

The Bourne Supremacy

Compiled from drafts

Dated

7/11/03

9/17/03

10/13/03

By

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Dated

11/14/03

11/19/03

By

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Based on the novel by Robert Ludlum and
The 2002 Universal Film "The Bourne Identity"

GREEN: 1/ 13/04

YELLOW: 12 /11/03

PINK: 11 /27/03

BLUE: 10 /13/03

WHITE: 9/ 17/03

FOR EDUCATIONAL PURPOSES ONLY

1 EXT. MERCEDES WINDSHIELD -- DUSK 1

It's raining...

Light strobos across the wet glass at a rhythmic pace...

Suddenly -- through the window a face -- JASON BOURNE --
riding in the backseat -- his gaze fixed.

A1 INT. MERCEDES -- NIGHT A1

On his knee -- a syringe and a gun --

The eyes of the driver, JARDA, watching --

BOURNE'S POV -- the passenger -- back of his HEAD -- cell phone rings -- the HEAD turns -- it's CONKLIN --

BOURNE returns his stare...

CUT TO --

2 INT. COTTAGE BEDROOM -- NIGHT 2

BOURNE'S EYES OPEN! -- panicked -- gasping -- trying to stay quiet -- MARIE sleeps.

A2 INT. COTTAGE LIVING AREA/BATHROOM -- NIGHT A2

BOURNE moving for the medicine cabinet. Digs through the medicine cabinet. Downs something specific.

3

3 INT./EXT. COTTAGE LIVING ROOM/VERANDA -- NIGHT

One minute later. BOURNE moves out onto the veranda.

MARIE pads in. Watching him for a moment. Concerned. Clearly it's not the first time this has happened.

The y both loo k differe nt than last we saw them; his hair is lon ger. She' s a blond e. Hippie trav elers. Th eir cottage is humble but sweet. The bedroom ope ns to a be ach and a tow n just dow n the hil l. CLUB MUSIC from some all night rav e wafting in from t he far distance .

MARIE

Where were you, Jason?

BOURNE

In the car. Conklin up front.

2.

MARIE

I'll get the book.

BOURNE

No. There's nothing new.

MARIE

You're sure?

(he nods)

We should still -- we should write it
down.

BOURNE

Two years we're scribbling in a notebook -- *

MARIE

-- it hasn't been two years -- *

BOURNE

-- it's always bad and it's never *
anything but bits and pieces anyway! *
(she's gone quiet) *

You ever think that maybe it's just *
making it worse? You don't wonder that? *

She lays her hands on his shoulders, steadies him.

MARIE

We write them down because sooner or *
later you're going to remember something *
good. *

BOURNE

(softens)

I do remember something good. All the
time. I remember you.

She smiles. Kisses him. Leads him back in.

4

4 INT. COTTAGE BEDROOM -- NIGHT

MARIE getting BOURNE into the bed. Turning down the light.
Getting him settled. Waiting for that pill to kick in.
What would he do without her?

BOURNE

I'm trying, Marie, Okay?

MARIE

I worry when you get like this.

3.

BOURNE

It's just a nightmare.

MARIE

I don't mean that. I worry when you try
to ignore it.

He hesitates. But that gets him. He knows she's right.
And with that opening, he's letting go. Resistance
folding. Almost childlike. She's gathering him in.
He's letting her do it...

MARIE (CONT'D)

Sleep. Sleep now.

BOURNE

I should be better by now.

MARIE

You are better. And I think it's not
memories at all. It's just a dream you
keep having over and over.

BOURNE

But it ends up the same.

MARIE

One day it will be different. It just
takes time.
(beat)

We'll make new memories. You and me.

Silence. She strokes his face. He gives in to her tenderness. He's fading. Two waifs in the dark.

DISSOLVE TO:

5

5 EXT. BEACH -- GOA/BEACHTOWN -- DAY

BOURNE running in the sun. A punishing pace along the sand. Moving strong. Effortless. Deep into it. Focused. The stunning conjunction of sun and scenery are lost on him.

6 EXT. OUTDOOR MARKET -- GOA/BEACHTOWN -- DAY 6

A busy market town. Fishing town. Hippie town. Lots of young Western faces. Rundown and happening at the same time.

MARIE shopping. Filling a bag with local produce.

4.

7 EXT. ROAD -- GOA/BEACHTOWN -- DAY 7

BOURNE still running, leaving the beach behind.

8 INT. COTTAGE KITCHEN -- DAY 8

MARIE back from the market, putting the groceries away. Almost done, when she stops for a moment --

A PHOTOGRAPH. There on the windowsill. A snapshot. Jason and Marie on a beach. Her arms around him. As if she were the protector. Big smiles. Young. Alive. In love.

MARIE smiles.

9 EXT. MAIN STREET -- GOA/BEACHTOWN -- DAY 9

Funky busy. Colonial facades in vivid, sub-continental technicolor. Loud morning traffic.

CAMERA FINDS

BOURNE coming out of a store with a big bottle of water. He's just finished his run. Standing there, chugging away, checking the scene, when something catches his eye --

HIS POV

THE STREET. A SILVER CAR -- something newish -- pulling down the block -- can't quite see who's driving, but --

BACK TO

BOURNE watching this silver car. So serious he's casual. Nobody passing would notice, but we do: He's on alert.

MOVING WITH HIM AS

BOURNE follows THE SILVER CAR on foot -- natural -- cruising the BUSY SIDEWALK -- blending into the mix -- chugging on that water bottle and --

UP AHEAD

THE SILVER CAR making the corner and turning now --

BACK TO

BOURNE slowing as he reaches the corner --

5.

HIS POV

THE SILVER CAR has parked. There's a GUY -- well-dressed -- casual -- physical -- sunglasses -- call him KIRILL -- he's out of the car and heading across the street toward a building there. A TELEGRAPH OFFICE.

BACK TO

BOURNE checking his watch. The car. The guy. Perimeter.

10 INT. TELEGRAPH OFFICE/GOA -- DAY 10 *

MR. MOHAN at his desk. He's a crisp, proper man of fifty.
He's just been handed something --

A PHOTOGRAPH OF MARIE -- an old passport picture.

MR. MOHAN

And your question, sir?

KIRILL across the desk.

KIRILL

She's my sister. There's been a
death in the family. This is the
last place we know she called from.

11 INT. COTTAGE -- DAY 11

A NOTE ON THE TABLE: "I'M AT THE BEACH"

BOURNE has just come in -- just read the note -- balling it
quickly. In fact, everything is quickly now, because --

BOURNE is bailing.

Fast. Calm. Methodical. Some exfil procedure that he's
honed and choreographed. Packing like a machine --

RAPID TIME CUTS

-- BACKPACKS thrown open on the bed. -- HOUSE CASH pulled
from a lamp base. -- CREDIT CARDS taped under the counter.

12 EXT. MAIN STREET/BANK GOA/BEACH TOWN -- DAY 12

KIRILL coming out of the bank. Mission accomplished.
Heading back to the SILVER CAR. Getting in and --

6.

13 INT. SILVER CAR -- DAY (CONT) 13

KIRILL starting it up. Glancing around nice and easy.
He's cool. Putting the car into gear, he makes a slow pass *
through the marketplace. Eyes everywhere. *

14 DELETED 14 *

15 INT. COTTAGE -- DAY 15

BOURNE -- done -- the place is stripped -- pulling on the
backpacks -- glancing around -- one last thing -- shit, he
almost missed it --

THE PHOTOGRAPH -- the one of he and Marie on the beach --
the one we saw her looking at earlier -- there it is on the
windowsill -- jamming it into his pocket and --

A16 EXT. SIDE STREET/PARKING AREA -- GOA/BEACHTOWN -- DAY A16 *

KIRILL now parked and out of the car -- on the move -- on *
foot -- he begins a sweep of the beach. *

16 EXT. COTTAGE BACK DOOR -- YARD/ALLEY -- DAY (CONT) 16

BOURNE out the back -- jogging -- keeping low -- into the
neighborhood -- through the alleys -- nothing random about
it, this has all been worked out and --

17 DELETED 17 *

18 *

18 EXT. BEACH -- GOA/BEACHTOWN -- DAY

Crowded with tourists -- sunbathers -- MARIE at her
favorite spot. Talking with TWO WOMEN, laughing with them -
- happy.

18A EXT. BEACH/PARKING AREA -- GOA -- DAY 18A *

A burly JEEP comes roaring up. BOURNE spots the SILVER *
CAR, parks at the other end -- takes off towards the beach. *

7.

19 EXT. BEACH -- GOA -- DAY 19 *

KIRILL methodically making his way up the beach -- *
checking every blue tent -- every towel. *

20 EXT. BEACH -- GOA -- DAY 20 *

BOURNE coming up the beach the opposite way -- one eye on *
KIRILL, one eye on MARIE. *

He arrives just as KIRILL looks up and sees them a *
hundred yards away -- a hard stare between them -- BOURNE *
bends down -- *

BOURNE

We gotta go, Marie. We gotta go, now.

From the tone of his voice, she knows it's serious. *
Marie grabs her bag. A quick goodbye to the friends. *
They hurry off. BOURNE uses the sunbathers as cover. *
KIRILL retreats. *

21 EXT. BEACH/PARKING LOT -- GOA -- DAY 21 *

They reach the JEEP -- she knows the drill -- bag tossed in *
the back -- even as the Jeep pulls away and -- *

22 INT. JEEP -- DAY (CONT) 22

BOURNE driving. MARIE beside him --

BOURNE

We're blown.

She hesitates. One minute ago everything was fine.

MARIE

No... How?

BOURNE

The Telegraph office.

MARIE

But we were so careful.

BOURNE

We pushed it. We got lazy. *

8.

23 EXT. BEACH/PARKING LOT -- GOA/BEACHTOWN -- DAY 23 *

KIRILL already back at the SILVER CAR -- following them *
out onto the MAIN STREET -- blocked by the local traffic -- *
pulling a HUGE AUTOMATIC PISTOL out from his travel bag.

24 EXT. BEACHTOWN ALLEY/OFF MAIN STREET -- DAY 24

THE JEEP pulling down this narrow little passageway and --

BOURNE'S WINDSHIELD POV *

MAIN STREET packed with traffic and --

BACK TO

BOURNE not liking this. Eyes all over -- trying to decide.

MARIE

But you're sure?

BOURNE

He was at the campground yesterday.

MARIE

So... *

BOURNE

It's wrong. Guy with a rental car and *
hundred dollar sneakers sleeps in a tent?

Trying to decide whether to pull out or back up --

MARIE

That's crazy. *

BOURNE

No. Not this. This is real. *
(suddenly) *
And he's right there... *
(throwing the car into
reverse)

MARIE

Where --

BOURNE

Back there -- at the corner -- Hyundai -- *
silver -- *

9.

25 INT. HYUNDAI -- DAY (CONT) 25 *

KIRILL trapped in some Main Street gridlock. Glancing back
for a way out -- freezing suddenly, because there --

HIS POV -- THE JEEP -- THE ALLEY -- right there -- twenty
yards back -- a good look at BOURNE and MARIE -- as they
disappear and --

26 EXT. ALLEYWAY -- GOA/BEACHTOWN -- DAY (CONT) 26

THE JEEP backing up the way it came -- BLOWING ITS HORN
because an OLD VAN pulls in and blocks him from behind --

27 INT. JEEP -- DAY (CONT) 27

BOURNE leaning on THE HORN -- shit, now they've got to wait!

MARIE *

...but you're not -- you're not sure... *

BOURNE *

We can't wait to be sure. *

MARIE *

I don't want to move again...I like it *
here. *

BOURNE *

Loo k, we clear out, we get to the shack, *
we get safe. We hang there awhile. I'll *
com e back. I'll check it out. But right *
now we can't -- *

MARIE *

-- where's left to go? -- *

BOURNE *

-- there's places -- we can't afford to *
be wrong! *

28 INT. HYUNDAI -- DAY (CONT) 28

KIR ILL. Calm. Possessed of a familiar tactical patience.
He can't get the Hyundai to the alley from where he is and *
it doesn't make sense to go on foot. He checks his
rea rview.

10.

Fuck it -- there's an opening ahead and he's taking it -- *
even though it's away from them -- he'll find another way -- *

29 EXT. ALLEYWAY -- GOA/BEACHTOWN -- DAY -- (CONT) 29

BOURNE sees the HYUNDAI move forward into traffic. THE OLD *
VAN is still blocking them from behind -- *

BOURNE *
You drive. *

MARIE *
What? *

BOURNE *
(already squeezing over) *
Switch! You drive! *

MARIE *
-- where? -- *

BOURNE *
-- make the left -- toward the bridge -- *

MARIE scrambling over the seat. BOURNE, eyes everywhere, *
checks his watch. *

THE JEEP squirts back on the main street and --

30 INT. JEEP -- DAY -- CONT 30

MARIE at the wheel -- adrenaline pumping -- clear running
for thirty yards ahead and --

MARIE skidding them into the right turn -- clipping another
vehicle -- MIRROR SHATTERING! -- speeding up.

BOURNE scanning behind them -- MARIE moving out to pass --
veering back! -- an ONCOMING BUS -- just in time and --

MARIE
-- Jesus! --
(glancing over)
-- is he back there? --

BOURNE
-- not yet --

MARIE

-- it's just him? --

11.

BOURNE

-- yeah -- one guy -- I don't think
he was ready --

MARIE

-- hang on --

MARIE bearing down -- pulling out -- gives him a quick
smile -- BOURNE knowing he's got a good one here -- *

31 INT. HYUNDAI -- DAY/SUNSET 31 *

KIRILL stopping short on a rise. Bit of a view from here. *
Gets half out the car to look. *

BELOW -- the JEEP headed for A BRIDGE. He's gonna lose *
them. KIRILL'S mind racing. Grabs duffle from the back, *
abandons car. *

32 INT. JEEP -- BRIDGE -- DAY/SUNSET 32

MARIE driving. BOURNE preps his pistol. Eye out for *
KIRILL. *

BOURNE *

You keep going to the shack. I'll meet *
you there in an hour. *

MARIE *

(concerned) *
Where are you going? *

BOURNE *

I'm going to bail on the other side and *
wait. This bridge is the only way he can *
follow. *

MARIE *

What if it's not who you think it is? *

BOURNE *

If he crosses the bridge, it is. *

MARIE *

There must be another way! *

BOURNE *

I warned them, Marie. I told them to *
leave us alone. *

12.

MARIE *

Jason, please don't do this...it won't *
ever be over like this. *

BOURNE *

There's no choice. *

HER POV

The old CONCRETE BRIDGE ahead. Almost there.

33 EXT. LOW WALL -- DAY/SUNSET 33

KIRILL slams into it. Quick, precise grabs into the bag.
Only a moment and he's got a SNIPER RIFLE.

A34 INT. JEEP -- BRIDGE -- DAY A34

BOURNE -- pistol in hand -- spare clip in the other -- *
checks his watch. *

BOURNE *

At the end make the left, when I roll out *
do not slow down. *

MARIE nods, got it. After a beat... *

MARIE *

I love you, too. *

BOURNE *

Tell me later. *

MARIE looks ahead.

B34

B34 EXT. LOW WALL -- DAY

KIRILL. Eye to the scope. *

SNIPER SCOPE POV

There! The JEEP rumbling across the bridge. No clear target, just the back of the full DRIVER'S SIDE HEADREST.

KIRILL'S FINGER

Squeezing. Firing.

13.

34 EXT. WOODEN BRIDGE -- DAY (CONT) 34

The JEEP jerking.

FRONT FENDER tearing into and along the guard rail --
cement shards fill the air --

BOURNE reaching for the wheel -- Too late!

As the JEEP finally crashes through the flimsy guardrail --

Plummets -- splashes hard -- begins to sink out of sight.

35 EXT. LOW WALL -- DAY (CONT) 35

KIRILL lowers the scope, takes a quick look around. He's basically gone unnoticed in this little nook with his silenced rifle. But people are already rushing toward the

bridge. Then ... there !

An OLD WOMAN looking directly at KIRILL from a doorway.
Not quite sure what. But an old Indian woman in Goa? So
what.

KIRILL drills her with a look. As she sinks back inside --

36 INT. JEEP -- SINKING IN THE RIVER -- DAY/SUNSET 36

Swallowed up. BOURNE and MARIE gone. *

37 EXT. LOW WALL -- SUNSET 37

KIRILL scans the surface of the river under the bridge.
Waiting.

38

38 EXT. RIVER BOTTOM -- DAY

Mud plumes as the JEEP settles. BOURNE reaches over to *
MARIE, tries to urge her out. *

39 EXT. LOW WALL -- DAY 39

KIRILL with a killer's patience, waiting, almost done.

SCOPE POV

The surface of the water. Unbroken.

14.

KIRILL

Scans his perimeter. There's the old woman again. But
more people with her. People coming out of the woodwork.

KIRILL checks the surface one last time. Nothing.

He breaks down the rifle in moments -- goes. *

40 EXT. JEEP -- RIVER BOTTOM -- DAY 40

BOURNE -- up into an air pocket held by the jeep's canvas top. A big gulp of air --

And he's back to MARIE. Frantic. Trying to unclip her * seatbelt. Pull her out. But it's all jammed up. *

41 EXT. KIRILL -- BY THE SILVER CAR 41

Bag chucked in the back. All he has left is the scope. * One last look to the unbroken surface. Then it's time to go. KIRILL -- drifting away -- disappears.

42 EXT. JEEP -- RIVER BOTTOM -- DAY 42

The red halo growing bigger. BLOOD. *

BOURNE pauses. MARIE'S face is blank. She's dead. *

BOURNE finally pulling back. Realizing this is * goodbye... *

DISSOLVE TO:

43-68

43-68 DELETED

69 EXT. ZOOGARTEN SQUARE -- NIGHT 69

We pick up a MAN WITH A BRIEFCASE on a telephoto lens.

TEDDY/RADIO (V.O.)

The seller has arrived.

BERLIN

15.

As the man comes to a CHINESE RESTAURANT he stops. Squarely. So he can be seen clearly. Then he enters a **STARK GLASS OFFICE BUILDING.**

TEDDY/RADIO (V.O.)

(cont'd) (CONT'D)

He's inside.

70 EXT. ZOOGARTEN SQUARE -- NIGHT 70

TWO MEN cross the square to the Chinese Restaurant. VIC is forty -- steel-ass intel operator -- he carries A LARGE SAMPLES CASE. Beside him, MIKE, younger, ex-Navy-Seal.

71 INT. BERLIN HQ/COMMAND POST -- NIGHT 71

"The Hub". Secure, an onymous office space somewhere in the city. Shades drawn. Lots of gear cabled around. The sterile, improvised feel of a temporary outpost. Four serious people alone in this room:

PAMELA LANDY is 46. A Senior C.I.A. Counterintelligence Officer. Hovering over the communications console.

CRONIN -- Pamela's #2 -- early forties, stone-cold facade -- quarterbacking the operation over the radio --

KURT and KIM are the techs here. His and Her headphones. Ruggedized laptops and comm gear spread around them.

CRONIN

What have you got, Survey One?

72

72 INT. NEARBY BERLIN OFFICE -- NIGHT (CONT)

Dark. TEDDY at the window. Another military face. Radio rig. Night Scope. Watching VIC and MIKE pass below him --

TEDDY/RADIO (OVER)

"Hub, this is Survey One. Mobile One is in motion. Seller is inside and waiting."

73 EXT. MODERN BERLIN STREET -- NIGHT 73

VIC and MIKE slow as they come to the same STARK, GLASS OFFICE BUILDING.

TEDDY/RADIO (OVER)

"We are ready to go."

16.

74 EXT. MODERN BERLIN STREET -- NIGHT 74

MIKE and VIC shake hands; two tired co-workers parting ways. MIKE will keep walking. VIC entering the building through the big glass doors, smiling as he's approached by ANIGHT SHIFT SECURITY GUARD. And we hear:

MIKE still walking, alone now, heading away from THE GLASS OFFICE BUILDING toward A VAN parked up the block.

MIKE/RADIO

(sleeve mike, earpiece)

"This is Escort One. I'm clear."

75 INT. BERLIN HQ/COMMAND POST -- NIGHT 75

THE COMMAND POST. CRONIN works the communications board... *

CRONIN

"All teams -- listen up -- we are standing-by for final green."

(turning now to--)

PAMELA, who has been listening. Just as she's about to give * the final word, KIM raises a finger... *

KIM *

Langley... *

She hands PAMELA a phone that's patched into her board. *

PAMELA *

(a bit surprised) *

Martin? *

76

76 INT. CIA SITUATION ROOM/LANGLEY, VIRGINIA -- DAY

THREE MEN -- CIA MANDARINS -- sit around a round table.

MARTIN MARSHALL, Deputy Vice-Director, he's in charge. *

All is tense. *

MARSHALL *

I'm here. So is Donnie and Jack Weller. *

We understand you're using the full *

allocation for this buy? *

PAMELA *

That's where we came out. *

17.

MARSHALL

It's a lot of money, Pam.

PAMELA

We're talking raw, unprocessed KGB files. *

It's not something we can go out and *

comparison shop. *

MARSHALL *

Still... *

PAMELA *

For a thief. A mole. I've tipped the *

source, Marty. He's real. If it does *

not bring more than narrow the list of *

suspects, it's a bargain at ten times the *

price. *

MANDARIN #1 *

Pamela, Jack Weller here. It's the *

quality that's at issue... *

PAMELA *

Yes, sir. I'm in total agreement. If *
they're fakes, they're expensive. *
(furious, impatient) *

Gentlemen, I've got the seller on site and *
in play. Quite honestly, there's not much *
more to talk about. *

MARSHALL looks to his MANDARIANS. Not convinced, but *
doesn't want to lose the opportunity. Time to wash his *
hands. *

MARSHALL *

All right Pam, your game, your call... *

77 *

77 DELETED

78 INT. BERLIN HQ/COMMAND POST -- NIGHT 78

All eyes on PAMELA as she puts down the phone to Langley.
Nodding to CRONIN. Yes.

CRONIN/RADIO

"Final Green. You are go. Repeat, you
are go for Final Green."

18.

79 INT. GLASS OFFICE BUILDING LOBBY -- NIGHT 79

VIC has just passed muster with The Security Guard, he's
standing alone at AN ELEVATOR BANK.

VIC/RADIO

(sleeve mike, earpiece)
"On my way up."

VIC pulling his earpiece. Going dark. Waits for an
elevator. *

A80 INT. GLASS OFFICE BUILDING ELECTRICAL CLOSET -- NIGHT A80

Dark. A small room full of wiring and infrastructure, lit by the glare of someone's MAG-LIGHT.

GLOVED HANDS quickly pass over racks of gear and wiring and then stopping at -- the main electrical risers.

They carefully place an EXPLOSIVE DEVICE -- no bigger than a pack of cigarettes -- onto the main riser...

Done with that, here comes A SECOND SMALL EXPLOSIVE DEVICE - - but this one's special, it's being taken from A PLASTIC BAG and mounted down by the floor on a sub-panel --

Done, the hands hold up what looks like a piece of tape. It bears a FINGERPRINT. As the tape is pressed down, transferring it onto the charge --

80 INT. GLASS OFFICE BUILDING ELEVATOR -- NIGHT 80

VIC alone with THE SAMPLES CASE. Pressing the button for #9, the top floor. The doors close. The car rises...2...3 ...4...5. ...6... And then, it stops. VIC bracing himself, as the door opens and --

IVAN -- Russian -- the guy we saw outside with the briefcase -- standing in an empty, darkened hallway.

IVAN

Show me.

VIC

Here?

IVAN

(holding open the door)

Now. Show now.

19.

VIC flips open the case. CASH. Three million dollars.

81 INT. GLASS OFFICE BUILDING CORRIDOR -- NIGHT 81

A GLASS DOOR. A suite of offices beyond. Clean.
Anonymous. One light on deep inside...

CASPIEX-PETROLEUM

Cherbourg -- Moscow -- Rome -- Tehran

82 INT. CASPIEX OFFICE -- NIGHT 82

Curtains drawn. Lights low. IVAN sitting with THE SAMPLES
CASE, counting the cash. VIC poring over --

RUS SIAN DOCUM ENT FILES. Dozens of KGB files. Old and new. *
Spr ead sheets , financial data. Incomprehensibly Cyrillic. *
Mar ked up. B ut judging by the seals and clearance sign- *
off s, all top -secret. *

VIC

This is everything?

IVAN

Is there. Is all there.

Suddenly -- MUSIC -- a radio -- some tinny pop tune just
started playing from somewhere down the hall --

VIC

-- what the hell is that? -- alone --
you said alone --

Both of them sure they're being double-crossed --

VIC (CONT'D) (cont'd)

(reaching for his ankle)

-- who? -- who else is here? --

IVAN

-- no! -- not me! -- no other people! --

VIC

(coming up with a pistol)

-- shut up! -- just shut the --

Freaked by the gun, IVAN to his feet -- VIC pushing him back as he rushes past -- THE SAMPLE CASE spilling cash and --

20.

Wrong.

SNA PPH! -- SN APPH! -- SNAPPH! -- SNAP PH! -- SNA PPH! -- five fast, suppressed small caliber shots -- VIC falls first -- IVAN crashing back across a desk as the bullets tear into him -- both of them dead before they hit the floor and --

REVERSE TO FIND

The GLOVED HANDS unscrewing a SILENCER, tucking away the weapon. Already in motion before we know what's happened -- pulling a climbing duffel out from his backpack -- stuffing in THE SAMPLES CASE and IVAN'S BRIEFCASE -- all the files -- all the money...

Except, wait. .. He's left out ONE old KGB FILE COVER -- and now he pulls A PLASTIC BAG from his backpack -- GLOVED HANDS carefully remove A SINGLE SHEET OF PAPER from inside the bag. And this paper looks exactly like all the stuff he's just tucked away; another page full of Cyrillic blur.

He's putting this sheet of paper inside the file cover. Now he's slipping them both underneath the desk, tossing them there as if they fell in the struggle and --

83 INT. GLASS OFFICE BUILDING ELECTRICAL CLOSET -- NIGHT 83

The electrical risers -- as ONE OF THE TWO DETONATION DEVICES BLOWS -- a single, tidy, self-contained explosion and --

84 EXT./INT. THE GLASS OFFICE BUILDING LOBBY -- NIGHT 84

As the lights flicker and fail and THE NIGHT SHIFT SECURITY GUARD is suddenly cast into darkness and --

85

85 INT. BERLIN HQ/COMMAND POST -- NIGHT

As they were. Waiting. But only a moment before --

TEDDY/RADIO

(sudden, urgent)

"Hub? -- we just -- we lost power --
the building ! -- the whole place just
went dark! - -"

CRONIN looking at Pamela -- the first whiff of dread as --

CRONIN

"-- repeat -- who is dark? -- the target
building or your location? --"

21.

RADIO VOICES piling up -- panicked, confusion cascading as -
-

86-87 DELETED 86-87 *

A87,B87 DELETED A87,B87 *

88 EXT. BERLIN NOVATEL/PARKING LOT -- NIGHT 88 *

Anonymous drone barn. KIRILL stepping out of a car. *
He's carrying the duffle. *

89 INT. BERLIN NOVATEL CORRIDOR -- NIGHT 89 *

KIRILL. Heading down the hall. *

90 INT. NOVATEL ROOM -- NIGHT 90 *

KIRILL enters. It's a small room. GRETKOV is waiting. *

He's forty. Professional. Trim and polished. Dominant. *

GRETKOV *

(Russian) *

(You're early) *

KIRILL

(You're complaining?)

GRETKOV *

(It's clean?) *

KIRILL *

(Would I bring it?) *

GRETKOV taking over now. Tosses some money on the bed, *
checks out the photocopy of the files. *

GRETKOV

(What are you doing?)

KIRILL stripping quickly -- *

KIRILL *

(I'm taking a shower, it's been a long *
day.) *

GRETKOV *

(Make it fast, my plane is waiting) *

22.

GRETKOV dumping three million dollars over the bed as *
KIRILL sheds his clothes, and we -- *

DISSOLVE TO:

A90 EXT. THE BRIDGE -- GOA -- DAY A90

WORKMEN cluster as a cable winches --

The JEEP is raised from the river bottom. As water pours

off of it --

BOURNE -- Watching -- From a distance -- Empty --

CUT TO:

B90 EXT. BERLIN OFFICE BUILDING -- DAY B90 *

Crime scene. POLICE blocking OFFICE WORKERS from getting *
in the building. MEDIA vans clogging the street.

PAMELA and CRONIN, across the street, watching.

The mood is black. Ashes.

PAMELA

We need to get in there.

CRONIN

I'm working on it.

PAMELA stands there. Silent. Staring at the disaster
across the street.

91-92A

91-92A DELETED

A93

A93 INT. SHACK -- GOA -- DAY

BOURNE is bailing.

Exfil procedure, but this is a heartbroken exfil.

-- A FOOTLOCKER open. Bourne's main stash.

BOURNE going through the footlocker. Setting aside his
'work clothes' -- other things he needs.

But he also has to separate.

23.

A GROWING PILE of Marie memories: Bank cards. Phony student IDs. Loose passport photos with a mix of looks and hair-dos. Clothes -- vacuum-packed bags -- spare shoes. *

B93 EXT. NEAR THE SHACK -- DAY B93

Gasoline-soaked FIRE burning in a rock-lined pit. BOURNE feeding his papers and all of Marie's belongings into the fire. A passport cover crinkles back to reveal her photo. Her face begins to burn. Gas-soaked clothes tossed in. Nothing left except --

The PHOTOGRAPH -- the picture of he and Marie at the beach. The one from his desk.

BOURNE hesitates, holds the photo out to the flames. The rules of exfiltration say drop it -- but he can't -- won't --

He reaches to his bag, sticks the photo on top of his gear.

Then, hefting the bag, BOURNE strides away. *

93 INT. BERLIN HQ COMMAND POST -- DAY 93

A folding table covered with XEROXED BERLIN POLICE * PAPERWORK. PAMELA getting a show-and-tell from CRONIN * and TEDDY. *

CRONIN

-- so there were two of these explosive charges placed on the power lines. One of * them failed. The fingerprint... *
(Pamela's got it)
That's from the one that didn't go off.

PAMELA

And the Germans can't match it?

TEDDY

Nobody's got it. We checked every database we could access. Nothing.

CRONIN

Show her the other thing.

TEDDY

This is a KG B file that must've fallen
somehow and then slipped under, I guess, a
desk there, or...
(handing it to her--)

24.

PAMELA

Do we know what this says?

TEDDY

Yup...

(a scrap of paper)

The main word there, the file heading,
translates as: Treadstone.

PAMELA

What the hell is a "Treadstone?"

CRONIN shaking his head. Nobody knows.

CUT TO:

C93 EXT. INDIA COUNTRYSIDE -- DAY C93

BOURNE bouncing around on an old Punjab BUS. Alone in a
crush of humanity.

Going only God knows where...

CUT TO:

94-96 DELETED 94-96

A97 EXT. CIA HEADQUARTERS -- LANGLEY, VIRGINIA A97

PAMELA'S POV as she drives toward the entrance.

C.I.A. HEADQUARTERS VIRGINIA *

97

97 INT. C.I.A. HEADQUARTERS -- DAY

A long, bright, sterile hallway. PAMELA and CRONIN walking briskly alongside A UNIFORMED S.P.S. OFFICER.

98 INT. C.I.A. ELEVATOR -- DAY 98

PAMELA and CRONIN watching THE S.P.S. OFFICER unlock the operation panel. Coding in. They begin to descend and --

25.

99 INT. DIFFERENT C.I.A. CORRIDOR -- DAY 99

Drab and desolate. PAMELA and CRONIN come around a corner, * walking with A NEW ESCORT OFFICER. Passing a sign that * reads: *

Operations Library Center.

100-102 DELETED 100-102

103 INT. SECURED READING ROOM #63171 -- DAY 103 *

Sea led, tripl e-locked NUMBERED DOOR. It swings open. Lig hts flicke r on. To ns of shit pack ed away in here. She lves bulgi ng. Boxe s. Tapes. Bin ders. Har d drives. PAM ELA steps in. A HU GE FILING CABIN ET labeled --

TREADSTONE

PAMELA/PHONE (OVER)

Ward?

ABBOTT (OS)

Yes?

PAMELA/PHONE

Pamela Landy.

103A-104 DELETED 103A-104

105 INT. ABBOTT'S OFFICE/C.I.A. HEADQUARTERS -- DAY 105

WARD ABBOTT at his desk. The cluttered clubhouse HQ of a man who's spent the last thirty-five years in the spy game. *
A PICTURE WINDOW offers a commander's view of the BULLPEN.

ABBOTT/PHONE

What can I do for you, Pam?

PAMELA/PHONE

I was hoping you had some time for me.

ABBOTT/PHONE

Time for what?

PAMELA/PHONE

I'm free right now actually.

26.

ABBOTT/PHONE

That sounds ominous. Let me check my schedule.

ABBOTT holds the phone. Eyes drifting out the window and --

ABBOTT'S POV

THE BULLPEN. CRONIN is standing with DANIEL ZORN, one of Abbott's trusted #2s. Clearly ZORN is getting the less polite version of Pamela's invitation. ZORN making to shoot a quick, questioning glance to Abbott as --

106 INT. C.I.A. INTERVIEW ROOM -- DAY 106

A cold room. Desk. Two chairs. ABBOTT and PAMELA alone.

PAMELA

Treadstone.

ABBOTT

Never heard of it.

PAMELA

That's not gonna fly.

ABBOTT

With all due respect, Pam, I think you might've wandered a little past your pay-grade.

She has a piece of paper. She slides it forward.

PAMELA

That's a warrant from Director Marshall granting me unrestricted access to all personnel and materials associated with Treadstone.

ABBOTT rocked and trying to hide it.

ABBOTT

And what are we looking for?

PAMELA

I want to know about Treadstone.

ABBOTT

To know about it?

(almost amused)

It was a kill squad. Black on black. *

Closed down two years ago. *

(MORE)

27.

ABBOTT (CONT'D)

Nobody wants to know about Treadstone. *

Not around here. *

(the warrant)

You better take this back to Marty and make sure he knows what you're doing.

PAMELA

(trump card)

He does. I've been down to the archives.

I have the files, Ward.

107 DELETED 107

A107 EXT. BAY OF NAPLES -- LATE AFTERNOON A107

A hard working port. A big MEDITERRANEAN FERRY coming in.

NAPLES

FERRY -- BOURNE at the rail. Unchanged from India.

Staring ahead as Europe looms.

B107 EXT. FERRY DOCK -- LATE AFTERNOON B107

BOURNE disembarking to an immigration queue. Looking unremarkable. Just one of many passing through.

108 INT. C.I.A. INTERVIEW ROOM -- DAY 108

As they were. ABBOTT watching PAMELA pull a photo from her file. Sliding it over. CONKLIN'S FACE peering back.

PAMELA

Let's talk about Conklin.

ABBOTT

What are you after, Pam? You want to fry me? You want my desk? Is that it?

PAMELA

I want to know what happened.

ABBOTT

d? Jason Bourne happened.

What happened

(fury focusing)

You've got the files? Then let's cut the *
crap. It wasn't wrong. Conklin had these *
guys wound so tight they were bound to
snap.

(MORE)

28.

ABBOTT (CONT'D)

Bourne was his number one -- guy went out
to work, screwed the op and never came
back. Conklin couldn't fix it, couldn't *
find Bourne, couldn't adjust. It all went
sideways. Finally there were no options *
left.

PAMELA

So you had Conklin killed.

(silence)

I mean, if we're cutting the crap...

ABBOTT

I've given thirty years and two marriages
to this agency. I've shoveled shit on *
four continents. I'm due to retire next
year and believe me, I need my pension,
but if you think I'm gonna sit here and
let you dangle me with this, you can go to
hell. Marshall too.

(flat)

It had to be done.

PAMELA

And Bourne? Where's he now?

ABBOTT

(shrugs)

Dead in a ditch? Drunk in a bar in
Mogadishu? Who knows?

PAMELA

It hink I do . We had a deal going down
in Berlin la st week. Durin g the buy,
both our Fie ld Agent and th e seller were
killed. We pulled a finger print from a *
timing charg e that didn't g o off.
(beat)
They were ki lled by Jason Bourne.

ABBOTT hesitates. Blindsided. What?

A courtesy knock at the door.

CRONIN

(appearing in the doorway)
They're ready for us upstairs.

109-114

109-114 DELETED

29.

A115 INT. FERRY BUILDING CUSTOMS HALL -- SUNSET A115

Now at the IMMIGRATION OFFICER booth, BOURNE hands over an
OLD BLUE PASSPORT. It reads, JASON BOURNE. What's he up
to? Is he giving up?

IMMIGRATION OFFICER

(Where you coming from, Mr.
Bourne?)

BOURNE

(Tangiers)

The OFFICER runs the CODE on the passport through the
SCANNER.

115 INT. INTERPOL MONITORING STATION -- MADRID -- SUNSET 115

A TECH turns as a COMPUTER ALARM begins an incessant

BEEPING.

THE SCREEN

As Jason Bourne's PASSPORT DATA begins scrolling through.

A sleeper waking up on the grid. Then his PHOTO.

WORK STATION

As an Interpol SUPERVISOR leans in over the TECH'S shoulder to see what's up. After a beat...

As the TECH begins typing and hits send...

INT. C.I.A. RELAY STATION -- BETHESDA, MARYLAND -- DAY 116

116

CREWCUT turns from his monitor to his own SUPERIOR as, at the same time...

117

117 INT. FERRY BUILDING CUSTOMS HALL -- SUNSET

Looking up from his computer, the IMMIGRATION OFFICER gestures BOURNE to one side.

IMMIGRATION OFFICER

(Sir, would you be so kind as to step over here, please?) *

30.

BOURNE

(Uh, sure.)

The IMMIGRATION OFFICER comes out of his booth as a CARABINIERI joins him and they escort BOURNE to a small room at the side of the CUSTOMS HALL.

IMMIGRATION OFFICER

(Please wait in here.) *

BOURNE scans the hall as he walks, enters room...

PAMELA'S (V.O.)

Seven years ago, twelve million dollars *
was stolen from a CIA account... *

BOURNE takes a seat. CARABINIERI guards the room.

118 INT. C.I.A. SITUATION ROOM -- DAY 118

Same table. More faces. MARSHALL back in the throne. *
ABBOTT, THREE C.I.A. MANDARINS plus THEIR #2'S, and -- *

PAMELA *

...in Warsaw. This is... *

CLICK -- A PHOTO of the man killed in Berlin fills the *
projection screen behind her -- CLICK -- crime scene photo *
of dead body -- CLICK -- "PECOS OIL" logo -- *

PAMELA (CONT'D) *

... Ivan Meve dev -- senior f inancial *
man ager -- w orked for one o f the new *
Rus sian petr oleum companies , Pecos Oil. *
He claimed t o know where th e money landed. *
We believe t his could have only happened *
wit h help fr om someone insi de the *
Age ncy... T his... *

CLICK -- CONKLIN'S PHOTO -- *

PAMELA (CONT'D) *

(placing it on the table) *
...this is Conklin's computer. *

CLICK -- A PHOTOCOPY OF A BANKING CONTRACT -- *

PAMELA (CONT'D) *

... At the ti me of his death, Conklin was
sit ting on a personal account in the
amo unt of se ven-hundred and sixty
tho usand dol lars.

31.

ABBOTT

Do you know what his budget was? *

PAMELA

Excuse me.

ABBOTT

We were throwing money at him. Throwing *
it at him and asking him to keep it dark. *

PAMELA

May I finish? *

ABBOTT

Conklin might've been a nut, but he *
wasn't a mole. You have me his calendar *
for a couple of days, I'll prove he *
killed Lincoln. *
(appealing to Marshall)
This is supposed to be definitive?

PAMELA

What's definitive, is that I just lost
two people in Berlin!

ABBOTT

So what's your theory?
(mocking her)
Conklin's reaching out from the grave to
protect his good name?
(incredulous)
The man is dead.

MARSHALL

(he's heard enough)
No one's disputing that, Ward.

ABBOTT

For crissake, Marty, you knew Conklin.
Does this scan? I mean, at all?

MARSHALL signals for quiet...

MARSHALL

Okay, cut to the chase, Pam. What are you selling?

PAMELA

I think that Bourne and Conklin were in business. That Bourne is still involved. *

(MORE)

32.

PAMELA (CONT'D)

And that wha tever information I was going *
to buy in Be rlin, it was big enough to *
make Bourne come out from wherever he's *
been hiding to kill again. *
(to Ab bott) *
How's that s can? *

As the MANDARINS all start talking at once --

ZORN enters. Stands at the head of the table. Tries to *
get their attention. *

ZORN *

Hey... *
(they look up) *
Look, you're not gonna believe this, but *
Jason Bourne 's passport just came on the *
grid in Napl es.

ABBOTT blinks. What? *

119-120 DELETED 119-120 *

121 EXT. FERRY BUILDING CUSTOMS HALL -- NIGHT 121

NEVINS. American. A junior, C.I.A. Field Officer.
Walking from the parking lot, talking on his cellphone.

NEVINS

...what can I do? I can't. I'll call you
when I know what I'm into...
(a has sled pause)
I don't know , some guy's name came up on
the computer .
(start ing toward the
build ing)
So start wit hout me, if I can get there, I
will. Later ...

NEVINS hangs up and pockets the phone. He hustles towards
the building.

122 INT. CIA SITUATION ROOM -- DAY 122

The room is jumping. Agents tracking, working the phones
and computers. PAMELA giving orders. ABBOTT watches.

33.

CRONIN *

(looks up from computer *
screen) *

Looks like he's been detained. *

PAMELA *

Who's going? Us? *

CRONIN *

There's only a Consulate, they sent a *
field officer out half an hour ago -- *

PAMELA *

(cuts him off) *

Then get a number, they need to know who *
they're dealing with. *

CRONIN already on it... *

123 INT. FERRY BUILDING HOLDING ROOM -- SUNSET 123

As NEVINS flashes his credentials to CARABINIERI at door, who gives an unimpressed shrug and lets him in.

NEVINS takes his overcoat off, tosses it on the empty chair. We see a big ass .45 for just a second under his suit jacket.

NEVINS

Alright, Mr. Bourne, is that your name?

(BOURNE nods)

Name's Nevin s. I'm with the US Consulate.

Could I see your passport?

BOURNE, silent, hands over his passport.

NEVINS (CONT'D)

So, Mr. Bourne...

NEVINS studies Bourne's passport...

NEVINS (CONT'D) *

What are you doing in Tangiers?

Silence... *

NEVINS (CONT'D)

(faux friendly)

Are you travelling alone? *

34.

BOURNE stares straight ahead. NEVINS comes around the * table and sits in front of BOURNE. *

NEVINS (CONT'D) *

(in his face) *

Look, I don't know what you've done. *

But, you're gonna need to play ball here. *

NEVINS cell starts to ring. He shrugs an apology, turns * away and answers: *

NEVINS (cont'd) (CONT'D) *

Nevins... *

PAMELA/PHONE *

This is Pamela Landy, a CI Supervisor *
calling from Langley, Virginia. Are you *
with a Jason Bourne now? *

NEVINS

(listens; looks at Bourne)
Yes...

A123 INT. CIA SITUATION ROOM -- DAY A123 *

PAMELA on the phone. *

PAMELA *

Then use extreme caution. He can be very *
unpredictable and violent. Use whatever *
means necessary to... *

123 INT. FERRY BUILDING HOLDING ROOM -- SUNSET 123

Whatever Nevins is being told, it's concerning. BOURNE
watching him. Knows exactly what this is.

CLOSE ON NEVINS as he steps away, listening intently. His
hand just starting to move toward his shoulder holster.

NEVINS (cont'd)

Okay, I'll call you right back.

NEVINS flips shut his phone. He reaches for his gun, even
as he turns, and --

BOURNE is right there in his face. WHUMP! Momentum and
gravity reaching mutual agreement as NEVINS hits the deck.

CARABINIERI barely clears his holster before -- CHOP --
CHOP -- BOURNE has him down in a heap.

35.

BOURNE is back, silent and effective.

Fin ding NEVIN S cellpho ne, BOURNE reac hes into h is bag. He hol ds the pho ne next t o a larger, dia gnostic MO BILE UNIT -- the "confirm" light bl inks -- Nevins' phone has been clo ned. BOUR NE puts t he phone back i n NEVINS c oat, takes his gun and C ARABINIER I'S gun and rad io and put s them in his duffle. We're sta rting to realiz e there's a plan at wor k here.

FINALLY

BOURNE -- exits the door, wedging a desk under the handle so it cannot be opened from the inside and calmly walks away like nothing ever happened --

124 EXT. NAPLES FERRY BUILDING -- NIGHT 124

And now we see the old BOURNE, in his long black coat, purposely striding out of the building. He pauses long enough for the security camera to get a good look at him.

THE RONIN returns.

125 EXT. NAPLES FERRY PARKING LOT -- NIGHT 125

BOURNE crosses the street and approaches a man putting his suitcase in the trunk of a green Peugeot. BOURNE reaches into his bag, pulls out some cash.

126 DELETED 126 *

127

127 INT. FERRY/SECURITY HOLDING ROOM -- NIGHT

NEVINS stirring, the CARABINIERI still out. A phone starts to RING. Nevins' phone. Finally sitting up, he answers.

NEVINS

Hello?

128-129 DELETED 128-129

130

130 INT. C.I.A. SITUATION ROOM -- DAY

PAMELA at the other end of the line.

36.

PAMELA/PHONE

Mr. Nevins?

NEVINS/PHONE

Who's this?

PAMELA/PHONE

Pamela Landy, again. Where do we stand? *

A130 INT. FERRY/SECURITY HOLDING ROOM -- NIGHT A130

Nevins barely knows where he is.

131 EXT. NAPLES STREET -- NIGHT 131

BOURNE sits in the dark car. Headphones. A nest of cool gadgetry -- on the passenger seat. Listening in -- * recording --

He writes: Pamela Landy -- circles it.

NEVINS/PHONE

I think... I think he got away. *

PAMELA looks at the faces waiting around the table. Shakes her head no... *

PAMELA *

Have you locked down the area? *

NEVINS/PHONE

Ah, we're in Italy. They don't exactly *

"lock down" real quick...

**INTERCUT -- BOURNE -- NEVINS -- PAMELA --
PAMELA/PHONE**

How long have you worked for the agency?

NEVINS/PHONE

Me? Four years.

PAMELA/PHONE

If you ever want to make it to five,
you 're gonna listen to me r eal close.
Jas on Bourne is armed and e xtremely
dan gerous. A week ago, he assassinated
two men in B erlin, one of w hom was a *
hig hly-exper ienced field of ficer... *
(conti nuing as--)

37.

We' re TOTALLY ON BOURNE at this point -- sitting there in
the dark car, struggling to make sense of this -- what the
fuc k is she talking about? -- Berlin? -- He writes it,
cir cles it.

PAMELA/PHONE (CONT'D)

I want that area secured, I want any
evidence secured and I want it done now.
Is that clear?? *

NEVINS/PHONE

Yes, sir -- ma'am...

PAMELA/PHONE

I'm getting on a plane to B erlin in 45 *
min utes, whi ch means you ar e going to call *
me back in 3 0, and when I a sk you where we *
sta nd, I had better be impr essed. My *
mob ile numbe r is... *

BOURNE already turning the key in the ignition -- THE
PEUGEOT ROARING TO LIFE, as he writes the number. *

Dropping the car into gear, BOURNE pulls briskly away from the curb.

A131 INT. C.I.A. SITUATION ROOM -- DAY A131

PAMELA finishes, hangs up.

ABBOTT *

Berlin! *

PAMELA *

I've already got a team there. I doubt *
Bourne's in Naples to settle down and *
raise a family. *

ABBOTT *

You don't know what you're getting into *
here. *

PAMELA *

And you do? From the moment he left *
Treadstone, he has killed and eluded *
every person that you sent to find him... *

Before it can come to blows --

MARSHALL

(riot act)

Enough. I want both of you on that plane. *

(MORE)

38.

MARSHALL (CONT' D)

And we are -- all of us -- going to do *
what we were either too lazy or inept to *
do the last time around -- you're going to *
find this so nofabitch and take him down *
before he destroys any more of this
agency.

(beat)

Is that definitive enough for you?

ABBOTT nods. Sharing a look with PAMELA as we --

AA131 INT. CIA HEADQUARTERS HALLWAY -- DAY AA131 *

PAMELA and CRONIN come screaming around a corner and down *
a long corridor, ABBOTT and ZORN trying to keep up. *

CRONIN *

-- Kurt's reopening all the wyfi and sat *
links -- *

PAMELA *

-- uplink al l relevant files to *
Kim -- *
(a loo k back at Zorn) *
-- and I wan t them to contact anyone who *
had anything to do with Treadstone -- *

ZORN looks to ABBOTT, as they disappear around a *
corner... *

B131 EXT. AUTOSTRADA -- NIGHT B131

THE PEUGEOT speeding North -- North towards Germany and --

132

132 DELETED

133 INT. BOURNE'S PEUGEOT -- NIGHT (CONT) 133

BOURNE driving -- listening to playback of Pamela's
conversation with Nevins.

PAMELA/TAPE

"Jason Bourne is armed and extremely
dangerous..."

BOURNE'S FACE -- eyes -- tight -- looking weird --

39.

PAMELA/TAPE (cont'd)

(CONT'D)

"...a week ago he assassinated two men in Berlin, one a highly..."

A133 SUDDENLY A133

FLASHBACK! -- a shard -- pieces -- lightning flash of images GETTING IN THE BACK SEAT OF THE CAR -- rolling
BRANDENBURG BERLIN -- A MIRROR -- THE TELEVISION TOWER --

THE DRIVER looks back. We see him. (We'll know him later as Jarda.) Then -- A STEEL CASE on the backseat. Inside a SYRINGE, A DARK VIAL, PISTOL. As we lay hands on them --

B133 BACK TO: B133

BOURNE out of it -- jolted! -- almost losing control of the car for a second -- jerking back into his lane, -- recognition -- toughing it out -- Steady as she goes --

Catching his rhythm again. Accelerating and ---

134 EXT. BAKERY -- PORTOBELLO ROAD -- DAY 134

A BAKERY on the corner. NICKY emerging. Nicky from the old days. Suddenly, she stops --

ABBOTT stands there beside a parked car. The passenger door open. Message clear. Get the fuck in.

135 INT. US AIR FORCE BASE, ENGLAND -- DAY 135

Inside a hanger. Inside an office. ABBOTT watching as CRONIN questions NICKY. PAMELA sits on a window sill.

CRONIN

So your cover at the time was what?

NICKY

That I was an American student in Paris.

CRONIN

What exactly did your job with Treadstone in Paris consist of?

Nicky looks to Abbott. He nods that it's okay to * answer. Pamela bristles at the check-off. *

40.

NICKY

I had two responsibilities. One was to coordinate logistical operations. The other was to monitor the health of the agents, to make sure they were up to date with their medications.

CRONIN

Health, meaning what?

NICKY

Their mental health. Because of what they'd been through. They were prone to a variety of problems.

PAMELA

(losing patience) *

What kind of problems?

NICKY

Depression. Anger. Compulsive behaviors. They had physical symptoms -- headaches -- sensitivity to light --

PAMELA *

Amnesia? *

NICKY

Before this? Before Bourne? No.

NICKY gets agitated. ABBOTT steps in, fatherly, good * cop. *

ABBOTT

Were you familiar with the training program?

NICKY

The details? No. I mean, I was told it was voluntary. I don't know if that's true or not, but that's what I was told. (a bit defensive)

Look, they took vulnerable subjects, okay? You mix that with the right pharmacology and some serious behavior modification, and, I don't know, I mean, I guess anything's possible .

ZORN arrives from outside. *

41.

ZORN *

The jet's ready. *
(points to Nicky) *
There's a car for you. *

Everybody moving. NICKY relieved. She's off the hook. *
She thinks. She becomes aware of PAMELA considering her. *

NICKY *

Good luck. *

PAMELA *

You were his local contact. You were *
with him the night Conklin died. You're *
coming with us. *

136 EXT. PRIVATE JET -- DUSK 136

Streaks across the sky.

137 INT. PRIVATE JET -- NIGHT 137

Qui et in the cabin. ABBOTT gets up to use the bathroom. *
PAMELA sits across from NICKY who stares out the window. *
As the bathroom door clicks shut, PAMELA seizes the *
privacy. *

PAMELA *

I'm curious about Bourne. Your *
interpretation of his condition. *
You have specific training in the
identification and diagnosis of
psychological conditions?

NICKY

Am I a doctor, no, but...

PAMELA

Are you an expert in amnesia?

NICKY

Look, what do you want me to say?
I was there. I believed him.

PAMELA

Believed what?

NICKY

I believed Jason Bourne had suffered
a severe traumatic breakdown.

42.

PAMELA

So he fooled you.

NICKY

(frustration building)
If you say so. *

PAMELA

(leans in; still low) *
Not good enough. You're the person who *
flooded this amnesia story. *
(shifts gears) *

Ever feel so sorry for him? For what he'd
been through?

NICKY

You're making it out like we're friends
here or something. I met him alone twice.

PAMELA

You felt nothing? No spark? Two young
people in Paris? Dangerous missions?
Life and death?

NICKY

(incredulous)
You mean, did I want a date?

PAMELA

Did you?

NICKY

These were killers. Conklin had them all
jacked up. They were Dobermans.

PAMELA

Some women like Dobermans --

NICKY

What do you want from me? I was
reassigned. I'm out. *

PAMELA

See, that's a problem for me, Nicky. *
Whatever he's doing, we need to end it. *
This isn't the kind of mess you walk away *
from. *

PAMELA leans away. NICKY looks back out the window. *

43.

138 EXT. TARMAC -- BERLIN AIRPORT -- NIGHT 138

Three in the morning as the GULF STREAM lurches to a stop.

TWO BLACK SEDANS here for the pickup. TEDDY the greeting party as --

PAMELA, CRONIN, ABBOTT, ZORN and NICKY disembark --

A138 EXT. BERLIN STREET -- NIGHT A138

The SEDANS making their way, stopping at a non-descript office building.

B138 INT. BERLIN HQ/COMMAND POST -- NIGHT B138

ELE VATOR opens into their 9th floor world. Emergency act ivity. KIM ready to debrief, KURT work the computers. Ene rgy up. PAMELA, ABBOTT and CRONIN bring NICKY into the roo m.

KIM

-- so far Bourne's had no contact with * any one on the list -- Langley pulled an * ima ge out of Naples, it's uploading right now .

KURT

Coming in now...

Everything stops, as THE PHOTO -- blurry, oblique -- begins materializing on HALF-A-DOZEN MONITORS around the room. Suddenly, they're surrounded by Bourne.

PAMELA

(to Nicky)
Is it him?

Looking closer -- she nods...

CRONIN

He's not hiding, that's for sure.

ZORN

Why Naples? Why now?

PAMELA has gone quiet, just staring at the picture, as --

KURT

Could be random.

44.

CRONIN

Maybe he's running.

ABBOTT looks skeptical.

ABBOTT

On his own passport?

KIM

(the image)

What's he actually doing?

CRONIN

What's he doing? He's making his first mistake...

And then, from behind them --

NICKY

It's not a mistake.

(every one looks over)

They don't make mistakes. And they don't do random. There's always an objective, * always a target. *

(beat) *

If he's in Naples, on his own passport, * there's a reason. *

PAMELA turns to ABBOTT. A silent moment between them. They're in it now and they know it.

C138 EXT. ITALIAN MOUNTAIN HIGHWAY -- NIGHT C138

THE PEUGEOT streaking through the Alps. Passing a sign for the German border. Moonlit glacial peaks whipping past as

CLUB MUSIC STARTS PULSING LOUDER AND LOUDER and --

D138

D138 INT. THE PEUGEOT -- NIGHT (CONT.)

BOURNE driving hard. Pushing the car through the night.
Mission Bourne. As the MUSIC KEEPS JUST BUILDING AND
BUILDING, taking us into --

139 INT. MOSCOW NIGHTCLUB -- NIGHT 139

Packed and loud. Skin and smoke. A DOORMAN on the move,
taking us with him through THE CROWD. Faces -- voices --
all the Moscow party people and --

AT THE BACK

45.

AV IP BOOTH. KIRILL s imply shitfaced . But in a really
cre epy, numb kind of w ay. THREE WOME N, absolut ely
gor geous, are sitting around him, cha tting away as if he
wer en't even there. T he girls lookin g up to se e --

THE DOORMAN

(standing there)

(Can he walk?)

KIRILL stirs. His stupor a futile attempt to escape. Eyes
still those of an exceptionally hard man.

A minute later. KIRILL can walk. The most graceful drunk
you've ever seen. Making his way through the club. Tuning
out everything but the need to get to THE DOOR and --

140 EXT. MOSCOW NIGHTCLUB -- DAY (CONT) 140

Yes, day. It's nine a.m. KIRILL suddenly in the sunlight.
People going to work. Kids off to school and --

GRET KOV sitting in his Mercedes, not happy.

FOLLOW CAR and SECURITY and ASSISTANT equally unhappy.

GRET KOV

(You told me Jason Bourne was dead.)

KIRILL blinking against the sunlight -- trying to process.

141 DELETED 141

142

142 EXT. ANONYMOUS MUNICH NEIGHBORHOOD -- DAY

Discreet and chilly. A car pulls up. A MAN gets out.

MUNICH

We don't see his face as he heads in.

143 INT. JARDA'S HOUSE FOYER/KITCHEN -- DAY 143

The man enters. His alarm system -- beep...beep -- starts once he comes through the door. There's A KEYPAD on the wall. He enters his code and the beeping stops. Just like everyday. It's a sad house.

He hangs his coat on the rack. Moving now --

46.

INTO

THE KITCHEN. He drops his briefcase on the table, opens the fridge for a drink. Except what he comes out with is --

A GUN!

Wheeling around. The salaryman is JARDA. JARDA from Bourne's dream. But as he turns --

BOURNE behind him. Bigger gun. Waiting. So ready.

BOURNE

I emptied it.

JARDA

(a total pro)

Felt a little light.

BOURNE

Drop it.

JARDA lets the gun fall, looks his old comrade over a beat.

But Bourne's not interested in a reunion.

BOURNE (cont'd) (CONT'D)

Here...

Bourne tosses him FLEXCUFFS -- JARDA puts his hands behind his back, turns to let BOURNE cinch them.

BOURNE (cont'd) (CONT'D)

Front. Use your teeth.

JARDA

(caught scamming)

Sorry. Old habits.

Sit.

BOURNE kicks over a chair.

JARDA (CONT'D) *

Word in the ether was you'd lost your memory.

BOURNE checking JARDA'S briefcase -- tearing through it --

BOURNE

You still should've moved.

JARDA

I like it here.

(a beat)

(MORE)

47.

JARDA (CONT'D)

Last time I saw you was Greece. You had a good spot.

BOURNE reacts -- doesn't look over -- but realizes...

JARDA (CONT'D) *

I had the gi rl. I had her lined up that whole aftern oon. Waiting for you, that was the prob lem.

(defen sive)

You ever do two targets? It's tough.

BOURNE turns. Cold.

JARDA (CONT'D) *

(his real question)

So why didn't you kill me then? *

BOURNE

She wouldn't let me.

(beat)

She's the only reason you're alive.

Silence. JARDA down a peg. Or two.

JARDA

What do you want?

BOURNE

Conklin.

JARDA

He's dead.

BOURNE -- the gun -- right to Jar da's face --

BOURNE

Try again.

JARDA

Shot dead in Paris. Dead the night you walked out.

BOURNE/PHONE

Then who runs Treadstone?

JARDA

Nobody. They shut it down. We're the last two. It's over...
(not finishing because--)

-- he's falling! -- landing hard -- BOURNE just kicked the chair out from under him --

48.

BOURNE

You're lying. If it's over, why are they after me?

JARDA

I don't know.

BOURNE

Who sent you to Greece?

JARDA

A voice. A voice from the States.
Someone new.

BOURNE

Pamela Landy?

JARDA

I don't know who that is.

BOURNE

What's going on in Berlin?

JARDA

I don't know! Why would I lie?

Silence. BOURNE pulls back. Unsure.

JARDA makes it to his feet.

JARDA (CONT'D) *

What the hell did you do? You must have really screwed up.

BOURNE doesn't know. He backs off.

JARDA (CONT'D)

She really did that? Told you not to kill me?

(beat)

I had a woman once. But after a while, what do you talk about? I mean, for us. The work. You can't tell them who you are...

BOURNE

I did.

JARDA hesitates. It's really like Bourne just told him how much he loved her.

JARDA

I thought you were here to kill me.

49.

Something in the way he said it. Plus Jarda just glanced at his watch.

BOURNE

What did you do?

JARDA shrugs, almost embarrassed. BOURNE looks across to the alarm pad Jarda hit on the way in. Voltage -- like a switch.

BOURNE (cont'd) (CONT'D)

You called it in?

JARDA

I'm sorry.

BOURNE

How long? How long do I have --
(stopping because--)

THE PHONE JUST STARTED RINGING -- loud -- insistent --

BOURNE (cont'd) (CONT'D)
How long?

144 INT. DOD RAPID CAR -- DAY 144

Jamming -- right the fuck into it -- three guys -- JARHEADS
-- DOD Special Force dudes -- speeding through MUNICH --
JAR #1 is the driver -- JAR #2 is prepping weapons like a
maniac in the backseat and --

JAR #3

(on the phone)
-- it's a red flag file! -- so fix it,
call them back ASAP! --

JAR #1

(the call)
What? What'd they do?

JAR #3

(bad news)
She called Munich local.

JAR #2

(slamming home another clip)
It's probably just a drill anyway. *

50.

145 INT. JARDA'S HOUSE KITCHEN -- DAY 145

PHONE RINGING -- JARDA in cuffs -- BOURNE scanning out the
windows -- everything fast --

BOURNE

-- car keys?

JARDA

-- my coat -- but we should --

BOURNE

-- what? --

JARDA

-- take the back -- get another car --

BOURNE hesitates -- just a moment --

Wrong.

SLAM! -- out of nowhere -- JARDA swings -- two-hands -- still cuffed -- like a mace -- catching BOURNE hard and --

BOURNE stunned -- JARDA smashing the coffee table, slices the flexcuffs through on a shard of glass -- Free!

JARDA follows up -- knee up in the ribs -- THE GUN KNOCKED FREE FROM BOURNE'S HAND! -- skittering across the floor -- BOURNE -- as JARDA starts to move -- backhanding him and --

146 EXT. MUNICH STREET -- DAY 146

TWO MUNICH PATROL CARS rolling and --

147

147 EXT./INT. JARDA'S KITCHEN -- DAY

Seen from inside, glimpsed through the glass outside.

It's war -- a flat-out, close-quarter death match -- JARDA older and cuffed, but strong and determined -- BOURNE still hampered from that opening sucker-punch -- the two of them braced there -- grappling -- falling --

JARDA -- the cuffs -- he's got BOURNE in a choke-hold -- but BOURNE driving his head back -- into JARDA'S FACE and --

148

148 INT. DOD RAPID CAR -- DAY

51.

Jamming along through Munich --

149 INT. JARDA'S KITCHEN -- DAY 149

JARDA -- BOURNE -- THE GUN on the floor -- struggling for it -- JARDA there first -- BOURNE on him -- pinned there -- four hands, one gun and --

BLAMM!!! -- wild shot -- into the refrigerator --

Still wrestling -- breaking JARDA's nose, until --

The gun knocked away again.

Finally their hands locked into each other's throats. This is as real and up close as it gets. Until, BOURNE finally holds dead weight. Eyes fixed. Staring...

BOURNE jumping back. Blood all over his shirt -- BOURNE'S first kill in a long time. A messy one -- Revulsion.

150 INT. DOD RAPID CAR -- DAY 150

JARHEADS getting close -- but up ahead -- ANOTHER MUNICH PATROL CAR in motion -- the JARHEADS react -- don't need or want the company.

151 INT. JARDA'S KITCHEN -- DAY 151

BOURNE -- all business now -- pulling THE STOVE away from the wall -- there -- THE GAS LINE HOSE -- BOURNE ripping it free -- gas running wide open into the room --

Next -- A FORK -- grabbing it -- jamming it down into the mechanism on a TOASTER -- wedging it there -- and now he's grabbing PAPERS -- JARDA's stuff on the table -- jamming a roll of sales projections into the toaster beside the fork --

-

BOURNE coughing from the gas, turning the toaster on.

Checking his watch.

Taking one last look at JARDA dead on the floor and --

152 *

152 DELETED

52.

153 INT. DOD RAPID CAR -- DAY 153

They're just turning into the street --

154 EXT. JARDA'S STREET -- DAY 154

THE DOD CAR -- THREE DODS approaching the house, when -- *

BOOOOOMM!!! -- JARDA'S KITCHEN -- blown out! -- gone --

155 EXT. JARDA'S BACK DOOR -- DAY 155

BOURNE -- same moment -- flying out the rear -- as planned
-- urban backyard exfil -- he's flying and -- Gone.

156 EXT. JARDA'S HOUSE -- DAY 156

Fire -- smoke -- it's all burning now -- MUNICH COPS blown
back -- they'll have a story to tell tonight --

157 INT. BOURNE'S CAR -- DAY 157 *

Drives away past arriving police... *

158-163 DELETED 158-163

164 INT. BERLIN HQ/COMMAND POST -- NIGHT 164

The bullpen is cranking -- phones to Munich -- lines to Langley -- ABBOTT watching from the sidelines -- KURT and KIM at their work stations -- PAMELA on mobile, turns to
ABBOTT --

PAMELA

So he beats a man within an inch of his *
life, strang les him, then blows the place *
up? *

(at Ni cky)

For someone with amnesia, he certainly
hasn't forgo tten how to kill, has he?

Across the room -- CRONIN and TEDDY suddenly excited about
what they're seeing on THEIR SCREEN --

53.

CRONIN

-- hey! -- they've got him boxed in! --
(new data coming up on the
monitor)

Everyone rushing to look. Excited, except --

ZORN

Forget it. They lost him.

TEDDY

What're you talking about? They've got a
three block perimeter.

ZORN

You can't see him? He's not in front of
you? Forget it. He's gone.

CRONIN *

(fuck you, buzzkill) *

It's not gonna be like last time. *

ZORN

You better start listening to someone. *
Cause we've been there. *

ABBOTT *

Okay, enough... *

(stepping in) *

Take a walk, Danny. Get some air. *

Zorn nods. Happy to. *

NICKY

(piping in)

I don't think we need to keep looking for
him anyway.

PAMELA

And why is that?

NICKY

Because he's doing just what he said he'd *
do. He's coming for us.

And for the first time they're all thinking the same thing.

165

165 EXT. HOTEL BRECKER -- BERLIN -- NIGHT -- RAIN

It is pouring rain. Seen from that Hellish car, A HUGE,
DISTINCTIVE, NEEDLE-LIKE TOWER dominates the skyline,
lights flashing through the dark and wet --

54.

166 INT. THE AUDI/REST-STOP -- NIGHT 166

BOURNE'S EYES OPENING! -- heart pounding -- springing up --
alone -- damn, his side hurts -- recoiling from that --
where is he? -- he's in the car -- looking around and --

HIS WINDSHIELD POV

AN AUTOBAHN REST-STOP. Gas station. Sleeping trucks.

BACK TO

BOURNE catching his breath -- shifting away from the pain in his rib -- checking his watch -- but what the hell is that on his sleeve? -- fuck, it's BLOOD -- JARDA's blood --

167 EXT. AUTOBAHN REST-STOP -- NIGHT 167

BOURNE out of the car fast -- careless -- wrong -- not even checking who's watching -- pulling off the shirt -- tearing it off -- throwing it down and --

Standing there. In the weird light. A big bruise ripening on his side. Looking around.

It's okay. Nobody's watching. But, shit, man...

Get it together.

A167 INT. PEUGEOT -- AUTOBAHN -- NIGHT A167

Streaking along. BOURNE back to his mission.

B167

B167 EXT. AUTOBAHN -- NIGHT

Berlin 75 KM.

Roaring by a SIGN:

168 INT. MOSCOW AIRPORT -- NIGHT 168

KIRILL striding through the terminal. Moving quickly toward a departure gate and --

THE CAMERA FINDS

GRETKOV above. Watching him go.

55.

169 EXT. BERLIN TRAIN STATION -- DAWN 169

BOURNE drives up.

170-178 DELETED 170-178

179 INT. BERLIN TRAIN STATION -- DAWN 179

Quiet and forlorn this early. Just like BOURNE who's taking A LOCKER. Stashing A BACKPACK. Prepping the evac. Always ready. He heads outside, we hear:

HOTEL OPERATOR #1 (V.O.)

(front desk German)

(Berlin Hilton, how can I help you?)

BOURNE/PHONE (V.O.)

(I'm trying to reach a guest, Pamela Landy, please.)

HOTEL OPERATOR #1 (V.O.)

(I'm sorry but I'm not showing that we have a guest by that name.)

(continuing as--)

A179 INT. BERLIN TRAIN STATION PHONE KIOSK -- DAWN A179

BOURNE tucked in with a BERLIN GUIDE BOOK, a felt tip pen, and a Fifty-Euro phonecard. Working it.

BOURNE/PHONE

(Pamela Landy, please)

HOTEL OPERATOR #2

(Sorry, I don't see it here.)

Crossing out another Hotel off the list -- four down, forty to go -- as we start TIME CUTTING and...

HOTEL VOICES (V.O.)

(overlapping)

(-- no one here by that name --)

(-- no, sir, there's no Landy here --)

(-- how are you spelling that, sir? --)

(-- sorry, b ut no --)

(-- I have n o Landy registe red, sir --)

(conti nuing, until--)

56.

B179 INT. PAMELA'S HILTON HOTEL SUITE -- DAWN B179

Clean and plain. A bed nobody's slept in. THE PHONE begins ringing. PAMELA, fresh from the shower, rushing out from the bathroom to answer it --

PAMELA/PHONE

Hello --

Dial tone. PAMELA hangs up. That was strange --

C179 EXT. BERLIN STREETS/ALEXANDERPLATZ -- DAWN C179

A TAXI driving through the empty early streets and --

D179 INT. BERLIN TAXI -- DAWN (CONT) D179

BOURNE in the backseat. Staring out the window and --

HIS POV

THE FERNSEHTURM looming as they pass, the Berlin TV Tower. That needle in the sky. From the flashback. And then --

E179 SUDDENLY E179

FLASHBACK! -- it's rai ning -- we're s till movin g -- still in a car -- s till near Alexanderplatz , but sudd enly it's pou ring outsi de -- tur ning back, we r ealize we' re not in the cab anymo re -- the re's A DRIVER u p front, a nd beside him ...

CONKLIN! -- yes, Conklin -- he's in the passenger seat -- turning back to us -- handing us something -- A PHOTOGRAPH -- a face -- some guy --

CONKLIN

Neski. Vladimir Neski...

(the photo)

He's at the Hotel Brecker. Get the *

papers. *

(beat)

Say it.

BOURNE -- Treadstone Bourne -- alone in the back -- staring at the photo --

BOURNE

Neski. Hotel Brecker. Papers. *

57.

CONKLIN

This is not a drill, soldier. We're clear on that? This is a live project and you are go. Training is over.

BOURNE

Yes, sir.

CONKLIN

Good, then gimme the damn picture back.

(taking it)

See you on the other side.

(to the driver)

Pull over, he's getting out.

F179 BACK TO F179

BOURNE sitting in the back seat of the cab. Frozen there. Rocked. What's happening to him? No chance to work it out, because the taxi's stopped and --

TAXI DRIVER

(waiting; irritated)

(The Hotel Brecker or the Grand?, make up your mind.)

BOURNE

(What?)

TAXI DRIVER

(This is the Westin Grand. You just said Brecker.)

BOURNE

(fishing for money)

(Yeah. Sorry. This is good.)

INT. BERLIN WESTIN GRAND HOTEL LOBBY -- EARLY MORNING G179

G179

Concentric rings looking down on each other. BOURNE slipping in unnoticed, taking a quick look up before moving along.

H179 INT. HEALTH CLUB -- GRAND HOTEL -- DAY H179 *

BOURNE stepping up to the GUY behind the desk. The gym * mostly empty. *

BOURNE *

Hi. I think I left my backpack here * yesterday. Black, Nike. *

58.

The guy disappears in back to check. *

BOURNE leans across the counter, scrolling the COMPUTER -- * the guest list -- his finger stabbing down on... *

SCREEN: Landy, Pamela 413.

BOURNE clears the screen, walks away.

J179 INT. CONCENTRIC RINGS -- GRAND HOTEL -- DAY J179

Because of the set-up, Bourne, pretending to talk on a

house phone, has a view of ROOM 413 across the way. The door opens, PAMELA exits, carrying an overnight bag -- *

BOURNE watches.

K179 INT. LOBBY -- THE GRAND -- DAY K179

ELEVATOR DOORS OPENING. PAMELA coming out into the lobby. Heading toward the exit and --

L179 EXT. GRAND HOTEL ENTRANCE -- EARLY MORNING L179

A BLACK SUBURBAN at the curb. CRONIN standing there * waiting, as she emerges --

PAMELA

Anything?

TEDDY

No. Munich's a bust. He's loose. *

PAMELA *

Are we locked up? *

CRONIN *

I told everyone they had an hour -- eat, * sleep, shave, whatever they want, but * once we're back, we're back for good. *

As they pile in, and -- *

THE CAMERA FINDS

BOURNE walking right past them -- he's got the whole thing scoped -- heading quickly across the street and --

59.

M179 EXT. HILTON HOTEL TAXI STAND -- EARLY MORNING M179

BOURNE jumps into the first cab in the rank and --

N179 INT. BERLIN TAXI #2 -- EARLY MORNING (CONT) N179

THE DRIVER starting up the car, as --

BOURNE

(That black SUV. Fifty Euros if you keep me close.)

THE DRIVER smiles and --

179I pt. INT. BERLIN AIRPORT HOTEL -- EARLY MORNING 179I pt.

KIRILL walks down the same hallway Gretkov came to meet him last time.

A GUY carrying a briefcase toward him. Stopping for a moment to light a smoke. Letting KIRILL take charge of the briefcase. Smooth. Like it never happened --

180 EXT. BERLIN HQ/COMMAND POST -- DAY 180

The SUV rolling up. The CAB continuing past and stopping at the corner.

A180 INT. CAB -- DAY A180

BOURNE looking back out the rear window.

HIS POV

As they pile out of the van, start inside. Acknowledged by a SECURITY DETAIL pretending to loiter outside. As we hear:

PAMELA (VO)

-- Munich to Berlin, check everything --
flights -- t rains -- police reports --
that'll be B ox #1, Teddy that's yours --
(conti nuing as--)

60.

179I pt. INT. BERLIN HOTEL ROOM -- DAY 179I pt.

KIRILL opening the briefcase. TWO AUTOMATIC PISTOLS.
SILENCERS. AMMO. Care package.

181 EXT. BERLIN ROOFTOP -- DAY 181

A bulkhead opening. BOURNE stepping out among the
satellite dishes. Unpacks a bag: telescope, water, food,
and we hear:

PAMELA (VO)

-- Box #2, call it Prior German
Connections -- Nicky, I want to re-run all
Bourne's Treardstone material, every
footstep -- Kim, Box #3 -- let's call it
Munich Outbound --
(continuing as--)

182 INT. BERLIN HQ/COMMAND POST -- DAY 182

We've been hearing it, now we're seeing it: PAMELA at the
chalkboard -- ABBOTT backing her up -- everyone else spread
around -- they're regrouping -- urgently -- behind them *
cots are being set up -- food, water stacked up -- *

PAMELA

-- let's stay on the local cops, we need
vehicle -- parking ticket -- something --
Langley's offered to upload any satellite
imagery we need, so let's find a target to
look for.

(to Zorn)

Danny, Box #4 -- I need fresh eyes --
review the buy where we lost the three
million -- timeline it with what we know
about Bourne's movements. Turn it upside
down and see how it looks --
(continuing as--)

183 EXT. TELESCOPIC POV -- DAY 183

Ad ecent view into the Berlin HQ. Tw o windows. One offers al ook at an empty kit chenette. The other, a n ice shot of the bullpen a rea. It looks like they are in fo r the long * hau l. There' s TEDDY p acing past...a glimpse of ZORN * con ferring wi th ABBOTT ...now KIM talk ing on the phone.

61.

184 EXT. BERLIN ROOFTOP -- DAY 184

BOURNE -- eyes locked on the target. Scanning. Waiting.

And then, something changes. Suddenly, there's something down there that's clearly a great deal more electric than what he's seen so far --

A184 TELESCOPIC POV A184

NICKY! -- she's just come into the kitchenette -- pouring herself a cup of coffee. Nicky who he knows. And --

BOURNE lowering the telescope. Yes. Now he's getting somewhere. Thinking it through, as --

185 DELETED 185 *

186 INT. KITCHENETTE -- BERLIN HQ/COMMAND POST -- DAY 186

NICKY is joined by PAMELA who goes for the coffee.

PAMELA

Is it fresh?

NICKY

It's got caffeine in it. That's all I know.

Before PAMELA can pour, her cell phone rings. She *
answers. *

PAMELA

Pamela Landy.

BOURNE/PHONE

I was at the Westin this morning. I could *
have killed you. *

PAMELA

Who is this?

INTERCUT WITH ROOFTOP

BOURNE *

It's me. *

PAMELA

(Holy Christ)

Bourne?

62.

NICKY reacts to the name. Runs to the other room to try
and start a trace.

PAMELA (cont'd) (CONT'D)

What do you want?

BOURNE

I want to come in.

He wants to come in! -- it's like a bomb going off -- NICKY
back in with Conklin -- PAMELA waving for a pencil.

PAMELA

Okay, how do you want to do it? *

BOURNE

I want someone I know to take me in. *

PAMELA

Who?

BOURNE

There was a girl in Paris. Part of the program. She used to handle the medication.

AND NOW WE STAY WITH

PAMELA -- her eyes flicker over to NICKY.

PAMELA

What if we can't find her?

BOURNE/PHONE

It's easy. She's standing right in front of you.

Busted. *

PAMELA *

Okay, Jason, your move. *

BOURNE *

Alexanderplatz. 30 minutes. Under the *
World Clock. Alone. Give her your *
phone. *

Click. The line goes dead -- Pamela steps away from the *
window, realizing he's on one of the roofs out there! *

63.

A186 EXT. BERLIN ROOFTOP -- DAY A186

As the bulkhead door swings in the wind -- BOURNE is gone.

B186 INT. BULLPEN -- BERLIN HQ/COMMAND POST -- DAY B186

Everyone gathered. A big, detailed MAP of ALEXANDERPLATZ *
spread on the table.

ZORN *

Here's the clock -- shit -- he's put her *
in the middle of everything. *

CRONIN *

-- it's a nightmare -- we'll never get her *
covered. *

ABBOTT

Call a Mayday into Berlin station. We
need snipers, DOD, whatever they got.

PAMELA

Snipers? Hold on -- he said he wants to *
come in.

ABBOTT

My ass he does. You're playing with fire,
Pamela. Marshall said nail him to the *
wall. I don't know how you interpreted *
that, but I don't think he meant *
repatriate him. *

PAMELA

Don't you want answers?

ABBOTT

There are no answers. There's either
Jason Bourne alive or Jason Bourne dead.
And I for one would prefer the latter.
And what about her?
(points to Nicky)
You just send her out to this lunatic with
no protection?

PAMELA looks to NICKY.

PAMELA

What do you think? Is he coming in?

64.

NICKY

I don't know. He was sick. He wanted out. I believed him. *

PAMELA

Alright...

PAMELA gestures to ABBOTT, CRONIN, TEDDY.

PAMELA (CONT'D) *

...make the call. Get a wire on her. If * it starts to go wrong, take him out.

187 DELETED 187 *

A187 EXT. BERLIN STATION/MOTORPOOL -- DAY A187

The rear of THE OFFICIAL BERLIN C.I.A. HQ -- and here they come -- TEN DELTA DUDES in civvies, sprinting to A COUPLE VEHICLES with DRIVERS ready and engines running and -- *

B187-C187 DELETED B187-C187 *

D187 INT. BULLPEN -- BERLIN HQ/COMMAND POST -- DAY D187

NIC KY, her hands overhead as -- ZORN tapes a TRANSMITTER and BATTERY between her shoulder blades -- TEDDY and CRONIN * plot the area with TWO MEN plainclothed DELTA TEAM -- KIM * and KURT on their own lines. *

KIM *

(this just in) *

They got the number. Bourne's calls came * from Nevins' phone. The field agent in * Genoa. *

TEDDY *

Nevins is Bourne? *

ABBOTT *

(losing it) *

Are you an idiot?! Bourne must've cloned *
his phone! *

An embarrassed silence. Abbott mad at himself for losing *
his temper -- looking up to find Pamela's eyes on his. *

ABBOTT (cont'd) (CONT'D) *
I hope you know what you're doing -- *

65.

E187-F187 DELETED E187-F187 *

G187 EXT. ALEXANDERPLATZ -- DAY G187

In all its vastness -- Alone -- there's the WORLD CLOCK -- *
NICKY waiting on the periphery, TWO PLAIN-CLOTHED DELTAS
nearby.

**IN QUICK SUCCESSION -- NICKY -- BINOCULAR POV -- SNIPER
SCOPE POV -- on a VIDEO MONITOR.**

H187 INT. BULLPEN -- COMMAND POST -- DAY H187 *

Everyone waiting. Holding their breath. Watching NICKY *
standing as... *

J187 EXT. ALEXANDERPLATZ -- WORLD CLOCK -- DAY J187

NICKY'S (Pamela's) PHONE rings. She answers as a yellow *
TRAM approaches... *

BOURNE *
See that tram coming around the corner? *

NICKY *
Yes. *

BOURNE *
Get on it. *

She turns and walks as the TRAM arrives. The DELTA DUDES * start moving... *

K187 *

K187 EXT. ALEXANDERPLATZ -- DAY

The yellow TRAM arrive s. NICKY enter s. One of the DELTA * DUD ES just ba rely join ing her. The T RAM begins moving. * NIC KY looks a round ner vously. Nothin g happens. The TRA M * mov es about 5 00 yards across the PLAT Z. Stops at the ne xt * sto p. People get on a nd off. NICKY and DELTA DUDE rela x * ab it. Doors begin to close. *

And just like that, BOURNE swoops in beside NICKY! Flashes * a gun. *

BOURNE *

Walk. *

66.

BOURNE takes her arm and they just get off as the doors * close leaving the DELTA DUDE behind. They disappear down * into the PEDESTRIAN SUBWAY. *

L187-M187 DELETED L187-M187 *

N187 INT. BULLPEN -- BERLIN H.Q. -- DAY N187 *

A madhouse, a video feed on a monitor.

PAMELA

Where's Nicky?

As they realize she's gone --

ABBOTT

Goddamn it -- I told you.

CRONIN

Listen! Listen!

He cranks the speaker.

BOURNE'S VOICE

What did I say? What did I tell you in Paris?

O187 DELETED O187 *

P187 INT. PEDESTRIAN SUBWAY -- DAY P187

BOURNE

What were my words?
(but s he can't speak)
Leave me alone! Leave me out of it!
But you couldn't do that, could you?

NICKY

I did...Jason, I swear, I did...I told them... I told them I believed you...

BOURNE

Who is Pamela Landy?

NICKY

You hear me? I believed you.

BOURNE

IS SHE RUNNING TREADSTONE? *

67.

Q187 INT. BULLPEN -- BERLIN H.Q. -- DAY Q187 *

PAMELA all ears.

NICKY'S VOICE

She's CI. Counterintelligence.
She's a Deputy Director.

BOURNE'S VOICE

What the hell is she doing?

R187 INT. PEDESTRIAN SUBWAY -- DAY R187

NICKY

What's she doing?

Nicky looks at him like he's crazy.

BOURNE

Why is she trying to kill me? *

NICKY

They know!

(defiant, reckless)

They know you were here. They know you killed these two guys. They know you and Conklin had something on the side. They don't know what it is, but they know!

As BOURNE tries to process --

S187 INT. BULLPEN -- BERLIN H.Q. -- DAY S187 *

Radio chatter going wild. Panic.

DELTA V.O.

(into radio)

Where are they? Anyone?

T187

T187 INT. PEDESTRIAN SUBWAY -- DAY

Still walking. BOURNE knowing he must be driving them * nuts.

BOURNE

How do they know that? How can they know any of that?

68.

NICKY

What is this, a game?

BOURNE

I want to hear it from you.

She looks at him. Is he crazy? What?

BOURNE (cont'd) (CONT'D)

Say it.

NICKY

Last week an Agency field officer went to make a buy from a Russian national.

BOURNE

A Russian?

NICKY

It was Pamela Landy's op. The guy was going to sell-out a mole or something. I haven't been debriefed on exactly what it was .

BOURNE *

Last week? When? *

Is she supposed to answer? -- Nicky shrugs -- on quicksand.

NICKY

And you got to him before we could.

BOURNE

I killed him???

NICKY

You left a print! There was Kel that did n't go of f! There was a partial print, they tracked it back to Treadstone! They know it's you!

BOURNE

I left a fingerprint! You fucking * people. *

SUDDENLY --

BOURNE'S jerking her down to a LOWER LEVEL --

69.

U187 INT. BULLPEN -- BERLIN H.Q. -- DAY U187 *

Big static on the speakers. DELTA C.O. coolly checks the map.

DELTA C.O.

She must be in one of the pedestrian tunnels.

V187 EXT. ALEXANDERPLATZ -- DAY V187

As DELTA DUDES fan out, head for the subway entrances.

W187 INT. PEDESTRIAN SUBWAY -- SECTION TWO -- DAY W187

An INTERSECTION of THREE TUNNELS.

BOURNE leads NICKY far left. She looks really scared.

188 INT./EXT. BERLIN AIRPORT -- DAY 188

GRET KOV has landed. Just coming off the flight --

189-A189 DELETED 189-A189 *

190 DELETED 190 *

191 INT. PEDESTRIAN SUBWAY -- SECTION FOUR -- DAY 191

BOURNE *

What was Lan dy buying? What kind of *
files? *

(when she doesn't answer *
insta ntly--) *

BUYING? *

WHAT WAS SHE

NICKY

Conklin! Stuff on Conklin!
(trying not to lose it)

Suddenly he rips the microphone out from under her shirt --
he knew of course -- dropping it as he yanks her along.

70.

192 INT. BULLPEN -- BERLIN H.Q. -- DAY 192 *

As the transmission goes dead. Christ... ABOOTT drills a
look at PAMELA. Your fault!

PAMELA *

(ignoring Abbott) *

That phone has a locator on it. *

KURT and KIM work their stuff. *

193 INT. PARKING GARAGE -- DAY 193

Gloomy, deserted. A mausoleum. Here come NICKY and
BOURNE. She knows she's on her own now. BOURNE dead
serious. Looks at his watch. *

BOURNE

Why are you here, then? *

NICKY *

Please -- I'm only here because of Paris -- *
because they can't figure out what you're *
doing -- I'm here because of Abbott -- *

BOURNE *

Abbott? *

NICKY *

He closed down Treadstone -- he took care *
of me after Paris... *

BOURNE *

So when was I here? *

NICKY *

What do you mean? *

BOURNE

For Treadstone. In Berlin. You know my
file. I did a job here. When?

NICKY

No. You never worked Berlin.

BOURNE

My first job. *

NICKY

Your first assignment was Geneva.

71.

BOURNE

That's a lie!

NICKY

(emphatic)

You never worked Berlin...

BOURNE raising the gun -- eyes gone dead -- oh, shit...

NICKY (CONT'D)

No...Jason...please...

BOURNE

I was here!

NICKY

... it's not in the file...I swear...I

kno w your file...your first job was *
Gen eva!...I swear to God you never worked *
her e!... *

He's so ready to kill her. NICKY starting to cry -- hands
over her face -- covering up -- bracing for the bullet she
knows is coming --

BOURNE -- about to pull the trigger --

SUDDENLY

A193 FLA SHBACK! -- a moment -- a shard -- A WOMAN'S FACE -- A193
bac king away -- beggin g -- begging us -- beggin g the camera
-- PLEADING F OR HER LI FE IN RUSSIAN - - this awf ul blur of
des peration a nd panic -- fear -- too fast -- to o panicked --

B193 JAM BACK TO B193

BOURNE swamped -- thrown -- hesitating --

CLOSE ON NICKY

Sobbing now -- when? -- finally looking out, and --

BOURNE IS GONE!

C193 INT. BERLIN HQ/COMMAND POST -- NIGHT C193

An hour later. Whole new vibe. Siege mode. Curtains
drawn.

THREE DELTA DUDES parked around the room. KURT and KIM *
working the phones and screens.

72.

The mood is dark. PAMELA, ABBOTT, CRONIN all in here,
the "safe" zone, away from the windows --

CRONIN

(on a cell phone)

Got it, yeah . Hang on...

(to th e room)

Oka y, they'v e got three guys out front *
and another two taking the back stairs. *

No word on N icky. *

KURT *

(looks up from screen) *

Even if she' s still got your phone, it *
might take a while -- signal's hard to *
trace down t here. *

PAMELA turns, looking at the photo of BOURNE in Naples. *
Introspective. *

PAMELA

So what's he doing? You believe him? *

ABBOTT *

It's hard to swallow. *

(beat) *

The confusio n -- the amnesia -- but he *
keeps on kil ling? It's more calculated *
than sick. *

(real soft sell) *

What about N icky? She's the last one to *
see Bourne i n Paris. She's the one he *
asks for. T hey disappear... *

PAMELA *

Well, whatev er he's doing, I've had *
enough -- th is is now a search and *
destroy miss ion. *

(turns to the room) *

I want the B erlin police fully briefed *
and -- *

(handi ng the photo to Cronin) *

-- get this out to all the agencies. *

ABBOTT agrees...

194 DELETED 194 *

195

195 EXT. BERLIN STREET -- NIGHT

A BMW parked in the shadows.

73.

196 INT. BMW -- NIGHT 196

KIRILL wearing headphones, listening to a BERLIN POLICE FREQUENCY. There's an INTERPOL "WANTED" PICTURE OF JASON BOURNE there on the seat. He's in play.

D193 INT. BERLIN HQ/COMMAND POST -- NIGHT D193

Quiet, intense activity. MILITARY RADIOS CHIRPING here and there.

THE CAMERA FINDS

ZORN moving through the bullpen, carrying a cup of coffee, heading back toward PAMELA'S OFFICE where --

ABBOTT is leaning in the doorway. Past him, inside, we can see PAMELA in the midst of a tough phone conversation. CRONIN and THE DELTA BOSS sitting there with her.

ZORN

(the coffee)

Sir...

ABBOTT

Thanks.

ABBOTT nods. Takes a sip. Looking beat.

ZORN (cont'd)

I have that number you wanted...

ABBOTT hesitates -- but only a moment -- he never asked for a number. But he's playing along. Looking satisfied as ZORN hands him a slip of paper.

ABBOTT

(glancing at it)

She say what time I should call?

ZORN

The sooner the better.

ABBOTT nods. Pockets the paper. Turning back, as if it were nothing and --

E193

E193 INT. BERLIN CYBER CAFE -- NIGHT

Massive. Modern. Busy. BOURNE in the back. In a corner.

74.

Doing a search HOTEL BRECKER 1997-1999. Scrolling. And then stopping. Freezing. Because...

ON THE MONITOR

A BERLIN NEWSPAPER ARCHIVE. There it is. Written large in loud, tabloid German:

(OIL REFORMER MURDERED) *

The re's a pho tograph o f the Berlin Po lice carry ing two body bag s out of t he Hotel Brecker. There 's a capti on ide ntifying t he dead a s Vladimir and Sonya Nesk i. There's eve n a long a rticle ac companying all this, but it's in Ger man and we don't ne ed to read it a nyway, bec ause --

BOURNE is reading it.

And we're reading in his face. That he is rocked. That he has found another bottom to the abyss.

F193 INT./EXT. GLASS OFFICE BUILDING -- NIGHT F193

Remember the building where Vic was killed? We're back.

ZORN and ABBOTT making their way in. Zorn steering them

away toward a stairwell at the back...

194 INT. GLASS OFFICE BUILDING ELECTRICAL CLOSET -- NIGHT 194

ZORN and ABBOTT have snuck in here. Work light. Signs of repair on the wall.

ZORN

(nervous)

I did my box work, but I wanted to show you before I showed Landy. I came out here last night because none of this was making any sense. I mean, I'm with you on this, Conklin was a nut, but a traitor? I just can't get there.

ABBOTT

What do you have, Danny?

ZORN

(the electrical riser)

You put a four-gang Kelvin here and it's gonna take out power to the building. You know that. What you can't know, is if it's gonna blow the room with it.

75.

ABBOTT

And?

ZORN

The re were two charges, they were supposed to go off simultaneously. The second one, the one that didn't go off, was down here...

(pointing it out)

First of all, this is nothing, it's a sub-line for the breaker above. Second, why put the charge all the way down here? If you're good enough to get in here and handle the gear, you're good enough to

know you don't need this.
(beat)
Bourne would know.

ABBOTT

It was staged?

ZORN

Is it a slam dunk? No, but...

ABBOTT

Jesus...

ZORN

(spit-balling)

Okay. What if someone decided to cover the tire tracks by blaming Conklin and Bourne. What if Bourne didn't have anything to do with this?

ABBOTT

Keep going...

ZORN

Something's been going on here in Europe. And it's still going on. Post Conklin. Who's been in Berlin?

ABBOTT

Lots of people...

ZORN

Including Landy...

(jumping off the cliff)

She had access to the archives.

ZORN hesitates. But it's out. It's in the room.

76.

ABBOTT

Who else knows about this?

ZORN

Nobody. You.
(he's scared)
I had to tell you, right?

ABBOTT

Show me again...

ZORN

Okay...
(turning away, when--)

ABBOTT -- out of nowhere -- his hand jamming up into ZORN'S RIB CAGE! -- more than his hand, because ZORN'S EYES barely have a moment to register shock before they bulge. Clenching the younger man's body, pulling him close, as he turns the knife and --

ZORN is dead.

ABBOTT without hesitation. Shifting away from the blood.

Letting the body fall.

ABBOTT standing there. Listening. Checking himself for blood. He's clean.

Looking for a place to stash the body, as --

A194 EXT. HOTEL BRECKER -- NIGHT A194

BOURNE across the street. Staring at the hotel. Haunted. As a POLICE SIREN edges closer through the empty streets --

AA194 FLASHBACK! AA194

We are a POV -- a stake-out -- watching the HOTEL across the way --

The POV checks its watch -- checks the perimeter, the street deserted, foreboding --

THE HOTEL

Our destiny waiting up there somehow --

-- and suddenly a LIGHT COMES ON -- a terrible signal --
and as the car suddenly lurches forward and around the
corner --

77.

AB194 BACK TO: AB194

BOURNE muscling up his backpack. Heading toward the hotel.

B194 INT. HOTEL BRECKER LOBBY -- NIGHT B194

And hotel. Fusty but comfortable. And busy. GUESTS
and STAFF doing their thing. A CLERK behind the reception
desk.

CLERK

Guten Abend.

BOURNE

(playing it American)

Guten Abend.

CLERK

(switching to English)

Can I help you?

SUDDENLY

BA194 FLASHBACK! -- the lobby, but seven years ago -- BA194
across the room -- A MAN buttoning a raincoat as he
passes -- NESKI! --

BB194 JAMMING BACK TO BB194

BOURNE stalled -- coming back, as --

CLERK (cont'd) (CONT'D)

Sir?

(smiling)

Do you have a reservation?

BOURNE

No. Sorry. I just got in...

(rally ing back)

I -- Is room 645 available?

(off t he Clerk's look)

I stayed the re before. My wife and I.

THE CLERK nods, checking the register. THE CONCIERGE just down the desk glancing over at BOURNE. Nodding hello and --

CLERK

I'm sorry, that room is occupied. Would room 644 be okay, it's just across the hall...

78.

BOURNE

Sure. That's fine. Danka.

194C-D DELETED 194C-D

195 SHOT 195 *

A196 INT. HOTEL BRECKER ELEVATOR -- NIGHT A196

BOURNE riding up. Alone. Dread mounting, and --

197 INT. HOTEL BRECKER LOBBY -- NIGHT 197

THE CONCIERGE coming out of the office with a sheet of fax paper. Placing it quietly down beside THE CLERK and --

THE CAMERA FINDS

THE FAX -- BOURNE'S FACE -- the same "wanted" picture and --

198 INT. SIXTH FLOOR HALLWAY/HOTEL BRECKER -- NIGHT 198

BOURNE off the elevator. He makes his way down --

HIS POV

THE SIXTH FLOOR HALLWAY. Suddenly scary.

A198 INT. BMW -- NIGHT A198

KIRILL sitting up as THE POLICE RADIO starts broadcasting an ALL-POINTS BULLETIN, the words "Hotel Brecker" in there --

KIRILL dropping the car into gear and --

B198/200

B198/200 INT. SIXTH FLOOR HALLWAY/HOTEL BRECKER -- NIGHT

BOURNE walking. There's his room, #618. But across the hall and down one...

ROOM #645. BOURNE steps up. Listening a moment. Then he knocks. Nothing.

He pulls A KNIFE from his pocket.

79.

Checks the hallway. He's clear. Wedges the blade in there and -- one...two... Pop.

199 DELETED 199

201 INT. ROOM #645 HOTEL BRECKER -- NIGHT 201

BOURNE enters a suite. Closing the door behind him.

-- And TREADSTONE BOURNE, seven years ago, does the same --

BOURNE shakes off the flash, looks around. The lights are on. An open suitcase on the bed.

202 INT. HOTEL BRECKER LOBBY -- NIGHT 202

THE CLERK, THE CONCIERGE and THE MANAGER are huddled in conversation with THREE BERLIN COPS who've just arrived and --

Trying to be discreet, but... this is clearly serious.

203 INT. ROOM #645 HOTEL BRECKER -- NIGHT 203

BOURNE just standing there. Breathing it in.

TREADSTONE BOURNE doing the same -- *

204 DELETED 204

205

205 INT. ROOM #645 HOTEL BRECKER -- NIGHT

BOURNE with his hand on the wall. As if he can feel it. Like it's all still here. Heart pounding and --

206

206 INT. BERLIN HQ/COMMAND POST -- NIGHT

Chaos -- Bourne's been found -- everybody rushing out --

CRONIN

(to Teddy)

-- go -- take the van! --

PAMELA

-- the hotel -- how far? --

80.

TEDDY

-- five, six minutes --

CRONIN

-- Kurt -- you're here! -- keep the comm line open! --

207 INT. ROOM #645 -- NIGHT 207

BOURNE standing there. Looking out the window. The images -- the Television Tower over the city. Everything but the rain.

208 EXT. HOTEL BRECKER COURTYARD -- NIGHT 208 *

The BERLIN POLICE SWAT TEAM TRUCK arrives -- discreetly -- by the back loading area.

209 INT. ROOM #645 BEDROOM -- NIGHT 209

BOURNE flat against the wall. Just as he was. Leaning forward to see in THE MIRROR. Just so, and... There.

210 DELETED 210

211A INT. ROOM #645 -- FLASHBACK -- NIGHT 211A

A MAN in the mirror -- pacing into view -- NESKI -- on the phone -- a talking in Russian -- it's raining --

BOURNE standing there -- Treadstone Bourne, still wet from the rain -- one eye on that mirror and the other on A SYRINGE that he prepped -- a predator --

THE MIRROR -- the doorbell rings -- NESKI gets off the phone --

BOURNE tensing -- new element -- factoring and --

THE MIRROR -- as NESKI opens the door -- a new flood of Russian -- happy -- it's MRS. NESKI -- a surprise! -- but he's very happy to see her --

BOURNE pocketing the syringe -- new weapon -- pistol --
quiet -- methodical -- watching the lovers bill and coo and
--

81.

THE MIRROR -- Mr. Neski kisses her -- takes her bag --
she's hanging up her coat and moving now toward the
bathroom and --

BOURNE checking the window -- the weapon -- his balance and
--

THE MIRROR -- MRS. NESKI'S FACE right there -- seeing him --
so freaked she can't even register it yet --

BOURNE with the pistol in her face -- finger to his lips --
"sh hh..." -- but she knows -- backing away -- begging for
her life in Russian -- this awful blur of desperation and
fear --

MR. NESKI turning back to see his wife backing out of the
bathroom and BOURNE with the pistol -- with no hesitation --

SNAP! -- one shot -- into Neski's heart -- he's down --

MRS. NESKI -- what's just happened? --

BOURNE has her wrist in his hand -- raising it to her head --
to where he holds the pistol -- her fingers -- his
trigger -- SNAP! -- letting the gun fall with her as she
drops and --

BOURNE starts to move -- starts to prep his evac -- but
there's something on the dresser --

A PHOTOGRAPH -- the Neski family -- father, mother and a
TWELVE-YEAR-OLD GIRL -- arms around each other -- happy and
--

BOURNE staring at the picture -- undone for a moment --

HARD OUT FLASHBACK TO

212

212 INT. ROOM #645 -- NIGHT

BOURNE -- our Bourne -- standing where they fell.

Frozen there. Paralyzed by the shame of original sin.

212 pt DELETED 212 pt

213-214

213-214 DELETED

82.

215 INT. HOTEL BRECKER LOBBY -- NIGHT 215

A SWAT CAPTAIN conferring discreetly with the MANAGER.

MANAGER

He's in 618.

SWAT CAPTAIN

Call all the guests on the 6th floor.

Tell them to remain in their rooms. Tell them it's a police order. Then start on the 5th and 8th floors.

A215 INT. ROOM #645 -- NIGHT A215

BOURNE -- trying to stabilize -- to breathe --

216 INT. STAIRWELL -- NIGHT 216

The SWAT team on their way up.

A216 INT. ROOM #645 -- NIGHT A216

RING! RING! BOURNE snaps back as the phone in his room

STARTS TO RING. Four times and it stops.

BOURNE freezes. Footsteps. Shadows under the door. He leans into the peephole.

BOURNE'S POV

ROOM #644. GERMAN S.W.A.T. TEAM. Taking position.

B216

B216 INT. ROOM #645 -- NIGHT

BOURNE backs away -- surveys the room -- his watch -- his balance and --

C216 EXT. STREET OUTSIDE THE HOTEL BRECKER -- NIGHT C216

Quickly turning into a major event -- HALF-A-DOZEN POLICE VEHICLES already parked here -- MORE ARRIVING every minute -- P ASSERSBY mixing with the COPS and PEOPLE FROM THE HOTEL who 've just come out and --

THE CAMERA FINDS

83.

KIRILL jogging over from THE BMW he's just parked and --

217 DELETED 217 *

218 DELETED 218

219 INT. ROOM #644 HOTEL BRECKER -- NIGHT 219

WHAM! -- THE DOOR KICKED OFF ITS HINGES! -- SWAT TEAM flooding into BOURNE'S EMPTY HOTEL ROOM and --

A219 INT. ROOM #645 HOTEL BRECKER -- NIGHT A219

BOURNE -- in motion -- out the bathroom window and --

220 INT. HOTEL BRECKER SIXTH FLOOR HALLWAY -- NIGHT 220

BERLIN SWAT LEADER gives order to search other rooms and --

221 EXT. HOTEL BRECKER FACADE -- NIGHT 221

BOURNE up the water pipe to the roof -- as he arrives, a *
SWAT team member turns -- BOURNE pulls him over the edge -- *
fires point blank into the 2nd SWAT member's vest -- *
stunning him. He's moving fast -- scrambling along the *
roof and into the night... *

222 INT. SIXTH FLOOR HALLWAY ROOM #645 -- NIGHT 222

WHAM! The door caves in and the SWAT team moves enters #
645 -- rushing to the window -- Nobody -- No sign of him
and --

223

223 EXT. STREET OUTSIDE THE HOTEL BRECKER -- NIGHT

KIRILL heading for THE HOTEL ENTRANCE blocked by the *
exiting guests. *

225 INT. HOTEL BRECKER SIXTH FLOOR HALLWAY -- NIGHT 225

Too many cops and radios --

84.

SWAT TEAM BOSS

(trying to take charge)

(-- LISTEN UP! -- WE'RE CLEARING THE
BUILDING! -- ROOM BY ROOM! --)

226 EXT. STREET OUTSIDE THE HOTEL BRECKER -- NIGHT 226

PAMELA jumping out of A VAN the moment it stops. Seeing it all. The crowd. The army of cops. The searchlights playing across THE HOTEL FACADE. It's another disaster.

227 INT. HOTEL BRECKER LOBBY -- NIGHT 227

KIRILL wants to get upstairs -- he can't -- TOO MANY GUESTS coming down the stairwell -- BERLIN COPS trying keep it moving and -- *

228-229 DELETED 228-229 *

230 INT. HOTEL BRECKER LOBBY -- NIGHT 230 *

KIRILL hears BOURNE is on the roof. *

231 DELETED 231 *

234 DELETED 234 *

232 INT. LOBBY/THE HOTEL BRECKER -- NIGHT 232 *

PAMELA and CRONIN listening to TEDDY who just got the * police update -- *

TEDDY

Black coat, possibly leather. Dark slacks. Dark t-shirt.

(pointing now--)

He says they're gonna try and corral the guests on the street over there, and then check them out, but...

PAMELA

(disgusted)

Yeah, that'll work...What the hell was he doing here?

85.

CRONIN

Maybe he just needed a place to spend the night?

PAMELA

I want to look at the room. *

(to TEDDY as she goes) *

Check it out. *

PAMELA'S in charge now. They enter the elevator. *

233 EXT. STREET BEHIND THE HOTEL BRECKER -- NIGHT 233

BOURNE coming around the other side of the hotel --

Stepping to the left before he spots the SWAT van --

BOURNE about-faces -- heads the other way --

A SIDEWALK COP looks over, checks the BOURNE PHOTO print-out in his hand.

234 DELETED 234 *

244 EXT. STREET OUTSIDE THE HOTEL BRECKER -- NIGHT 244

TEDDY huddled with the HOTEL MANAGER and A GROUP OF HIGH-RANKING BERLIN COPS, turning back as --

ABBOTT

(arriving breathless)

They missed him?

TEDDY *

So far. But they found Nicky. She's *
back at the Westin. Bourne let her go. *

ABBOTT

He let her go? Great. Where's Danny? *
He should head over there and debrief *
her. *
(the Hotel) *
What's here? What was he doing? *

TEDDY

We don't know. They're in a room
upstairs. I was told to wait down here.

ABBOTT accepting that. Because he has to. Only we see
the fear. Turns to leave... *

86.

ABBOTT

OK, if you see Danny tell him I went back *
to the hotel. *

ABBOTT steps out into the street as...

235 EXT. STREET NEAR THE HOTEL BRECKER -- NIGHT 235 *

BOURNE striding away and -- Following -- *

SIDEWALK COP blowing a WHISTLE -- fumbling for his holster.

BOURNE running now, slowly at first, and --

A235 EXT. SIDE-STREET NEAR THE HOTEL -- NIGHT A235

Now FASTER, as if he can gauge his speed and distance...

237 EXT. SIDE-STREET NEAR THE HOTEL -- NIGHT 237

MOTION -- BOURNE tearing away and --

A237 EXT. BIGGER BERLIN STREET -- NIGHT A237

BOURNE slows to a walk -- TWO PATROL CARS heading his way --
no choice -- there -- a narrow passageway between TWO
MOVING TROLLEY TRAINS and -- SPRINTING through --

The PATROL CARS skidding into 180's.

B237

B237 EXT. BERLIN BRIDGE -- NIGHT

THE RIVER SPREE lit by THE TROLLEY that's rumbling past and
the running lights of a DOUBLE COAL BARGE up the river.

BOURNE runs across the bridge -- going as fast as he can --
hearing THE POLICE SIRENS swirling behind him, when --

A THIRD AND FOURTH POLICE CAR AHEAD!

BOURNE turns hard for a STAIRWELL, jumps the walkway curb,
leaps up the stairs, two at a time, as --

All FOUR COP CARS SKID to a stop. As doors open --

87.

238 EXT. TRAM PLATFORM -- BERLIN BRIDGE -- NIGHT 238

A TRAM waiting as the LAST FEW PASSENGERS get on. The
doors seem to stay open in slow motion as --

BOURNE appears -- makes a mad last dash --

And he's on!

And the doors don't close! It's not scheduled to go yet.

And here come the COPS!

BOURNE off the tram -- GUNS appear --

BOURNE runs to his left -- stops short --

The other cops are coming this way -- SCREAMING at him --

Not a lot of options -- BOURNE looks over the rail --

DOWN BELOW

A COAL BARGE passing, the prow just emerging --

BOURNE

On the rail and JUMPING even as the FIRST SHOT is fired --

239 EXT. DOUBLE COAL BARGE -- NIGHT 239

BOURNE lands hard -- stands -- voltage going up one leg --

And they're SHOOTING at him.

He can worry about the leg later. He RUNS.

Back toward them!

The barge moving slow -- BOURNE disappears under the bridge.

240 EXT. BERLIN BRIDGE -- NIGHT 240

Guns aimed, POLICE waiting for a clear shot. TWO OF THEM DASH to watch over the other side.

88.

241 EXT. UNDER THE BRIDGE -- NIGHT 241

Countering -- the barge going one way -- BOURNE the other -- dodging all the super-structure on deck -- all the while keeping his cover overhead --

And LEAPING to the second barge!

And more of the same, until --

BOURNE running out of barge --

LEAPING back onto the BRIDGE FOOTING and --

242 EXT. BERLIN BRIDGE -- NIGHT 242

THE POLICE watching the barge fully emerge -- continuing down river -- SHOUTING IN GERMAN that he's either "in the water" or "hiding on the barge".

Off they go -- down the stairs --

Leaving the PASSENGERS on the tram blinking out in shock --

And BOURNE -- climbing back over the rail --

Limping back on the tram just before --

The DOORS CLOSE -- and off it goes --

243 EXT. NEXT BRIDGE DOWN -- NIGHT 243

POLICE converge from both ends -- Barge goes under as KIRILL arrives at the center of the bridge -- missed again -- behind KIRILL, a train snakes off into the night...

245 pt

245 pt INT. ROOM #645 -- HOTEL BRECKER -- NIGHT
PAMELA and CRONIN move into the living room. A couple of *
COPS in the hallway outside. *

CRONIN *

The room he checked into was across the *
hall -- why, why would he come here? *

PAMELA glances around -- something bothering her about *
this space -- *

89.

PAMELA *

He must've had a reason. That's how they *

were trained. *

CRONIN moves around the bedroom, then into the bathroom *
and -- *

CRONIN *

He went out the window in here... *

246-247 DELETED 246-247 *

245 pt INT. ROOM #645 -- BATHROOM -- NIGHT 245 pt *

There on the mirror -- scrawled in soap on the glass... *

I KILLED NESKI *

CRONIN *

Pam, you need to see this. *

PAMELA moves in behind him. *

CRONIN (CONT'D) *

Who's Neski? *

Both of them staring. *

PAMELA *

(thinking) *

Alright...take it down. *

CRONIN *

What? *

PAMELA *

This stays between you and I. *

(sensing confusion) *

We finally have an edge. I don't want to *

lose it. *

253 EXT. CATHEDRAL PLAZA -- NIGHT 253

Very late -- ABBOTT waits on an isolated bridge -- a lone *

figure in the shadow of East Berlin. *

GRET KOV arrives by car. Walks through the darkness. *

ABBOTT barely glancing over. *

90.

ABBOTT

You told me Bourne was dead.

GRET KOV

There was a mistake.

ABBOTT

I'll say. You killed his goddam *
girlfriend instead. Now they're onto *
Neski. They're at the Brecker Hotel even *
as we speak. *

GRET KOV

Will it track back to us? *

ABBOTT

No. The files are spotless. Whatever *
they find, it's just going to make Conklin *
look worse. *

GRET KOV

And the Landy woman? *

ABBOTT

She's done everything I wanted. She bit *
on Conklin so fast it was laughable. She *
even found his bogus Swiss account... *

GRET KOV *

Anything else? *

ABBOTT shoves a piece of paper -- and ADDRESS -- into *
GRET KOV'S hand. *

ABBOTT

(the paper) *

The re's a bo dy in the basem ent. Dann y
Zor n. He's got to disappea r. For go od.
Cle an and fa st. I'll put h im in bed with
Con klin and Bourne. Even t he girl, N icky. *
Giv e me twen ty-four hours, I'll think it
up. But get the goddamn bo dy out of
the re.

It's getting late. A taxi now and then... *

ABBOTT (CONT'D)

Neski was a roadblock. Without me, *
there's no company, no fortune. You owe *
me, Uri. One last push. *

GRET KOV

One last push. One.

91.

GRET KOV leaves. ABBOTT watches him go. *

254 EXT. MERCEDES -- NIGHT 254

Seconds later. GRET KOV getting in slowly. *

255 INT. MERCEDES -- NIGHT 255

KIRILL slouched in back. Waiting. Gretkov to the DRIVER.

GRET KOV

(Airport.)

(to Kirill)

(We're done here.)

KIRILL nods. As they pull away, ABBOTT turns and walks *
into the foggy night... *

A248 EXT. BERLIN STREET -- NIGHT A248 *

Late. ABBOTT walks. A lonely figure. Past someone in *
the shadows -- *

BOURNE *

Mr. Abbott? *

He turns to answer when BOURNE firmly guides him into a *
side street... *

*****BOURNE/ABBOTT SCENE*** ***

248 *

248 INT. LOBBY -- HOTEL BRECKER -- NIGHT

As PAMELA and CRONIN exit the elevator, they are met by *
TEDDY. *

TEDDY

Here's what I've got.

(reads)

Remember Vla dimir Neski? Russian *
politician? Seven years ago, he was due *
to speak to a group of European Oil *
ministers here at the hotel . He never *
did. He was murdered. *

PAMELA *

By who? *

92.

TEDDY

His wife. In room 645. Then she shot *
herself. *

(Pamela and Cronin share a *
look) *

PAMELA *

(to Teddy) *

Alright...I want you, Kurt and Kim to stay on *
Bourne, track everything that's out *
there... *

TEDDY goes to get in the van. PAMELA follows with *
CRONIN. *

PAMELA (CONT'D) *

(confidentially to Cronin) *

And I want you to go through and cross *
reference our buy that went bad, the *
Neskis, and Treadstone -- *

As they get in... *

PAMELA (CONT'D) *

-- they have to be related. *

249 EXT. BERLIN TRAIN STATION -- NIGHT 249

BOURNE'S ARRIVED. Limping. As he continues for the *
station -- *

250 INT. BERLIN TRAIN STATION LOCKER AREA -- NIGHT 250

BOURNE retrieving the exfil bag he stashed in the locker.
Changed his clothes.

251

251 INT. BERLIN TRAIN STATION MEN'S ROOM -- NIGHT

Bag slung -- limping out -- BOURNE has changed clothes. A
big overcoat, knit cap.

252 INT. BERLIN TRAIN STATION PLATFORM -- NIGHT 252

A busy midnight departure. Big train. BOURNE climbing
on the train, under the sign:

MOSCOW EXPRESS

93.

253-255 MOVED 253-255 *

A256 INT. NEW BERLIN HQ/COMMAND POST -- NIGHT A256

A BLUEPRINT spread across a table. NICKY, KURT & KIM all gathered around. CRONIN works the TREADSTONE files on * another table. TEDDY at center briefing PAMELA. *

TEDDY *

We' re lookin g at all Berlin outbound. *
Goo d news is , every train s tation in *
Ber lin has t hirty to forty fixed, digital *
sec urity cam eras. Common f eed. *

PAMELA

Are we hacking or asking?

TEDDY *

Yes. In that order.

PAMELA

And what about you, anything? *

CRONIN

It's starting to link up -- the hijacked *
money -- the leak -- Pecos Oil -- one *
last bit is Treadstone. *

256 EXT. MOSCOW TRAIN -- NIGHT 256

Crossing the border into Poland -- Cold, desolate, snow --

257

257 INT. MOSCOW TRAIN/PASSENGER CAR -- NIGHT

CONDUCTORS moving quietly through the dark cars. Checking tickets and visas and --

BOURNE -- hands over his ticket and RUSSIAN PASSPORT -- off the grid --

258-259 DELETED 258-259 *

A260 INT. NEW BERLIN HQ/COMMAND POST -- NIGHT A260 *

4:00 am. KURT, KIM, and TEDDY spread around the room. *
They've been running laptop train station videos for *
hours. Just about ready to raise the white flag. *

94.

All they have so far is an isolated loop of BOURNE limping *
into the men's room. Cronin watches it stutter along. *

CRONIN *

Does it look like he's faking? *

TEDDY *

On the way in? Forget it. *

KURT *

The leg's definitely hurt. *

CRONIN *

(the blueprint) *

Well, there's no window in the men's room, *
folks, so let's find somebody coming out *
with a bad left leg. *

KURT *

(worn out) *

Maybe he's still in there. *

TEDDY *

I've got a limping guy, but it's the right *
leg. *

KIM *

Walking away, or walking toward you? *

CRONIN jumping on that, right there, over TEDDY'S shoulder - *
- *

CRONIN *

That's him. It's the coat! What train is *
that? *

260

260 INT. MOSCOW TRAIN/PASSENGER CAR -- DAWN

BOURNE -- asleep in his chair -- rocked by the rhythm. But something wakes him up.

Looks out the window -- something weird about the light out there -- then up to see:

MARIE -- looking at him over the back of his chair in front of him -- no big deal --

BOURNE

Hey...

She smiles. A beat. She comes around, sits beside him. He * looks away out the window. *

95.

BOURNE (CONT'D) *

I wanted to kill him. *

MARIE *

But you found another choice. *

BOURNE *

I did. *

MARIE *

It wouldn't have changed the way you * feel. *

BOURNE *

It might have. *

BOURNE looks back at her. She smiles. He accepts it, * leans back, closes his eyes. *

BOURNE (CONT'D) *

I know it's a dream.

MARIE

You do?

BOURNE

I only dream about people who are dead.

MARIE leans over, kisses his forehead. Whispers --

BOURNE (CONT'D) *

God, I miss you. I don't know what to do *
without you. *

MARIE

(softly, serenely) *

Jason. You know exactly what to do. That *
is your mission now. *

BOURNE opens his eyes.

And it's morning outside.

And Marie is gone.

A LITTLE GIRL smiles at him from over the back of the chair
in front. BOURNE can't meet her gaze for long. As he
looks back out the window --

261-262 *

261-262 DELETED

96.

263 INT. MOSCOW TRAIN/PASSENGER CAR -- DAWN 263

BOURNE watching the birch trees rush past, not quite hiding
the smokestacks beyond. Eyes locked. Forging something
within, one final mission, as we --

264 INT. BERLIN WESTIN HOTEL LOBBY -- EARLY MORNING 264

ABBOTT coming through. It's empty this early, but --

Here's PAMELA, NICKY, CRONIN and the TEAM waiting to *

report.

PAMELA

Sorry to wake you.

ABBOTT

(waves off apology)

I wasn't sleeping. *

(to Nicky as he passes) *

You OK? *

NICKY *

Yeah, thanks. *

ABBOTT *

What's up? *

PAMELA

Bunch of stuff.

PAMELA looks to CRONIN -- him first. *

CRONIN *

We tied the room Bourne visited tonight to a murder/suicide seven years ago. A

Russian couple, the Neskis. *

ABBOTT *

(playing along) *

Neski. The reformer. I remember that. *

CRONIN *

He championed the equal distribution of *

oil leases in the Caspian Sea. When he *

died, they were all released to one *

petroleum company, Pecos Oil. Guess *

what? -- the CEO, Uri Grekov, is ex- *

KGB . *

*

97.

NICKY *

Someone was using Treadstone as a private *
cleaning service. *

ABBOTT *

Conklin... *

(a beat) *

It's -- I'm sorry, Pamela. I guess you *
were right all along. *

*

Pamela waves him off, it's okay, but --

PAMELA

There's something else.

Abbott can see by their faces: this hits closer to home.

ABBOTT

What?

PAMELA

They found Danny Zorn's body. Dead in the
basement at the building where my people
got hit the first time.

ABBOTT

Oh, God... It must have been Bourne. *

PAMELA

Did he say anything to you?

ABBOTT

No... It must have been Bourne.

PAMELA, straight...

PAMELA

We'll know for sure when we get the *
security tapes. *

CRONIN *

But we can relax. We tracked him. He's *
on a train to Moscow. *

ABBOTT reeling, hiding it.

ABBOTT

Moscow? What the Hell's he going to Moscow for?

98.

PAMELA

(shrugs)

Don't know.

ABBOTT

Jesus... I, Zorn... I have to call his family. Tell them...

PAMELA

I'm sorry, Ward.

They watch as he goes.

265 INT. WESTIN ELEVATOR -- DAWN 265 *

ABBOTT in the rising elevator. Imploding.

266 INT. GRETKOV'S OFFICE -- MORNING 266

Palatial. But you can't buy taste. GRETKOV working his * computer -- answers his PHONE. *

GRETKOV

Da...

ABBOTT/PHONE

You didn't stay, Uri.

GRETKOV

(matter of fact)

This is not a clean phone.

267 *

267 INT. WESTIN GRAND HOTEL LOBBY -- DAWN

Everyone still here. CRONIN answering his cell phone -- *
motioning to them, he's got news --

CRONIN

(phone to his ear)
You're sure?

PAMELA

What? The tapes? *

CRONIN

(noddin g but)
Hold on...
(holdin g the phone)
Yep. And Abbott just direct dialed Moscow *
from his room...

99.

Now we realize, she's set a trap and Abbott's walked in.
All the same, Pamela shakes her head, wishes it wasn't
true.

And they're moving --

268 INT. ABBOTT'S WESTIN HOTEL ROOM -- DAWN 268 *

ABBOTT at his desk, still on the phone, pouring a vodka.

GRETKOV

Leaving was a business decision. We're
both rich, come enjoy it.

ABBOTT

What do you mean?

GRETKOV

Go to the airport. Get a plane. I'll
have a brass band waiting for you.

ABBOTT

Save it for Bourne.

GRET KOV

What?

There's a KNOCKING AT HIS DOOR -- ABBOTT simply ignores it.

ABBOTT

He left yest erday on the night train.

He's probabl y just getting in now.

(he dr inks)

You'll have to hurry.

GRET KOV

Bourne comes here? Why?

More KNOCKING...

ABBOTT

Good luck.

A268 EXT. MOSCOW TRAIN -- DAWN A268 *

Speeding East through the Russian countryside. The forest *
is gone, replaced by factories and refineries. A *
wasteland of rust and gray that seems to go on forever -- *

100.

269 INT. WESTIN HALLWAY OUTSIDE ABBOTT'S ROOM -- NIGHT 269 *

PAMELA knocking again. NICKY, TEDDY and CRONIN behind her.

PAMELA

Open it.

CRONIN with a pass key. TEDDY prepped and --

A269 INT. ABBOTT'S WESTIN HOTEL ROOM -- NIGHT A269 *

PAMELA leading -- they enter -- stop short --

ABBOTT at his desk, calmly pointing a PISTOL -- at Pamela.

ABBOTT

They go. You stay.

She looks back. CRONIN shakes his head 'no'.

PAMELA

Yes. Now...

They reluctantly obey. The door clicking shut behind them.

ABBOTT

Sit down.

PAMELA

I'd rather stand if it's all the same to you.

ABBOTT

I don't exactly know what to say -- I'm sorry.

PAMELA

'Why' would be enough for me.

ABBOTT

I'm not a traitor. I've served my * country. *

PAMELA

And pocketed a fair amount of change while * doing it. *

ABBOTT

Why not? It was just money. *

101.

PAMELA

And Danny Zorn, what was that? *

ABBOTT

Had to be done. *

PAMELA *

No good options left? *

ABBOTT *

(shrug s) *

In the end, honestly, it's hubris. *

Simple hubris. You reach a point in this *
game when the only satisfaction left is *
to see how clever you are. *

PAMELA *

No. You lost your way. *

ABBOTT *

Well, you're probably right. I guess *
that's all that hubris is. *

He raises the gun.

PAMELA -- presses her lips together, closes her eyes.

BOOM!

She opens them. And as CRONIN flies back through the door --

There's ABBOTT -- dead at the desk -- he's shot himself --
also, in a way, with some help from Bourne.

270 INT. PLATFORM -- MOSCOW TRAIN STATION -- DAY 270

THE TRAIN easing to a stop. The platform busy with people
waiting and -- PASSENGERS disembarking.

BOURNE among them. Unremarkable in THE CROWD and -- *

271

271 INT. MOSCOW TRAIN STATION -- DAY

BOURNE on the move. Welcome to the whole mad Moscow scene.
A jumble of faces and voices. Travellers. Arrivals and
departures. Families. Beggars. Drunk war vets. Hawkers.

102.

272 EXT. MOSCOW TRAIN STATION CAB STAND -- DAY 272

There, in the plaza. BOURNE hobbling across the street, when suddenly -- A CAR HORN! -- he turns and --

Look out!

A BIG BLACK BMW speeding past -- followed by TWO MORE -- all three cars with BLUE LIGHTS STROBING on the dashboards -
- a convoy -- whipping by like they own the place and --

TAXI DRIVER (OS)

(Gangster bastards don't care what they do.)

BOURNE turns. A grizzled TAXI DRIVER right beside him.

BOURNE pulls a slip of paper from his pocket.

BOURNE

(his Russian is basic)

(You know this address?)

THE TAXI DRIVER squints, finally grunts affirmative.

He motions to his cab. As they get in and pull away --

273 INT. MOSCOW GARAGE -- DAY 273

Lots of cars. No people. But someone running... It's KIRILL pulling his keys as he sprints past and --

274 DELETED 274 *

275

275 INT. MOSCOW TAXI -- DAY

BOURNE and THE TAXI DRIVER looking over as THREE MOSCOW POLICE CARS speed by -- SIRENS WAILING --

TAXI DRIVER

(It's always something, right?)

BOURNE just nods, as we --

103.

276 INT./EXT. BLACK BMW -- DAY 276

KIRILL at the wheel. A guy in a hurry who knows what he's doing. One more thing, on the passenger seat -- TWO BIG AUTOMATIC PISTOLS --

277 EXT. MOSCOW TRAIN STATION -- DAY 277

MOSCOW COPS fanning through the crowd showing BOURNE'S INTERPOL PICTURE. "Have you seen him?"

278 EXT. MOSCOW TRAIN STATION CAB STAND -- DAY 278

MOSCOW COPS with the picture. Flashing it around, until --

YOUNG CABBY

(the moment he sees it)

(He was just here. They just left.)

279 INT. MOSCOW TAXI -- DAY 279

They've stopped. BOURNE flashes a FIFTY DOLLAR BILL --

BOURNE

You wait. You understand? Stay.

TAXI DRIVER

(happy to pocket the cash)

Sure. No problem. I sit.

280 EXT. OLD MOSCOW STREET -- DAY 280

Old Moscow. But not for long, there's new construction metastasizing all around it. BOURNE crosses the street and

--

HIS POV

AN ABANDONED WOODEN HOUSE. Windows shattered and boarded up. Paint all but gone. Roof and gables all failing.

BACK TO

BOURNE crestfallen. Checking the address. This is it.

104.

281 EXT. MOSCOW TRAIN STATION CAB STAND -- DAY 281

MORE COPS. Everything focused on ANOTHER TAXI DRIVER who's making a call on a cell phone -- everybody waiting on it --

282 EXT. ABANDONED WOODEN HOUSE -- DAY 282

BOURNE off the sidewalk now, peering around the side, trying to see if there's anything around back and --

OVER THERE

AN OLD WOMAN on the steps next door. Watching him.

BOURNE starts over. Finding the sweetest smile he's got --

283 INT. MOSCOW TAXI -- DAY 283

THE TAXI DRIVER still parked there --

HIS POV

BOURNE and the OLD LADY -- she's pointing like she's giving directions -- when suddenly, the Driver's CELL PHONE RINGS -

-

TAXI DRIVER/PHONE

(Hello...?)

284 EXT. ABANDONED WOODEN HOUSE -- DAY 284

BOURNE and the OLD LADY. His Russian is limited, but she's charmed nonetheless --

BOURNE

(A pen...to write...one minute...)

(searching his pockets)

285

285 INT. MOSCOW TAXI -- DAY

THE TAXI DRIVER on the phone -- not so happy anymore --

TAXI DRIVER

(-- I'm looking at him -- American -- he's right here! --)

105.

286 EXT. ABANDONED WOODEN HOUSE -- DAY 286

THE OLD LADY scribbling on a piece of paper. BOURNE reacting as the TAXI drops into gear. Pulls away.

BOURNE

Wait! Hey!

But THE TAXI only speeds up, and --

287 EXT. MOSCOW TRAIN STATION -- DAY 287

MOSCOW POLICE CARS tearing away and --

288 DELETED 288

289 INT. BLACK BMW -- DAY 289

KIRILL DRIVING. Reaching for his RINGING PHONE and --

290 EXT. MOSCOW STREET -- DAY 290

THE BLACK BMW -- a moment later -- slamming on the brakes -- fishtailing a U-TURN and --

291 EXT. MOSCOW BUILDING PROJECT -- DAY 291

BOURNE hustling past all the new construction. Glancing back as POLICE SIRENS start rising behind him and --

292

292 INT. RED LEXUS -- DAY

KIRILL skidding around another corner and --

293

293 EXT. ABANDONED WOODEN HOUSE -- DAY

TWO POLICE CARS just stopped there -- COPS -- the OLD LADY pointing -- everyone turning as --

THE RED LEXUS speeds past them and --

294

294 DELETED

106.

295 EXT. CONCRETE STAIRS -- DAY 295

BOURNE coming down as fast as he can -- just ahead there's A FOOTPATH BENEATH A FOUR LANE OVERPASS -- a neighborhood * on the other side -- he could disappear there --

296 INT. RED LEXUS -- DAY 296

KIRILL driving and scanning -- THERE! -- as he passes it --

THE OVERPASS -- slamming on the brakes and --

297 EXT. FOOTPATH -- DAY 297

BOURNE hobbling out in the open -- twenty yards to go --

298 EXT. OVERPASS -- DAY 298

KIRILL jumping out of the Lexus with A PISTOL in hand and --

299 EXT. FOOTPATH -- DAY 299

BOURNE -- no clue -- BANG! -- his shoulder! -- he's hit! --
he throws himself forward and --

300 EXT. OVERPASS -- DAY 300

KIRILL shifting for a better second shot and --

301 EXT. FOOTPATH -- DAY 301

BOURNE -- he's diving! -- rolling! -- pure instinct -- back
under the embankment and --

302

302 EXT. OVERPASS -- DAY

KIRILL with no shot suddenly -- leaning over the rail --
just as the TWO MOSCOW POLICE CARS come screaming up --
MOSCOW COPS jumping out with guns drawn and --

303 EXT. FOOTPATH -- DAY 303

BOURNE -- he's up -- he's bleeding -- he's moving and --

107.

304 EXT. OVERPASS -- DAY 304

CHAOS -- KIRILL with his hands in the air -- MOSCOW COPS coming toward him -- everyone screaming --

MOSCOW COPS MOCK-BOURNE

(-- UP! -- HANDS UP! -- KEEP (-- I'M KGB, ASS HOLES! -- THEM UP! -- DROP THE GUN! -- WE'RE CHASING THE SAME GUY! - * DROP IT! --) - HE'S GETTING A WAY! --)

They let KIRILL go -- he looks back at the footpath -- *
BOURNE is gone -- as *

A304 EXT. MOSCOW CITY STREET -- DAY A304 *

GRETOKOV strolls along, suddenly two black sedans pull up *
and he is arrested. *

A305 INT. PEDESTRIAN TUNNEL -- DAY A305 *

BOURNE hurriedly makes his way to the other end -- a few *
beats later -- KIRILL on the hunt -- *

305 EXT. MOSCOW OUTDOOR MARKET -- DAY 305

A labyrinth of stalls. Food. Hardware. Clothes. And crowded. Even this hard-to-impress CROWD noticing --

BOURNE hobbling through. Nothing like a limping madman with a fresh gunshot wound to get attention --

PEOPLE back off -- pull THEIR KIDS out of the way -- SOME WOMAN STARTS SCREAMING and --

306

306 INT. MOSCOW ENCLOSED MARKET -- DAY

A SECURITY GUARD -- hears the commotion -- jogs out and --

307 DELETED 307

308 EXT. NEARBY MOSCOW STREET -- DAY 308

KIRILL running toward the market -- FIVE MOSCOW COPS behind him, can't keep up and --

108.

309 INT. MOSCOW OUTDOOR MARKET -- DAY 309 *

THE SECURITY GUARD coming up fast behind BOURNE --

SECURITY GUARD

(-- hey! -- hey you! -- stop! --)

BOURNE turns. THE SECURITY GUARD right behind him and --

BOURNE -- no warning -- his good arm -- SMASH!!! -- right into THE SECURITY GUARD'S FACE and --

BOURNE takes HIS PISTOL and --

THE CROWD -- they jump -- holy shit!

310 INT. MOSCOW ENCLOSED MARKET -- DAY 310

Crazy -- KIRILL sprinting through -- where did Bourne go? --

311 INT. MOSCOW OUTDOOR MARKET -- DAY 311 *

BOURNE back on the march, except now he's shopping! --

Grabbing -- A BUNDLE OF TUBE SOCKS and --

312 INT. MOSCOW OUTDOOR MARKET -- DAY 312 *

KIRILL sprinting out toward the stalls and --

313-314 DELETED 313-314

315 *

315 INT. MOSCOW OUTDOOR MARKET -- DAY

BOURNE -- THERE! -- A ROLL OF DUCT TAPE and --

-- A BOTTLE OF VODKA and --

316 INT. MOSCOW OUTDOOR MARKET -- DAY 316 *

KIRILL fighting his way through THE FLEEING CROWD --

317 *

317 DELETED

109.

318 pt 1 EXT. MOSCOW OUTDOOR MARKET -- DAY 318 pt 1 *

BOURNE -- leaving the market -- taking a swig of VODKA and -- *

Continues -- knows there are TWO NEW COPS on his ass. *

318 pt 2 EXT. MARKET PARKING LOT -- DAY 318 pt 2 *

Another CAB STAND. CABBIE by a YELLOW CAB, looks up to see *
-- *

BOURNE -- coming toward him -- and also -- *

The TWO COPS. As BOURNE nears, the CABBIE shakes his head. *

Bourne pivots -- casually -- like he doesn't know they're *
coming until -- HE SPITS! -- VODKA -- into one of the cop's *
face! -- blinded as BOURNE takes him and his PARTNER out. *

The CABBIE raises his hands in surrender, steps aside as *
BOURNE takes his car -- *

318 pt 3 INT./EXT. CAB -- DAY 318 pt 3 *

BOURNE IN THE YELLOW CAB -- starting THE ENGINE -- peeling *
away! -- careening into the street and -- *

KIRILL sprinting into the parking lot, just in time to see - *
- *

318 pt 4 INT. CAB -- DAY 318 pt 4 *

BOURNE concentrating away the pain -- trying to drive -- *

319 *

319 EXT. MARKET PARKING LOT -- DAY

TWO LADIES ducked behind a BIG BLACK G-WAGON -- freaked out *
as KIRILL grabs their keys and -- *

320-335 INT./EXT. MOSCOW STREETS/CARS/FACES -- DAY 320-335 *

THE CAB speeding across A BOULEVARD into an older *
neighborhood of rising narrow streets and -- *

TWO MOSCOW POLICE CARS PULLING U-TURNS on the BOULEVARD -- *
whipping around to give chase and -- *

110.

THE G-WAGON in full pursuit now and -- *

BOURNE DRIVING -- up this curving little hill and -- *

THE TWO MOSCOW POLICE CARS starting to climb and -- *

KIRILL DRIVING and he's on the hill now -- *

BOURNE -- bad hand on the wheel -- holding on -- trying to *
find something in passenger seat -- TUBE SOCKS? *

THE TWO MOSCOW POLICE CARS splitting up! -- one on Bourne's *
ass -- the other cutting hard into A SIDE STREET, flanking *
him and -- *

BOURNE -- topping the hill -- two choices -- right or left? *

RIGHT! -- No! -- wrong -- because down the hill there's A *
POLICE CAR just about to angle in from THE SIDE-STREET and - *
- *

BOURNE -- no choice -- FLOORING IT! -- *

THE CAB -- it's a whale -- SLAM! -- knifing the front end *
of THE POLICE CAR and -- *

THE POLICE CAR -- spun back! -- CRASHING AGAINST A BUILDING *
ON THE CORNER and -- *

KIRILL -- right behind that guy -- swerving -- onto the *
sidewalk -- SPARKS FROM THE WALL AS HE SCRAPES! -- hanging *
in -- skidding into a turn down the hill and -- *

JUST MISSING THE FIRST POLICE CAR bombing right past him! *

BOURNE -- in pain as he packs his shoulder wound with the *
socks -- Ahead -- the street banks downhill to left and -- *

THERE! -- A BOULEVARD -- wide ride -- lots of traffic and -- *

THE CAB rocketing into the flow and -- *

BEHIND HIM -- POLICE CAR #1 with THE G-WAGON right on his *
ass and -- *

BOURNE -- Wrists flicking the wheel. THE CAB screaming *
through the slower traffic and -- *

KIRILL -- totally on it -- pedal down -- passenger window *
open -- wind blowing -- he's got THE PISTOL in his hand -- *
closing the gap and -- *

THE BLACK G-WAGON -- blowing past POLICE CAR #1 and -- *

111.

BOURNE -- steering -- barely -- as he tears a few strips of *
DUCT TAPE to finish his triage -- *

BLAM! -- BLAM!! -- THE G-WAGON -- right beside him! -- *

BOURNE -- reacting -- what the fuck?! -- that's not a cop! - *
- but no time to clock Kirill because -- *

KIRILL -- shit! -- can't keep shooting -- into the oncoming *
lanes -- swinging wide -- A TRUCK! -- swerving again and -- *

THE CAB -- wavering again -- rallying and -- *

UP AHEAD -- THE BOULEVARD opens into THE RIVER BELTWAY -- *
big -- wide -- fast -- KREMLIN in the BG and -- *

FOUR NEW POLICE CARS screaming down from RED SQUARE and -- *

BOURNE skidding onto THE BELTWAY -- looking for room -- *

-- Finding it -- open road -- *

KIRILL back in the hunt and -- *

THE RIVER BELTWAY -- CAB SCREAMING PAST -- then ONE -- TWO - *
- THREE -- FOUR POLICE CARS -- now the BLACK G-WAGON and -- *

BOURNE -- Both hands on the wheel -- He's already forgotten *
about his shoulder -- *

THE BELTWAY -- up ahead -- ANOTHER CHOICE -- right takes *
you up to the city -- left is a TRANSIT TUNNEL and -- *

BOURNE -- checking his rearview -- starting right and -- *

THE TWO LEAD POLICE CARS right on his ass and -- *

BOURNE -- fake out -- veering left! -- last second -- into *
THE TUNNEL and -- *

RS -- wrong -- and worse, trying t o *

THE TWO LEAD POLICE CA

cha nge -- CRA SH!!!! -- SPINNING -- an d it's not just the m -- *
AT HIRD POLIC E CAR cau ght in the clut ter -- Not to menti on *
the COMMUTERS -- CRASH !!! The Police are out o f the rac e. *

KIRILL -- not fooled -- threading the needle -- through the *

carnage and into -- *

336-337 DELETED 336-337

112.

338 INT. THE TUNNEL -- DAY 338

FOUR LANES -- two way -- and long -- there's -- *

THE CAB -- squibbing past SLOWER CARS and -- *

KIRILL on him -- move for move -- follow the leader and -- *

BOURNE -- checks the rearview -- he's lost them all but the *
G-WAGON -- who the hell is that? -- *

The Heavyweights. World Championship Belt up for grabs. *

KIRILL -- gaining -- nearly pulling level. *

BOURNE -- nowhere to go -- that's never stopped him before - *
- he carves a path -- turns two lanes into three as *
sparks his way through a lane split -- *

THE G-WAGON -- roaring after him.

BOURNE -- checks the mirror -- closer -- who the Hell is
that guy? --

KIRILL -- Gaining -- FIRING through his passenger window.

BOURNE -- BRAKES --

TUNNEL -- As the two vehicles scrape along each other --

KIRILL -- FIRING BACK -- odd angle --

BOURNE -- ducking for meager cover as bullets stitch
through the roof --

TUNNEL -- The G-WAGON crushes the CAB against the wall --

sparks showering the windshield -- finally --

THE CAB -- shoots ahead --

KIRILL -- in a controlled fury --

THE SUV -- jerking hard and right into the rear of the CAB --

BOURNE -- trying to keep control -- spots a MAINTENANCE TRUCK up ahead --

KIRILL -- banging away as his quarry straightens --

MAINTENANCE TRUCK -- looming --

113.

BOURNE -- a hard left --

TUNNEL -- the CAB wrapping around the front of the SUV --
WHAM! -- pushing it to the right -- the cab continues --
SPINNING around the G-WAGON --

DETAILS -- front bumpers locking on rear fenders as --

TUNNEL -- The G-WAGON hurtling forward -- the CAB ass end first -- locked together --

KIRILL -- firing into the CAB -- really unloading now --

BOURNE -- down on the floor -- a tornado overhead --

KIRILL -- slaps in a new clip -- intense --

BOURNE -- gun against his door -- just below the window *
knob -- WHUMP-WHUMP-WHUMP -- *

SUV TIRE -- shredding. *

KIRILL -- fights the wheel -- *

ANOTHER TRUCK -- looming large -- *

BOURNE -- looking between the seats out the rear window -- *
a LANE DIVIDING PILLAR ahead -- *

CAB -- as BOURNE sits up -- jerks the wheel to the right -- *

TUNNEL -- the cars unlock -- spin away from each other -- *

KIRILL -- focused -- taking deadly aim -- *

BOURNE -- staring back at him -- calm -- "I know something *
you don't know." *

KIRILL -- frowns -- *

THE TRUCK -- swerves to reveal the PILLAR to Kirill's POV -- *

KIRILL -- eyes go wide -- *

WHALLOP! -- steel vs. concrete -- concrete victorious -- a *
bone compressing, truly horrendous impact! *

BOURNE -- whipping the wheel -- *

CAB -- spinning to a stop out of harm's way -- door opening *
-- *

114.

339 INT. TUNNEL -- DAY 339

Gun ready -- BOURNE heads over.

Ahead -- Spam in a can. BOURNE crouches down -- looks in.

KIRILL -- bloody, beat-to-crap -- barely alive -- but --
trapped -- entombed alive by the metal crushed around him --

BOURNE -- watches. Not here to help.

KIRILL -- looks over -- calms a moment as the two men
consider each other --

BOURNE looks at him long and hard.

Kirill dies.

And BOURNE stands -- and just walks away --

340-350 DELETED 340-350 *

A351 EXT. MOSCOW AIRPORT TARMAC -- DAY A351 *

Snow swirls. PAMELA disembarks from the G-5 (or US * military plane). She is met by RUSSIAN OFFICIALS. *

351 EXT. MOSCOW HOUSING PROJECT -- TWILIGHT 351

Huge, awful Soviet-era housing towers fill the horizon.

A CITY BUS grinds to a stop. PEOPLE trundle off. Working people at the end of their day. Tired. Cold.

THE CAMERA FOLLOWS

A GIRL. Trudging a man-made wasteland. Twenty. A proud little waif. Sad eyes. Home from some job. IRENA.

352 EXT./INT. PROJECT BUILDING ENTRANCE -- EVENING 352

Grimmer up close. Rusted steel mesh over the windows. DRUNK TEENAGERS. A haze of cigarette smoke.

IRENA pushing through. Doesn't want to talk to anyone --

115.

353 INT. PROJECT BUILDING STAIRWELL -- EVENING 353

IRENA climbing. A JUNKIE here. Flickering light there.

354 INT. SIXTH FLOOR HALLWAY -- EVENING 354

IRENA -- her key at the door. Domestic disturbance playing across the hall. She opens up and --

355 INT. IRENA'S APARTMENT -- EVENING 355

It's dark. And she's barely through the door when --

IRENA jumps -- chokes back a CRY --

BOURNE is standing there -- propped there actually -- behind her -- gun in hand -- motioning for her to be quiet --

BOURNE

(his shabby Russian)
(Quiet. Silence. Okay?)

IRENA nods. Scared. Gun in hand, BOURNE pushes the door the last few inches so it's fully closed.

IRENA

(I have no money. No drugs. Is that what you want?)

And now she can really see him. He's a disaster. Shivering. Bloody. Eyes more hollow than hers are.

BOURNE

Sit. Can yo u...
(tryin g to conjure the
Russi an--)
(The chair. Have the chair.)

IRENA

(accented)
I speak English.

BOURNE staring at her. Nods. Gestures for her to sit.

BOURNE

Please...

So she does. And here they are.

116.

BOURNE (CONT'D) (cont'd)

Of all the people in the world, you're the only one I have anything to offer.

(hesitating)

That's why I came here.

IRENA

(she's terrified)

Okay.

He's got something beside him. Something he's taken off the wall. IT'S THE PHOTOGRAPH. The Neski family. Same as the one that was in the Hotel Brecker. Mom, Dad and Irena, arms around each other, in front of the house. Before it was abandoned. Happy. Smiling. Perfect.

BOURNE

It's nice.

(a beat)

Does this picture mean anything to you? *

(no answer) *

Hmm? *

IRENA

It's nothing. It's just a picture.

BOURNE

No. It's because you don't know how they died.

IRENA

(he couldn't understand)

No, I do. *

A change in BOURNE as he studies her, measures her. Some moment of truth is here. IRENA braces, unsure.

BOURNE

I would want to know.

(beat)

I would want to know that my mother didn't
kill my father. I would want
to know that she didn't kill herself.

IRENA

What?

She really looks at him now. Fear overwhelmed by
curiosity.

BOURNE

I would grow up thinking that they didn't
love me if they just left me like that.

117.

Irena making sure her eyes don't leave his. They don't.

BOURNE (CONT'D) (cont'd)

It changes things. That knowledge.
Doesn't it?

IRENA

(wary)

Yes...

BOURNE

That's not what happened to your parents.

IRENA

Then what?

BOURNE

I killed them.

Body blows, but he has her attention. She wipes a tear.

BOURNE (CONT'D) *

It was my job. My first time. Your
father was supposed to be alone. But then
your mother, she came out of nowhere...

(a little shrug)

I had to change my plan.

(beat)

You understand me?

(does she?)

You don't have to live like that anymore.

Thinking that.

IRENA

You killed them.

BOURNE nods, that's right.

BOURNE

They loved you.

(beat)

And I killed them.

IRENA *

How...how can...how can you be here and *
say this? *

BOURNE *

I don't want you to forgive me. *

She stands suddenly. Stands because if she doesn't she'll
burst into tears. Because she knows if she starts crying
she won't be able to make sense of this.

118.

IRENA

For who? *

(he doesn't answer)

KILLED FOR WHO?

BOURNE pushes himself to his feet. A real effort.

BOURNE

It doesn't matter. Your life is hard
enough.

IRENA

You're a liar.

BOURNE

You know I'm not.

IRENA

YOU'RE A LIAR!

BOURNE

Look at me.

There they are. Two people standing in a room. Squared off.

And now she starts crying. Really crying.

And he's taking it.

IRENA

I should kill you...if it's true you should die...I should kill you now!

BOURNE

I can't let you do that either. *

IRENA

Because you're afraid!

BOURNE

No.

(starting for the door)

Because you don't want to know how it feels.

She hesitates. Stunned. He's leaving. He's opening the * door. *

BOURNE (CONT'D) *

I have to go now. *

IRENA *

Is this really happening? *

119.

BOURNE *

(empty)

I'm sorry.

And she sags. Back into the chair, as -- *

THE CAMERA FINDS *

THE PHOTOGRAPH on the table. The sound of the door *
closing and Irena crying, as -- *

356 EXT. HOUSING PROJECT PLAYGROUND -- DAY 356

BOURNE trudging along. Across the snow. He's done it.

And he really can't take another step.

There's a bench. He sits down. Out of gas.

He just might die here. We slowly tilt up to the multi- *
colored Moscow tenements. *

FADE OUT: *

357 INT. HOSPITAL ROOM -- DAY 357

BOURNE waking up -- sitting up -- where is he? -- trying to
get his bearings -- but it's so bright -- white walls --
sheets -- SUNSHINE through clean windows and --

PAMELA (OS)

Hello, David. *

There she is. Standing at the foot of his bed.

BOURNE

Where am I?

PAMELA

Ramstein Air Base, Germany. *

(smile s)

Before the wall fell you would have woken

up in a Russian prison hospital.

He looks around -- tries to move -- hammered by pain.

BOURNE

Oh, shit...

PAMELA

Careful... *

120.

Long moment. He's taking it in. Trying to.

BOURNE

Why am I alive?

PAMELA

Are you disappointed?

They study each other a beat.

BOURNE

I know who you are.

PAMELA nods. Very calm here. No sudden movements.

PAMELA

Thank you for your gift. I'm sorry about Marie. *

BOURNE *

What's that? *

PAMELA *

Do you think you can read? Are you well *
enough? *

She has a folder. A PHOTOGRAPH -- Bourne's face -- stapled
to the cover.

PAMELA (CONT'D) *

It's all in here. Treadstone. A summary
of your life. All of it.

He waves it off.

BOURNE

Don't need it. I remember everything.

PAMELA

(smiles again)

Sounds like a threat.

BOURNE

You didn't answer my question.

PAMELA

Why you're a live?

(beat)

You're alive because you're special.

Because she kept you alive.

(she smiles)

Because we want you back on our side.

BOURNE silent. But hearing it. PAMELA leaves the file.

121.

PAMELA (cont'd) (CONT'D)

Take a look at it. We'll talk later.

BOURNE watching her back away. As she exits into --

358 INT. HOSPITAL CORRIDOR -- DAY 358

Long, sterile hallway. CRONIN and NICKY standing there with an AIR FORCE SENTRY assigned to guard the room.

CRONIN and NICKY trying to play it cool, but now, as they get some distance down the hallway --

PAMELA *

(to the sentry) *

Let's give him half an hour. *

NICKY

(quietly)
So?

PAMELA

Felt promising. It's a start. *

A chill in the air. Both of them going quiet because there's A NURSE carrying a tray of food. She's coming toward us. They're walking away.

THE CAMERA

Staying with THE NURSE now. Coming up the hall.

THE SENTRY smiles -- opens the door and she enters --

359

359 INT. HOSPITAL ROOM -- DAY

Empty bed. Open window. Bourne is gone.

As THE MUSIC STARTS PUMPING, and we...

360 EXT. MUSEUM ISLAND BRIDGE -- BERLIN -- DAY 360 *

Off he goes. Disappearing into thin air... *

FADE OUT. *

THE END