MISSION: IMPOSSIBLE III

Written by

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M:I III

FADE IN:

THE FIRST IMAGE WE SEE IS THAT OF A MAN. EXTREMELY TIGHT 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.
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

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--?

DAVIAN

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

DAVIAN

stay with me-- look at me--

-- 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 --
Continued:

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--!

SMASHCUT TO DARKNESS AND SILENCE. SUDDENLY: BRIGHT LIGHT -- 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:

INT. KITCHEN - DUSK

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:
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.

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

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.

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

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...

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

... 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                  WOMAN #2
I’d marry him.            -- 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 --
INT. DINING ROOM - NIGHT

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:

INT. KITCHEN - NIGHT

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) MELISSA
Well that’s totally (playing along) Oh my God! You’re perfect unexpected! Can you believe too? I didn’t know that!

that?

JULIA (cont’d)
(laughing)
Shut-up! Do not listen to them.

As they LAUGH, PRE-LAP A GLASS CLINK-CLINK-CLINK!
PAGES 7 - 8 DELETED
Rachel gives a toast. The MUSIC now QUIET.

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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:

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INT. LIVING ROOM - NIGHT

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.

INT. KITCHEN - NIGHT

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.
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.

OMIT

INT. KITCHEN - NIGHT

Ethan pulls a full ICE MACHINE BIN out of the freezer --
EXT. SIDE OF HOUSE - NIGHT

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.

INT. LIVING ROOM - NIGHT

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.

EXT. 7-ELEVEN - NIGHT

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.

INT. 7-ELEVEN - NIGHT

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

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
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:
INT. DARK TRAINING ROOM - DAY - FLASHBACK

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?

INT. ETHAN’S OFFICE - DUSK - FLASHBACK

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)
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 SNAP**P**PED BACK — A SHARP KNIFE YANKED ACROSS HER NECK — BLOOD SPLATTERS AS —

**OMIT**

**INT. BEDROOM/BATHROOM — NIGHT**

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:**
-- 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.
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

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 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

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...
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

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

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

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

Luther uses TRACKBALLS to control the monitor cameras --

E36  EXT. FACTORY - GUN ANGLES - NIGHT

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*)

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.
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

37 EXT. FACTORY - NIGHT
DROP TO THE GROUND -- THROUGH IT -- TO:

38 INT. UNDER THE STREET - NIGHT
-- 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
Luther, amused, as he sets up:

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

B39 EXT. FACTORY ACCESS AREA - NIGHT

ETHAN
Roger that, on the move --

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

39 OMIT

40 INT. FACTORY STAIRWELL/CORRIDOR - NIGHT

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.
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:

INT. RUSTED TRUCK - NIGHT

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.

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

Zhen readies two SWITCH BOXES --

ZHEN
Copy: soon as we go hot I’ll go in.
INT. FACTORY AREAS - NIGHT

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.

INT. UNDER THE STREET - NIGHT

Zhen moves down the tunnel, holding two DETONATORS:

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

INT. FACTORY TORTURE ROOM - NIGHT

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.

EXT./INT. HELICOPTER - NIGHT

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 --
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.

INT. FACTORY TORTURE ROOM - NIGHT

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

ETHAN
Standby to go live --

INT. RUSTED TRUCK - NIGHT

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

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

INT. UNDER THE STREET - NIGHT

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

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

INT. FACTORY TORTURE ROOM - NIGHT

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

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

ETHAN
Now.
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--

-- Luther FIRES the TRACKBALL TRIGGER BUTTONS --

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

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

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 --

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

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

Ethan sprints through a FIREWORKS OF SPARKS --
INT. UNDER THE STREET - NIGHT

TRACK FAST AND HARD with Zhen, who sprints to join the fray --

EXT. FACTORY - NIGHT

TRACERS from Luther’s GUNS SCREAM across the courtyard, HIT the factory --

INT. FACTORY OFFICE AREA - NIGHT

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!

INT. FACTORY CORRIDOR - NIGHT

Pure MAYHEM: HANDHELD CAMERA catches MEN racing in the sparking corridors, wall plaster being BLOWN TO POWDER by Luther’s weapons --

INT. FACTORY TALL STAIRWELL - NIGHT

Zhen runs in, takes cover, then RUNS UP a tall stairwell --

OMIT

INT. FACTORY OFFICE AREA - NIGHT

Brownway, his face now BLEEDING (ergo the bandage later), rises from the rubble -- hurries off as:

INT. FACTORY TORTURE ROOM - NIGHT

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?
-- you’re okay, I’m gonna get you home --

ETHAN

Ethan preps a HYPODERMIC NEEDLE, Lindsey semi-conscious:

- she’s just understanding what’s about to happen when Ethan INJECTS her fast -- ON HER FACE as her EYES GO SUDDENLY WIDE --

INT. FACTORY GLASSED CONTROL ROOM - NIGHT

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

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

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

LUTHER

-- Roger that: Phoenix, get to the LZ now!
-- Declan scrambles into action, the ROTORS WHINING TO LIFE --

DECLAN
Roger Observer, on my way!

INT. FACTORY CUBICLES - NIGHT

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 --

INT. FACTORY DESCENT AREA - NIGHT

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 --

EXT. FACTORY - NIGHT

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 --
INT. FACTORY GLASSED CONTROL ROOM - NIGHT

Zhen, shaken, moves through the debris, into the destroyed control room -- she grabs the burnt laptops, throws them into her gear bag as --

INT. FACTORY DESCENT AREA - NIGHT

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 --

EXT. FACTORY - NIGHT

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 --

INT. FACTORY DESCENT AREA - NIGHT

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!

EXT. FACTORY - NIGHT

The truck races away from the building as the WINDOWS EXPLODE SIX STORIES ABOVE THEM!
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**
OW-- ETHAN, GOD, WHAT IS THAT-- -- what? _-?_ OH GOD, ETHAN, THAT
SOUND, WHAT IS IT?!

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

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!
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)  ETHAN
Are we loaded?! Yeah, do it, let’s move!

But Declan sees something past Ethan -- Ethan turns to look -- AN ENEMY CHOPPER 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 --

INT. CHOPPER - NIGHT

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 --
EXT. SKY - NIGHT

The chopper BANKS WILDLY --

INT. CHOPPER - NIGHT

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!

EXT. WINDMILLS - NIGHT

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

INT. CHOPPER - NIGHT

As Ethan grabs a FLARE GUN.

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

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!

EXT. WINDMILLS - NIGHT

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 --

INT. CHOPPER - NIGHT

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!
EXT. WINDMILLS - NIGHT

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.

INT. CHOPPER - NIGHT

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.
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 --

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.
INT. HALLWAY - MORNING

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:

INT. AUTOPSY LAB - DAY

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.”

INT. IMF CONFERENCE ROOM - DAY

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.
BRASSEL
‘Cause we’ve got a corpse
downstairs says otherwise.

A110 INT. AUTOPSY LAB - DAY

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

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)
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.

INT. TECH SERVICES LAB - DAY

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

BRASSEL (V.O.)
“Crispy” they called ‘em. Worthless.

INT. IMF CONFERENCE ROOM - DAY

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.

(MORE)
1/26/06 TAN REV.  38.

CONTINUED:

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...

EXT. CEMETERY - DAY

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.

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.
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?

(pale, mind races)

... she sent it to you?

**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.

-- 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:
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.
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...
INT. ETHAN’S OFFICE - DAY

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**. -- 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:

INT. IMF - DAY

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.
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...
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...

INT. TECH SERVICES LAB - DAY

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?
INT. HOSPITAL HALLWAY - DAY

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...

EXT. HOSPITAL ROOF - DAY

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.
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--

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:
STEADICAM around Ethan and the team, a file photo of DAVID 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.

EXT. VATICAN – CURVED ROAD OUTSIDE WALL – LATE AFTERNOON
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 told you to  -- it’s a brand new van --
check the carburetor --
-- that's exactly why you check it --
-- you did a great job --

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

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

126 CONTINUED:

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 --
EXT. THE VATICAN - VATICAN CITY

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 --

INT. VATICAN SECURITY ROOM - DAY

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.

EXT. THE VATICAN WALL - DAY

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

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

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

   LUTHER
   I still say I’ll get there before you do.

133-136 OMIT

137  EXT. THE VATICAN WALL - DAY

   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...
EXT. TIBER RIVER - DAY

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

INT. PIPELINE - DAY

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

LUTHER
Alpha, we have breach: I’m in.

INT. VATICAN ROTUNDA - DAY

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:

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

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.

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

Ethan descends the spiral stairs fast --

EXT. ST. PETER’S CATHEDRAL - DAY

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.
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

144 INT. WATER PIPELINE - DAY

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

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

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

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 --
EXT. VATICAN - VALET PARKING - DAY

-- 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...

INT. VATICAN CONDUIT ROOM - DAY

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.

INT. VATICAN TOURIST AREA - DAY

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

INT. PRICELESS VATICAN HALL - DAY

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

INT. VATICAN SECURITY ROOM - DAY

With a Security Tech who watches the video image of the hall,
no Declan in sight.
A153  INT. VATICAN CONDUIT ROOM - DAY
Ethan types codes REMOTE-UNLOCKING THE HALL DOOR just as:

153-156 OMIT

157  INT. PRICELESS VATICAN ROOM - DAY
-- Declan hits the door, which OPENS -- he enters --

158  OMIT

A159  INT. CRAWL SPACE - DAY
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
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
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.
EXT. ROME STREET - DAY (*USED TO BE SC.134*)

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 --

INT. CRAWL SPACE - DAY

Luther unpacks a handheld RECEIVER --

LUTHER

Bravo standing by to receive transmission.

INTERCUT WITH:

INT. CATACOMB ROOM - DAY

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.

EXT. VATICAN GUARD GATE - DAY

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

INT. CRAWL SPACE – DAY

Luther finishes attaching the explosive -- he steps back:

LUTHER
Stand clear --

INTERCUT WITH:

INT. CATACOMB ROOM – DAY

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:

EXT. VATICAN – VALET PARKING – DAY

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:

EXT. VATICAN PALAZZO COURTYARD – DAY

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:
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.
Declan’s the only one smiling. Finally he climbs up.

INT. BETWEEN VATICAN WALLS - DAY

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.

INT. CATACOMB ROOM - DAY

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:

EXT. PALAZZO COURTYARD - DAY

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.

INT. CATACOMB ROOM - DAY

Now Ethan pulls on a Padded SHIRT.

ETHAN
Can you ID who made the drop?
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

A173 INT. BETWEEN VATICAN WALLS - DAY

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

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.
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.

EXT. PALAZZO COURTYARD - DAY

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

ZHEN
He’s walking -- I’m going in.

INT. CATACOMB ROOM - DAY

Ethan finishes applying the wig, Luther helping him:

ETHAN
Roger that, on my way --

And Ethan/Davian rushed to the vent --
INT. BETWEEN VATICAN WALLS - DAY

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!

EXT. PALAZZO COURTYARD - DAY

-- 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 --

INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

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.
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.

INT. CATACOMB ROOM - DAY

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...

INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

DAVIAN

I count on his schemes to reveal th-- what the hell is th--?! Finish.

-- the way to escape my gloom.

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

EXT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

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 --
INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

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?

INT. CATACOMB ROOM - DAY

Luther types furiously, says way fast:

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

INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

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 --

INT. CATACOMB ROOM - DAY

LUTHER (V.O.)
-- six seconds, I’m uploading --

INT. BATHROOM ADJACENT TO PALAZZO COURTYARD - DAY

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 --

INT. CATACOMBS - DAY

TRACK FAST with Luther, who carries a crowbar. He turns a corner, arriving at a MANHOLE COVER -- opens it -- climbs in.
Declan strains as he carefully lowers the unconscious Davian, who is on a harness and climbing rope --

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.

ZHEN
I'm sorry about your shirt.
(very flirty) -- not a problem --
-- 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.

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.

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

The bodyguards watch as Ethan/Davian gets into the tinted-window Lamborghini with Zhen.
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:

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

Ethan removes the manhole, seeing Luther:

ETHAN -- What’s up. 
LUTHER 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 --

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 --

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

ETHAN -- let’s get outta here --
EXT. TIBER RIVER - DAY

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...

INT. IMF CONFERENCE ROOM - DAY

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 --

INT. IMF/BRASSEL’S OFFICE - DAY

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...

EXT. SKY - NIGHT

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

OMIT
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)
TELL ME WHAT IT IS!!!
LUTHER
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.

EXT. TARMAC - DAY

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.
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.

EXT. VIRGINIA ROADS - DAY

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

INT. NAVIGATOR - DAY

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 --
EXT. CHESAPEAKE BAY BRIDGE - DAY

-- 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 --
Ethan’s grabbing the gun as the chopper pilot sees him-- 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!


-- 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:
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 --

-- 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?!!

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?!
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 --

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.
-- 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...

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

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 --

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

---

SALLY
Sixth floor--

Ethan, desperate at the wheel:
ETHAN
Sally, it’s Ethan, I need Julia.

SALLY
She just went downstairs, Honey, I’ll transfer you.

INT. LOCKER ROOMS - DAY

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.

EXT. STREET - DAY

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

INT. HOSPITAL - BASEMENT CORRIDOR - DAY

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

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 --

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

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

-- but Ethan’s already running --

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
class 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 --

INT. IMF OBSERVATION ROOM - DAY
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 --
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 --

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.

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.

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

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

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

...except that this is... so disappointing.
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?!

EXT. IMF CORRIDOR - DAY
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...

INT. CARGO ELEVATOR - DAY

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 --

INT. ELEVATOR SHAFT - DAY
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 --
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--
-- Sir, Ethan Hunt overp--
-- 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**

-- 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 --

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

-- 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!

**INT. BRASSEL’S OFFICE - DAY**

Brassel tries to broadcast, but gets LOUD FEEDBACK --

**BRASSEL**

-- why the hell can’t I broadcast?
HEAD OF SECURITY
-- Hunt must be... holding down the transmit button, Sir.

INT. STORAGE CLOSET - DAY
PUSH IN as Ethan quickly enters the cluttered, ubiquitous office supply closet through a ceiling hatch --

INT. DEPARTMENT OF TRANSPORTATION BUILDING - DAY
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.

INT. BRASSEL'S OFFICE - DAY
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.

EXT. DEPARTMENT OF TRANSPORTATION BUILDING - DAY
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:

OMIT

INT. AIRPORT - DAY
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)

ETHAN
(smiles, in Czechoslovakian accent)
Rudajev. Rudajev.

... Ruda-- Rudajev-- sorry-- so you're flying to Shanghai. Yes, thanks you.
EXT. SHANGHAI - NIGHT

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.

EXT. FANGBANG ROAD - NIGHT

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.

EXT. SHANGHAI ALLEYWAY - NIGHT

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 --

EXT. NANJING ROAD - NIGHT

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 --

INT. SHANGHAI APARTMENT BUILDING - NIGHT

Ethan moves to a door -- uses the key card and goes in --

INT. SHANGHAI SAFEHOUSE - NIGHT

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.
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.

INT. SHANGHAI SAFEHOUSE - MOMENTS LATER

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 --

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

-- and what are you going to do, land in the middle of Shanghai and hope no one notices.

ETHAN (cont’d)
-- Central Park’s two blocks away --
LUTHER
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--

ETHAN
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:

OMIT

EXT. SHANGHAI BUILDINGS - NIGHT

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.

EXT. BUILDING ROOF #1 - NIGHT

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:
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 --

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

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.
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 HENGSAN 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...

EXT. HENGSAN LU BUILDING ROOF - NIGHT

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.

EXT. SHANGHAI CENTRAL PARK - NIGHT

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

LUTHER
(with dread)
... nothing.

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:
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 --

EXT. MID-AIR BETWEEN BUILDINGS - NIGHT

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:

INT. ADJACENT BUILDING - NIGHT

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 --

EXT. SHANGHAI BUILDINGS - NIGHT

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-KNIVES 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 --
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 HENGSAN 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

276 INT. DECLAN’S 4X4 - NIGHT

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

-- 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!!!
DECLAN CARVES HIS WAY THROUGH THE UNDERPASS, PUTTING A 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 --

EXT. SHANGHAI - NIGHT

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

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

MUSGRAVE
-- yeah.

INTERCUT WITH:

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.
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.

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.
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.

INT. MUSGRAVE’S OFFICE - DAY

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 --

EXT. PUDONG NAN LU - DAWN

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.
INT. LIMOUSINE - DAWN

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:

INT. ROOM - DAY

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:

INT. ROOM - DAY

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:

291 EXT. AIR FIELD - DAY

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

INT. ROOM - DAY

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

     ETHAN                      DAVIAN
     NO! YOU SON-OF-A-BITCH!!! YOU THINK I’M PLAYING?! YOU
     STOP!!! Jules-- oh God-- THINK I WON’T DO IT?! WHERE
     stay with me-- look at me-- 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 -- 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--!

-- 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 --
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.
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  
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:
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.

INT. XITANG MEDICAL CLINIC (STAGE SET) - DAY

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 --
INT. PATIENT ROOM - CONTINUOUS

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.
INT. MEDICAL OFFICE WAITING & HERBAL ROOM - CONTINUOUS

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.

INT. ANOTHER ROOM - CONTINUOUS

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 PURSUITING 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!!!
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...

OMIT

EXT. XIATANG - DAY (*USED TO BE EXT. DESERT*)

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 --
INT. IMF INTERROGATION ROOM - DAY

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.

INT. CORRIDOR - DAY

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:
EXT. MOUNTAIN - DAY

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