet through a ceiling hatch --

246 INT. DEPARTMENT OF TRANSPORTATION BUILDING - DAY

246

Ethan hurries out, moving fast through this office, placing
the walkie in front of a BOOM BOX sitting on a file cabinet --
currently playing "WE ARE FAMILY" by SISTER SLEDGE.

247 INT. BRASSEL'S OFFICE - DAY

247

Brassel hears the music. Dark. Furious, he turns to the
Head of Security with "you're fired" eyes --

BRASSEL

... you've gotta be kidding me.

248 EXT. DEPARTMENT OF TRANSPORTATION BUILDING - DAY

248

Ethan RUNS like mad from the building -- crossing the street,
almost getting hit -- he SPRINTS -- and we STAY ON HIM AS HE
RUNS, the MUSIC FILLING THE SOUNDTRACK -- and we RAMP TO SLOW
MOTION AS HE RUNS, DESPERATE, MUSIC SWELLING, AND WE CUT TO:

249-250 OMIT

249-250

251 INT. AIRPORT - DAY

251

See Ethan, someone else in FOREGROUND. Then Ethan moves, and
we realize that wasn't Ethan at all -- the guy in FOREGROUND
is, in long sideburns, mustache, long hair, wool cap and
glasses. He inconspicuously checks his surroundings, heading
off. We then find him at a ticket counter, showing his
passport to a WORKER.

WORKER

Mr....
(reading passport)

... Ruda-- Rudajev-- sorry--
so you're flying to Shanghai.

ETHAN

(smiles, in
Czechoslovakian accent)
Rudajev. Rudajev.

Yes, thanks you.

- 252 EXT. SHANGHAI - NIGHT 252
- Our SCORE SOARS as we find Shanghai -- the magnificent neon city exploding in color, just across the river. In the foreground, a TAXI appears. We find Ethan Hunt, looking very much like himself again, exiting the car.
- 253 EXT. FANGBANG ROAD - NIGHT 253
- An ancient neighborhood, the new city towering behind it. The warm glow of shops. VENDORS and PEDESTRIANS -- and Ethan, walking through it all, the only non-Chinese in sight.
- And he moves to an old woman, selling SHOES.
- ETHAN
(perfect Shanghaiese)
I need a pair of shoes I can wear
to the opera in the Springtime.
- And the Woman looks at him for a solid beat. Then she nods. Moves off for a moment. Ethan checks his surroundings. She returns. Offers a shoebox. Ethan takes it.
- 254 EXT. SHANGHAI ALLEYWAY - NIGHT 254
- As he walks, Ethan rips the shoes out of the box, tosses the box -- holding only the left shoe, he rips open the inner sole -- pulls out a small manila envelope -- throws the shoe away as he pulls a white SMART CHIP card from the envelope --
- 255 EXT. NANJING ROAD - NIGHT 255
- A blaze of culture clash -- neon madness, where the East meets West -- a massive, crowded walk street, commerce everywhere. And there's Ethan, walking determined, moving to and entering an apartment building --
- 256 INT. SHANGHAI APARTMENT BUILDING - NIGHT 256
- Ethan moves to a door -- uses the key card and goes in --
- 257 INT. SHANGHAI SAFEHOUSE - NIGHT 257
- An apartment -- IMF safehouse. QUIET and DARK. It's a corner apartment -- with a taste of the neon from one side, and a view of the expansive city from the other. HANDHELD CAMERA as Ethan looks around, desperate. Room to room.

257

CONTINUED:

257

A distant WAIL of a POLICE SIREN. Why the hell did Musgrave send him here? He expected something to be waiting, but--

-- then a SOUND. At the front door -- Ethan moves quickly to the front door, whips out the pistol and takes position behind the door, which opens -- AND JUST AS THE PERSON ENTERS, ETHAN AIMS THE GUN AT HIS HEAD AND -- it's Luther. He freezes, gun COCKED at his temple.

LUTHER

... don't... kill me.

Ethan, so relieved he could cry, lowers the weapon. Zhen and Declan enter behind Luther. Seeing them, Ethan is beyond relieved:

ETHAN

...Musgrave sent you?

LUTHER

Yeah...we know about Julia. We're here to help.

258

INT. SHANGHAI SAFEHOUSE - MOMENTS LATER

258

Ethan, Luther, Zhen and Declan sit around the dining table, looking at the contents of the RED ENVELOPE. Blueprints, specs, pages of description, photographs.

DECLAN

There's a laboratory on the fifty-sixth floor of the HengShan Lu Building, which is a nightmare for just about every reason.

LUTHER

All we know is they're a Chinese military contractor, we have no pull, no details. The good news is, it sounds like The Rabbit's Foot's small, whatever it is, so we can steal it. The bad news is... we've gotta steal it.

DECLAN

From a thief's point of view this is worst-case-scenario: the guards are privately contracted former People's Liberation Army. Dozen full-time on the ground floor, all of it surveilled by a security force in the building.

ZHEN

(re: documents)

The only access to the lab from downstairs is a private elevator that can only be activated by personnel inside the lab.

ETHAN

(shit... so:)

What about the roof?

ZHEN

Four guards, full-time, two on each rooftop.

LUTHER

Langley was a cakewalk compared to this.

Ethan looks at Luther, feeling his warning. He then gets up and moves to the glass, looks out at the distant buildings.

ETHAN

... that's the one...

(then, considers)

How tall's the building?

ZHEN

(checks schematics)

The highest point's a hundred and sixty-two meters, why?

Ethan goes to the desk. Grabs a grease pencil -- finds a ruler in the drawer. Goes back to the window and starts MARKING THE GLASS -- OUTLINING the buildings, writing a MATHEMATICAL EQUATION. Then rips a shoelace from his shoe, ties it to the pencil --

ETHAN

(doesn't turn, working)

-- how tall is that one -- on the left?

LUTHER

-- Ethan --

ZHEN

(reads)

It says two-hundred and twenty-six meters.

ETHAN

What's the distance between buildings?

ZHEN

Forty-seven-point-five-five meters
across.

Ethan holds the shoe lace at the top of the building to the left -- using the shoelace as a compass, he DRAWS AN ARC from that point to the target building --

ETHAN

-- Good, I think that's tall
enough.

DECLAN

-- for what? --

LUTHER

-- a fulcrum.

DECLAN

-- waitwaitwait, you could bounce
right off the roof.

ETHAN

(I don't care, writing)
-- yes, I could--

ZHEN

-- even if you made it to the roof--
took out the guards -- got the
Rabbit's Foot -- what's your exit?
Can't walk out the lobby.

ETHAN

Base jump off the top, use a chute.

DECLAN

Even at one-sixty-two you're
pushing minimum height for a
jump --
-- and what are you going to
do, land in the middle of
Shanghai and hope no one
notices.

ZHEN

-- chute opens from any lower
than the roof, you're dead.

ETHAN (cont'd)

-- Central Park's two blocks away --

258 CONTINUED:

258

LUTHER

ETHAN

I'm not saying I have a better idea, but there is a point where "bold" becomes "stupid." We don't even know what this thing is -- you wanna hand it over to a guy who provides known terrorists with--

Of COURSE I'm not suggesting we just hand it over! We'd tag the Rabbit's Foot so we can trace it, know where it is--

*

*

Ethan's opened a credenza, pulling back a hidden panel, revealing a great deal of SPY GEAR -- things any safehouse would offer: guns, tranqs, bugs, cameras, taggers --

ETHAN (cont'd)

We can get the gear to do this -- I'll deliver it myself, we'll contact Musgrave and have IMF trace the tag and order a raid, get it back and grab Davian -- if I get out with Julia then we win, if I don't, she's dead anyway and so am I -- GODDAMNIT, IT'S 8:12-- WE HAVE TWO HOURS BEFORE THEY KILL MY WIFE - - ARE YOU IN OR ARE YOU NOT?!

A powerful silence. Luther just stares. Gets it. Suddenly no argument -- almost optimistic:

LUTHER

Of course we're in.

Our SCORE SOARS, we CUT TO:

259 OMIT

259

A260 EXT. SHANGHAI BUILDINGS - NIGHT

A260

An ESTABLISHING SHOT of the three buildings in question -- HELICOPTER MOVING around the central, angled roof target building -- Guard seen on top. We end behind Building #1, where Ethan can be seen, standing, looking down at the drop.

260 EXT. BUILDING ROOF #1 - NIGHT

260

In the wind, sixty stories above Shanghai on the satellite dish-dotted roof, the WINDOW WASHING RIG EXTENDS -- farther than it would ever need to go. And we see that Ethan, in black fatigues, checks the jump he's about to make.

LUTHER

You got eighteen minutes brotha.

-- and Ethan turns to Luther and LOADS A TRANQ GUN.

LUTHER (cont'd)

You're gonna make it over there,
get to the lab, get the rabbit's
foot, get back to the roof. When
you're ready to make the jump, give
me a call (radio me) and we're
gonna come and get you.

Ethan looks at Luther, grateful. Scared.

ETHAN

Thanks for coming.

Luther just nods,

LUTHER

That's my job.

ETHAN

Let's play ball.

Luther exits to get ready, Ethan follows.

Nearby, Luther peers through binocs to the DOUBLE-ANGLED ROOF
BUILDING ACROSS THE STREET --

TWO GUARDS ON EITHER ROOF SECTION.

Luther glances over to the angled roofs:

A261 EXT. HENGSHAN LU BUILDING ROOF - NIGHT

A261

ANGLE ON THE GUARDS as suddenly, from nowhere, a BASEBALL FALLS, lands on the angled roof and ROLLS OFF, dropping off the edge.

The Guards turn to each other -- YELL something in Chinese -- try to figure it out -- but here comes another: SLAM! Then ANOTHER -- and ANOTHER -- FASTER -- and from their angle they can't see who's firing them, only the taller building they're coming from. The Guards from the second angled roof move to the top to see what's happening --

261 EXT. BUILDING ROOF #2 - NIGHT

261

Zhen and Declan use a BASEBALL PITCH MACHINE, LAUNCHING another one --

262-264 OMIT

262-264

265 EXT. BUILDING ROOF #1 - NIGHT

265

With the Guards distracted, Luther gestures to Ethan: YOU'RE ON -- and here's what happens -- and it's mind-blowing: ETHAN SPRINTS ACROSS THE EDGE OF THE ROOF, RUNNING FULL-BORE -- BUT NOT TOWARD THE HENGSHAN LU BUILDING -- NO, HE'S RUNNING IN THE OPPOSITE DIRECTION. AND WHEN HE GETS TO THE END HE JUMPS AS FAR AND POWERFULLY AS HE CAN -- AND ETHAN SAILS THROUGH THE NIGHT, A SEA OF LIGHTS STREAKING HUNDREDS OF FEET BELOW HIM.

265

CONTINUED:

265

AS HE DROPS, HE BEGINS TO ARC DOWN -- AND THE ARC CONTINUES, BOTTOMING OUT AT 30 FLOORS, WHERE HE BEGINS TO ARC UP -- UP -- UP -- UNTIL HE'S SAILING UPWARD, ON A TRAJECTORY TO LAND ON THE ROOF OF THE HENGSHAN LU BUILDING -- THAT'S WHEN HE CUTS THE BUNGIE CORD -- NOW ETHAN'S A SAILING PROJECTILE -- AND HE LANDS PAINFULLY ON HIS BACK, SLIDING DOWN THE ANGLED ROOF! THE GUARDS TURN, SHOCKED, AS ETHAN WHIPS OUT THE TRANQ GUNS AND FIRED DOUBLE-FISTED -- THE GUARDS REACH FOR THEIR GUNS BUT ETHAN'S FASTER: TWO SHOTS -- HE HITS THEM DEAD IN THE CHEST -- THEY CRUMPLE TO THE STAIRS AS ETHAN FALLS, GRABBING ON TO SOME METAL, ROLLING TO A STOP JUST AT THE EDGE. He looks down. Then turns to Luther, watching him, and gives a scared thumbs up.

And into his walkie, so relieved he laughs:

LUTHER

He made it... he made it...

266

EXT. HENGSHAN LU BUILDING ROOF - NIGHT

266

Ethan quickly moves to a Guard, grabs his walkie -- hiding out, he talks in CHINESE. One of the two baseball-perplexed Guards from the other roof section key something back to him on the radio. Ethan then grabs a Guard's SECURITY PASS KEY and runs to the roof access door, SWIPES the card, enters.

267

EXT. SHANGHAI CENTRAL PARK - NIGHT

267

TIME CUT: we're now in the PARK in the middle of Shanghai. Declan and Zhen sit in a 4x4, just waiting. They eye the HengShan Lu Building from here. After a horrible silence:

ZHEN

Twelve minutes. It's been twelve minutes.

DECLAN

(half to himself)

He's got five left. He doesn't call Davian in five, Julia's dead.

LUTHER (V.O.)

... anything?

Declan grabs his walkie, still staring through the binocs:

DECLAN

Negative. You?

268 EXT. SHANGHAI CENTRAL PARK - LAKE - NIGHT 268

Luther in another 4x4, peering up through his binoculars.

LUTHER
(with dread)
... nothing.

269 OMIT 269

270 INT. 4X4 - NIGHT 270

Declan, tense, checks his watch. Then he raises the binocs to the HengShan Lu rooftop. Ethan's still not there.

DECLAN
Shit.

Under her breath, Zhen begins reciting SOMETHING IN CHINESE. *

DECLAN (cont'd)
What is that.

ZHEN
... when I was little, I had a cat.
It would run away. All the time.
It's a prayer I used to say to
bring him home.

DECLAN
Would it work?

ZHEN
Every time.

DECLAN
Then teach it to me, quick.

Zhen starts to say the prayer. Declan tries to follow -- and he's really trying, and she's teaching him -- and he's starting to get it -- she smiles -- and in the midst of it, suddenly ETHAN'S VOICE ERUPTS OVER THE COMMS:

ETHAN (V.O.)
GUYS! I CAN'T GET TO THE ROOF!!!

PUSHING IN: Zhen beams in hope -- Declan grabs the radio:

270

CONTINUED:

270

DECLAN
THE HELL YOU MEAN YOU CAN'T
GET TO THE ROOF?! WHERE ARE
YOU?!

ETHAN (V.O.)
 (through GUNSHOTS)
LOOK UP!!! LOOKUPLOOKUP!!!

DECLAN CRANES HIS NECK OUT THE WINDOW -- ZHEN TOO -- AND
THAT'S WHEN THEY SEE IT: A LARGE GLASS PANE HALFWAY UP THE
HENGSHAN LU BEING SHOT FROM WITHIN SUDDENLY EXPLODES OUTWARD --
-- ETHAN DIVES FROM THE SIDE OF THE BUILDING -- AS IF RUNNING
IN THE AIR -- AND GUARDS APPEAR AT THE BROKEN GLASS FIRING
MACHINE GUNS AT HIM AS HE PULLS HIS PARACHUTE CORD --

DECLAN
 -- aw, shit --

ZHEN
 -- he's way too low--

Declan YANKS down the gearshift, the 4x4 PEELS OUT as --

271

EXT. MID-AIR BETWEEN BUILDINGS - NIGHT

271

ETHAN'S PARACHUTE OPENS -- DEAFENING WIND SHEER HITS -- YANKS
HIM LATERALLY TOWARDS THE FACE OF THE BUILDING ACROSS FROM
HENGSHAN LU -- HE SLAMS INTO IT HARD AND:

272

INT. ADJACENT BUILDING - NIGHT

272

ETHAN CRASHES THROUGH THE GLASS, SLAMS ONTO THE FLOOR, ACROSS
THE ROOM AND ONTO A DESK -- HE'S STUNNED -- ETHAN SEES: HE'S
STILL HOLDING The Rabbit's Foot CANISTER -- and then he sees
the JANITOR, standing there, stunned. BUT JUST AS HE TAKES A
BREATH THE BILLOWING PARACHUTE GRABS AIR AND HE'S SUDDENLY
YANKED BACK OUT THE SHATTERED GLASS HOLE --

273

EXT. SHANGHAI BUILDINGS - NIGHT

273

ETHAN FREE-FALLS, THE NOW-SHREDDED PARACHUTE PROVIDING NO
CRADLE -- AND HE PLUMMETS TOWARD THE TRAFFIC BELOW -- UNTIL
THE PARACHUTE CATCHES ON AN OVERPASS AND THE CORD PULLS TAUT,
AND ETHAN IS SUDDENLY YANKED TO A PAINFUL STOP, HANGING
UPSIDE-DOWN, FIVE FEET ABOVE THE STREET, SURROUNDED BY
WHIZZING TRAFFIC --

ETHAN, SHAKEN, HEARS A STACCATO SCREECH AND LOOKS UP: A TRUCK
JACK-KNIFES RIGHT FOR HIM, BRAKES LOCKED! ITS TIRES SCREAM
AS ETHAN YANKS THE HARNESS RELEASE -- HE SUDDENLY DROPS,
SLAMS HARD TO THE ASPHALT -- THE RABBIT'S FOOT CANISTER COMES
LOOSE AND ROLLS AS THE TRUCK SHRIEKS OVER HIM -- ETHAN TURNS
HIS HEAD TO FOLLOW THE RABBIT'S FOOT --

*

273 CONTINUED:

273

The truck gone, Ethan SCRAMBLES AFTER THE CANISTER, running through the street, CARS and MOPEDS BARELY missing him -- he finally GRABS the canister as a passing truck JUST MISSES HIM -- then ANOTHER SCREEEEECH! Ethan turns -- Declan and Zhen have just arrived in their 4x4: *

DECLAN
GET IN, MAN, THEY'RE COMING!!!

Ethan turns -- down the street TWO SILVER HENGSHAN LU SECURITY SEDANS FLY ONTO THE STREET ROARING FOR THEM! Zhen jumps in the back as Ethan leaps into the passenger seat -- Declan SCREECHES OFF as we WHIP PAN: the HengShan Lu Security sedans SPEEDING in pursuit --

274-275 OMIT

274-275

276 INT. DECLAN'S 4X4 - NIGHT

276

Declan YANKS the steering wheel as Ethan pulls out the cell phone, quickly dialing --

DECLAN
-- how much time you got left?

ETHAN
LESS THAN A MINUTE!

SUDDENLY THE BACK WINDOW OF the 4x4 EXPLODES -- an unexpected SCREAM from Zhen as GLASS RAINS:

DECLAN
YOU OKAY?!

ZHEN
(beat, furious)
NOT YET!

-- and Zhen POPS UP, OPENS FIRE on the sedans, Declan SCREAMING the 4x4 around a corner, into:

277 INT. SHANGHAI UNDERPASS - NIGHT

277

-- a long concrete underpass -- and just as Ethan HEARS HIS PHONE CALL RINGING, THERE'S A STATIC BURST: THE PHONE LOSES SIGNAL!!!

ETHAN (CONT'D)
DAMNIT!!! GET US OUTTA THIS TUNNEL, I DON'T HAVE A SIGNAL!!!

DECLAN
I'M ON IT I'M ON IT I'M ON IT!!!

278 OMIT 278

279 DECLAN CARVES HIS WAY THROUGH THE UNDERPASS, PUTTING A 279
TRUCK between them and the two sedans -- but a GUARD from the
lead sedan leans out from the passenger window, FIRING A GUN
at them as Ethan's eyes are laser-locked on the cell LCD
SCREEN -- WAITING FOR THE SIGNAL BARS TO RETURN --

ETHAN

-- come on come on come on --

-- all this while Zhen TRADES GUNFIRE and suddenly BAM!
She's hit in the shoulder and falls back in the truck, hard --
Ethan quickly climbs back to check on her:

ZHEN

-- damnit -- I'm sorry--!

ETHAN

You'll be okay!

Ethan hands the cell to Declan --

ETHAN

The second there's coverage,
you tell me!

DECLAN

-- what are you doing?!

Ethan grabs Zhen's gun, then PULLS OUT THE LENGTH OF BACKSEAT
SEATBELT -- then Ethan OPENS THE REAR DOOR AND LEANS OUT OF
THE 4x4, QUICKLY LOWERING HIMSELF TO SPEEDING STREET LEVEL --
he aims his gun under the truck behind them to the tires of
the pursuing sedans -- and WITH THE ASPHALT RIPPING BY INCHES
FROM HIS HEAD, ETHAN FIRES TWO QUICK POPS!

The leading sedan's TIRES EXPLODE -- the car SWERVES OUT OF
CONTROL AND CRASHES -- THE OTHER SEDAN CRASHING BEHIND IT --
just as there are SIGNAL BARS ON THE CELL PHONE:

DECLAN

YOU GOT A SIGNAL MAN!

Ethan PULLS HIMSELF back into the truck, closes the door and
grabs the phone, DIALS --

280 EXT. SHANGHAI - NIGHT 280

Declan's 4x4 SCREAMS out of the underpass into the city --

218 OMIT 218

282 INT. DECLAN'S 4X4 - NIGHT 282

Ethan hears the number he dialing RINGING -- finally DAVIAN ANSWERS:

DAVIAN (V.O.)
Five seconds to go, d'you realize that?

ETHAN
I just got it. The Rabbit's Foot, I have it.

DAVIAN (V.O.)
Pudong Nan Lu. Be there in ten minutes. Alone.

CLICK. OFF ETHAN, EXHAUSTED. THE JOURNEY JUST BEGINNING.

283 INT. IMF - DAY 283

Musgrave walks through the main tunnel -- his CELL RINGS -- he answers as he walks:

MUSGRAVE
-- yeah.

INTERCUT WITH:

284 INT. DECLAN'S 4X4 - NIGHT 284

As Declan drives, fast. Zhen in the back, wounded but alive. Ethan on his cell -- he's opened a miniaturized TAGGING KIT from the safehouse -- APPLIES A PINHEAD-SIZED ELECTRONIC TAG DEVICE INTO A RECESSED SCREW HOLE ON The Rabbit's Foot.

ETHAN
Go secure?

Stops -- urgent, quiet:

MUSGRAVE
We are. Did you get it?!

ETHAN
I'm tagging it now -- you need to run a trace, make sure we have eyes on this thing.

285 INT. IMF COMPUTER AREA - DAY

285

Musgrave races past Analyzers at workstations, finding an empty, private desk -- he quickly logs in --

MUSGRAVE

What's the tag.

ETHAN

6-3-9-6-4-1.

-- and Musgrave is entering this code into a tracer program -- which suddenly searches and satellite tracks the tag: A GPS MAP APPEARS on screen, moving through Shanghai. And just as Luther pulls a hard, fast left onto a street:

MUSGRAVE

Got it. I see you're on Luangtao Lu.

ETHAN

If you don't hear from me in twenty-four hours, send an army after this thing.

MUSGRAVE

Good luck.

ETHAN

... you too.

286 EXT. PUDONG NAN LU - NIGHT

286

The magnificent, crumbled remains of an old neighborhood. The megacity in the distance. BOOM DOWN as Declan's 4x4 arrives -- and Luther's too. Ethan and Luther get out. A grim moment of truth.

LUTHER

Ethan, man...

(beat, hating this)

You know they probably plan to kill you both.

286 CONTINUED:

286

The look holds between them; perhaps the last time these old friends will ever see each other. Ethan, as bruised and bloody now as when we first met him, forces a smile.

ETHAN

Then don't wait up.

His look is a deeply-felt thank you. Same to the rest.

287 INT. MUSGRAVE'S OFFICE - DAY

287

Musgrave packs up his briefcase -- about to leave -- when Brassel enters, holding a redacted file:

BRASSEL

Mr. Musgrave.

Musgrave stops, his back to the enemy.

BRASSEL (cont'd)

It's come to my attention that yesterday afternoon you sent a team to the Far East.

MUSGRAVE

(turns to him)

We received intel that Hadaam Saleen Bahar was en route to Shanghai.

BRASSEL

Hadaam Saleen Bahar.

MUSGRAVE

... that's right.

BRASSEL

You know what I'd love? I'd love to see that intel.

(a threat)

I'll be in my office.

Brassel heads off -- Musgrave anxiously watches him go --

288 EXT. PUDONG NAN LU - DAWN

288

The sun rises. Ethan stands in the rubble, the towering city in the distance. He's staring down at his finger. The PANDA RING on it. A faint smile... until he turns: a WHITE MERCEDES LIMOUSINE pulls up. A long beat. Ethan finally gets into the back.

289 INT. LIMOUSINE - DAWN

289

Ethan sits. For a moment it's just quiet and weird. Then the tinted glass partition behind the driver LOWERS. Beside the driver is Kimbrough.

KIMBROUGH

No negotiations. Just drink it.

Ethan's eyes dart to a container of INDIGO LIQUID. What the hell can he do? So he takes the container. Opens it. And with his eyes trained on Kimbrough, he drinks.

And things begin to STUTTER -- SKIP and DIM -- Ethan's eyelids flutter -- focus impossible to maintain -- and just as ETHAN PASSES OUT JUST AS WE CUT TO:

A290 INT. ROOM - DAY

A290

BLURRING in and out of focus... we are in ETHAN'S POV... can't discern our surroundings... so groggy... SUDDENLY:

A HAND grab's Ethan's hair and YANKS HIS HEAD BACK -- Brownway -- holding a CO2 injector gun -- FIRES something up into Ethan's nose -- he RECOILS and again we GO:

BLACK... until we fade back up on:

290 INT. ROOM - DAY

290

ETHAN. EXTREMELY TIGHT on his brutalized face. Breathing heavy, bruises fresh; the wounds, grime and sweat speak of an exhausting, disorienting and tortured journey.

Wildly alert, Ethan's eyes are trained off-camera. He looks all at once terrified, blind with rage, heartbroken. Then, finally, a VOICE:

VOICE (O.S.)

There's an explosive charge in your head.

(beat)

Sound familiar?

The man speaking to Ethan is DAVIAN. He cocks the gun. Standing behind him is BROWNWAY. Bandage on his nose.

DAVIAN

The Rabbit's Foot. Where is it.

Ethan, we now realize, is BOUND to a bolted-down chair. A barber's chair. A beat.

ETHAN

I gave it to you.

DAVIAN

(beat, cold as hell)

Ethan? Where's the Rabbit's Foot.

ETHAN

Wh-- what are you saying, that--
was that not it? What I gave you,
that-- was that not The Rabbit's
Foot?

DAVIAN

I'm gonna count to ten. You tell
me where The Rabbit's Foot is... or
she dies.

Ethan's eyes flick back to where they were before -- and we
DOLLY TO REVEAL that there's a fourth person here: JULIA.
And Davian holds the gun to her head. Blind with fear, Julia
just concentrates on not throwing up. On the verge of
madness, Ethan says with love and strength:

ETHAN

Jules-- honey-- it's gonna be
okay-- it's gonna be okay,
d'you understand--?

DAVIAN

One.

Holy shit, the clock has started. Julia SQUEALS quietly,
muffled from behind the tape. He begins relatively calmly:

ETHAN

Listen to me: I got exactly
what you asked for -- did you
want something else? If
there was a misunderstanding
then I will FIX it-- I can
get it whatever you wa--

DAVIAN

Two.

ETHAN

Hey man, I'm talking to you --
put the gun down -- was that
not The Rabbit's Foot? Did
you want something else--?
Just-- listen, talk to me.
We can talk, like gentlemen--

DAVIAN

Three.

Ethan suddenly STRUGGLES LIKE MAD to extricate himself from
his bonds -- but even in this adrenaline burst, his TIGHT
HANDCUFFS only rip into his skin. Watching Ethan desperate
like this only makes Julia more afraid. Finally Ethan stops
struggling. He switches gears:

ETHAN

All right. Of course I know where
The Rabbit's Foot is -- I can help
you --

DAVIAN

... the way you helped me on the
airplane?

ETHAN

Put the gun down. Let her go man,
I am not telling you like this.

DAVIAN

That's up to you. Four.

Ethan knows he's got to try something else -- so:

ETHAN

The Rabbit's Foot's in Paris -- you
want to know where in Paris? Then
you let her go -- 'cause you will
never find it without me--

DAVIAN

It's not in Paris. Five.

ETHAN

I can get it for you-- but you kill
her? You do this? You get NOTHING
-- and that's your choice.

DAVIAN

(beat, then)

Six.

ETHAN

-- HEY, ARE YOU LISTENING TO ME?!
The only way you'll get what you
want is for you to put that gun
down!

And OFF ETHAN, we CUT TO:

PUSH IN as a newly-arrived airplane opens its door -- Luther,
Zhen (bandaged) and Declan make their way down the stairs as
they stop, realizing they're SURROUNDED by a dozen IMF AGENTS
-- GUNS DRAWN. And standing there on the tarmac is Brassel.

BRASSEL

Seems we have a lot to talk about.

291 CONTINUED:

291

From Luther looking at the IMF Agents aiming GUNS at them to:

292 INT. ROOM - DAY

292

SUDDENLY DAVIAN SHOOTS JULIA IN THE LEG. She SCREAMS behind the tape as Ethan YELLS --

ETHAN
NO! YOU SON-OF-A-BITCH!!!
STOP!!! Jules-- oh God--
stay with me-- look at me--

DAVIAN
YOU THINK I'M PLAYING?! YOU
THINK I WON'T DO IT?! WHERE
IS IT?! WHERE THE HELL IS
IT?! SEVEN!

-- Ethan STRAINS MADLY again to break out, ROARING:

ETHAN
I WILL KILL YOU MYSELF, I SWEAR TO
GOD!

DAVIAN
 Eight.

-- Julia SOBS now, bleeding -- Ethan gives up on trying to break free as Davian SHOVES the gun into her temple, his finger TIGHTENING on the trigger -- Ethan going insane -- he can only make a desperate appeal, tears flooding his eyes --

ETHAN

DAVIAN

-- please don't do this-- let her go -- I promise you, I used the plans Brassel sent you in Rome-- if that wasn't what you wanted then that's not my fault! I can figure out how to get whatever you want -- killing her gets you nothing! Please-- imagine -- Nine. someone you love-- there's gotta be someone you love-- imagine them with a gun to their head, please let her go -- don't just do this, I want to help you get whatever you want, but you have to do what's right, what you know is right! Please! NO--!

-- Ten.

AND AS DAVIAN'S TRIGGER FINGER TIGHTENS --

ETHAN

PLEASE--!

AND THE MOST HORRIFIC THING HAPPENS: DAVIAN PULLS THE TRIGGER, SHOOTING JULIA IN THE HEAD.

ETHAN GASPS IN WIDE-EYED SHOCK -- and suddenly it's quiet. Blood dripping from the bullet-burned temple of Ethan's wife. Slumped now, dead, in a chair.

WIDE SHOT of Ethan, bound to the chair, staring, devastated, at the corpse of the woman he loves.

HOLD ON THIS, longer than you want. DAVIAN just holsters the weapon and moves to the door as it OPENS, and a man enters. But Ethan is so in shock at the death of his wife that he doesn't look up... and the man exchanges a few words with Davian before Davian and Brownway exits. But Ethan can't take his eyes off Julia. Then the man pulls up a chair and sits, directly in Ethan's eyeline. We SLOWLY RACK FOCUS...

THE MAN SITTING ACROSS FROM HIM IS MUSGRAVE.

And Ethan stares -- shocked -- bewildered -- and Musgrave studies his eyes. Then says, regarding Julia:

MUSGRAVE

It's complicated. You can't just open the canister. We needed to be sure that you brought the real thing. The Rabbit's Foot. Now we know.

(then)

I'm here to offer you another chance, Ethan. Look --

Musgrave reaches toward Julia -- Ethan, in agony, not wanting him to touch her, cries out:

ETHAN

-- NO -- DON'T YOU TOUCH HER--!

But Musgrave grabs the duct tape and RIPS IT OFF -- AND WHERE THE TAPE STUCK TO JULIA'S SKIN, HER FACE RIPS AWAY -- REVEALING THE SKIN -- HALF THE FACE -- OF ANOTHER WOMAN. THE UPPER HALF OF THE DEAD WOMAN'S FACE IS JULIA -- THE LOWER HALF BELONGS TO SOROUSHI, DAVIAN'S NOW-DEAD HEAD OF SECURITY.

ETHAN, SHOCKED, REALIZES THAT THIS WAS NEVER JULIA.

MUSGRAVE

Davian's head of security. At the Vatican, she failed him.

(then)

Julia's alive, Ethan. Because of me, Julia's still alive. Davian wanted to kill you both, but I convinced him otherwise. Julia hasn't seen me -- she doesn't know anything, she's clean. And she'll get to go on with her life... as long as you tell me about Lindsey's message. That's why I'm here.

(beat)

Did Lindsey know about me and Davian? Is that why she sent the message to you? Did you read the it? Did anyone else see it? Did she know anything about this? Ethan? You said, Brassel sent the plans to Rome...was that from Lindsey? Did she buy that?

ETHAN

... you told him...that's how Davian knew Lindsey was coming... you told him.

MUSGRAVE

When I found out Brassel had sent her in?

(yes... then:)

I had to be loyal to Davian and Lindsey. I thought you could get her back.

That was... that wasn't easy.

Lindsey...what was I suppose to do?

(considers, then:)

But I wasn't gonna let Brassel undo all the work I'd done. I took action, Ethan, on behalf of every working family in our country -- the armed forces, the White House -- I'd had enough of Brassel and his sanctimony. IMF Executive Director -- he's an Affirmative Action posterboy. You grab Davian like Brassel wanted? Then what? Davian's a weed. You cut him out, two more spring up like him the next day: Arrest him, you get nothing. Use him. Collaborate with him -- and it's Christmas.

(then)

In eighteen hours the Rabbit's Foot will be delivered to its Middle Eastern buyer and we'll have credible intel to prove it.

Actionable evidence. US Security Council will have the report by this time tomorrow -- we're talking a military strike within a week and when the sand settles, our country does what it does best: Clean up. Infrastructure. Democracy wins. You want to play the morality game or do you want to survive?

(then)

Do you want Julia to survive.

(beat)

Lindsey was a casualty of this operation. But Julia doesn't have to be.

Ethan stares -- mind cranking -- as he sees a hint of desperation, maybe even fear in Musgrave's eyes...

MUSGRAVE(cont'd)

What was Lindsey's message? Tell me... and Julia walks free. It's the only play you have left.

Ethan stares -- and finally appears to accept his fate. He nods. Says quietly:

ETHAN

... not until I hear Julia's voice.
Know she's alive.

MUSGRAVE

Of course....

Musgrave pulls a cell phone from his pocket and dials...

MUSGRAVE (cont'd)

(into phone, quietly)
Put her on.

Musgrave moves to Ethan, holds the phone to Ethan's ear. Ethan hears rustling -- disturbing sounds -- then:

ETHAN

... Jules? Jules?

JULIA (V.O.)

(scared, disoriented)
Ethan?

ETHAN

When we met -- there was a lake
near the mountain -- what was it
called?

JULIA

... Lake Wanaka.

ETHAN

Jules...

And just then Musgrave hits "END" -- but in the next instant, ETHAN SUDDENLY BITES DOWN ON MUSGRAVE'S HAND! LIKE A PIT BULL, HE PULLS MUSGRAVE TOWARD HIM AND HEADBUTTS HIM HARD, KNOCKING HIM OUT COLD! MUSGRAVE SLUMPS OVER ETHAN, WHO DIGS THROUGH MUSGRAVE'S SUIT POCKET -- GRABS A PEN -- SNAPS THE METAL CLIP OFF THE SIDE AND IN AN INCREDIBLE DISPLAY OF DEXTERITY, HE CONTORTS HIS WRIST TO LOCKPICK HIS CUFFED HAND -- ONE ARM FREE NOW, HE QUICKLY PICKS THE OTHER, THEN CUTS THE DUCT TAPE ON HIS LEGS --

Ethan goes to Musgrave and picks up Musgrave's CELL PHONE off the floor -- Ethan dials --

295B INT. IMF - TECH SERVICES LAB - DAY

295B

The phone on BENJI's desk RINGS -- he answers without looking down from his monitor:

BENJI
Benjamin Dunne.

INTERCUTTING -- As Ethan speaks from the barber shop,
QUIETLY:

ETHAN
-- Benji, it's me, I need you help.

Benji turns WHITE -- he knows Ethan's a wanted man, knows he's probably calling for help --

BENJI

-- what? No -- really?

ETHAN

I need a location trace on the last call that was made from the phone I'm calling you from.

BENJI

(urgent whisper,
terrified)

-- no -- Ethan, they're after you --
d'you realize you've made
Interpol's most wanted list? Which
is -- by the way -- a spectacular
list to be on --

As Ethan searches Brownway -- finds a gun -- checks it:

ETHAN

Damnit, it's me -- d'you think I'm
a traitor? D'you think I'd turn
against the IMF unless I was being
set-up?

BENJI

I think I like my job. A lot --
you know they're taping this call.

ETHAN

And you know you can erase it: I'm
giving you the number, are you
ready?

BENJI

(grabs pen)

Christ, I'm gonna lose my
citizenship too, you realize that?

ETHAN

7-3-4-4-2-5-6-4-3-6-7.

BENJI

....hold The line, please.

Benji hangs up and crosses to his desk. Ethan quietly opens the door, looks down the hall, sees DAVIAN'S MEN, in a room at the end of the hall. The other way? Dead end. He re-enters the room. Checks the back way: stairs. He heads up --

BENJI (cont'd)

Are you there?

ETHAN

Yeah.

295B CONTINUED:

295B

BENJI

(typing, paranoid)
 Maybe we'll share a cell together.
 (then, reluctantly)
 It's in Shanghai: there, I've aided
 and abetted an enemy of the state,
 fantastic.

ETHAN

I need you to get me there. Use
 this phone to track my location.

BENJI

Oh, you're there too -- you're
 close--

ETHAN

Get me there!

BENJI

Head north -- there's a bridge, you
 have to get to it and cross it, a
 quarter mile north -- what are you
 doing in Shanghai?

A296 EXT. XITANG - BARBERSHOP ROOFTOPS (LOCATION)- DAY

A296

Ethan BURSTS from the old building into daylight -- the
 ancient town below -- Ethan makes his way FAST along rooftops
 toward the compound -- LEAPING from building to building --
 until he's out of sight of the perimeter guards -- DROPPING
 down to the street, MOVING FAST as Benji works his magic:

ETHAN

I'll tell you when I see you.

BENJI

You mean when we're in prison
 together? We should have plenty of
 time.

ETHAN

You're not going to jail.

Ethan rounds a corner -- comes to a stop in front of a
 VILLAGE HOSPITAL -- makes a mental note -- Benji watches
 him --

BENJI

Make a left -- good -- good, now
 turn right.

Someone walks past Benji, he smiles, pretends it's nothing,
 then:

A296 CONTINUED:

A296

BENJI (cont'd)
 -- no, go back -- down the alley.

Ethan stops, frustrated, in front of a MEDICAL CLINIC -- then turns and heads back --

BENJI (cont'd)
 Right up ahead, there should be a wall --
 (types)
 It's a private residence, I have no details on it, but the signal bearing's plus or minus three meters from the northeast corner --

ETHAN
I owe you.

BENJI
 My life's over, you're welcome.

Ethan hangs up -- and quickly climbs the wall, enters the estate.

B-C296 OMIT

B-C296

296 INT. XITANG MEDICAL CLINIC (STAGE SET) - DAY

296

Ethan breaches the clinic, phone in hand, slowly taking in the maze of medical partitions and hallways. In the middle of the room, FOUR MEN play Mah Jong. One of them gestures toward a back room, casual conversation -- Ethan following pure instinct as he makes his way.

Senses on high alert, Ethan stops -- hears a noise, turns -- it's one of Davian's men coming toward him. Ethan ducks down, but accidentally tips a tray of SUPPLIES --

The GUARD DRAWS HIS GUN, reacting to the noise -- moves slowly toward the source. Ethan has no choice -- goes on the offensive -- throws the medical supplies at the guard, giving Ethan the millisecond distraction he needs to take the guard down -- Ethan immediately gets hold of the GUARD'S GUN --

GUARD #2 hears the fight, enters the room through double doors -- as they swing back and forth, Ethan catches a MOMENTARY GLIMPSE OF JULIA -- determined, he SHOOTs GUARD #2 with Guard #1's gun, then finishes off Guard #1, still in his grip --

297 INT. PATIENT ROOM - CONTINUOUS

297

Ethan bursts in, intense eyes softening as they fall on JULIA, MOUTH TAPED, in absolute shock -- and he reaches her -- she WHIMPERS through the duct tape --

ETHAN
(heartfelt)
-- Jules, Jules, it's gonna be --

SUDDENLY ETHAN FALLS TO HIS KNEES IN PAIN, CLUTCHING HIS HEAD
-- DAVIAN APPEARS BEHIND HIM HOLDING THE TRIGGER TO THE CHIP IN ETHAN'S HEAD -- HE KICKS THE GUN AWAY.

DAVIAN
I've activated the charge in your head.

He tosses the trigger to the ground.

DAVIAN (cont'd)
You have maybe four minutes left.

Ethan is in excruciating pain -- Julia breathing heavily, terrified, perplexed -- as Davian circles Ethan and KICKS HIM IN THE FACE --

DAVIAN (cont'd)
I told you she'd call your name.

JULIA
Stop it! Don't -- Ethan!

She can only watch helplessly as Davian continues to THRASH an incapacitated Ethan.

DAVIAN
I told you I was going to kill you in front of her, but I'm going to kill her in front of you...

Davian drags Ethan now, who helplessly clutches at Davian's legs, Davian spins around and brutally clocks Ethan twice across the jaw.

Ethan manages to lift his head up long enough to lock eyes with Julia, and it's all he needs -- Ethan rallies strength and focus from some impossible place --

As Davian picks up the gun, Ethan tackles Davian -- sending both men flying through a partition -- landing on the floor. Ethan gets up, smashes a stunned Davian into a cabinet.

Davian crumples, struggling to pick himself up as Ethan does the same. Ethan rallies again, charging into Davian, sending them flying through glass doors, out onto the street.

EXT. STREET - CONTINUOUS (STILL SC. 297)

Davian rolls on top of a severely weakened Ethan, pinning him on the ground. Ethan looks up, holds Davian in a death grip.

Davian looks up, horrified -- a sickening BAM! A truck hits him square on, sending him HURTLING off Ethan who leaps to his feet, races off --

INT. XITANG MEDICAL CLINIC- CONTINUOUS (STILL SC. 297)

Back inside, almost blinded by the pain, Ethan stumbles his way back toward Julia. Grabs the first piece of equipment he can focus on and frees Julia from her cuffs. Julia sees him fighting incredible pain:

JULIA

Ethan, what's happening... are you okay... I don't understand...

ETHAN

Just wait --

JULIA

What do these men want? Why are we here? How did you find me?

Ethan scans the ground for the gun from one of the fallen guards -- finds it -- grabs an extra mag, then reels back with pain. Julia literally helps him stand. Ethan eagerly kisses her.

ETHAN

I'll tell you everything... just stay with me!

Ethan leads Julia out of there, knowing he doesn't have long to live.

A298 INT. MEDICAL OFFICE WAITING & HERBAL ROOM - CONTINUOUS A298

Ethan searches a small cubicle.

JULIA

Ethan... what are you doing? We
gotta get outta here --

ETHAN

-- Not yet.

He continues searching. Determined.

HERBAL ROOM

A mix of the old and the new, huge walls filled with jars
containing every STRANGE HERB AND ROOT imaginable -- Ethan
scans the room, never stopping --

ETHAN (cont'd)

They don't have one...

JULIA

Have what?

ETHAN

A defibrillator.

And he's on the move again and out of the room.

JULIA

A defibrillator?

She follows after her husband, baffled.

298 INT. ANOTHER ROOM - CONTINUOUS

298

Ethan spots AN X-RAY MACHINE in the adjacent room. He
quickly reaches and examines the machine. Flips the switch
on a POWER BOX -- satisfied, he hands Julia a gun.

ETHAN

This is a Barretta 92F.

He slides behind the machine, pulls out the wires as Julia
holds the gun with trepidation.

ETHAN (cont'd)

Don't point it at me.

JULIA

Sorry.

ETHAN

It's a very accurate close range
weapon.

Ethan SMASHES the control box, pulling out the wires as he
very calmly explains:

ETHAN (cont'd)

It holds 15 rounds. When the mag's
empty, the slide goes back like
this --

His hands showing her hands what to do, he gives her the gun.

JULIA

How do you know so much about this?

Ethan finds a bowl -- fighting through the pain -- he sets
the bowl on the machine and places the wires in it. What's
he doing?!! Stumbling, he continues with Julia:

ETHAN

This is how you reload... you push
this button, the empty mag falls
out, shove the other one in like
the batteries in the flashlight in
the kitchen... then hit the slide
release.

JULIA

Why give me a gun?

Ethan takes SALINE from the top of a cabinet, sending the
TONGUE DEPRESSORS to the ground. He pours the water on the
wires in the bowl.

ETHAN

If you have to use this... stay
low, identify your enemy... point
and shoot... it's very simple...
stand back...

He hits a switch. BAM! Sparks fly.

ETHAN (cont'd)

Good --

Ethan grabs the wires with both hands. He locks eyes with
Julia.

ETHAN (cont'd)

I have a charge in my head... I'm
going to die unless you kill me --

He sits down, back against a cabinet.

JULIA

What?!

ETHAN

Throw the switch on and off --
don't forget the off.

JULIA

I can't do that.

She slowly walks back to the switch box.

ETHAN

You can bring me back... I'll come
back.

JULIA

I can't --

ETHAN

You have to -- there's no time...
now, please...

Ethan puts the tongue depressors in his mouth as Julia reaches to throw the switch.

ETHAN (cont'd)

Waitwaitwait...

He takes the tongue depressors out of his mouth.

ETHAN (cont'd)

I love you.

JULES

I love you, too.

The depressors quickly go back in. Ethan braces himself.

JULIA FLIPS THE SWITCH ON -- A HEART STOPPING CURRENT OF
ELECTRICITY COURSES THROUGH ETHAN -- HIS WHOLE BODY TENSES --
JULIA FLIPS THE SWITCH OFF -- ETHAN FALLS DEAD TO THE GROUND.

SUDDENLY, BULLETS RICOCHET ALL AROUND JULIA -- THE PURSUING
GUARDS HAVE FOUND THEM IN THE CLINIC.

Julia SCREAMS, quickly takes cover, shielding Ethan. The gun
accidentally goes off. She looks at Ethan, eyes dead. With
her heart in her throat, she moves to the cabinet.

She looks around the corner, then slides up the wall,
exposing herself. Scared as hell, she throws a bottle into
the next room, flushing out the enemy. Nothing. Slides back
down.

She sees a reflection, calculates the moment, stands and TRADES GUNFIRE -- Julia fights the tears but stays strong -- firing, losing bullets fast but managing to hit the ATTACKER -- she glances at Ethan, lying there, DEAD -- tears streaming, she backs into the room...

FAR BEHIND HER, ANOTHER FIGURE.

We want to scream out for her -- to warn her -- save her -- The tension builds as wooden floorboards creak, just as the man behind her COCKS HIS GUN, about to shoot, JULIA, in a fucking killer move, WHIPS AROUND, GUN DRAWN AND FIRES FOUR TIMES -- HITTING THE MAN SQUARE IN THE CHEST --

IT'S MUSGRAVE!

As he goes down, the Rabbit's Foot rolls from the briefcase Musgrave was holding. A last attempt, Musgrave FIRES a wild shot into the air -- he lays back-- DEAD --

TIGHT ON JULIA, shocked at her own action -- hands shaking, barely able to breathe -- then: ETHAN.

In a frenzy, Julia straddles Ethan -- PUSHING on his chest with both hands -- trying desperately to revive him -- she COUNTS 'one-two-three' out loud...

But he lies there, eyes wide -- she pinches his nose and BREATHES into his mouth -- nothing -- PUSHES his chest again, driven, nothing on earth can stop her...

JULIA

Come on, Baby, come on -- Come on,
Baby, come on --

Ethan stares back at her through motionless eyes -- she starts POUNDING on his chest, manic, tears flowing --

JULIA (cont'd)

ETHAN!! YOU SAID YOU'D COME
BACK!!!

She BREATHES into his mouth -- anger rising.

JULIA (cont'd)

(pounding his chest)
WAKE... UP!!!
(pounding some more)
WAKE... UP!!!

298

CONTINUED:

298

Ethan suddenly LURCHES bolt-upright, GASPS for air and grabs the gun on instinct -- SWIVELS, AIMING AT NO ONE, frenzied, life and reality crash back to him -- and she EMBRACES HIM in tears and relief.

Ethan lowers his gun, taking her in his arms -- she's laughing, and crying, as she clings to him for dear life...

Ethan sees Musgrave, lying dead behind her.

ETHAN

You did that?

JULIA

I just did... what you said...

ETHAN

(impressed, proud)

Sorry... I missed that...

And we PULL AWAY from them, two figures hugging on the floor surrounded by pharmacy debris...

299

OMIT

299

300

EXT. XIATANG - DAY (*USED TO BE EXT. DESERT*)

300

Our score RISING as Ethan, holding The Rabbit's Foot in one hand, turns down an ancient road with Julia, heading off together.

JULIA

... I was just... thinking maybe you might wanna tell me why we're in China.

ETHAN

... I know...

They cross a bridge revealing the small water village.

ETHAN (cont'd)

(beat...)

I work for an agency called IMF.

JULIA

What does that stand for?

ETHAN

Impossible Mission Force.

JULIA

Shut-up.

ETHAN

I'm not kidding -- understand that everything I'm telling you is top secret.

JULIA

Okay. You can trust me.

ETHAN

... I know.

And as he continues to explain it all, their arms wrapped around each other, they walk off, the DIALOG FADING, the MUSIC RISING --

301 OMIT

301

302 INT. IMF INTERROGATION ROOM - DAY

302

JULIA sits in front of an IMF INVESTIGATOR:

JULIA

I was a hostage. I knew that.
This is gonna sound weird, but the
stress felt familiar. It reminded
me of surgery.

(then)

As scared as I was, I just knew I'd
get through it. That I'd see Ethan
again, that I'd go home--

Suddenly Ethan enters:

ETHAN

-- Sorry Jules that I took so long.
Let's get out of here.

IMF INVESTIGATOR

Ethan my orders are for a full
report--

Ethan grabs the microphone on table.

ETHAN

(into microphone)

This is Ethan Hunt....Larry is
doing a terrific job...it's all my
fault...this interview is over.

JULIA

-- are you sure?

Ethan kindly ushers her out of the room -- Julia turns to the
men, smiles awkwardly:

JULIA (cont'd)

Uh, bye -- thanks --

ETHAN

No...this way....

ALTERNATIVE** (PREFERRED) *****

JULIA sits in front of an IMF INVESTIGATOR:

IMF INVESTIGATOR

You killed your husband?

JULIA

Yes. For awhile. (for a few
minutes) (not for long)...but yes.

IMF INVESTIGATOR

How was that?

JULIA

(The stress felt familiar. It reminded me of surgery) As scared as I was, I knew he'd come back.

IMF INVESTIGATOR

How?

JULIA

Because he said he would. And I trust him.

IMF INVESTIGATOR

Prior to this experience, had you ever fired a weapon?

JULIA

No. Which is strange because I felt like I had done it before.

MOVING with them through IMF headquarters -- everything to Julia's still so new and interesting:

ETHAN

-- I'm sorry about that -- the debrief's just protocol --

JULIA

No, it's fine, he was nice--

(whispers)

Ethan, I can't believe you work here...

Suddenly Benji is there, walking fast, carrying files:

BENJI

Ethan: first of all, cheers on surviving, that was brilliant--

ETHAN

This is Benji -- he's the reason we're alive -- thanks again--

BENJI

Oh, no, that's not--well, it's somewhat the case, but--

JULIA

Julia. Nice to meet you-- nice to meet anyone -- thank you.

BENJI

(hands Ethan a paper)

No need to thank me: thank you-- I got the promotion.

ETHAN

I know --

BENJI

I suddenly don't know what to do with my wealth and power.

JULIA

No, it's okay, this place is amazing...

BENJI

It is amazing-- you like it, you should work here--

ETHAN

Benji.

BENJI

She has level three clearance, took me years to get that--

And they arrive at Luther, Declan and Zhen:

ETHAN

Benji! This is Luther, Declan and Zhen.

Julia hugs Luther:

JULIA

Nice to meet you... I've heard a lot about you -- thank you.

LUTHER

She's beautiful. Okay, see, now I understand.

Ethan smiles, Julia AD LIB greets Declan and Zhen, as:

BRASSEL (O.S.)

Mr. Hunt.

ETHAN

I'll be right back.

Ethan turns, sees Brassel. He then excuses himself from his gang and moves to him. He hasn't had a good moment with this man yet... and there's so much to say here.

BRASSEL

I'd like to show my appreciation for your work.

ETHAN

No need.

BRASSEL

(offers an envelope)
Reparations, if you will. For what we may have put you through.

A beat. Ethan takes it, opens it, reads the enclosed letter.

BRASSEL (cont'd)

In addition to the salary increase, I've spoken to the White House. There's a new job we'd like to talk to you about.

ETHAN

(hands back the envelope)
Sir, thank you. But with all due respect, I have a lot to think about -- and right now? We're going on our honeymoon.

BRASSEL

You're not considering quitting.

ETHAN

I'm considering going on my
honeymoon.

Brassel nods, gets it.

BRASSEL

Have fun.

Ethan stares for a beat. Then:

ETHAN

There is one thing. The Rabbit's
Foot. What is it?

And Brassel smiles.

BRASSEL

Promise me you'll stay and I'll
tell you.

Ethan considers.

ETHAN

I'll send you a postcard.

Ethan turns -- moves to Julia -- Benji is there:

ETHAN (cont'd)

We gotta go... you understand --

BENJI

Seriously, if you'd like a job, I'm
now in a position to hire people.

ETHAN

Benji.

Benji mouths "CALL ME" to Julia as Ethan and Julia move off --

LUTHER

They're going on their honeymoon!

IMF erupts in applause and cheers -- we watch, from a
distance, Ethan and Julia walk off -- and we FADE TO WHITE --

WHITE as blank as a page -- the quiet sound of WIND. Then 304
SHUSHING -- and then TWO TINY SPECKS APPEAR -- SLOWLY
DROPPING FROM TOP OF FRAME -- and you realize this is a
MASSIVE LONG SHOT of pristine SNOW -- a STEEP MOUNTAIN and
those specks are FIGURES -- we are:

305 EXT. MOUNTAIN - DAY

305

It's ETHAN AND JULIA -- heliboarding -- LONG LENS SHOTS CATCH THEM as they cut through the snow like they're flying -- an exhilarating ride -- just the two of them, against the mountain, against the world -- Husband and wife, no more secrets.

And our FINAL SONG BEGINS, driving, pounding, lifting our spirits -- and as it SOARS, we...

CUT TO BLACK.

THE END