

MISSION IMPOSSIBLE 2

By

Robert Towne

Rev. 12/4/99

..watch the white eyes writhing in his face
His hanging face, like a devil's sick of sin..

FADE IN:

8 A WORN SATCHEL (MOVING DAY)

is being carried by a world weary middle European wearing a black armband. VLADIMIR NEKHORVICH exits a gleaming building, pausing for a moment, under a motto clearly visible above his head, 'where the future is now'. He checks the time.

INSERT WATCH

set in Countdown Mode. It's at 19 hours forty-seven minutes and sixteen seconds and dropping, 19:37.15, :14, :13, :12 etc.

O.S. children are singing:

*Ring a ring a rosy/a pocketful of posy/
a tissue a tissue/we all fall down.*

Nekhorvich looks to see children at play outside the adjacent Natural History Museum. They are moving in and around an odd freeform sculpture.

NEKHORVICH POV - SCULPTURE AND CHILDREN

a blur where the sculpture seems to be distorting the children, almost like mirrors in a fun house.

NEKHORVICH

wipes his eyes, a horn honks. He looks toward the sound.

(OMIT 9)

(OMIT 9)

10 MOVING SHOT SATCHEL (INT AIRPORT SECURITY DAY)

10

on the belt that takes it thru X-Ray. On the other side a guard opens the satchel and pokes thru a few toilet articles, personal items, books, a battleship gray digital camera and — in a small plastic container marked "S.G." — a small, square shiny object, hi-tech and at odds with the other items. She pulls out an urn-shaped vessel.

GUARD

What's this, then?

NEKHORVICH

(handing her documents)

The ashes of a colleague, I'm taking them to his family. If you wish to open it, please be careful.

(OMIT 11-12)

(OMIT 11-12)

13 COMPUTERIZED SCREEN DISPLAY (INT PLANE MOVING DAY)

on the cabin wall displays a colorful map showing the flight's point of departure in Sydney, continuously updating distance, direction and time to its ultimate destination, Atlanta, Georgia.

CAPTAIN'S VOICE

- folks, we're a little over two and a half hours from touchdown in Atlanta, but if you look out your windows on either side of the aircraft, we'll soon be crossing the southern section of the Rocky Mountains, a range which includes more than 50 peaks rising above 14,000 feet. The chain's loftiest point, Mount Elbert, at 14,433 feet should be coming into view as we pass over central Colorado shortly..

14 NEKHORVICH (INT CABIN DAY)

seems intent on the map, its changing times and distances. He checks his watch - the countdown has gone from 20 to three hours and 32 minutes as Nekhorvich is mesmerized by the descending seconds whipping by.

ETHAN HUNT sits into shot on the vacant first class aisle seat beside Nekhorvich.

ETHAN

You keep staring at that watch as if your life depended on it, Doctor..

NEKHORVICH

Well, yes. I suppose I am a bit anxious.

ETHAN

They're ready and waiting. You'll soon be with old friends.

NEKHORVICH

(meaning Ethan)

I'm with an old friend now, Dmitri.

ETHAN

Sorry it couldn't be under happier circumstances.

(CONTINUED)

CONTINUED:

NEKHORVICH

Yes, I'm sorry too..' You're sorry and I'm sorry..'

(bemused laughter, then looks at Ethan)

-you do know Gradski thought the world of you.

Nekhorvich is overcome. Ethan puts a comforting hand on his shoulder:

ETHAN

He was quite a man. Did he know before the end you two had succeeded?

NEKHORVICH

Yes, he knew. Just..

ETHAN

..not in time to save him.

NEKHORVICH

No. After you've lived with *Chimera* for twenty hours, nothing can save you. Not even...Bellerophon.

Nekhorvich pats the satchel.

ETHAN

You can carry them together? Safely?

With an almost impish grin and a wink:

NEKHORVICH

Yes, and you'll get us to a safe place with them, thank God!..left to my own devices, I'm an old fart too inept to read a railroad timetable!..

Good-natured laughter. Cut off by a flight steward who passes by, giving a sidelong glance in Ethan and Nekhorvich's direction. Oxygen masks suddenly deploy from the ceiling: Passengers are puzzled and alarmed.

CAPTAIN'S VOICE

Your Captain again. We've experienced a slight but abrupt drop in cabin pressure..as a precaution I've released the oxygen masks. Please put them on and breathe normally. Then sit back, relax, and enjoy the remainder of your flight. No worries..

NEKHORVICH

Are you concerned?

(CONTINUED)

4/14/99

14 CONTINUED: (2)

ETHAN

Not so far. Put on your oxygen mask.
I'll see what's going on.

Ethan rises, and on his way to the cockpit assists a nearby passenger struggling with his mask. As Novakavich fumbles with the strap on his mask he notes that the display screen shows their altitude is below 30,000 feet and dropping. He checks the countdown time on his watch again. Novakavich looks around him. The flight attendants are conspicuously absent and all the passengers who have on oxygen masks are passed out.

(OMIT 15-16)

(OMIT 15-16)

17 INT COCKPIT

12

The flight crew now wearing their oxygen masks.

CAPTAIN

(into radio)

Pan, pan, pan, Denver Center. This is Trans Pac Flight two-two-zero-seven, 747 heavy. We are not reading you. We're unable to maintain cabin pressurization. We have initiated a descent to one six thousand.

The Copilot is working on the plane's altitude when his hands slip off the controls. His eyes flutter, then:

CO-PILOT

Captain, I don't..can't..

He passes out. The Captain, HUGH STAMP, turns to verify that the relief pilot is also unconscious at the controls.

He then removes his oxygen mask, sets the auto pilot, inputting numbers to slow the plane and descend. As the craft tilts downward...

18 INT GALLEY

13

The flight attendants are pulling on jump suits. Stamp emerges from the cockpit.

19 INT CABIN

Ethan returns. Novakavich beckons to him. Ethan sits. Glancing around, Novakavich whispers conspiratorially:

NOVAKAVICH

..it seems we have a problem, Dmitri.

(CONTINUED)

CONTINUED:

ETHAN

(in the same tone)
You keep calling me Dmitri. You really shouldn't.

Nekhorvich's eyes narrow.

NEKHORVICH

You're not Dmitri?

With a lightning swift move Ethan breaks Nekhorvich's neck.

ETHAN

- no.

He grabs the satchel.

ETHAN (cont'd)

(to Wallis)
Wallis, hold onto it.

Wallis slashes the satchel handle open, takes the satchel for Ambrose. He peels off the latex mask, revealing SEAN AMBROSE.

ETHAN (cont'd)

Ulrich, pull the -

He tears off the vocal oscillator at his Adam's apple, clears his throat, now as Ambrose:

AMBROSE

- pull the NO2 tank and dump it, it's potential evidence..

STAMP

(the 'captain' into shot)
All done, chief..

AMBROSE

(what else)
- right -
(kidding)
- don't get too far ahead of me now -

STAMP

Not possible..

Ulrich has rolled back the carpet over an access panel just beneath them that leads to the belly of the plane. Stamp pulls back the panel, hops into the compartment below which is four walls of electronic equipment. Stamp kneels and slides back the floor hatch. The wind howls, puffs of cloud sip by beneath them. As they descend into the belly:

(CONTINUED)

19 CONTINUED: (2)

WALLIS

Checkpoint Charlie plus 30, altitude minus two-zero-thousand. Airspeed one-seven-niner knots..

AMBROSE

It's that time. Go.

They don goggles and, with Ambrose in the lead, the team leaps, one after another from the hatch, sailing off into the sky.

21 INT COCKPIT - DAY

21

An automated voice repeats in an ominous monotone:

VOICE

Terrain, terrain. Pull up, pull up.

The Copilot stirs. He blearily rouses himself just in time to see:

A mountain rushing toward him. As mountain meets airplane, the frame is filled with fire, but when camera pulls back from the fireball, it is in fact no more than a match head filling frame which, ignited, lights a fuse..

The MI theme music kicks in, the main credits roll to:

22 EXT FACE OF MOUNTAIN (DAY)

For a moment it might be thought part of the same range where the plane crashed but when Ethan Hunt climbs into frame the angle widens and tilts down, revealing more of where he's come from than where he's going. Aside from the fact that he's in the midst of free-climbing what is easily a sheer rock face of at least a thousand feet, there's the sunny picture-postcard view of a lovely valley and pellucid lake thousands of feet below. Ethan climbs out of shot.

23 WIDE UP ANGLE (DAY)

23

revealing the summit, a light breeze hitting the lichen and whatever growth has a slender purchase on the rocky mountainside, fluffy clouds overhead.

Ethan into shot. Despite the spectacularly precarious handholds he's using to hang onto the mountain and his life, he appears relaxed, engaged - for him - in the equivalent of a busman's holiday. It's leisurely danger for Ethan; one might almost expect to hear Julie Andrews trilling 'Climb Every Mountain' on the soundtrack.

(CONTINUED)

23 CONTINUED:

Then a rock he's been grasping crumbles and Ethan drops about six inches before he grabs onto the mountain again. As he hangs by five fingers thousands of feet above the earth he doesn't seem terribly concerned until he spots a helicopter.

It's materialized behind the summit and passes surprisingly close just overhead, casting its shadow downward over Ethan. Instinctively, Ethan flattens himself against the rock surface, as if the copter poses some sort of threat to him. But when its rotors whir it into the distance Ethan relaxes and resumes his climb.

24 A HAIRY OVERHANG (EXT MOUNTAIN DAY)

24

near the summit has Ethan departing from the vertical and is now traversing the mountain with more of his back than his feet exposed to the earth far below. He's clinging to the mountain almost like a fly walking on the ceiling. When he reaches for a handhold that will restore him to the vertical, he dislodges a lizard - and manages to catch it before it plunges thousand of feet to oblivion.

ETHAN

Whoaa..

He pockets the lizard, climbs the overhang.

25 REVERSE ANGLE SUMMIT

with Ethan's hands, then Ethan coming into view and making the summit. He reaches into his pocket and releases the lizard who favors Ethan with a stern reptilian stare by way of gratitude. To lizard:

ETHAN

You're welcome.

The lizard scampers off, then a low beeping sound at his back attracts his attention. He turns to see the source of the beeping, a small package in day-glo colors with a day-glo streamer. Ethan looks to the sky where the helicopter is now ominously circling back.

Ethan lifts the day-glo package and waves it in the direction of the copter. With a distinct lack of enthusiasm.

The helicopter once again turns, banks and disappears. Ethan has opened the beeping package and finds a pair of sunglasses.

28 ETHAN'S POV SUNGLASSES

First, a retinal scan.

(CONTINUED)

ELECTRONIC VOICE

Identity confirmed.

SWANBECK

Good morning, Mr. Hunt.

Swanbeck's face flashes onscreen. Over his introduction of Nyah is a series of satellite photographs whose subject is so elusive she never seems to give the camera a clean shot.

SWANBECK'S VOICE

Your mission, should you choose to accept it, requires you to recover a stolen item, designated Chimera. Essential to the mission is the recruitment of a civilian -- a Miss Nyah Nordoff-Hall. She is a highly capable professional thief currently active in Spain.

A series of Nyah's 'accomplishments', i.e., warrants, complaints, Interpol summaries of her various criminal activities, as well as glimpses of the elusive Nyah circulating about Seville.

SWANBECK'S VOICE (cont'd)

Her dossier's available on I-COM 3. You have 48 hours to recruit Ms. Nordoff-Hall and meet me in Seville to receive further details. Should you or any member of your IM force be caught or killed, the Secretary will disavow all knowledge of your actions.

Swanbeck's face reappears on screen:

SWANBECK'S VOICE (cont'd)

And Mr. Hunt - the next time you go on vacation, please be good enough to let us know where you're going. This message will self-destruct in five seconds.

Ethan removes the glasses, then tosses them into space.

ETHAN

If I let you know where I'm going -

28 CONTINUED: (2)

The glasses explode in a puff of smoke.

ETHAN (cont'd)

- I won't be on holiday.

Ethan, with a fair amount of disgust, gets to his feet and jumps off the mountain, in, what for a moment look like a suicidal snit. Then, somewhere hundreds of feet below camera, there's a little puff of color as the tulip-shaped chute pops out of his back-pack. Begin the sound of castanets and the animal-like cries of flamenco dancers.

DISSOLVE TO:

EXT ANDALUSIAN VILLA (EVE)

bustling in the activity of a large private party, with arriving guests and attentive valets, as a young woman, her face unseen, exits her car and enters the villa.

30 A FLASH OF SKIRT AND LACE (INT-EXT VILLA FLAMENCO DANCERS TO EVE)

where to the cries of dancers add graceful feminine hands wielding the castanets. The dancers perform on a raised platform and NYAH NORDOFF-HALL'S face can be glimpsed thru the swirling skirts and pounding heels, looking thru, not at them.

31 REVERSE ANGLE ETHAN 31

looking back in a similar way to Nyah; surreal lighting and the relentless chorus of pounding heels seem to isolate them in the crowded party. Nyah continues to look at Ethan over the shoulder over her wanna-be escort, a very attentive gentleman. Nyah offers up her empty glass, and the gentleman eagerly takes it to the bar for a refill, leaving Nyah and Ethan looking at one another. Ethan approaches her.

ETHAN

Do you know me?

NYAH

No. Should I?

ETHAN

No. You just looked as if you did.

NYAH

No. Just as if I'd like to.

ETHAN

Oh. Well. I think that can be arranged.

(CONTINUED)

4/14/99

10.31

31 CONTINUED:

NYAH

Not tonight. Bad timing. Sorry -

ETHAN

There's not enough time in the world for
any of it to be bad.

This stops her. Nyah moves closer to him, until they're nose to
nose. Whispered but breezy:

NYAH

Look, it's either you or the rent and I
don't mind telling you it's not an easy
choice.

ETHAN

What if I pay the rent?

NYAH

Uh-uh.

ETHAN

Uh-uh?

Glancing at the gentleman making his way back with her drink
then:

NYAH

Go find the wealthy lady you came with and
next time we meet - I'll pay your rent.
(kissing him, sweetly:)
Now bugger off.

And, purposeful creature that she is, she takes her frustrated
desire upstairs, timing her footsteps so as to use the sound of
the dancers' steps to cover her own. Once upstairs, a security
guard near the master bedroom can be seen eagerly following her
down the hall, both moving past a pair of windows, visible to
Ethan. In a few moments, Nyah can be seen moving past the
windows in the opposite direction, without the guard following.
In another moment or two, a very puzzled looking security guard
can be glimpsed in the first window, looking up and down the
hall, clearly having lost sight of Nyah. Ethan smiles, moves out
of shot.

INT MASTER BEDROOM (EVE)

Nyah has opened the door and moves swiftly thru the bedroom

33 OMIT

43

34 INT BATH (EVE)

34

a decadent looking affair with suggestive lighting, mirrored walls. The tub has a tray across it which includes a wine cooler chilling a bottle of Crystal and a mound of caviar on a bed of ice. Nyah can't resist. She spoons a dollop of the caviar and downs it before she moves along the frescoed walls of the tub to its back. There, she pulls out her compact and removes the puff, revealing an electronic density meter. She turns it on and holds it at the rear of the tub. Its sweep gauge jumps sharply from green thru yellow and into the red.

NYAH

(her fondest hopes confirmed)

Mmmm.

She now steps into the tub and focuses on the grout between the tiles just above the soap dish. Her keen eyes search for any cracks in the grout and she spots one. Using a tweezers she pulls the sliver of grout out from between the tiles, revealing something that looks like a credit card wedged between the tiles. She slips the card into a narrow opening under the soap dish.

There's the sound of hydraulics and two arms move the marble casing out from the rear of the tub. Nyah breathes a sigh of relief and anticipation: kneeling in the tub she finds herself looking down at an open safe, revealing some half-dozen locked compartments. As she studies them:

ETHAN

Decisions, decisions.

Nyah looks up to see Ethan's reflection in the bathroom mirrors, looking down at her kneeling in the tub.

NYAH

What are you doing here?

ETHAN

Think you're the only one who can pick a lock?

NYAH

(not altogether pleased)

I see. You're not just another pretty face..

Before Ethan can answer, a voice can be heard coming from the bedroom warbling Granada in Spanish, and with considerable gusto.

NYAH (cont'd)

Oh God. A bloody baritone.

(CONTINUED)

Nyah catches a reflection behind Ethan's in the bathroom mirror. She reaches up and grabs Ethan by the lapel, yanking him into the tub, pulling him down on top of her. Once again they're nose to nose.

ETHAN

I take it you prefer tenors.

She glances up at the mirror. In it is the reflection of SEÑOR AUGUSTO DE L'ARENA, a big amiable Castilian in his fifties who's changing a white dinner jacket that's had wine spilt on it. He breaks into a heavily accented version of 'Now or Never', and disappears from the dressing room mirror.

NYAH

Would you mind if I'm on top?

ETHAN

Oh, either way works for me.

With a jaundiced look she rolls over on top of Ethan and begins working on one of the safe compartments, using a tiny torque wrench from a tube of lipstick and a carbide pick from a mascara brush. She glances down and is rather disconcerted. Continues working with the pick and wrench.

ETHAN'S VOICE

You're never gonna find it there.

NYAH

(she jumps, dropping torque wrench)

Damn it! Find what?

ETHAN.

His ex-wife's Bulgari necklace that goes up for auction Tuesday.

Looking down to Ethan, a touch of indignation:

LOOKING UP

more or less, hands locked behind his neck as he rests against the raked back of the tub, his eyes and nose inches from Nyah's lower pelvic region as she straddles him. Not exactly in the mood to move:

34 CONTINUED: (2)

She stiffens - he knows too damn much.

NYAH
- right..where is it?

ETHAN
Far right.

She immediately switches her efforts from the top left to the bottom right compartment. She's utterly nonplussed:

NYAH
Where's the bloody -

ETHAN
(plucking it off his chest,
offering it up like a mechanic
under the chassis)
- torque wrench.

NYAH
- this is very disconcerting..

ETHAN
Hey, you put me here. I just do what I'm
told.

NYAH
- right..

She unstraddles him and, with a few deft moves with torque wrench and carbide pick - and it's open. She withdraws a velvet pouch and opens the pouch. Out spills the spectacular necklace.

NYAH (cont'd)
Lovely.
(starting to close the safe)
Who are you and what's it going to cost me?

ETHAN
(having sat up)
I wouldn't do that.

NYAH
Do what?

The alarm goes off.

34 CONTINUED: (3)

ETHAN

That.

The bathroom is suddenly filled with security guards, guns drawn. Señor de l'Arena, looking highly upset, pops in.

SEÑOR DE L'ARENA

Oh, Señor Keyes, thank God it is you!.

(in Spanish to security guards,
annoyed)

It's Señor Keyes, the security engineer.

ETHAN

Well, Señor de l'Arena the good news is that the heat sensors were activated. But Miss Nordoff-Hall, my associate -

Señor de l'Arena kisses Nyah's hand.

SEÑOR DE L'ARENA

Much gusto, señorita -

ETHAN

- did feel that she had rather too long to work on the safe before they triggered the alarm, isn't that right Miss Hall?

NYAH

Oh yes. Absolutely. Much too long I should say.

Nyah's initial shock and panic slowly gives way to a wary, intensified curiosity - about Ethan.

ETHAN

Under the circumstances I think we would recommend re-setting the sensors to respond to a lighter load. How do you feel about forty kilos, Miss Hall?

NYAH

Indeed.

ETHAN

Well, Señor de l'Arena, there's no reason to disrupt your party any longer. We have some further concerns about the disposition of your security guards, which you'll receive in our written report by fax in the morning, hard copy to follow. Shall we?

He offers Nyah his arm. They start out. Ethan immediately stops.

(CONTINUED)

CONTINUED: (3)

ETHAN (cont'd)
Miss Hall. Haven't you forgotten
something?

Nyah looks genuinely puzzled.

NYAH
The necklace?

Ethan nods benevolently.

Nyah slowly reaches into her dress and withdraws the glittering
string of diamonds and rubies from her bust.

SEÑOR DE L'ARENA
(a great kidder)
What are you trying to do, señorita? Rob
me?

NYAH
(handing them over)
The thought had crossed my mind.

They all laugh, and Ethan's got her out the door.

35 EXT ANDALUSIAN VILLA (LATE NIGHT - PRE DAWN)

35

the stars dimming, the sky a gun metal blue. Ethan and Nyah
emerge from the villa, walking slowly. Nyah's clearly
preoccupied.

NYAH
I'm missing something here, aside from a
500,000 pound necklace. Even after I
botched the job, I could've walked out of
there with the bloody thing.

ETHAN
At least you walked.

NYAH
If you weren't going to let me get away
with it, why did you let me go thru with
it?.

ETHAN
Wanted to see how good you were.
I'm hoping we might work together.

NYAH

May I say something, no offence? you look like a gigolo, you sound like a thief, you act like a cop - what the bloody hell do you have in mind?

ETHAN

Working under adverse conditions. Highly adverse conditions.

NYAH

Sounds smashing. I'm in. Muchacho, mi carro, por favor! Now be serious. You couldn't possibly want me off tonight's performance..

ETHAN

You didn't do that badly.

Her car arrives.

NYAH

(as she moves to her car)
You're apologizing for me? Quite the gentleman...

ETHAN

(opening the car door)
Not really. I triggered the alarm..

One foot on the floorboard she freezes, back to Ethan.

ETHAN

Hey, the Bulgari job last week was flawless. And I've always been partial to pale yellows.

She slides behind the wheel.

NYAH

(as he leans on the car)
I don't do laundry, cook, or put up with cheeky bastards who set me up on their territory so they can poach on mine.

She takes off, spewing bits of gravel and dust in her wake.
Ethan smiles and shakes his head.

36 ON THE ROAD NYAH (MOVING)

36

around curves, hair flying, she's free. Her car phone rings. Perplexed, she lets it ring once or twice picks it up:

NYAH
(tentatively)
Hola..

ETHAN
Hi. Would you mind slowing down?

NYAH
Where did you get this number? I don't even have it!

ETHAN'S VOICE
Would you like it?

She hits the End button and disconnects. The phone immediately rings again. She refuses to pick up. Ethan pulls alongside her. She looks at him. They speak through the open cars.

ETHAN
Pull over and listen to me, will you?
Just listen..

NYAH
Listen to what?

ETHAN
I need your help and I think you can use mine.

NYAH
Your help? What are you talking about?

ETHAN
Scotland Yard, Interpol, every Dutch authority. I can make them go away.

NYAH
Oh bloody hell. You're a spy.

She floors it and shoots ahead of Ethan, nicking his car as she takes off.

ETHAN
(to himself)
I deserved that.

37 SERIES OF DRIVING SHOTS NYAH AND ETHAN 37

Ethan rings her again. And keeps ringing. Her face becomes grim, her flight progressively more desperate and with Ethan's pursuit progressively more determined. They are reaching the limits of adhesion around blind curves.

38 MORE SHOTS DRIVING (DAWN) 38

The sky's battleship gray; Ethan pursues Nyah around hairpin turns high above the Costa del Sol; they rip thru patches of marine fog drifting on the road, obscuring it.

Both are appalled by the other's willingness to escalate risk in this game of flight and pursuit until Ethan tears thru a fogbank and sees on his GPS what Nyah can't possibly see thru the fog - less than four hundred meters ahead is a turn she can't possibly negotiate and if she can't she'll plunge off the road hundreds of feet to rock and sea below. Ringing her number again:

ETHAN
(half to himself)
Slow down, slow down.

She turns up a mound and loses control. She spins out and heads toward the edge of the cliff.

NYAH
(realizing she's in trouble)
Uh-oh.

Ethan cuts her off and sends them both into a 540 degree spin. Her car stops just at the cliff's edge.

Furious she wrenches open her car door and gets out.

ETHAN
No!.

Suddenly there's no Nyah. Ethan leaps over to Nyah's car and sees Nyah dangling over the ocean and rocks hundreds of feet below, holding onto the door handle.

NYAH
Oh..oh..

Taking a firm grip on her wrist.

38 CONTINUED:

ETHAN

Don't look down. Just..look at me.
That's it..that's..it..

He pulls Nyah back up to the car, across the seat and half into his arms. For a long moment it looks like she's in shock. Then:

NYAH

What's your name?

ETHAN

Ethan Hunt.

NYAH

Well, Ethan Hunt, what is it you want to talk to me about?

Thru the veil of morning fog, Nyah looks at Ethan. Her dark eyes suggest wit, and willingness, and longing.

ETHAN

...more than I thought..

They scarcely have to move to bring their lips together:

NYAH

Awfully short notice..

ETHAN

Care to wait a decent interval?

NYAH

Who wants to be decent?..

DISSOLVE:

39 CLOSE ETHAN (INT-EXT SAFEHOUSE SEVILLE DAY-EVE)

35

sleeping. His eyes open slowly. He comes to full consciousness, his head still on the pillow. Something approaching serious anxiety informs his features. He lifts his head and looks to his left, angle widening. Nyah lies on her side facing him, sleeping serenely. Anxiety on the order of oh-God-this-isn't-approved-recruiting-technique, confirmed. He lets his head flop back on the pillow. Then he turns so he and Nyah are profile to-profile. As he looks at her sleeping his anxiety fades, replaced by curiosity and even wonder. He lifts his hand and just brushes her cheek. Her eyes open. She knows where she is.

ETHAN

So what've you got against spooks?

Nyah smiles.

39 CONTINUED:

NYAH

When they've got your recruiting technique? Not a thing.

ETHAN

Oh. Well..this isn't exactly by the book.

NYAH

They've got a book for this?

ETHAN

They've got a book for everything.

NYAH

The only other spook I knew was a liar. Charming but absolutely incapable of telling the truth. He'd lie about his favorite color. But then I reckon it's an occupational hazard. All spies really do is conceal the truth and tell lies.

ETHAN

Not revealing information doesn't necessarily make someone a liar.

NYAH

That's not the point. In the end what spies rely on is the one thing they think they know that you don't.

ETHAN

Which is?

NYAH

That they're lying.

Ethan laughs.

NYAH (cont'd)

.. once they know you know that they can get very very.. cross..

Nyah shudders and moves into Ethan.

ETHAN

So where did I go right?

NYAH

You're not a liar. Or you're an awfully good one..

(then)

.this thing these blokes pinched..

4/14/99

21.
35

39 CONTINUED: (2)

ETHAN

I don't know that they 'pinched' it.
Don't even know that they're blokes.

Nyah stops to think about this.

NYAH

Well, then, what am I doing here? I assume
I'm meant to be some sort of thief-to-
catch-a-thief..

ETHAN

So do I. Sort of.

Nyah looks at Ethan, a little worried.

NYAH

Spoken like a spook..you ever afraid?

ETHAN

Of what?

Nyah laughs.

NYAH

Ask a question, you get an answer!..

ETHAN

Damn. you're beautiful.

NYAH

That's because I'm on my back.

Quick as a cat Ethan flips Nyah over so she's looking down at
him.

ETHAN

I don't think so.

She sinks into his arms.

40 * EXT-INT STREET- SEVILLE (VALENCIA FESTIVAL) (EVE)

40

Ethan's step is unusually jaunty as he bounces along, making his
way thru the festive and jostling crowds preparing for the Crema
portion of the Fallas de Valencia. On this night great papier
mache effigies, some serious, some comic, are placed all thru the
city and torched in great bonfires. Outside the bar Ethan's
looking for there's a street vendor, hawking Fallas mementos and
flowers. He starts past the vendor, and it hits him - he's going
to buy some flowers.

(CONTINUED)

40 CONTINUED:

He chooses a colorful spring bouquet so fresh the dew can be seen on the petals. Ethan pays the vendor starts into the bar, and thinks better of walking into Swanbeck with the bouquet. Turns back to the vendor.

ETHAN (cont'd)

Are you gonna be here a while?

VENDOR

Si, señor.

ETHAN

I'll pick 'em up on my way out, okay?

Ethan enters the bar and goes upstairs to the second floor where he passes security at a pair of double doors.

41 INT IMF BRIEFING ROOM

41

Swanbeck stands looking out the window. Noisy crowds from the festival provide a constant walla, and during the sequence, the first effigies are lit, and smoke and flame provide a vivid background thru the briefing room's windows.

SWANBECK

Festival's a pain in the ass. Honoring saints by setting 'em on fire.

(turning, to Ethan)

Sit down, sit down.

Ethan sits.

SWANBECK (cont'd)

Lets you know what they think of saints, doesn't it? Damn near set me on fire on my way over here. As if I haven't been burned enough today.

A moment where it's impossible to tell which way the wind is going to blow between these two. Then, civilly:

SWANBECK (cont'd)

Sorry I barged in on your vacation.

ETHAN

Sorry I didn't let you know where I was.

SWANBECK

Don't be. Wouldn't be a vacation if you did.

ETHAN

Well. You're sorry and I'm sorry.

41 CONTINUED:

41

SWANBECK

Why did you phrase it like that?

ETHAN

Like what?

SWANBECK

'You're sorry and I'm sorry.'

ETHAN

You gotta be kidding.

Swanbeck turns to his computer and begins play on a DVD, and projected onto a computer screen staring back at Ethan is:

42 VLADIMIR NEKHORVICH

42

NEKHORVICH

(with exaggerated brio)

Well, Dmitri! how are you?..

Nekhorvich pauses as if waiting for a reply. Ethan smiles.

ETHAN

..I'm fine..and you?

NEKHORVICH

I'm fine..

Ethan laughs.

ETHAN

I'm fine and you're fine..

With Ethan simultaneously whispering:

NEKHORVICH

I'm fine too.. I'm fine and you're fine - do you remember, dear friend, how you got Sergei and I to repeat those lines from Dr. Strangelove and we gave you the name of that silly Soviet Premier because we didn't know your name?..In those days, you not only saved our lives, you saved our sanity. 'Now, then Dmitri - we have this little problem': Every search for a hero must begin with something that every hero requires: a villain. Therefore, in a search for our hero, Bellerophon, we created a monster Chimera. I beg you, Dmitri, come to Sydney and accompany me to Atlanta immediately. However we travel, I must arrive at my destination, within 20 hours of departure. Forgive this fanciful explanation, but for now prudence dictates that I communicate nothing but the gravest urgency.

(MORE)

(CONTINUED)

42 CONTINUED:

42

NEKHORVICH (cont'd)

I fear I can entrust this to no one but you, Dmitri. As we say, 'I'm sorry and you're sorry'..

Swanbeck stops the DVD.

SWANBECK

Let me ask you something. You have any idea what the hell he's talking about?

Ethan smiles.

ETHAN

An idea, yeah.

SWANBECK

Like?

ETHAN

Like it's a good idea to pick him up in a hurry. And a bad idea to fly him on a commercial carrier. So let's get on with it. He still in Sydney?

SWANBECK

Dr. Vladimir Nekhorvich is dead. So is his colleague, Gradski, but that happened earlier. We had Nekhorvich on a flight from Sydney that crashed in the Rockies..

Ethan sits back, heavily.

SWANBECK (cont'd)

-- Hunt, are you listening?..

Slowly looking up:

ETHAN

If he didn't want to go anywhere without me, how did you get him on that flight?

SWANBECK

You were there.

Swanbeck clears his throat. He turns back to the computer and punches in: *MISSION DOUBLE IMAGE*. File opens to computer scans of AMBROSE, SEAN, and HUNT, ETHAN, the computer scanning and comparing their features, millimeter by millimeter, stat by stat, as the computer then imposes, with the help of the physiognomy scan, Ethan's face on Ambrose: hence, mission double image.

ETHAN

slowly looks up to Swanbeck.

(CONTINUED)

SWANBECK

When I couldn't find you, I had to replace you. Sean Ambrose was the obvious choice. He doubled you, what? Two, three times?

ETHAN

twice.

SWANBECK

What did you think of him?

ETHAN

You know we had reservations about each other. Isn't it a little late in the day to be asking me that?

SWANBECK

Not necessarily.

Swanbeck shows Ethan a photo of an airline Captain.

SWANBECK (cont'd)

Airline records list Captain Harold Macintosh as the pilot for Flt 2207. As far as the media and all governmental agencies are concerned, Captain Macintosh died on the flight, but in fact he missed it. He did, however make the next flight - in cargo, stuffed into a rather small suitcase considering his size.

Another photo of an open suitcase, the body in it partially obscured by a ring of police and customs officers.

SWANBECK (cont'd)

Someone on that flight planned an operation designed to down the plane and make it look like an accident. Someone skillful enough to bring the whole thing off without a hitch but - they don't always get your luggage on the plane, even when you fly first class.

ETHAN

So there's one thing we know Ambrose doesn't.

SWANBECK

Then you do think it was Ambrose.

Ethan barely nods.

42 CONTINUED: (3)

SWANBECK (cont'd)
And you're not surprised.

Ethan gives Swanbeck a look.

ETHAN
Whatever Nekhorvich was carrying Sean
wanted and he wanted to conceal the fact
that he took it.

SWANBECK
Enough to kill Nekhorvich and two hundred
innocent passengers?

Ethan smiles.

ETHAN
Sean feels he hasn't done the job unless
he leaves a lot of hats on the ground.

SWANBECK
The question is why? What was was this
Chimera Nekhorvich was carrying?

Ethan rises and moves to the window.

ETHAN
Right now only Ambrose knows that.

SWANBECK
In any case, you've got to recover Chimera
and bring it to us.

ETHAN
In order to do that, I've got to figure
out how he plans to make money with it.

SWANBECK
- right. In fact since the plane went
down our banking sources have confirmed a
marked increase in the stock piling of
cash in terrorists accounts.

ETHAN
'Terrorists?'

ETHAN

Yeah, my mission, should I choose to accept it - is to find Sean Ambrose, figure out what he got from Nekhorvich, and what he plans to do with it, or putting it another way how he plans to make money with it.

SWANBECK

You don't think there's some underlying principle involved?

(CONTINUED)

SWANBECK

Well you know Nekhorvich's history. You're the one who got him out of the Soviet Union was it was still in the bio-weapon business.

ETHAN

If that's what you're thinking Ambrose would have set up a bidding situation with any number of buyers before he got on the plane. Locating him in time to stop something like that -

SWANBECK

- is where Miss Hall comes in.

ETHAN

(blindsided)

Excuse me?

SWANBECK

Miss Hall and Ambrose had a relationship which he took very seriously. She walked away and he's been wanting her back ever since. We believe she's our surest and quickest way of locating him.

ETHAN

(acidly)

And then what?

SWANBECK

Then make sure she continues to see him. Gets him to confide in her and report to you.

ETHAN

You made it sound as if I was recruiting her for her skills as a thief.

SWANBECK

Well, then I misled you. Or you made the wrong assumption. Either way we're asking her to resume a prior relationship, not do anything she hasn't already done. Voluntarily, I might add.

ETHAN

She's got no training for this kind of thing.

42 CONTINUED: (5)

42

SWANBECK

Go to bed with a man and lie to him?
She's a woman. She's got all the training
she needs.

Ethan's anger flashes but he does his best to contain it:

ETHAN

I don't think I can get her to do it.

SWANBECK

You mean it'll be difficult.

ETHAN

Very.

SWANBECK

Well it's not mission difficult, Hunt.
It's mission impossible. Difficult should
be a walk in the park for you. If you can
think of a quicker way to get to Ambrose,
you're welcome to try. Oh, by the way, you
might want to take a look at these..if you
have any further qualms about getting her
to do the job.

He pulls out a little Minolta digital camera (identical to the
one in Nekhorvich's bag at airport security). Swanbeck sets it on
the table. Ethan picks up the tiny camera and puts it to his eye.

43 EXT BAR (NIGHT)

43

A grim Ethan, staring fixedly ahead of him emerges to an ever
more lively crowd. As he does:

STREET VENDOR

Señor, señor! your flowers.

The vendor holds up the spring bouquet. Ethan seems genuinely
surprised by them.

(CONTINUED)

43 CONTINUED:

ETHAN

Yes. They're really very nice..

And he's lost in the crowd, leaving a very puzzled vendor holding the bouquet.

44 STILLS OF CRASH SITE IN ROCKIES (THRU MINOLTA STILL CAMERA) 44

One after the other flashing by. They are more evocative than specific in their suggestion of an abrupt, fiery, ending, where the lives of hundreds are literally and figuratively torn apart and strewn over a desolate landscape.

44 PT. NYAH

44 PT.

carefully places the little Minolta on a glass-topped coffee table. She's beautifully pulled together, the safehouse has the lights low, flamenco music playing, and when she walks out onto the balcony, Ethan sees the candlelit table and a bottle of champagne chilling. There's a light breeze, the fires from the burning effigies throwing up smoke and flame all over the city.

NYAH

What's the population of Seville, any idea?

ETHAN

Five, six-hundred thousand..

NYAH

There's nearly 7 million in London..

ETHAN

And six billion in the world..

NYAH

That's a lot of people out there..how many of them, I wonder, are capable of something like that?

ETHAN

Somebody for one.

A long, silent moment. Nyah laughs.

NYAH

44A INT SAFEHOUSE (EVE - LATER)

The pounding beat of the flamenco music seems to fill the room. Nyah's back to Ethan:

(CONTINUED)

44A CONTINUED:

647

NYAH

(grimly amused)

Not that it matters much but...I seem to recall you saying something like, 'I was hoping we could work together.'

ETHAN

This wasn't what I had in mind, Nyah.

NYAH

But it is what you'd like me to do.
So tell me to do it..

She approaches Ethan. They're inches apart.

NYAH (cont'd)

Come on, out with it. Tell me to go and insinuate myself back into Sean's life..

ETHAN

Go and insinuate yourself back into Sean's life.'

NYAH

I'd like a little more conviction..

ETHAN

So would I. But it's not mine to give.

NYAH

(archness there)

You've either got it or you don't. 'Let your conscience be your guide?'

ETHAN

Something like that.

With a smile and a wink.

NYAH

But I don't have a conscience.. I'm a bit of a thief!

ETHAN

You can be a thief and have a conscience.

NYAH

No. You can be a thief and have a conscience. Not me. Why did you have to tell me about this?

(pouring herself a drink)

(CONTINUED)

NYAH (cont'd)

What do I have to do to get away from this guy? When you're with him, he messes about with your head every waking moment..even now I'll be at some out-of-the-way-place, a tin of caviar and a bottle of Crystal shows up at the table, with two glasses. God knows how he finds out at any given moment where I am in the world but he does. And it looks like he's done it again. You know his definition of a true paranoid?

ETHAN

I don't.

NYAH

Someone in possession of all the facts.
(she turns away, pause)
Are you telling me I have to do this?

ETHAN

Generally, I don't favor coercing someone. Not when there's a chance my life could end up in their hands.

NYAH

And that's the only reason?

ETHAN

Can you think of a better one?

NYAH

Not me. I was just hoping you might..or that..somehow in the course of business this got personal as well as physical.

(CONTINUED)

ETHAN

Look, would it make you feel better if I didn't want you to do this? —

NYAH

Much.

ETHAN

Then feel better!..

Long moment while she looks at him.

ETHAN (cont'd)

Well. That made all the difference in the world. didn't it?

Ethan walks out onto the balcony. She looks at his back.

NYAH

Sean will never be anything but suspicious if he picks up some sort of 'yoo-hoo-I'm-not-mad' message. Not after the way we broke up.

ETHAN

What wouldn't make him suspicious?

NYAH

Probably that I needed him in some urgent way..destitute - in serious trouble..the kind I couldn't possibly sort out myself..

Ethan's been smiling slightly.

ETHAN

Serious trouble, Nyah, is something I can always arrange..

(OMIT 45-46)

(OMIT 45-46)

47 NYAH IN A SPANISH JAIL

47

standing for front and side mug shots. O.S. sound of teletype continues. SUPERIMPOSE: Ethan holding up something the size of a dime:

ETHAN

This little chip sends a coded signal that can be picked up only by our computer.

On the screen of the GPS computer, a little yellow blip appears pulsating on the screen.

(CONTINUED)

47 CONTINUED:

ETHAN'S VOICE

When it's in your ankle we can track you
to within three feet of anywhere in the
world.

(OMIT 48-49)

(OMIT 48-49)

50 OVER ETHAN ONTO COMPUTER SCREEN

50

He types a small Interpol bulletin stating that Nyah Nordoff Hall, apprehended March 13 in Seville, is awaiting extradition while the authorities in London, Paris, and Amsterdam squabble over where she's going to be tried first, for the various thefts and burglaries she's committed in the three cities.

50A COMPUTER SCREEN (AMBROSE TENT ANNEX - DAY)

50A

Ambrose picking up on a version of the Interpol bulletin Ethan's put out. He leans over the screen for a moment, then moves to the window, and stares out thoughtfully at the bay, almost as if he were watching...

50B EXT - NYAH IN JAIL COURTYARD

50B

From a beautiful blue sky, pan down to the courtyard of the jail where Nyah is allowed out for an airing, seemingly alone but being watched by:

50C ETHAN AND COMPUTER SCREEN

50C

His attention fixed on the screen, Ethan stares at satellite shots of Nyah in the jail courtyard.

(OMIT 51-52)

(OMIT 51-52)

53 INT PRISON NYAH

53

being allowed a phone call, a prison guard visible b.g. Cross cut with Ethan:

ETHAN

Look, I can't run your arrest on CNN, but I guarantee he's monitoring every law enforcement agency in the world, for what they might be saying about him, if nothing else - he's got the ability and, we assume, the desire to get you out of there.

NYAH

This doesn't seem to be accomplishing much.

(CONTINUED)

53 CONTINUED:

ETHAN

Well, I mean it's not a total loss. It is keeping a very capable thief off the street..

NYAH

Very funny...maybe he has heard and doesn't want to know. Maybe he's lost interest.

Her guard, b.g. is handed a note.

(CONTINUED)

53 CONTINUED:

GUARD
(to Nyah)
Your lawyer to see you,

NYAH
What lawyer?

54 ETHAN AND COMPUTER SCREEN

ETHAN
Well, here we go..

SECTOR: AUSTRALIA, moving into NEW SOUTH WALES, and then to: Sydney. Here Ethan pulls up names, photos and profiles of potential candidates. They scroll past, one face morphing into another. Ethan punches in on WILLIAM A. BAIRD. EXPERTISE: Qualified in virtually every mode of transport, land, sea, air. ORDINANCE: Small arms and automatic weapons authority, edged and impact weapons. PROCUREMENT: Resourceful. EXPLOSIVES: Precision detonation, diffusion.

Ethan punches: Request immediate availability.

(OMIT 55)

(OMIT

55A EXT GOVT BUILDING SEVILLE DAY

55A

Nyah emerges from the entrance to the jail.

ETHAN
Stop and look for something in your purse..kneel down..

She does. They're effectively blocked from the street.

NYAH
Limo's waiting.

Ethan hands her a key chain with what appears to be a car-key.

ETHAN
-Ambrose will have counter-surveillance second to no one's. When and if he contacts you, push this little button before you actually end up under his roof, it'll scramble your transmission to us.

She takes the key chain. Her hands are shaking.

NYAH
When will you be there?

(CONTINUED)

SSA CONTINUED:

ETHAN

Before you are.

NYAH

How can you possibly? I've got to get right on the plane. I'm leaving now.

ETHAN

You don't trust me.

NYAH

Oh, I do. But as we know I'm a very poor judge of character.

ETHAN

He's got you on Qantas flight 2735. It's going to be delayed. And Nyah.

NYAH

Yes?.

ETHAN

You'll be fine. I'm not going to lose you.

NYAH

Ethan, you take care of yourself. I'll take care of myself because if push comes to shove, I'm gonna bail - and without giving two weeks' notice.

ETHAN

Well, forewarned is forearmed. And while we're at it, be especially sensitive to any sudden change in Ambrose's plans, especially any involving you..

They rise. A quick squeeze of her hand and he's gone. A look of something like longing replaces the toughness as she gazes after him, then starts across the street toward limo and driver. MI music theme kicks in and continues over:

(OMIT 56-59 INT.)

(OMIT 56-59 INT.)

60 POV HELICOPTER (MOVING SYDNEY BAY)

over the Harbor Bridge, sails dotting the bay like confetti.

61 EXT FARM (DAY) 61

pens of sheep are bleating and looking for some sort of cover in response to the sound of a helicopter touching down.

62 EXT COPTER (DAY) 62

Billy and Luther emerge, Luther with computer looking acutely uncomfortable in a wrinkled suit.

ETHAN'S VOICE
Welcome to Australia, mate.

They look up to a smiling Ethan who points to the ground beneath Luther's feet. Luther looks down to see that he is standing in a pile of sheep-shit.

LUTHER
Thanks - mate.

Both men laugh and all three move to:

63 INT FARMHOUSE (DAY) 63

Luther and Billy with Ethan setting up their operation. There's a blip on one of the screens.

LUTHER
It's the transponder.

ETHAN
Put in the coordinates and let's get a visual. The visuals aren't coming up.

LUTHER
The satellite doesn't work as fast as I do.

BILLY
Yeah, I've heard about you, Luther, and I just want to tell you it's an honor and a pleasure to be working with you blokes. whoaa! that's some transponder!

As Billy speaks, the visuals come on line and Nyah has become visible.

LUTHER
(a jaundiced eye, to Ethan)
It certainly is. How did we get so lucky?

Ethan pointedly ignores the question.

(OMIT 64-65)

(OMIT 64-65)

66 POV MOVING (PALM BEACH DAY)

66

approaching the tip of the bay's crescent, around which is the beach and dock at Ambrose's palm-lined residence.

66 POV MOVING (PALM BEACH DAY) 56

rounding the tip of the bay's crescent, revealing the beach and dock at Ambrose's palm-lined residence.

NYAH

The speedboat's engine's are cut. Nyah looks momentarily stricken.

(OMIT 67) (OMIT 67)

67A POV NYAH (MOVING) 67A

a lone slender figure silhouetted at the end of the dock, still as the piling besides which it stands. But the features remain obscured by the sun at his back.

67B ETHAN 67B

leans forward as the slender figure grows larger,

BILLY
(to Ethan)
Is it him, then?

67C POV MOVING 67C

The tide is too low for the boat to dock, making it necessary for the boat to approach the shore. The slender figure moves off the end of the dock and onto the beach.

THE CIGARETTE

idles into shallow waters but the props start chewing into the sand - the boatman grumbles he can't get any closer. The slender figure has moved to the shoreline and the angle of the light changes - Ambrose is waiting.

Nyah hesitates only a flicker of an instant, slips over the side into thigh-high water without taking her eyes off Ambrose. Ambrose strides right on into the bay. As they are just an arm's length apart:

NYAH

takes a deep breath, presses the button to scramble the transponder.

67D WITH ETHAN ET AL (INT SHEEPFARM SAFEHOUSE)

67D

The picture abruptly goes dead.

BILLY

Damn. Just when it was about to get interesting.

ETHAN

It's okay. She scrambled the transmission. Luther, continue feeding the GPS her position.

Luther punches in. The signal - and the global coordinates are given. They wait.

67E IN SPACE

67E

The satellite positions itself.

67F WITH THE THREE

67F

ETHAN

Can't we speed this up?

Luther shoots him a disgusted look.

LUTHER

With what? This is the only computer that'll do this.

THE SIGNALS AND PHOTOS

start to bounce back, growing larger and larger on the screen, until: Nyah can be seen, water up to her thighs, lingering in Ambrose's arms with each blow-up, and lingering. And lingering.

BILLY

- right. Now there's a bloke who knows how to deliver a proper welcome. Don't get me wrong, mate. You were quite hospitable. Is it him, then?

(CONTINUED)

67F CONTINUED:

Ethan's look suggests he's worried about lapse in recruiting judgment.

LUTHER
It is, Billy.

BILLY
Then we got 'im!

ETHAN
We don't know what we've got because we don't know what he's got, where he's got it or what he's doing in Sydney with it.

Ethan strides away from the screen, the edge in his voice and the move not altogether lost on either Luther or Billy.

68 INT THE BAY (EXT PALM BEACH DAY)

68

Perfectly poised, still loosely in his arms, Nyah returns Ambrose's penetrating gaze with a pleasant, clear eyed one.

AMBROSE
Not much luggage.

NYAH
I left in a bit of a hurry. I'm terribly grateful, Sean.

AMBROSE
How grateful?

NYAH
Well that depends.

AMBROSE
On what?

NYAH
How hard you had to work to get me out of there..how in the world did you ever find me?

(CONTINUED)

AMBROSE
(stopping)
How I usually find you, Nyah.

NYAH
How do you?

AMBROSE
Magic...

NYAH
Ahh..

69 POV THRU TENT ANNEX WINDOW (AMBROSE COMPOUND)

69

looking down the length of the dock. Ambrose, his arm around Nyah and carrying her suitcase, moves up the dock toward the house and camera.

Stamp steps into the annex and looks over to Wallis, who watches Nyah on the monitors.

WALLIS
No flies on her.
(checking her on a scanner
screen)
No bugs either. She's clean.

STAMP
(drily)
All cats are.

69A INT ETHAN SAFEHOUSE (SHEEP FARM DAY)

69A

Ethan watches the Nekhorvich video on the computer screen..

NEKHORVICH'S VOICE

..therefore in a search for our hero,
Bellerophon, we created a monster,
Chimera..

Ethan then flips through a series of pictures on the computer depicting the myth of Bellerophon attacking Chimera.

Billy moves up behind him.

BILLY

What you got there, mate?

ETHAN

A myth..just a myth...shouldn't you be checking out their countersurveillance?

BILLY

Well you know his blokes'll place the OSCOR in his annex, where else if you're pinpointing transmitters, video signals, covert chip cameras, anything radiating, oscillating..

ETHAN

..or hard wired..

BILLY

(pleased)

- or hard wired, right. First line of perimeter defence'll run from the back of the dock to the front of the house. Whatever moves burps or bleeps is gonna be picked up to a height of twenty feet. Basically impenetrable, I'd say.

LUTHER

Ethan, here's Nekhorvich, and here's his boss..

Luther scans an entry from the IMF database with newspaper clippings, sidebars of stills of McCloy and Nekhorvich.

LUTHER (cont'd)

McCloy, John Chaddick, CEO Biocyte
Pharmaceuticals..D.O.B. September 30,
1952, Manchester, England..

(CONTINUED)

69A CONTINUED:

BILLY
(a little lost)
Well do you disagree with that?

ETHAN
Not at all. But how about going into town
and confirming your intuitions on site?

BILLY
Oh well, if that's how you feel about it.

Billy leaves.

LUTHER
..then Cambridge..Harvard..entrepreneurial
efforts..in 1989, acquired Biocyte in a
hostile takeover..

As Luther transfers info to Ethan's computer:

LUTHER (cont'd)
Ethan, have a look at this.

On Ethan's screen appears the Biocyte website; where among the
various icons one offers McCloy's proud detailing of Biocyte's
philanthropic efforts:

(CONTINUED)

MCCLOY'S VOICE

We at our state-of-the-art solar powered Biocyte building recognize that eternal vigilance is the price of health.. whether it's funding the teaching center at the Royal Prince Edward Hospital, removing aerosol products from the market or braving the influenza quarantine at Bruny island late last month..at Biocyte..your life..is our life's work..

ETHAN

(quietly)

..Biocyte workers at Bruny Island..

70 INT AMBROSE'S (DAY)

70

They've reached the head of the stairs. Ambrose opens a door. It's a large bedroom opening onto a veranda with a view of the tent annex and the beach, and a very large bed.

NYAH

Your room.

AMBROSE

(yes)

Mmm.

NYAH

And my room?

A long moment. Ambrose walks to a mirrored wall. The mirrors are sliding doors. With a sweeping gesture, he slides one of the mirrors back and reveals a wardrobe of beautiful designer clothes.

AMBROSE

Thought you could use a little something to wear.

Nyah stares at the spectacular wardrobe. Ambrose pulls out a slinky Armani and drapes it on the bed.

AMBROSE (cont'd)

Try it on..

Nyah hesitates.

AMBROSE (cont'd)

Go ahead. I'm dying to see if I remembered your size..

(CONTINUED)

70 CONTINUED:

70

Nyah picks it up.

NYAH
No changing room?

Ambrose sits on a chaise by the window and waits. Her blouse, belt, skirt, fall on the bed. As her slender arm reaches down to pick up the Armani:

AMBROSE'S HAND

grips her wrist, the flimsy Armani dangling in the air.

CLOSE NYAH

meeting Ambrose's look.

NYAH
You're not interested in seeing how it looks.

AMBROSE
Oh, I am. Later..

The Armani falls in a fragile heap on the floor.

70A CLOSE ETHAN (DUSK)

70A

standing off to one side, listening to Nekhorvich's voice.

NEKHORVICH'S VOICE
..therefore in a search for our hero, Bellerophon, we created a monster, Chimera..

LUTHER
Why's Nekhorvich going on about an old Greek myth?

ETHAN
Nekhorvich specialized in recombining DNA molecules. In the myth, Bellerophon killed Chimera, a recombinant monster with the head of a lion and the tail of a serpent who plagued the ancient world. I think Nekhorvich has created a monster virus in Chimera and apparently the means to kill it in Bellerophon.

LUTHER
That simple, huh?

ETHAN
Why not?

70B CLOSE NYAH (INT AMBROSE BEDROOM - DUSK)

70B

lying back on a pillow, looking up and off into space (to right of camera). She hears Ambrose's voice, with Ethan's voice underneath, sotto voce.

AMBROSE'S VOICE/ETHAN'S VOICE
Damn, you're beautiful..

Nyah reacts as if she'd been rapped on the nose, her eyes moist. She turns abruptly to camera.

NYAH
Did you say something?

AMBROSE

leaning on an elbow, looking down.

AMBROSE
I said you're beautiful, Nyah.

NYAH
Only because..it's spring..chalk it up
(looking him dead in the eye)
- to spring fever.

Ambrose, amused, lights a cigarette and inhaling:

AMBROSE
Won't do, love. It's not spring. It's
nearly autumn..You're in Oz. Everything's
upside down and backwards here.

NYAH
(more direct)
Maybe that's it, then. Everything's upside
down and backwards..

(OMIT 71-72)

(OMIT 71-72)

73 CLOSE ETHAN (SHEEP FARM SAFEHOUSE - DUSK)

73

ETHAN

Luther..get us everything you can on the outbreak of influenza on Bruny Island last month, including photos of the victims.

LUTHER

Right. I guess there aren't many flu epidemics in the middle of summer.

Luther resumes working on his computer and sees Ethan is locked on Ambrose's compound on his computer screen, thinking of Nyah.

LUTHER (cont'd)

She did it, Ethan. Nyah's in the compound.

ETHAN

Yeah? I've just rolled up a snowball and tossed it into hell.

Ethan stands.

OUTSIDE THE SHEEP FARM SAFEHOUSE

A brooding Ethan exits the sheep farm safehouse under a setting sun.

ETHAN'S VOICE

Now we'll see what chance it has.

Ethan stops, looking out over the broken plains. His voice is heard overlapping into the next scene.

ETHAN'S VOICE (cont'd)

(softly)

Damn, you're beautiful.

DISSOLVE TO:

(OMIT 74-75)

(OMIT 74-75)

(OMIT 75A-75B)

(OMIT 75A-75B)

CONTINUE WITH SCENE 75C ON PAGE 49

(OMIT 74-75B)

(OMIT 74-75B)

75C CLOSE NYAH - NIGHT

75C

lying in bed, obviously hearing Ethan's voice again, and feeling very much alone. She stares out into the night, a gaze that in its bemused intensity is an exact match to Ethan's.

FADE:

76 CLOSE PHOTO HONG KONG TIMES (INT AMBROSE STUDY-EARLY DAWN) 76

its front page, except for the headlines and date, covered with stacks of paper money, banded bundled dollars piled high as a cord of wood. The amount \$24 million is written in ink over the money.

AMBROSE

Twenty-four mil..

Ambrose's hands shift to another photo of another newspaper, the LONDON TIMES, this one piled high with English pounds and the written amount: 37 million pounds.

AMBROSE'S VOICE

Thirty-seven million pounds. That's a promising bid.

The third photo is of the AFTERNOON ARUBAN, with \$14 million stacked on it.

Ambrose, wearing a robe and seated at a glass-topped table, sets this last photo on the table on top of the others. He picks up Nekhorivch's digital camera, removes the film disk, and snaps it into its plastic case. He places the case into an envelope [Note: the same envelope seen at the track] and hands it to Stamp.

AMBROSE

We'll need this at the track. Well then. Sorted.

Stamp is seated near him. Glances toward Ambrose's bedroom and Nyah asleep in Ambrose's bed.

STAMP

(pointedly)

Not everything. Why do you think she's really here?

AMBROSE

From her point of view or mine?

(CONTINUED)

STAMP

Wasn't exactly gagging for it when she left you six months ago..The question is, do you trust her?

As he speaks, Ambrose pulls a cigar case and a cutter out of his robe. Takes a cigar out of the case and clips the end off the cigar; the razor-sharp cutter decapitates the tip of the cigar like a guillotine.

AMEROSE

One considers her timing, of course - getting nicked within a week of the plane going down. Suggestive, even borderline suspicious, but hardly conclusive.

STAMP

Well, you've thought about it, at any rate.

Ambrose opens the cutter again to clean off the fragments of tobacco trapped by the cut.

AMEROSE

Tell me, Hugh. You don't exactly hang on Nyah's every word and gesture, do you? Fairly ratty nail, that.

(CONTINUED)

77 EMPTY FRAME (EXT RANDWICK RACE TRACK - DAY)

with no sound, the backstretch an unrecognizable blur until horses at high speed burst into the frame bringing with them the sight and sound of their great nostrils snorting and gasping for air, their hooves pounding on turf, their jockeys' shouting and jostling and going to the whip, the sound of the crowd overwhelming all but the announcer's voice carrying everyone around the far turn and into the home stretch with a ringing, controlled frenzy.

78 EXT PRIVATE BLEACHERS (DAY)

78

Nyah and Ambrose rising as the horses cross the finish.

AMEROSE

(surprised)

You won.

NYAH

(looking at her ticket)

I suppose I did.

AMEROSE

What made you pick that nag? She'd never won a bloody thing.

NYAH

'Thief in the Night?'

AMEROSE

Say no more. I'm off to grab a drink. Still favor Bellinis?

She smiles, a little shakily. Ambrose leaves.

A VOICE

Naturally Vain..

It's Billy passing behind her.

NYAH

Pardon me?

BILLY

'Naturally Vain.' In the fourth. Check her out. She's due.

Billy hands her a cheat sheet and moves on. She opens it to the fourth race. Taped onto 'Naturally Vain' is a small plastic piece with the note. She regards the note, places the plastic piece in her ear.

(CONTINUED)

78 CONTINUED:

ETHAN'S VOICE

You can speak as if I'm right by your side.

NYAH

(picking up binoculars)

Where are you?

ETHAN'S VOICE

At the mounting enclosure, just off the track at two o'clock.

79 THRU BINOCULARS NYAH'S POV MOVING

79

thru the crowd onto the track over to the pre-post paddock where an animated gaggle of owners, heavy betters and inveterate touts surround it. Only Ethan is stock still - and looking up at Nyah.

80 CLOSE NYAH

80

a swift intake of breath as she sees him.

ETHAN

How's it going? Everything okay?

NYAH

Just like old times.

ETHAN,

Just like old times?

NYAH

Just about..

She appears to be the picture of unruffled sang-froid

ETHAN

Tell me who you've run into at Ambrose's.

81 ETHAN'S POV (THRU GLASSES)

81

moving from Nyah to the champagne bar just behind where Ambrose is seen greeting someone in the crowd and they sit at a corner table in front of the window overlooking the track.

81 CONTINUED:

REVISED - 4/23/99 - PINK

50.
81

NYAH

(a breath, then:)

Near as I can tell, there's at least a half-dozen other blokes about the place. Maybe more. Hugh Stamp, an old mate of Sean's, is the only one I recognize, bit of a creep and then some..

POV ETHAN

Stamp, stands by a pillar, his finger heavily bandaged, looking glum and looking down at Nyah.

ETHAN-

We know him. He's over your left shoulder, looking right at you. Go on..

NYAH

- Michael, his driver's an Aussie, new to me. Then there's the blokes in the annex at the back of the house.

ETHAN

Have you met them?

NYAH

Annex is strictly off limits to me and they never never come to the main house. Michael ever takes their meals to them all but shoves them under the door.

ETHAN

(looking into Champagne Bar)

I've no doubt.

82 ETHAN'S POV MONOCULAR VIDEO RANGE FINDER

82

of Ambrose sitting with someone whose face is obscured from his angle by bar patrons.

83 BILLY

is also looking

84 POV RANGE FINDER BILLY

and from his point of view it can be seen that Ambrose is talking with John McCloy, the head of Biocyte. Ambrose takes an envelope out of his inner left jacket pocket and from it pulls out a small plastic container marked "S.G.". (Identical to the object first seen in Nekhorvich's satchel at airport security.) He opens it and removes a small shiny object about the size of a quarter. He turns to the window and gestures. Stamp enters the bar.

84 CONTINUED:

84

BILLY

Ambrose is meeting some bloke in the bar.
Big bloke, ginger hair. They're into
something.

85 ETHAN'S POV .

85

ETHAN

I'll be damned. It's McCloy, the Biocyte
CEO.

LUTHER

Nekhorvich's boss?

ETHAN

Yep.

NYAH

Ambrose has photographs of newspapers with
loads of money piled on them -- thirty-
seven million on the London Times. What's
that about?

ETHAN

Bids from possible Chimera buyers -- to
prove that as of the date on the newspaper
those bids are backed up by earnest money--

86 INT VAN (LUTHER)

86

is monitoring both cameras. All see Ambrose give the little
wafer-like object to Stamp who places it in a small camera, hands
it back to Ambrose and exits, waiting just outside the glass
door. Ambrose hands the camera to McCloy who looks puzzled.

LUTHER

Looks like Ambrose is showing McCloy how
to use a digital camera..

McCloy puts it to his eye, fumbles, then with Ambrose's
direction:

ETHAN

Whatever McCloy's looking at, he's not
happy about.

McCloy puts the camera down. The two men have words. McCloy
shakily leaves the table. Ambrose opens the camera.

86 CONTINUED:

86

LUTHER

Ambrose just pulled the memory card out of the digital camera and put it into an envelope, put it in his inner left jacket pocket...

ETHAN

Left jacket pocket?

LUTHER

Roger that.

ETHAN

Confirm. Left jacket pocket?

LUTHER

Left jacket pocket confirmed.

87 ETHAN BY THE MOUNTING ENCLOSURE

87

ETHAN

Nyah, Ambrose is heading back. There's an envelope inside --

NYAH

-- his left jacket pocket.

ETHAN

Affirmative.

88 AMBROSE

passes by Stamp on his way back, hands him the camera.

NYAH

(after a brief pause)

Where do I meet you?

ETHAN

Betting table twelve off the paddock. Nyah, are you up to this?

NYAH

I'll muddle through.

89 WIDE ANGLE BLEACHER (DAY)

Ambrose arriving with a pair of drinks. Nyah rises.

AMBROSE

See anything you like?

(CONTINUED)

NYAH

Yeah, Naturally Vain -- but they're about to close the betting table and I haven't a sou..

While Ambrose is still juggling the drinks, Nyah reaches into his trouser pockets, and rummages around.

AMBROSE

(laughing)

Nyah!

ETHAN

Billy, make sure Nyah's not followed.

BILLY

No worries, mate.

She pulls out a fifty-dollar note.

NYAH

Would you mind terribly?

AMBROSE (cont'd)

(amused and turned on)

- not at all. But you'll pay for that, and with interest..

NYAH

I've no doubt..

She heads up the stairs.

AMBROSE

(reaching into his pocket for money)

Hold on.

Ambrose grabs her arm, and she almost drops the envelope she's just lifted. (Note: It is important not to see her actually lift it). She's holding it, pinned between her right arm and side. As it's slipping, she notes Stamp above her, looking down and has to conceal what she's holding from him as well:

AMBROSE (cont'd)

Put down a couple of hundred for me.

NYAH

To win?

AMBROSE

What else?

89 CONTINUED: (2)

She takes it and as she does the envelope falls, but she manages to catch it with her left hand, blocking the move with her body as she does.

(OMIT 90)

(OMIT 90)

91 WIDER ANGLE NYAH

91

moves along the aisle.

ETHAN'S VOICE

Luther, smallest digital you got. Ready to transmit. Betting table twelve.

92 EXT VAN (DAY)

92

designated as *NEW SOUTH WALES DELIVERIES*,, 'anytime, anywhere.' Luther bursts out of the van, carrying the tiny camera and begins to thread his way thru cars and foot traffic.

93 BILLY

93

in dramatic contrast ambles at a conspicuously leisurely pace.

94 NYAH

94

passes Stamp, not seeing him standing just a row above, blocked from her by one of the pillars. Stamp idly regards her, then decides: he follows.

95 LUTHER

95

perspiring, approaches the betting tables thru the last of the parked cars.

96 STAMP

96

approaches the door thru which Nyah had gone and starts to open it - only to have the door slammed in his face and on his bandaged finger by Billy, in a track usher's uniform.

BILLY

(very solicitous)

Sorry about that, mate, that must've really aggrhh!..

96 CONTINUED:

Even as Stamp winces in pain his arm has shot out and Billy finds himself pinned to the wall gasping for air. If he'd been welded there by a band of steel he'd have more room to maneuver.

STAMP

Say again?

BILLY

Aggrhh-aggrhh-aggrhh...

STAMP

Whatever you're about in future, watch your step. Never know who you might run into..

Stamp looks around, Nyah's nowhere in sight. He's lost her. Sees his hand's bleeding and lets Billy go, who nearly drops to the floor.

STAMP

Where's the loo then?

BILLY

(pointing up)
- aggrh-aggrhh-aggrhh..

STAMP

Thanks - mate..

Stamp heads up to the men's room.

BILLY

(croaking it out)

...

Shakes his head, feeling lucky to escape with his life.

97

EXT PADDOCK BETTING TABLE TWELVE

17

Nyah into shot. Stands in line. She looks around.

ETHAN'S VOICE

How'd you do? Don't turn around.

Nyah turns and looks Ethan dead in the eye.

97 CONTINUED:

ETHAN'S VOICE

How'd you do? Don't turn around.

Myah turns and looks Ethan dead in the eye.

(CONTINUE

97 CONTINUED:

97

NYAH

I managed.

ETHAN

You turned around.

NYAH

You noticed. What're you going to do?
Spank me?

She slips Ethan the envelope. Ethan himself returns the look, holding it in spite of:

BILLY'S VOICE

Stamp's out of the loo.

Luther arrives, with the camera, opening for Ethan. Nyah turns away. Ethan pulls out the tiny memory card, slips it in the camera.

ETHAN (CONT'D)

(looking into camera)

This is going to take a couple of
minutes..

98 LUTHER

98

is racing back to the van.

LUTHER

There in twenty, Ethan..

99 NYAH AND ETHAN (IN LINE)

99

edge toward the window.

BILLY'S VOICE

Stamp's a little shaky, but headed your
way, mate.

ETHAN

Copy that.

(to Nyah)

Who do you like? in the race?

NYAH

(nervous, she's heard Billy
too)

What race are we talking about?

100 INT VAN (DAY)

100

A sweating Luther:

LUTHER

I'm booted up. Go, Ethan.

BILLY'S VOICE

He's heading down the stairs, now..

Ethan places the digital camera on play and begins to go thru the stills. As they click off, Ethan is visibly affected.

LUTHER IN THE VAN

watches the stills as well. He's no less affected.

ETHAN WITH NYAH

He mutters some expletive under his breath, then, evenly:

ETHAN

I want you out of Ambrose's place.

BILLY'S VOICE

He's one tier from the bottom.

Ethan glances over to the bottom of the stairs.

NYAH

What are you talking about?

As he lowers camera and removes the memory card.

ETHAN

I want you out of there.

NYAH

Why? what's happened. What did you see?

BILLY

Thirty steps..

Slipping card back into envelope.

ETHAN

Nyah, you've done more than enough. Even the best of snake charmers get bit.

NYAH

Ethan, tell me -

(CONTINUED)

CONTINUED:

BILLY'S VOICE

Twenty, nineteen..

Ethan's been talking to someone he's been urging to walk, not run to the nearest exit. Now he drops all pretence:

ETHAN

I want you out of Australia!

(more quietly)

..I don't know how much more plainly I can put it.

NYAH

How do you suggest I go about it?

ETHAN

He's touched your heart. You're overwhelmed. You need to think it over. You'll meet him somewhere in a month. If you're not out in 48 hours I'm coming in and getting you out. Give me the ear piece.

She just gets it out of her ear and gives it to Ethan. Then she reaches the bookie who warns her to get down her bet. She gives him her money and gets the tickets just as the buzzers go off - no more bets. Flustered by it she picks up her tickets but drops the envelope. She quickly kneels and scrambles to recover it, tucking it away and looking up - to see Stamp standing over her, almost exactly where Ethan had stood when she looked away.

101 NYAH

101

tries not to register alarm while she gauges how much Stamp had seen.

STAMP

Get your bet down?

NYAH

Just..

She rises. Stamp waits only a moment then follows.

102 AT THE PRIVATE BLEACHERS (DAY)

102

everyone's on their feet, the horses are in the backstretch.

Ambrose is watching the race through binoculars. Nyah comes up behind and puts her arms around him. With her left hand she puts the envelope into his right jacket pocket.

(CONTINUED)

102 CONTINUED:

102

AMEROSE

Your nag is making a run for it on the outside!

(lowering binoculars)

Bloody hell, Nyah!

She's momentarily startled. Then:

AMEROSE (CONT'D)

You picked another winner!.

NYAH

Well, that's good, isn't it?

103 A BLOW UP (INT SHEEP FARM IMF SAFEHOUSE - DAY)

13

of a shot from a digital camera card.

ETHAN'S VOICE

Dr. Sergei Gradski, Nekhorvich's colleague and lifelong friend..

The photo is coded with the date in the lower left hand corner, 01. 27. 99, the time in the right, 10:02:56 A.M. Burned into the photo is "20 hours, 03 minutes after exposure."

Ethan punches in.

ETHAN'S VOICE (cont'd)

Twenty hours and three minutes after exposure.

(sotto voce)

Twenty hours.

Ethan doesn't say anything for a moment, then goes on to the next photo on the card: "25 hours, 40 minutes after exposure." It's Gradski again. Gradski's eyes are darkly circled, his skin looks mottled.

ETHAN

Six hours later.

(CONTINUED)

Another photo: "31 hours, 30 minutes after exposure." Gradski's bleeding from nose, mouth and ears, the skin eruptions are pervasive, his body an open wound.

ETHAN (cont'd)

Six more hours.

The next photo. "34 hours, 25 minutes after exposure." Gradski's body at rest.

ETHAN (cont'd)

Three hours after that, Gradski was dead..

LUTHER

Here's a victim from the Bruny Island outbreak.

The victim's face shows a devastation undeniably like Gradski's.

A long, long moment as Ethan, Luther, and Billy sit in silence.

BILLY

Oh, happy day.

Ethan looks again at the first photo of Gradski.

ETHAN

Nekhorvich said, "However we travel, I must arrive at my destination within 20 hours of departure."

104 CLOSE NYAH (EXT AMBROSE VERANDA - LATE AFTERNOON)

104

Nyah is on the balcony. Ambrose enters with two glasses of champagne.

AMBROSE

To Australia. It's made so many convicts feel at home. Here's hoping it does the same for you..

He laughs. She doesn't.

NYAH

Sean, there's something I've been meaning to talk to you about.. Isn't going to be easy for me to say.

(CONTINUED)

AMBROSE
(jocular)
Then don't say it.

NYAH
I don't know what to do about you, Sean.
I'm more than a bit muddled. I need time.

AMBROSE
To do what?

NYAH
Sort it all out.

AMBROSE
And you're going to have time. There's
been a change of plans.

NYAH
A change of plans?

AMBROSE
Yes. We won't be able to have dinner
tonight. Something's come up. I hope you
don't mind.

NYAH
Oh, no, not at all. Maybe just a bit.

AMBROSE
Ulrich will be about. He'll look after
you.

NYAH
Lovely.

104A INT AMBROSE STUDY - LATE AFTERNOON

Ambrose enters, slips off his jacket and hangs it over a chair. He walks to a desk and brings up a computer the Biocyte website and the McCloy infomercial. Stamp notes that Ambrose is absent on the computer and moves to the desk.

STAMP

I thought you were going to dinner.

AMBROSE

(pulling up something on the computer)

Hugh, take care of the Nekhorvich memory card.

STAMP

Where is it?

AMBROSE

In the envelope in my jacket pocket. My right.. jacket..pocket..

Stamp leans over and pulls out the envelope. As he does, he sees Ambrose has pulled up and started to play McCloy's infomercial.

AMBROSE (cont'd)

(calmly)

We've got an opportunity here. I'm not going to miss it..

104B CAMERA CARD PHOTOS (INT SHEEP FARM - ETHAN & CREW)

104B

a microscopic view of myriads of ugly green spiky objects amid exploding red ones..

ETHAN

Chimera attacking human blood..

One more shot. A lavender stained group of spiky objects exploding the green ones.

ETHAN (cont'd)

Bellerophon attacking Chimera..

On an adjacent screen is a frozen frame of McCloy looking thru the digital camera at the racetrack.

BILLY

Ambrose obviously got these from Nekhorvich on the plane.

(CONTINUED)

LUTHER

What maniac invents a disease like that in the first place? Why would he do it?

ETHAN

I don't know, but Nekhorvich was not a maniac. Get me a twenty on Nyah.

LUTHER

She must still be on the property.

ETHAN

I told her to get outta there..

(OMIT 105-106)

(OMIT 105-106)

(OMIT 106A)

(OMIT 106A)

107 EXT LIMO (EVE)

McCloy gets in the rear of the limo and lights up a cigar. The limo takes off. Another car pulls out and tags along behind the limo.

108 INT OTHER CAR (MOVING)

Michael at the wheel.

109 INT LIMO MOVING (EVE)

109

McCloy doesn't like the taste of the cigar, goes to toss it out but the electronic window button doesn't work. He notices the evening paper partially open on the seat. His name leaps out. He opens the paper.

THE HEADLINES

announce that John C. McCloy, CEO of Biocyte, Inc., one of the world's leading pharmaceutical companies, has died of a stroke and terrible strain of influenza.

Shocked, McCloy drops the paper, calling out:

MCCLOY

George. George. George!

The driver doesn't turn around. McCloy can't believe it. He bangs on chauffeur window. The driver turns on the air conditioning in the rear of the limo. McCloy clutches his chest and passes out.

110 MCCLOY (INT ICU UNIT NIGHT)

110

regains consciousness. He's got tubes coming out of every orifice and is contained in the equivalent of a plastic bubble. Drenched in perspiration and he looks around for a call button. He grips the side of the bed.

MCCLOY

Bloody room... just... shut your eyes, shut your eyes.

He can't resist. Opens them to look up thru the plastic to see:

NEKHORVICH

a shimmering blur coming in and out of focus.

MCCLOY (cont'd)

I'll be bugged!..What's this then?

(CONTIN...)

NEKHORVICH

A visit from an old friend.

MCCLOY

What's happening here? You're dead!

NEKHORVICH

Fatigued, certainly. But dead is a little extreme. On the other hand, when my dear Gradski had your pulse and blood pressure he had less than ten hours to live.

MCCLOY

(confused)

It was in the bloody papers, on the telly..what's this about Gradski?

NEKHORVICH

You are infected with Chimera, my friend.

111 INT AMBROSE BEDROOM (NIGHT) NYAH

111

is on the phone.

NYAH

International, please. I'd like to make a reservation on the next available flight tonite.

OPERATOR

Where to?

NYAH

Where is your next available flight going?

The operator answers.

NYAH

Fine. I'll take it.

She hangs up, goes to the door. The house is eerily silent.

112 POV STAIRWELL (NIGHT)

112

a play of shadows, the sound of the kitchen fridge.

113 CLOSE NYAH

113

Moves softly downstairs & hesitates at bottom, glancing about.

NYAH

Ulrich?...Ulrich!...

^{age.} Silence. She goes into the kitchen. No one. She goes out the door.

114 OVER NYAH'S SHOULDER MOVING (EXT SYDNEY NIGHT)

114

running pell-mell down to the shore. Stops. Looks out at the small skiff moored at the end of the dock. It's dark and she decides to chance it. She moves onto the pier, trying to slide by the boathouse. A figure darts out and grabs her. She tries to scream but can't. The figure whips her around and she sees:

ETHAN

Easy, easy, easy, shhh!

NYAH

Oh Ethan!..

She throws her arms around him.

ETHAN

Are you okay?

NYAH

I am now. Get me out of here. Just get me out of here.

ETHAN

It's going to be okay.

He holds her.

115 INT HOSPITAL ROOM MCCLOY

McCloy's strapped down, but manages to reach the call button and push it. Again and again.

NEKHORVICH

No use, my friend. The medical staff wants no part of this. Doctors don't fancy the idea of dying any more than anybody else.

McCloy stares at Nekhorvich for a long moment.

MCCLOY

How could I possibly be infected?

(CONTINUED)

Nekhorvich shrugs.

NEKHORVICH

That's exactly what Gradksi said - 27 hours before he died. With Chimera, the most minute exposure can be fatal.

McCloy again looks at his vital signs on the monitor. He grips the edge of the hospital bed.

NEKHORVICH (cont'd)

But then you shouldn't be feeling too ill, not for another three or four hours anyway.

McCloy breaks a fresh sweat in a sudden spasm of anxiety.

MCCLOY

You have Bellerophon.

NEKHORVICH

(mildly)

Do I?

MCCLOY

You took it! all of it! and what if I need it?

NEKHORVICH

(amused)

'If?' My, my, my...the five hundred people on Bruny Island that you deliberately infected with Chimera needed it as well.

MCCLOY

Oh, please! How was I to know they had to be treated with Bellerophon within twenty hours?

NEKHORVICH

By asking me.

MCCLOY

You still don't get it, do you? You want to make an omelet, you break a few eggs - I needed to know just how bad the disease was - in the real world, not the lab. And you never know til you try. You thought you were genetically splicing together strains of influenza to create a cure for all influenzas. But I saw you creating a disease so terrible in Chimera that the cure would be priceless.

(CONTINUED)

NEKHORVICH

You wanted the disease in order to peddle the cure.

MCCLOY

Well, the thought had occurred to me. I needed Chimera in order to peddle Bellerophon. For a hero to be appreciated, you need a monster. Now that's not so difficult to understand, is it? Look, time was a shot of penicillin could knock off every bloody bug in the zoo! Not anymore!..have you any idea the R&D money it takes to float one little pissy boutique antibiotic that's barely effective against one strain of one bacterium? If I couldn't make money killing the microscopic little shits that are out there, you'd help me put one out there I can make money on!..there it is. I've confessed. I, John C. McCloy, am in business to make money. Lilly's making billions feeding Prozac to depressed dogs. Pfizer doesn't even know where to put the money they're making on Viagra, and let me tell you that shit didn't do a thing for me even at twice the recommended dose, Jesus, who do I have to screw to get a break!..now get me out of here, get me treated, and let's go back to work!..

NEKHORVICH

You know, I think it's a little late for that. Do give my regards to Gradski if you see him.

116 INT HALLWAY (OUTSIDE MCCLOY'S ROOM)

116

Nekhorvich heaves a sigh and rips off a latex mask, and the vocal oscillator, revealing an exhausted Ethan. Angle widens to include Luther and Billy in hospital greens.

ETHAN

Well, I've heard all I need to hear.

Luther and Billy nod in disgusted assent.

117 EXT ANNEX - NIGHT - NYAH

holds tight in her embrace with Ethan.

NYAH

Ethan, you know what frightens me most when I'm with him?..the thought of never seeing you..how are we getting out of here?

(CONT:

ETHAN

Nyah, it's very important not to do anything to alarm Ambrose..

NYAH

What? You told me to get out of here. I thought you were here to collect me. I was so relieved.

ETHAN

(with growing urgency)

No time to explain. You've done so well, and we're so close. So close. It's critical that you do whatever Ambrose asks. Don't worry -- it'll be over soon.. That's a promise.. Come on, now off you go!.

He gives her an affectionate smile and she reluctantly heads back to the house, her expression troubled, even suspicious

116 INT HALLWAY (OUTSIDE MCCLOY'S ROOM)

Having just taken off the mask, Ethan stands with Luther & Billy.

LUTHER

(disgusted by what he's heard)

So Ambrose has Bellerophon and McCloy's got Chimera.

BILLY

These guys are walking around with different halves of the same dollar bill?

ETHAN

Ambrose got Bellerophon from Nekhorvich on the plane, but he didn't get the Chimera virus.

LUTHER

Yeah. Why else would he come back to Australia? If he had them both, he could sell them anywhere.

ETHAN

I kill Chimera at Biocyte and he's sitting on a cure without a disease.

LUTHER

You've got the voice print, I'll get us in..

118 EXT - AMBROSE HOUSE - NIGHT

118

Ethan enters and tears off his mask, revealing Ambrose - filled with implacable rage. He looks up to see Stamp who's been obviously waiting for him. Tearing off the voice oscillator. Leaning with both hands on a counter-surveillance monitor table he stares at the floor, his face a rictus of hateful intent.

STAMP

You were right. Hunt stung McCloy tonight. He knows. They'll be going into Biocyte...

Ambrose looks up slowly to Stamp who's been standing by.

AMBROSE

Good..then we know where he'll be, don't we? Well done, Hugh. Well done..

119 CHAUFFEUR'S WINDOW (INT LIMO EVE)

being rapped on by the driver.

MCCLOY

wakes with a start. The window's lowered--Billy's in livery.

BILLY

You're home, gov'ner. Home..

It's taking time to register. Then:

MCCLOY

- where's George. My regular driver.
Where is he?

BILLY

Took ill, gov'. Touch of the flu. They
say it's going around. Nasty business.
Mind you don't catch a chill now..

Still dazed, McCloy manages to nod and exit the limo. Billy
drives off.

120 CLOSE COMPUTER SCREEN BIOCYTE BUILDING BLUEPRINTS
(INT - SHEEP FARM SAFEHOUSE)

including all specifications.

ETHAN

Luther, do you have the building up and
running?

Luther punches in and up comes a squat little island a hundred
yards off shore, connected to the mainland by a wooden bridge.

ETHAN (cont'd)

That's not exactly it.

LUTHER

Sorry, that is a Biocyte facility, their
storage structure..

ETHAN

Nyah still on the property?

BILLY

She hasn't left it.

Then:

LUTHER

Okay, here you go -

(CONTINUED)

LUTHER

Sorry, that is a Biocyte building, their storage annex. okay, here you go - electrical, airflow, plumbing, all security, thermal-visual-motion sensors, retinal-vocal-fingerprint scan stations, locking systems on windows and doors, wall to ceiling joints, t.v. monitors, security stations and check points, all dish mirrors, all angles, all elevators..

(CONT

As Luther speaks, the building - on his computer graphics, one with the *BIOCYTE PHARMACEUTICALS ELEVATIONS AND RENDERINGS*, is being rapidly morphed to three dimensional existence off the rendering specifications by Luther, as if the building itself were being constructed at a madly rapid pace, from its foundation to its reinforced steel structure, to its honeycombing of floors, to its outer skin. Luther's reconstitution of the building is not static, but moving around and above it even as he proceeds.

ETHAN

Let's start from the inside out.

LUTHER

All storage and production of Chimera is done here, in this lab on the forty-second floor, the heart of the building.

120-PT. BIOCYTE LAB

Only about eight personnel -- chemists in lab coats, workers in bio-containment suits, etc. -- populate the lab, passing through security doors and air locks, monitoring the virus stock, loading the injection guns, etc.

LUTHER'S VOICE

Chimera itself is kept in two places: in production vials in an incubation room and housed in a small airtight chamber - inside three injection guns.

BILLY'S VOICE

Mate, you kill it in both places, we're laughin' and we go home.

120A WITH LUTHER AND ETHAN

ETHAN

Now how to get in there.

LUTHER

No garage entrance. Lobby's protected by five guards on rotating patrol.

Ethan watches the rendition of the Biocyte lobby on screen.

121 CLOSE AMBROSE (NIGHT)

in overhead light, his eyes are dark pits, somehow underlying the saturnine intensity:

AMBROSE

If you look at Hunt's operational history, he invariably favors misdirection and deception. For a start he won't go into Biocyte from the ground where he has to risk confrontation with security.

121A ETHAN

ETHAN

Not going in from the ground. Show me the atrium.

121B INT - BIOCYTE ATRIUM SHAFT

The height and extent of the atrium are revealed, as well as its conclusion in a glass floor in the ceiling of the lab.

LUTHER'S VOICE

(unhappily)

The atrium? One of a kind. Runs down the center of the building. Provides 24-hour natural light via mirrors and daylight storage cells. Optimal growing conditions for the virus. Ends in a glass floor which doubles as part of the lab's ceiling.

122 WITH LUTHER AND ETHAN

Luther sees the glint growing in Ethan's eye.

LUTHER

Hey, the atrium roof closes at sundown.

122A EXT - BIOCYTE ATRIUM SHAFT

As the sun sets, the louvers of the atrium roof begin closing.

LUTHER'S VOICE

And if the louvers are open for more than thirty seconds at night, the Civil Emergency alarms are tripped. Those even I can't stop. Thirty seconds total to get you in and the cable out.

ETHAN

Security?

LUTHER

Thirty-second opening in the roof and a 250-foot drop.

ETHAN

I'm not waiting 48 hours. When we're done at Biocyte, if she's not out of Ambrose's, I'm going in and getting her out.

123 CLOSE AMBROSE (NIGHT)

AMBROSE

No, Hunt will prefer to engage in some
sort of aerobatic insanity to enter
Biocyte somewhere through the atrium where
security is minimal..

Suddenly there's the roar of helicopter rotors.

124 ETHAN (EXT SYDNEY NIGHT)

is poised, upside-down, on a cable against the Sydney skyline.

124A THE ATRIUM LOUVERS

begin to open.

125 WITH LUTHER (INT VAN NIGHT)

hurriedly working the atrium's controls, hitting 'ENTER', repeatedly.

126 INT COPTER (HOVERING)

BILLY

Package away away in five..four..three..
two..one...

LUTHER

I'm not ready!

ETHAN

I'm gone..

Ethan plummets toward the atrium.

127 WITH LUTHER (INT VAN NIGHT)

LUTHER

(frantically working controls)
C'mon! c'mon! c'mon!

128 ETHAN'S DESCENT

is so swift it appears as tho he's going to hit the atrium
louvers but as he reaches roof level they crack open just enough
for him to dart thru like thread thru a needle.

Luther begins the countdown. His countdown continues, running
under the action and dialogue below.

LUTHER'S VOICE

..nineteen..eighteen..seventeen...

(OMIT 128A)

129 ETHAN IN MID-DESCENT (MOVING)

moves down the shafts of bluish light, past the building's walls.

LUTHER'S VOICE

(low)

..sixteen..fifteen..

Ethan streaks thru the beams of light toward the atrium floor.

(OMIT 129A)

(OMIT 129A)

129B INT - ATRIUM FLOOR - ETHAN

49B

reaches the end of the cord, slows himself to a stop, and sees the security guard through the window. The guard starts as he catches a glimpse of Ethan's reflection in the control panels.

ETHAN

Luther, I'm looking at security.

(OMIT 129C)

(OMIT 129C)

129D-PT CLOSE - LUTHER

129D-PT

LUTHER

(utterly shocked)

Oh. Uh. Commencing diversion.

(sotto voce, typing swiftly)

Alarm in cosmetics.

129D INT - ATRIUM FLOOR

Ethan swings himself up to the ledge above the guard's window, putting himself out of the puzzled guard's sight.

LUTHER'S VOICE

Gotta get that cable out.

Ethan unbooks the cord and flips to the atrium floor. An alarm goes off.

LUTHER'S VOICE (cont'd)

There it goes..

Still confused and concerned, the guard doesn't immediately react to the alarm or the ringing phone. He finally answers the phone.

GUARD #2'S VOICE

(on phone)

Ay! what's the matter with you? Can't you hear the alarm's gone off in cosmetics?

The first guard gives up on what's confused him.

GUARD

(sarcastic)

Right. Then I guess I'll have to trot off to see who's pinching eyeliner, won't I?

(exits, grumbling)

I'll even check the stairwell on the way.

(scene 130 is below)

(scene 130 is below)

131 UP ANGLE CABLE

131

being swiftly retracted toward the atrium's opening as it closes.

(CONTINUED)

131 CONTINUED:

131

BILLY
Retracting cable.

LUTHER'S VOICE
(low)
three..two..one..

(OMIT 131A)

(OMIT 131A)

132 UP ANGLE ATRIUM

132

The cable just makes it thru the atrium as the louvers close.

BILLY'S VOICE
Cable's clear.

132A INT - ATRIUM FLOOR - ETHAN

reaches down and presses a silent beeper.

130 WITH LUTHER (INT VAN)

Sees a little red diamond-shaped light pop on his screen

LUTHER
Transponder activated..Reading package and
cable is clear.
(exhaling, relieved)
He's on his way.

Staring at the building's control panels:

133 ETHAN (INT ATRIUM)

hugs the floor just out of sight of the befuddled security guard.

AMBROSE'S VOICE
He'll make the attempt at the only possible time
for both of us, 11 P.M. - when the guards rotate
and the building's air-filtration generators go
active, covering the sound of his break-in..

134 WITH LUTHER

LUTHER
Ethan, the generators are about to go active.
We'll be out of contact for eleven minutes.

(OMIT 135)

(OMIT 135)

136 CLOSE GENERATORS

136

dark and silent.

137 GENERATORS

turn over and roar to life.

138 ETHAN AT BOTTOM OF ATRIUM

cuts into the glass floor, pops it out, and drops thru the opening. None of it's heard under the generators.

Ethan drops onto the lab floor and heads across the lab and up the ramp to the hot zone.

AMROSE'S VOICE

The frequency of the generators operate to our advantage - cutting radio communication from his team for the next eleven minutes..

138A INT - BIOCYTE LOBBY - NIGHT

138A

Stamp, flanked by several of his team in Biocyte security guard uniforms, crosses the lobby toward a pair of actual Biocyte security guards who appear more puzzled than alarmed at this unexpected influx:

ONE OF THE GUARDS

What's this, then? reinforcements?

STAMP

Not exactly, mate.

139 WITH LUTHER (INT CONSTRUCTION VAN NIGHT)

His attention is drawn to a spot on the grid where Nyah's transponder blip, a circular yellow one in contrast to Ethan's, is moving. Troubled:

LUTHER

Billy, I think we got a problem. Nyah's on the wing. Up early. Billy, do you copy?

140 INT CHOPPER

BILLY

Exactly where is she?

LUTHER

..in the building...

BILLY'S VOICE

Say again. Sounds like you're saying 'she's in the building.'

LUTHER

I am. She is.

(CONTINUED)

140 CONTINUED:

140

AMBROSE'S VOICE

Ethan does it the hard way to avoid confrontation. Neutralizing security guards is simply too distasteful to him..

140A INT BIOCYTE LOBBY

140A

The two guards who had greeted Stamp and his arriving team lie inert on the lobby floor.

AMBROSE'S VOICE

I've never found that a problem...

141 WITH BILLY (INT HELICOPTER NIGHT)

141

Billy's so surprised he momentarily gets loose with the copter and it banks off. As it and he recover:

BILLY

- right. Well, then. She's not likely to be alone, is she?

LUTHER'S VOICE

The question is 'how many of 'em?' I can't get thru to Ethan. Not 'til the generators go off.

BILLY

When's that?

LUTHER'S VOICE

Not for another eight and a half minutes.

142 WITH LUTHER

142

staring at the red and yellow blips in vertical alignment, the yellow one, Nyah, considerably below the red one, Ethan.

143 INT - HOT ZONE ENTRANCE (NIGHT)

143

The door reads: DANGER: LIVE VIRUS: INCUBATION ZONE. EXPOSURE IS FATAL. Ethan pulls on a protective mask from his pack and put a miniaturized recorder up to the voice print activator:

MCCLOY'S VOICE

John C. McCloy..

Ethan's buzzed into the hot zone. He steps into the air locks.

143A INT - SHEEP FARM IMF SAFEHOUSE

143A

A small bomb is placed by the dark gloves of someone unseen.

144 EXT CONSTRUCTION VAN (NIGHT)

144

a shadow falls across the dirt in front of the bumper.

145 A SMALL OBJECT

85

with a digital clock face, its red LED illuminating descending numbers, is carefully placed inside the bumper. The magnet on it doesn't quite catch. It's then placed more carefully.

146 INT CONSTRUCTION VAN

Luther doesn't pick up on the faint metallic sound just outside. He's concentrating on the flashes on the screen showing the transponder rising in the building. Increasingly desperate:

LUTHER

It looks like Nyah's headed toward an elevator.

147 ETHAN

working meticulously on a computer monitor.

147A DOWN ANGLE ELEVATOR DOORS

and a security guard's body lying in the corridor. A pair of trousered legs step over the body and into the elevator - joining Nyah's legs and feet, and other pairs of trousered legs. The elevator doors close.

AMBROSE'S VOICE

If Hunt actually manages to squeak thru the atrium he's liable to make it to Chimera before we will..

148 CLOSE LUTHER

140

on his computer screen the yellow dot continues its ascent, the two dots growing ever closer.

LUTHER

She's in the elevator heading toward Ethan.

BILLY'S VOICE

How much longer before you can reach him?

LUTHER

Five and a half minutes.
(looking at his chronometer)
He's breached the hot zone..

AMBROSE'S VOICE

On the other hand we know where Hunt will be and he doesn't know we're coming..

(OMIT 149)

150 INT INCUBATION ZONE

150

In front of each of three large television monitors is a vial, shaped roughly like a sealed beaker somewhere between one and two liters in size. Each one is contained behind plexi-glas and each one contains a transparent liquid of varying hues - one greenish, one pale yellow, one sunset red. Behind them are monitors marked, respectively: **WORKING SEED STOCK**, **MASTER SEED STOCK**, **IN VITRO VIRUS**. Behind these is a monitor screen with a blow-up of the contents of the vials & the magnitude of the blow-up - 950,000x.

These are X-Ray microscope blow-ups, i.e., allowing the viewer to see the motility of the virus and its metabolism, not dissimilar to an MRI this of Chimera in its three different cultures..

Ethan's on the computer controls, racing thru to **WORKING SEED STOCK**, which calls for optimal levels of 6.9 pH and 11 degrees Celsius. He drops the pH to zero and punches up the temperature to a hundred. The effect on the greenish hue in the bottle is subtle but immediate - not so subtle is the effect on the virus seeds viewed microscopically - they immediately appear agitated, their microscopic DNA innards contracting and expanding.

Ethan moves on to the **Master Seed Stock** and the **In Vitro Virus** panels on the computer. The changes he makes are reflected on the digital monitoring panels before each viral container.

151 THE WORKING SEED

151

vial has begun to change colors from sea green to a paler pea-green. The liquid itself begins to thicken:

COMPUTER VOICE

(female)

Alert. Chimera-working-seed-stock-pH-and-temperature-level-outside-optimal range.

As the liquid grows more viscous the X-Rays have a progressively more difficult time penetrating the individual cells, resulting in a low humming sound which grows as the liquid gels.

152 ETHAN

at the control panels for maintaining the virus.

ANOTHER COMPUTER VOICE

Alert. Chimera-master-seed-stock-ph-and-temperature-level-outside-optimal-range.

FIRST COMPUTER VOICE

Alert. Chimera-working-seed-stock-pH-at-unacceptable-level..

THIRD COMPUTER VOICE

Alert. Chimera-in-vitro-ph-and-temperature-level-outside-optimal-range..

(CONT)

152 CONTINUED:

152

FIRST COMPUTER VOICE

Alert. Chimera-working-seed-stock-pH-at-critical level. Alert. Stock-life threatened. Alert..

The X-Ray microscope shows the individual seed-cells sticking together, some exploding, then all movement ceasing. The liquid itself is suddenly shod thru fluorescent sparks before it congeals to an opaque mush.

FIRST COMPUTER VOICE (cont'd)

Alert. Chimera stock life..terminated..

Simultaneously with the seed stock, Ethan's managing both the working seed and in-vitro virus.

(OMIT 153)

(OMIT 153)

154 . WIDE ANGLE HOT ZONE

154

Ethan places a little plastique on a timer and runs up a ramp to the decontaminant air lock at the back entrance to the hot zone.

BILLY'S VOICE

How're we doin', then?

LUTHER

He should've killed the virus in the incubation area..Nyah's exited the elevator on the same level as the lab.

BILLY'S VOICE

What can we do, mate?

LUTHER

(staring at them)

Hope he kills all the bugs before the yellow dot gets to the red one.

155 CLOSE LUTHER'S SCREEN

The red and yellow blips are now on the same plane. The yellow dot moves toward the red one as if drawn by a slow motion magnet.

156 DOWN ANGLE ETHAN

156

looking up as his entire body is hit with air like he's in a wind tunnel. When the air flow ceases, a green light goes on.

COMPUTER VOICE

Subject is contaminant free. Zero contaminant factor. Subject contaminant free.

157 ETHAN - GLASS OBSERVATION ROOM

heads up a ramp to the three injection guns. Hands in gloves, he reaches into the chamber for one of the injection guns.

(CONTINUED)

157 CONTINUED:

157

LUTHER'S VOICE

He's still got three injection guns in the test lab.. They're loaded with doses of Chimera which he'll destroy by firing into a hyper-thermal chamber.

He places the barrel of the gun, seals the chamber, and fires. There's a tiny flash of light. Ethan withdraws the gun.

158 INT CONSTRUCTION VAN

Luther's sweating it as the clock counts down::30, :29, :28..

LUTHER

- twenty-seven, twenty-six, twenty-five, come on, Ethan we're almost there!.I-I'm too sensitive for this..

In a spasm of anxiety Luther bolts to his feet, wipes his brow.

LUTHER (cont'd)

- eighteen seconds, the generator's'll be off and Ethan's back on line..

Luther glances thru the van window only to see reflected the van side mirror:

159 MIRROR REFLECTION CHROME BUMPER-EXT CONSTRUCTION VAN NE.

reflected in it is the face of a digital clock, its red LED illuminating the clock's numbers fourteen - thirteen - twelve -

160 WITH LUTHER

LUTHER

(realizing what he's in for)

Oh -oh - oh -

Even as he moans he's frantically ripping out the computer, and, cords dangling, hotfoots toward the van exit.

161 INT HOT ZONE - GLASS OBSERVATION ROOM

161

Ethan fires the second injection gun. picks up the third. last. He pauses as he's about to fire it, staring intently. Suddenly the gun is held by:

161A NEKHORVICH

who turns the barrel from the hyper-thermal chamber and aims into his wrist.

161B BACK TO ETHAN - GLASS OBSERVATION ROOM

whose vision of Nekhorvich fades. Still thinking of Nekhorvich he continues to stare at the gun for another moment and before he can fire:

161C INT - SHEEP FARM IMF SAFEHOUSE 161C

The bomb's LED readout shows 6, 5, 4, 3, 2, 1.. As it reaches 0, a small light on the bomb suddenly stops its incessant blinking.

162 EXT VAN 162

explodes. Saw horses and dirt fly.

(OMIT 162A)

(OMIT 162A)

163 INT - GLASS OBSERVATION ROOM - ETHAN 163

looks up just in time to see Ambrose and team arrive at the far end of the lab. They immediately open fire, shattering the room's walls and the glass injection gun chamber. As the injection gun begins falling to the lab floor below, one of Ambrose's team runs to grab it, but before he can reach it he is shot by Ethan, who's falling to the floor below.

AMBROSE

(to Ulrich)

Get it.

As Ethan hits and dives for cover, Ulrich goes for the gun. Ethan shoots Ulrich in the leg. Ulrich hops back in pain.

AMBROSE

Those were two explosions, your van and your safehouse, in case you didn't hear them both -- I believe that means you've also lost a friend.

Ethan's crouching on the ground protected behind a series of vertical metal sheets.

ETHAN

And you couldn't wait to tell me about it.

Ethan moves to pick up the injection gun which lies in the shattered glass on the floor. Ambrose, Wallis, and a couple of other Ambrose team members fire, kicking up broken glass. Ethan backs off.

AMBROSE

(yelling)

Hold your fire, dammit!

The two spot one another in a mirror on the far wall of the hot zone..

AMBROSE (cont'd)

Well, Hunt. How've you been?

ETHAN

(smiling)

Fighting a bit of a cold..

(CONTINUED)

AMBROSE

And you're happy about that?

ETHAN

Beats fighting the flu, I'm here to tell you.

AMBROSE

You know, that was the hardest part of having to portray you. Grinning like an idiot every fifteen minutes.

ETHAN

I would've thought the hardest part was exercising restraint. Curbing that pressing need of yours to get your gun off. You were in such a hurry to knock off that 747, you never figured out where the virus really was.

AMBROSE

I knew where it was.

ETHAN

Oh. Then you knew the only way Nekhorvich could smuggle the live virus to the CDC scientists in Atlanta was by injecting himself and using his own bloodstream as a Petri dish, doing it inside of twenty hours so he could take the anti-virus and still have it be effective. You knew that while you were knocking him off and destroying the very thing you came for.

Ethan has been using this exchange to ease a fresh seventeen round clip into his weapon and he punctuates this last with a spray of gunfire, attempting to cover his own effort to the reach the injection gun. The return fire nearly hits the injection gun, kicking up glass and dust and making it move around on the floor.

AMBROSE

Stop! put a sock in it! hit that bloody gun and you'll spray the bloody virus all over the place!

Everybody's regained cover but the injection gun remains out of everybody's reach.

ETHAN

There it is, guys, the last of it.

AMBROSE

Yep. You've provided us with a golden opportunity to have both the bug and the bug killer.

(CONTINUED)

163 CONTINUED: (2)

ETHAN
What was the top bid?

AMBROSE
- Why, you going to make me a better offer?

ETHAN
Than thirty-seven million pounds? Not really.

AMBROSE
(not amused)
Somebody's been slipping you our mail.
Come on out here, you bad girl.

Nyah walks out into view on her own. Ethan sees her reflected in the mirror. Enraged, but trying to control it:

ETHAN
She doesn't belong here, Sean. Let her go.

AMBROSE
She wouldn't be here if it wasn't for you, Hunt. From this moment you're responsible for what happens to her, and if you're looking out for her well-being, I suggest you advise her to pick up the gun and bring it to me. Ball's in your court, Hunt. What've you got to say? Nyah's waiting for your answer.

A pregnant pause.

LUTHER'S VOICE
(breaking through the static)
Ethan, Nyah's in the building! do you copy?

(OMIT 164)

165 WITH LUTHER (EXT BIOCYTE)

a mess amid the rubble of the construction van.

166 ETHAN

ETHAN
(dryly)
Thank you.

(CONTINUED)

166 CONTINUED:

ETHAN (cont'd)

Sure he won't shoot you the minute he's got it?

AMBROSE

Oh, Hunt, please! one can't hold Nyah responsible for her actions ..

ETHAN

In other words, you're calling her a flake.

167 CLOSE NYAH

listening.

AMBROSE

You know women, mate. Like monkeys, they are. Won't let go of one branch til they've got a grip on the next...get it, Nyah. I'll cover you.

Ambrose cocks his weapon.

AMBROSE (cont'd)

I'm waiting.

NYAH

(not much more than a body length from Ethan)

This isn't exactly working out the way you thought it would, Ethan. Sorry.

Finger on the injection trigger, she rises and turns the barrel on her arm, firing. The sound of the air pressure pushing the virus into her is unmistakable, as is the circle of tiny puncture wounds on her skin. Nyah moves in front of Ethan, covering him, as she turns to face Ambrose.

168 ETHAN

is shocked by Nyah's gesture but as she addresses Ambrose he resets to the 'Countdown' on his chronometer to twenty hours. As it drops into the nineteens:

AMBROSE

(frustrated in the extreme)
You...bitch!

She's been inching away with Ethan:

NYAH

You're not going to shoot, Sean. Not this bitch. She's worth thirty-seven million pounds.

168A CLOSE ETHAN'S HANDS

fingers press a red button on a tiny detonator. There's a bright heat flash from the hot zone and an explosion of gas and water -- the plastique killing any airborne virus.

Ethan uses the diversion to grab Nyah and run with her to the far side of the lab, behind a high stack of horizontal cylinders.

169 INT - LAB

169

Ambrose and team recover from the explosion and begin firing on the tanks protecting Ethan and Nyah, surrounding the two with fire and jets of released steam.

170 INT - LAB - ETHAN AND NYAH

170

behind the stack of tanks. Ethan launches an explosive down a short hallway, blowing a hole in the building's exterior wall.

170A INT - ENTRANCE TO THE LAB

170A

A group of Biocyte security guards enter from behind Ambrose's team and catch them off-guard. All hell breaks loose.

170B INT - LAB - ETHAN AND NYAH

ETHAN

(outraged)

What did you think you were doing!

NYAH

I wasn't thinking! just..trying to keep you from getting hurt, that's all..

This hits Ethan with the force of a blow.

ETHAN

- you who don't have a conscience.

NYAH

(something of a surprise to her)

I guess I lied...You can't get both of us out of here, can you?

ETHAN

No.

NYAH

Then you'll have to kill me before it's too late. Before I start killing people.

ETHAN

No.

(CONTINUED)

NYAH

I'm infected with Chimera. You know you don't have a choice. Just do it now.

She puts Ethan's gun to her forehead.

NYAH (cont'd)

For god's sake, get it over with.

She looks back unflinching. He starts to squeeze the trigger.

171 THE HAMMER 171

pulls back.

172 CLOSE ETHAN 172

He can't fire, lowers the hammer.

ETHAN

We've got 19 hours and 57 minutes before you start killing anybody. I'll get Bellerophon into your system before then. Just stay alive. I'm not gonna lose you.

Ethan runs from the cover of the tanks toward the exploded wall. Once in the open, he exchanges direct gunfire with Ambrose's team, wounding a couple men. He reaches the wall and dives thru, camera with him as he drops 25 stories, the sound of gunfire in the air all around him.

Less than a hundred feet from the ground a small dark chute deploys and Ethan is lost from view beneath it.

(OMIT 173)

(OMIT 173)

174 PANNING SHOT PAINTINGS (INT CULTURAL ARTIFACT ENTER) 174

of Aborigine paintings, eerie patterns made of man and nature, phantasmagorical, like the patterns that form under eyelids shortly before sleep. B.G. the haunting notes of a didgeridoo insure they're not being overheard.

SWANBECK

(reading the paintings titles)
Dreaming of Birds and Flying Foxes,"
"Bushfire Dreaming," "Wind Dreaming," --
oddly appropriate -

Swanbeck breaks off and turns to a somewhat battered and battle-weary Ethan:

SWANBECK (cont'd)

- since it appears that *Chimera*, the mother of all nightmares is on the loose somewhere around here - is there any way this disaster can be viewed as a qualified one?

ETHAN

(tight-lipped)

Not yet. We did manage to pull any sensitive equipment and materials out of our safehouse wreckage.

SWANBECK

We could lock down passport control and all ports of authority, but that won't stop Ambrose, and beyond him, we don't know who else we're looking for -- all terrorist bank accounts of which we're aware are stable. No deposits, no withdrawals. Therefore no suspects.

ETHAN

We think we've got our finger on the buyer.

SWANBECK

Do you? Even assuming you're able to prevent Ambrose selling *Chimera*, you've now got an additional problem. You destroyed all of *Chimera* at Biocyte. If Ambrose is going to sell *Chimera* now, he'll have to do it by taking a pint or so of Miss Hall's blood to market.

ETHAN

Yes, I believe that's right.

SWANBECK

But that leaves another seven or eight pints of *Chimera*.

ETHAN

You mean that leaves Miss Hall.

SWANBECK

Yes, I believe that's right. Now my understanding is that 20 hours after exposure, the victim becomes infectious. Highly infectious..

Ethan glances at his chronometer. Swanbeck sees it

SWANBECK (CONT'D)

You noted the time of her exposure?

Ethan nods.

SWANBECK (CONT'D)

- good. Then if you manage to get hold of Ambrose, and obtain what he's got, you've got -

(glancing at the chronometer)

- 8 hours 57 minutes and twenty-three seconds to destroy the largest remaining source of Chimera on earth.

ETHAN

She sacrificed herself..

SWANBECK

Brave girl. If you can get hold of Bellerophon within the time limit, you may spare her the ultimate sacrifice. But in either case you've got less than nine hours to kill her or cure her. After that it's out of our hands and a matter of worldwide martial law. And Hunt. However you obtain it, we want you to preserve a sample of Chimera. Bring it back alive.

Ethan's staring at Swanbeck.

SWANBECK (CONT'D)

Something else?

ETHAN

Aren't you even curious? About why she did it?

SWANBECK

No. I can't afford to be curious. And neither can you, Hunt..

As the eerie wail of the didgeridoo seems to mount in volume and intensity, the overcast sky filtering into the loft seems particularly oppressive. Ethan's up against it and he knows it.

(OMIT 175-176)

(OMIT 177)

(OMIT 177)

178 A VIEW OF SYDNEY

from harbors to skyline in all its sunlit splendor.

Nyah sits for a moment, looking steadily at Ambrose. Ambrose pats the cannister he's carrying.

AMBROSE

Feel like pleading for your life?

NYAH

(with an edge)

Not as much as you feel like hearing it.

Ambrose slaps her. With scarcely a flicker of hesitation she slaps him back. Long pause.

AMBROSE

God damn it, Nyah! Why did you do it? why did you save that bastard?

NYAH

If it'll make you feel any better I won't do it again.

It doesn't. Full of pain and rage, he gets out of the car

AMBROSE

If it'll make you feel any better, you're going to take a lot of Aussies with you and make me a lot of money.

NYAH

What are you talking about?

AMBROSE

In just a few hours you can be assured of going down in history as the typhoid Mary of Oz. G'day.

A nameless guard from Michael's car idling nearby gets into the back seat with Nyah. Ambrose shuts the car door in Nyah's face, gets in Michael's car and takes off.

178A EXT/INT - IMF HELICOPTER - BLUFF

ETHAN

Luther?...Luther.

Luther drops a tiny part into his computer board and, as he tries to fish it out with the aid of a magnifying glass:

(CONTINUED)

LUTHER

Ethan, I keep telling you there's not a chance of locating Nyah til I access the satellite and there's not a chance of doing that til I get this thing booted up and running! How much time does she have left?

ETHAN

Ninety-seven minutes, twenty-seven seconds.

BILLY

Before we kill her or cure her..

LUTHER

Right.

ETHAN

Wrong. All we've got to worry about is Ambrose. Nyah will take care of Nyah.

BILLY

What are you talking about?

ETHAN

Unless we dose her with Bellerophon in the next ninety-seven minutes, Nyah will kill herself. So, first things, first. Swanbeck said there's no cash movement from any monitored terrorist accounts.

178B EXT - BARE ISLAND CAR PARK

McCloy's black limousine is in the car park.

ETHAN'S VOICE

Confirms what Ambrose is gonna do -

187A INT - TUNNEL - BARE ISLAND

Barrels of toxic materials line the walls, as an armed guard patrols the corridor, leading into the main chamber, where we follow McCloy into

187B INT - SLABHOUSE

McCloy enters and begins pacing.

ETHAN'S VOICE (CONT'D)
- who he's doing it with, and where he's
gonna do it.

(OMIT 179)

(OMIT 179)

179A EXT - MOTORCYCLES AND LINE OF VEHICLES - DAY

179A

speed along an isolated road in close formation before turning onto a side road, revealed as leading to a bridge across a small strip of water to a small island.

179B EXT - BEAR ISLAND - LANDWARD SIDE - DAY

179B

As the cycles and vehicles cross the bridge and approach the front gate, the camera swings around the side of the island establishing the geography and the six cannon emplacements before coming to a stop on

179C EXT - BEAR ISLAND - SEAWARD CLIFF - ETHAN

scaling the seaward side of the island with minimal gear.

(OMIT 180-183)

(OMIT 180-183)

184 EXT/INT - IMF HELICOPTER - BLUFF

184

resting like a giant locust, half hidden by a cluster of trees on the bluff overlooking Bare Island.

Billy's at the controls, with binoculars, maintaining surveillance of the island and environs.

In the back, Luther is at work on his GPS computer.

184A POV BARE ISLAND THRU BINOCULARS

BILLY'S VOICE
Ethan's out from under the bridge and on the south-east face..

(OMIT 185)

(OMIT 185)

185A EXT - CLIFF / VIEW OF TUNNEL

Ethan climbs the side of the cliff.

(CONTINUED)

185A CONTINUED:

BILLY'S VOICE

Ethan, Ambrose and his team have arrived
over the bridge -

ETHAN

Copy that.

Ethan reaches the cliff top and sees armed guards patrolling.

BILLY'S VOICE

You all right, mate? From here it looks
like very heavy security. What's it look
like from there?

ETHAN

Risky.

He's over the top and moves swiftly to cover.

Ethan surprises and kills a perimeter guard, then runs to a
length of grating and lifts one of the panels.

Ethan climbs down through the grating in the roof of the tunnel.
Using a bar to swing down, he breaks a second guard's neck and
drops to the floor.

(OMIT 186-187)

(OMIT 186-187)

187C EXT - BARE ISLAND - ENTRANCE - DAY

187C

Ambrose and team drive through the entry gate -- passing its
BIOCYTE PHARMACEUTICALS sign and various no-nonsense warnings of
'No Trespassing,' etc. -- before Biocyte security guards close it
behind them.

188 INT - TUNNEL - NEAR THE GRATING

188

ETHAN

(quietly)

Breached the structure at the ten o'clock
grating. In the tunnel moving toward the
target.

Ethan begins heading down the tunnel.

(OMIT 189)

(OMIT 189)

190 INT SLABHOUSE BUILDING

190

Ambrose and team enter, where McCloy and his CHEMIST and
ACCOUNTANT are waiting. As Stamp stands back, observing, and
Wallis sets up a laptop, Ambrose walks up to a refectory-like
table and stands opposite McCloy. Ambrose reaches into his coat
and puts two cannisters on the table in front of McCloy. McCloy's
chemist picks up the cannisters and inserts them into two
chambers connected to his microscope.

(CONTINUED)

CHEMIST

It's a DNA match. The blood's loaded with
Chimera.

An insert of the microscope plate shows the two samples, as
Bellerophon destroys *Chimera*.

The chemist presses a button on the chamber and there's a heat
flash. The chamber red light moves to green, and there's a
mechanical voice: 'Substance destroyed.'

CHEMIST (cont'd)

And they certainly have *Bellerophon*.

The Kev cannister is out on the table.

MCCLOY

Well, then. You've got both the virus and
the anti-virus, *Chimera* and *Bellerophon*.
Which means I've got thirty million for
you.

Ambrose doesn't respond.

MCCLOY (cont'd)

That's all the cash I can come up with.

AMBROSE

Not exactly. Wallis?

WALLIS

(off Biocyte figures on laptop)
More like thirty-two point two million.

AMBROSE

In any case we don't want your cash.

MCCLOY

Then what do you want?

Ambrose picks up a mobile phone and dials.

AMBROSE

Stock, Mr. McCloy. Stock options, to be a
little more precise..

(into the phone)

- cut her loose..right in the center of
town..the more crowded the better..

(punching off, to McCloy)

How quickly can you manufacture more of
the antiviral?

As he moves along the tunnel, Ethan suddenly flattens himself
against a wall as he receives a transmission from Luther.

(CONTINUED)

191 CONTINUED:

LUTHER'S VOICE

Ethan, just picked up an Ambrose call -
Nyah's been dropped off. I think she's
alive.

ETHAN

Where is she?

192 EXT HELICOPTER - BLUFF

192

LUTHER

Somewhere in Sydney.

(OMIT 193)

(OMIT 193)

191 INT - TUNNEL - CAVITY IN THE WALL

191

Ethan hears something and ducks into a nearby cavity in the
tunnel wall. As a guard approaches, Ethan steps out of the
cavity and knocks the guard out, then throws him into the
opposite wall.

LUTHER'S VOICE

Ethan? Do you copy?

ETHAN'S VOICE

'Somewhere in Sydney?' Care to harden the
target?

LUTHER'S VOICE

Can't. Until I can get the GPS up on our
computer..it's still down..

ETHAN

The clock is ticking..

Back to the matter at hand, Ethan completes the move on the
guard and knocks him out.

190 INT - SLABHOUSE

190

MCCLOY

Bellerophon? No time at all once I've got it.

AMBROSE

Good. Biocyte stock is just a week or two
away from going through the roof.

MCCLOY

(alarmed)

What are you talking about?

AMBROSE

An outbreak of Chimera.

MCCLOY

Where?

(CONTINUED)

AMBROSE
An outbreak of Chimera.

MCCLOY
Where?

AMBROSE
In downtown Sydney for a start.

McCloy is stunned.

AMBROSE (cont'd)
You create the supply, Mr. McCloy, we've just created the demand. Three million people in Sydney and 17 million people in Australia are going to need Bellerophon within a matter of days..not to mention the rest of the world..

193A INT - TUNNEL - OPEN AREA - ETHAN'S FEET

stealthily approach a couple dozen jittery pigeons, cooing and pecking. The intensity of their noise-making increases as Ethan reaches them.

193B INT - TUNNEL - OUTSIDE THE SLABHOUSE ROOM DOORS

Hearing the disruption of the pigeons, one of Ambrose's guards leaves his post at the double doors and heads down the tunnel toward the birds to investigate.

193C INT - TUNNEL - OPEN AREA

193C

Ambrose's guard draws his gun and continues approaching the pigeons. Before the guard can see him, Ethan runs forward, and sends the pigeons into scattered flight, blinding the guard. Ethan jumps into a back flip and double kicks -- first knocking away the guard's gun and then knocking him out and flat on his back. Ethan continues his flip and lands right back on his feet..

190 INT - SLABHOUSE

AMBROSE
-- now here's the way it's going to work..Wallis, the shares outstanding are..

WALLIS
Ninety-three point four million.

AMBROSE
Which means, Mr. McCloy, we have to get our hands on four hundred and eighty thousand options. We'll borrow your thirty million to buy those options. Your stock's never sold above thirty-one dollars a share. We'll agree to buy at fifty.

(CONTINUED)

AMBROSE (cont'd)

When your stock goes north of two hundred, and it will, those options will be worth billions. We can borrow whatever we need to buy the 48,000,000 shares, fifty-one percent of Biocyte.

MCCLOY

Outrageous. I won't let you take control of my company!

AMBROSE

Sit down. You'll be a billionaire. Better than being broke. I've got terrorists and other pharmaceutical companies standing in line. Ball's in your court, Mr. McCloy.

193D INT - TUNNEL - OUTSIDE THE SLABHOUSE ROOM DOORS

Ethan pulls a can of explosive material from his pack. He rolls it towards the double doors, and it stops just before reaching them. Then, pointing his gun to the ceiling, he fires into the air.

194 INT SLABHOUSE ROOM - AMEROSE

hears a noise and looks to Stamp, who heard it as well. Stamps nods to two guards to check it out. They head across the room to the double doors.

195 INT - TUNNEL - OUTSIDE THE SLABHOUSE ROOM DOORS - ETHAN 195

waits for the right moment before raising his gun and firing at the can of explosives. Just as it ignites, the guards open the doors and are blown back by force of the explosion.

190 CONTINUED:

MCCLOY

Outrageous. I won't let you take control of my company!

AMBROSE

Sit down. You'll be a billionaire. Better than being broke. I've got terrorists and other pharmaceutical companies standing in line. Ball's in your court, Mr. McCloy.

193D INT - TUNNEL - OUTSIDE THE SLABHOUSE ROOM DOORS

193D

Ethan pulls a can of explosive material from his pack. He rolls it towards the double doors, and it stops just before reaching them. Then, pointing his gun to the ceiling, he fires into the air.

194 INT SLABHOUSE ROOM - AMBROSE

194

hears the noise of the pigeons in flight and looks to Stamp, who heard it as well. Stamp nods to two guards to check it out. They head across the room to the double doors.

195 INT - TUNNEL - OUTSIDE THE SLABHOUSE ROOM DOORS - ETHAN

195

waits for the right moment before raising his gun and firing at the can of explosives. Just as it ignites, the guards open the doors and are blown back by force of the explosion.

195A INT - SLABHOUSE - AMBROSE

195A

reacts and turns toward the explosion. Amidst the flames and debris, a single white dove comes flying into the room. And beyond it, Ambrose can see Ethan Hunt in silhouette walking slowly past the doorway.

AMBROSE

Run that bastard down.

Orders are shouted, and guards, along with Stamp, hotfoot it down the tunnel-corridor in the direction of the explosion.

(OMIT 196-198)

(OMIT 196-198)

198A INT - TUNNEL - STAMP AND GUARDS

198A

run down the tunnel. The guards move commando-style, directed by Stamp's hand signals.

199 INT SLABHOUSE - MCCLOY AND AMBROSE

199

Ambrose loads his gun and drags the tip of the barrel along the table.

AMBROSE

We're running short on time, Mr. McCloy. We've got to conclude our business.

(CONTINUED)

199 CONTINUED:

McCloy pauses only a moment before nodding to his accountant.

MCCLOY
Yes, start the transfer.

The accountant begins working on his laptop.

AMBROSE
(to Wallis)
Follow it. Let me know.

199A INT - TUNNEL - STAMP AND GUARDS

199A

pass a couple of doorways. A pigeon flies past Stamp's face and he stops. As he turns, Ethan lowers himself from a hiding place in the ceiling. Stamp and Ethan pulls their guns on one another. They're in a face-off until they both agree to drop their guns, but Stamp catches his in mid-air and points it back at Ethan.

ETHAN

You broke our deal.

STAMP

You're too trusting. Raise your hands slowly.

As Ethan raises his hands, he pulls the pin on a grenade and then kicks it between Stamp's legs. The handle flies off: It's live. When Stamp looks down in surprise at the grenade, Ethan kicks out his gun.

Trying to escape the grenade, Stamp smashes into Ethan and seems to have hit him in the jaw. Both hit the ground as the grenade explodes, with Stamp appearing to have the upper hand.

(OMIT 200-201)

(OMIT 200-201)

201A INT - SLABHOUSE

201A

As everyone waits for the transfer to complete, the grenade explodes out in the tunnel. McCloy and his accountant freeze with alarm as a sprinkling of dust settles on the room.

AMBROSE

(to the accountant)
Keep it going.

STAMP'S VOICE

Sean, this rat's reached the end of the maze.

AMBROSE

(into walkie-talkie)
Is he alive?

STAMP'S VOICE

More or less.

AMBROSE

Bring him to me.

(OMIT 202-211)

(OMIT 202-211)

(OMIT 202-211)

(OMIT 202-211)

212 INT - HELICOPTER BILLY AND LUTHER

212

Luther has the GPS computer starting to access the satellite.

BILLY
(nervously)
We're due to take off.

LUTHER
Not for seven more minutes.

213 INT SLABHOUSE - WALLIS

213

checking his computer screen, which shows the transfer has finished successfully .

WALLIS
Sean. Transfer completed.

Stamp drags Ethan in, arms pinned with heavy tape. Stamp and Ethan look grimy as sandhogs after a busy day of tunnelling.

AMBROSE
Well done, Hugh. Well done.

Ambrose rises to examine his prize.

MCCLOY
(apprehensive)
What exactly do you intend to do with him?

Ambrose walks behind Ethan and kicks his knees out from under him. Ethan falls to the floor.

214 INT - HELICOPTER - BILLY AND LUTHER

214

LUTHER
Ethan? Ethan? Do you copy?

Luther hears nothing in response but white noise. He looks to Billy and indicates there's no answer.

BILLY
Well, mate, maybe this is one of those times we shouldn't follow orders.

215 EXT HELICOPTER (DAY) 215
 the rotor blades turn over.

216 INT SLABHOUSE BUILDING (DAY) 216

AMBROSE
 (to Ethan)
 What have you got to say for yourself.
 Hunt? any last words?

Ethan appears as if he wants to respond, but can't. Ambrose kicks him again.

AMBROSE (cont'd)
 Stop mumbling!

STAMP
 Afraid he's got no choice. I believe I broke his jaw.

AMBROSE
 Huh. I'm impressed..

Ambrose has picked up a pair of Berettas, and is proceeding to load both with full seventeen round clips.

MCCLOY
 (anxiety mounting)
 What do you intend to do?

Ambrose favors McCloy with a glance of genial exacerbation.

AMBROSE
 You needn't watch, you know..

217 FULL SHOT HELICOPTER (DAY) 217
 rising off the golf green, and banking toward the island.

218 INT SLABHOUSE (DAY) 218
 Ambrose standing before Hunt with a pair of fully loaded Berettas. The sound of the helicopter grows.

AMBROSE
 - right. We don't have a lot of time,
 Hunt. Whatever you've got to say, say it
 now.

Ethan indeed makes some considerable effort to speak but can only manage a few guttural, progressively desperate sounds which continue as:

CONTINUED:

AMBROSE (cont'd)

Sorry mate, I can't understand a bloody word. How about giving us a big smile to remember you by?

(hearing the chopper)

No? Well, then. This is what's known as getting your gun off.

With that Ambrose empties thirty four rounds from the two Berettas into Ethan whose body jerks crazily on the floor. McCloy nearly faints, and Ambrose laughs at his squeamishness until something on Ethan's body catches his eye: the top of the little finger on the right hand is bleeding. Ambrose grabs Ethan's face, and rips off a latex mask: revealing Stamp, eyes wide open and thoroughly lifeless. His jaw, under the mask had been taped carefully closed with the same heavy tape Ethan had used to mount the drain-pipe shotgun on the tunnel wall.

AMBROSE (cont'd)

Bloody hell!

He looks around, but 'Stamp' is gone. So is the cannister, and kevlar vest that had been on the table moments before.

EXT BARE ISLAND

Ethan's on the motorcycle, heading toward the gates, which a pair of security guards are frantically trying to close.

Billy and Luther in the copter are over the island, and bary so Luther can fire a grenade launcher and blow the back of Ambrose's boat.

The guards close the gate, Ethan runs the motorcycle up the hillock and jumps the gate, over onto the bridge. Ambrose follows in the SUV, crashing thru the gate.

They race across the bridge and the road, onto the huge greensward opposite to and similar in shape to Bare Island. There, with the helicopter hovering, Ambrose manages to corner Ethan and after they expend whatever ammunition their weapons hold, they move into each other bare handed and engage in ferocious, no-holds-barred combat, the helicopter hovering low enough to keep away whatever's left of Ambrose's henchmen, the chopper's downdraft hitting them and flattening the grass around them. Ethan prevails.

A SPECTACULAR VIEW OF SYDNEY

on bluffs overlooking the city. Camera moves slowly to the top of the bluff.

219A EXT / INT - IMF HELICOPTER - DAY

With Billy behind the controls and Luther leaning out the door, machine gun in hand, the helicopter heads toward Bare Island and approaches the gun pit and Ethan.

219B EXT - BARE ISLAND GUN PIT - ETHAN

runs into the central "hole" area, guns in both hands and wearing the kevlar vest. He runs toward the walled edge of the enclosure and jumps. As he pulls himself up to the top of the wall, he sees the IMF helicopter approaching.

A gunman appears from a tunnel entrance and opens fire, bullets exploding into the wall around Ethan, who jumps of the way to avoid them.

219C EXT/INT - IMF HELICOPTER

is under fire as well, bullets spraying the windshield, driving Luther back inside and causing Billy to turn the chopper around, away from

219D EXT - BARE ISLAND GUN PIT - ETHAN

who rolls and returns fire at the gunman. Ethan first hits the gunman in the leg, and then shoots and explodes the canisters behind the gunman, killing him. Ethan rolls away from the explosion, only to face a

219E BARE ISLAND HILL - MOTORCYCLE

bearing down on him as he stands up. Ethan just manages to dive out of its path before a second motorcycle comes up over the hill. Ethan twists and fires his pistol, shooting the second cyclist off his bike.

The motorcycle flies over Ethan and lands on the ground. Ethan runs after the bike and jumps on, revving the throttle and taking off.

219F BARE ISLAND - PARKING AREA - AMBROSE

deploys some of his men via walkie-talkie while others scramble into their cars.

AMBROSE
(into walkie-talkie)
Munt's on a cycle heading for the bridge.
Keep him on the island.

219G BARE ISLAND BRIDGE

A gold Falcon with several of Ambrose's men inside enters the bridge from the mainland and speeds toward the island.

219H EXT - BARE ISLAND COMPLEX

More of Ambrose's men rush out of the complex and get into their cars.

219I BARE ISLAND BRIDGE - GOLD FALCON

continues speeding across the bridge toward the island.

219J BARE ISLAND HILL - ETHAN

crests a hill aboard the cycle, the IMF chopper in b.g.

BILLY'S VOICE

They're tracking you on the left, Ethan.
Prepare for some fire.

ETHAN

Clear that bridge for me.

LUTHER'S VOICE

Roger that.

219K BARE ISLAND ROADWAY

Michael's SUV and Wallis' sedan speed along as a gunman from Michael's SUV fires on Ethan up the hill, spraying bullets around him.

219L BARE ISLAND BRIDGE - GOLD FALCON

approaches the island, a gunman out the window firing up at Ethan on the hill.

The Falcon's path to the island is obstructed when the IMF chopper suddenly drops in front of it.

219M BARE ISLAND HILL - ETHAN

lays on the cycle's throttle, accelerates down the hill and propels the bike into the air and off the island, just as

219N EXT - IMF HELICOPTER - LUTHER

leans out the chopper's door fires a grenade launcher right at the

219O BARE ISLAND BRIDGE - GOLD FALCON

still on the bridge. The grenade explodes at the front of the car and hurls the Falcon into the air and off the bridge

219P BARE ISLAND - HILL/BRIDGE - ETHAN

is in mid-air on the cycle, heading down toward the bridge. Just as he lands, the gold Falcon flies off the bridge, and Ethan speeds through the flames.

(CONTINUED)

ETHAN

Luther, have you located Myah?

LUTHER'S VOICE

It's still an intermittent signal. Just head north, head north.

Ethan approaches the far side of the bridge and speeds or onto the mainland.

219Q BARE ISLAND - BRIDGE

219Q

Michael's SUV passes the front gate and through the flames of the Falcon explosion, followed by Wallis' sedan and then Ambrose, riding a motorcycle.

219R ROAD LEADING FROM BRIDGE - ETHAN

races up the road and rounds a corner to find a white Falcon approaching, a gunman leaning out the window firing at him.

Ethan turns to the side as it nears, and just as the white Falcon reaches him, he kicks up his cycle's rear wheel and rolls forward on the front wheel, narrowly avoiding the car.

As the Falcon passes him, Ethan swerves the cycle and opens fire on the rear of the Falcon, spraying its rear and windshields with bullets and shooting the occupants:

The white Falcon swerves off the road and smashes through the railing, spinning out of control and crashing.

Ethan turns away and speeds off, just as Ambrose comes around the corner on his motorcycle.

220 A SPECTACULAR VIEW OF SYDNEY

220

on bluffs overlooking the city. Camera moves slowly to the edge of the bluff.

219A EXT / INT - IMF HELICOPTER - DAY 219A

With Billy flying and Luther at the door, machine gun in hand, the copter nears the Bare Island gun pit and Ethan.

219B EXT - BARE ISLAND GUN PIT - ETHAN 219B

runs into the central "hole" area, guns in both hands and wearing the kevlar vest. He runs toward the walled edge of the enclosure and jumps. As he pulls himself up to the top of the wall, he sees the IMF helicopter approaching.

A gunman appears from a tunnel entrance and opens fire, the bullets exploding into the wall around Ethan, who jumps out of the way to avoid them.

219C EXT/INT - IMF HELICOPTER 219C

is under fire as well, bullets spraying the windshield, driving Luther back inside and causing Billy to turn the chopper around.

BILLY

Man at your six.

219D EXT - BARE ISLAND GUN PIT - ETHAN 219D

who rolls and returns fire at the gunman. Ethan first hits the gunman in the leg, and then shoots and explodes the canisters behind the gunman, killing him.

ETHAN

(to Billy)

The field of fire is too heavy. Back off and pinpoint their positions.

Ethan rolls away from the explosion, only to face a

219E BARE ISLAND HILL - MOTORCYCLE 219E

bearing down on him as he stands up. Ethan just manages to dive out of its path before a second motorcycle comes up over the hill. Ethan flips backwards and fires his pistol, shooting the second cyclist off his bike.

The motorcycle flies over Ethan, who runs after it and jumps on, revving the throttle and taking off.

219F BARE ISLAND - PARKING AREA - AMBROSE 219F

deploys some of his men via walkie-talkie while others scramble into their cars.

AMBROSE

(into walkie-talkie)

Hunt's heading for the bridge. Coming in at twelve o'clock high.

219G BARE ISLAND BRIDGE 219G

A gold Falcon with several of Ambrose's men inside enters the bridge from the mainland and speeds toward the island.

219H EXT - BARE ISLAND COMPLEX 219H

Ambrose's men exit the complex and get into their cars.

(OMIT 219I) (OMIT 219I)

219J BARE ISLAND HILL - ETHAN 219J

crests a hill aboard the cycle, the IMF chopper in b.g.

ETHAN
Clear that bridge for me.

LUTHER'S VOICE
Roger that.

BILLY'S VOICE
They're tracking you on the left, Ethan.
Prepare for some fire.

219K BARE ISLAND ROADWAY 219K

Michael's SUV and Wallis' sedan speed along as a gunman from the SUV fires up on Ethan, spraying bullets around him.

219L BARE ISLAND BRIDGE - GOLD FALCON 219L

approaches the island. Luther fires his grenade launcher. It hits the Falcon's trunk, lifting its back wheels off the ground, but the Falcon keeps coming, its trunk ablaze. Luther reloads as a gunman leans out the window, firing up at Ethan on the hill.

219M BARE ISLAND HILL - ETHAN 219M

lays on the cycle's throttle, accelerates down the hill and propels the bike into the air and off the island, just as

219N EXT - IMF HELICOPTER - LUTHER 219N

again fires his grenade launcher, this time at the front of the

219O BARE ISLAND BRIDGE - GOLD FALCON 219O

on the bridge. The grenade explodes at the front of the car and hurls the Falcon into the air and off the bridge.

219P BARE ISLAND - HILL/BRIDGE - ETHAN 219P

is in mid-air on the cycle, heading down toward the bridge. Just as he lands, the gold Falcon flies off the bridge, and Ethan speeds through the flames and off onto the mainland.

219Q BARE ISLAND - BRIDGE 219Q

Michael's SUV arrives and tears through the gate and flames, followed by Wallis' sedan and then Ambrose, riding a motorcycle.

219R ROAD LEADING FROM BRIDGE - ETHAN 219R

races up the road to find a white Falcon approaching.

BILLY'S VOICE

Ethan, they're coming in at nine o'clock.

The IMF chopper arrives and gunfire's exchanged. Luther takes a hit in the shoulder and drops his gun as the chopper banks away.

219R-PT INT - HELICOPTER - LUTHER 219R-PT

Luther grips his shoulder in pain and falls back into his seat, jarring the GPS computer. It responds by beeping and coming to life. Nyah's yellow dot pops up on the screen.

GPS COMPUTER

The target is located.

LUTHER

Ethan, the computer's up. I've got Nyah. She's moved out of the city.

ETHAN

Luther, say again.

LUTHER

She's on the North Head bluff - approaching the cliffs. One klick away.

219R ROAD LEADING FROM BRIDGE - ETHAN 219R

The white Falcon nears Ethan. He returns the gunfire and hits the gunman and the tires. As it skids past him, he spins on his bike's front wheel and fires, exploding the Falcon's gas tank and rolling it over. He speeds off as Ambrose arrives.

219S EXT - ROADWAY - ETHAN 219S

ETHAN

(over increasing static)

Copy. She's only got twenty-eight minutes left. Track ahead and pick her up.

219T INT - IMF HELICOPTER 219T

Luther bandages his shoulder wound and monitors his GPS laptop.

(CONTINUED)

219T CONTINUED:

LUTHER

We won't be able to cover you.

219S EXT - ROADWAY - ETHAN

219S

slightly slows the bike to concentrate over the static.

ETHAN

You're breaking up. Track ahead and pick her up. You've got me on GPS. Bring her to me.

Ethan pulls out and throws away the earpiece.

219T INT - IMF HELICOPTER

219T

LUTHER

Billy, North Head. Haul ass.

219U EXT - ROADWAY

219U

Ethan heads downhill as the SUV approaches on an adjacent road. He pulls out in front of it, immediately drawing fire. Without slowing, Ethan drops to the side of his cycle for cover.

219U-PT INT - IMF HELICOPTER - LUTHER

219U-PT

watches his GPS laptop as the copter speeds over Sydney.

219V EXT - ROADWAY - ETHAN AND WALLIS' SEDAN

219V

Wallis' sedan appears from an adjoining road and pulls in behind Ethan, who climbs back aboard his cycle. Cut off, the SUV turns onto a side road to intercept Ethan.

WALLIS

Get him.

ULRICH

I can't get a good shot.

Before an intersection, Ethan both revs and brakes, spinning the bike and creating a smoke screen. Wallis' car enters the smoke.

ULRICH (cont'd)

I can't see him, mate. Slow down!

WALLIS

Shut up. I know what I'm doing.

Wallis brakes hard, but not hard enough: he stops just in the path of an oncoming 18-wheeler. His car's demolished.

219W EXT - ROADWAY - ETHAN AND SUV

Ethan pulls out of the smoke as the SUV bursts out of the shrub behind him, striking the rear of the cycle. Ethan puts his bike into a spin and pulls his gun, ending up alongside the SUV's passenger window. He fires through the window, shooting both Michael and the bodyguard.

The SUV veers off, crashing into a line of parked cars. It hits the first car and flips up and over, landing upside down on several more parked cars. Ethan speeds off on his smoking cycle. Ambrose arrives and then takes a side road.

219X INT - IMF HELICOPTER - LUTHER

219X

working on his GPS laptop. The range -- ie, the distance from the moving copter to the yellow dot, Nyah, on the edge of the screen -- is reduced to about two kilometers.

LUTHER
(to Billy)
Range is two kay.

BILLY
I hope there's a place to land.

Luther looks up from the screen to see the bluff of North Head at the entrance to Sydney's harbor.

219Y EXT - TREE-LINED ROADWAY - ETHAN

tearing down the road, when suddenly from a side trail Ambrose pulls out behind him and begins firing. Ethan weaves to avoid Ambrose's fire and passes a car, pulling in front of it for cover. The car skids, forcing Ambrose to veer around it.

219Y-PT FROM COPTER TO GROUND (MOVING)

219Y-PT

rapidly approaching the North Head bluff.

BILLY
There she is. I got a visual.

LUTHER
We're down to seven minutes 23 seconds..

219Z-PT HIGH ANGLE NORTH HEAD

moving up behind Nyah who is walking purposefully to the edge of the bluff and a precipitous drop to rocks and surf a hundred and fifty feet below.

Camera drops to Nyah's shoulder level and moves with her to the bluff's edge. As she's just a few steps away from stepping off, there's a roar and the helicopter rises into the shot, before her a wild-eyed Billy gesturing, 'Stop! stop!' to Nyah.

219Z EXT - ROADWAY

219Z

Ethan passes narrowly between a car and oncoming truck. Ambrose follows as soon as the truck clears. Ethan fires backward using his side-view mirror to aim, exploding Ambrose's windscreen. Ambrose skids until his wheel clips a rock, knocking him upright.

Ethan turns into a side road and speeds through open scrub. Back on the main road, Ambrose roars off to intercept Ethan.

219AA EXT - CLIFFTOP - ROCK LEDGE

219AA

On a clifftop clearing, Ethan races along as Ambrose moves to cut him off. They head toward one another.

LUTHER'S VOICE

Ethan, we've got her. Tracking to you now.
We're reading 5 minutes 19 seconds.

219BB EXT - CLIFFTOP - CLEARING

219BB

Ethan and Ambrose round a bend and face one another. Without hesitating, they charge towards each other. As they near one another, each leaps forward and off his bike, and they collide hard in mid-air. They fall to the ground fighting as their bikes skid and Ethan's explodes, raining debris upon them.

Ethan and Ambrose rush toward one another. Ethan flips Ambrose to the ground. Ambrose pulls a gun from his ankle holster. As Ethan knocks it away, he loses his own gun and they both fall off a 30-foot cliff.

219BB-PT. INT - IMF HELICOPTER

219BB-PT.

at top speed over Sydney. Nyah appears weak and shivers.

LUTHER

(to Billy)

Bearing two one zero. About 3 clicks.

(into microphone)

Ethan, we're moments away..

219CC EXT - CLIFFTOP - CLEARING - FIGHT

219CC

Ethan and Ambrose rise from the fall. Ethan jumps up and sweeps Ambrose, dropping him to the ground. Ethan begins strangling Ambrose but gets knocked off, and when they both stand, Ambrose gets Ethan in a choke hold.

Ambrose hits him and grabs a rock and hits Ethan in the midsection and the face. Ethan kicks it out of his hand and connects with several punches, knocking Ambrose to the ground.

Kneeling, Ambrose pulls a knife from a boot holster and cuts Ethan across the back and face. Ambrose dives on Ethan and the knife is poised above Ethan's eye before Ethan grabs the knife and clears, holding it out toward Ambrose.

AMBROSE

Go ahead. Use it, Hunt. It's not a bad way to go. A lot better than the way that bitch is going to die.

Ambrose swings again and misses, and Ethan delivers a series of kicks, leaving Ambrose stunned and barely standing. Ethan steps back, and with a running start, strikes Ambrose with a leaping kick that drops him to the ground and knocks the knife out of his hand.

219CC-PT EXT/INT - IMF HELICOPTER - CLIFFTOP

219CC-PT

As they approach in the distance, Billy, Luther and Nyah finally gain sight of Ethan in hand-to-hand combat with Ambrose.

219CC EXT - CLIFFTOP - CLEARING - FIGHT

219CC

Ethan turns and walks away from Ambrose toward the cliff edge. The copter lands and Luther runs toward Ethan but pulls up, looking over Ethan's shoulder. Ambrose has a gun aimed at Ethan's back.

AMBROSE

Hunt. You should have killed me.

Near Ethan's feet is his own gun, obscured from Ambrose's view by dust from the copter. Ethan tosses the canisters to Luther and then kicks his gun up out of the dirt and into the air. He catches it, drops down and fires, killing Ambrose.

(OMIT 220)

(OMIT 220)

221 EXT/INT - HELICOPTER ON CLIFFTOP 221

Ethan reaches Nyah at the copter. Inches apart, they can only stare silently at one another.

222 INT CULTURAL MUSEUM 222

Didgeridoo music. A child admires a painting. Swanbeck and Ethan face one another. A long, long pause. For a moment it appears as if Swanbeck has lost awareness of Ethan's presence.

SWANBECK

Sorry, Hunt. I don't quite know where to begin. Any suggestions?

ETHAN

You'd like me to conduct my own debriefing?

SWANBECK

Why not? You've done just about everything else on this operation.

ETHAN

I'd thank you -- but I'm not sure that was a compliment.

(CONTINUED)

SWANBECK

Of course it was. Anyone whose operations require the levels of disinformation that yours do, is bound to get a little flak here and there. You try flogging the stories to CNN I've had to come up with about what's been going on around here the last few days. At any rate, it's been most instructive -- what they'll swallow, or what they'll broadcast with a straight face.

(picking up a file)

Miss Hall's blood, it appears, has absolutely no elements of the Chimera virus. Not even anti-bodies.

ETHAN

Yes, I gathered as much.

SWANBECK

And the only other remaining sample was in the cannister you recovered from Ambrose.

ETHAN

Yes.

SWANBECK

And that appears to have been destroyed. It also contained the anti-virus, Bellerophon.

ETHAN

Well, Bellerophon, it turns out, was only really effective against Chimera.

SWANBECK

But you were under specific instructions to bring back a living sample of the Chimera virus. I'd be very interested to know how, after you'd managed its recovery intact, it subsequently got destroyed.

ETHAN

By fire. That's the best way, really.

SWANBECK

So you didn't fail the mission, you simply changed it.

Ethan doesn't respond.

SWANBECK (cont'd)

It's no longer enough for you to execute and implement IMF policy, you now wish to go in the business of creating it?

(CONTINUED)

ETHAN

No, I don't. But in this case -

SWANBECK

In this case, it wasn't a bad idea. In fact, it was a pretty damn good idea. Just don't make a habit of it. And, as for Ms. Hall, in light of her efforts, her criminal record will certainly be expunged. I'm assuming you approve.

ETHAN

I do.

SWANBECK

Where is she now, by the way? do you know?

ETHAN

I don't. Not exactly.

SWANBECK

Well, Hunt, what are your plans?

ETHAN

Not sure. Some sort of vacation. I'll let you know where I'm going.

SWANBECK

Oh, you don't have to do that. Wouldn't be a vacation if you did.

Ethan and Swanbeck exchange one final, knowing glance.

(OMIT 222A)

(OMIT 222A)

SKY NEWS NEWCASTER (cont'd)

This incident, in the wake of rumors suddenly surfacing about Mr. McCloy and Biocyte's financial difficulties -- including criminal allegations of insider trading, embezzlement, conspiracy to commit fraud, and stock parking -- have, understandably, sent stock prices of the pharmaceutical company plummeting.

223 EXT SYDNEY (DAY)

223

Ethan emerges to a very crowded street. Billy and Luther are waiting. Both look to Ethan.

LUTHER
(worried)
So what did he say?

ETHAN
Good job. And thanks.

BILLY
(incredulous)
That's it? That's it? That's it?

LUTHER
(dryly, looking at Billy)
And the check's in the mail.

BILLY
Right. Just remember, mates. Billy Baird's the name. Anything you need to get, move or watch, I'm your man.

And Billy's gone. Ethan and Luther remain alone, both reluctant to say anything, both reluctant to leave.

One quick bear hug, then:

LUTHER
Always nice hearing from you man. Stay in touch..

And Luther's off. Ethan looks after him, a bit wistfully. Then, curiously tentative he moves off into the crowd. After a half-dozen steps, something catches his eyes. He stops.

NYAH
(a tad wary)
Do you know me?

NYAH

is inches from him. Without batting an eye:

ETHAN

No. Should I?

NYAH

No. You just looked as if you did.

ETHAN

No...

She wraps her arms around him and kisses him with considerable conviction.

ETHAN (cont'd)

...just as if I'd like to.

NYAH

Oh. Well..

He kisses her with a conviction that is more than a match for hers.

NYAH (cont'd)

..I think that can be arranged.

Looks around at the swirling crowd:

ETHAN

Let's get lost..

And in a moment they've vanished from the frame and into the crowd. Camera begins to pull back, the bustling crowd ever filling the frame - and in the distance, perhaps, just a splash of a bouquet of flowers can be seen, appearing to bounce along on its own, the rising beat of the MI theme:

BEGIN CREDITS: IMP II - CHIMERA