The Bourne Supremacy
Compiled from drafts
Dated
7/11/03
9/17/03
10/13/03
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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 strobes 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 rave 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 alwa ys bad and it's never *
anything but bits and piece s anyway! *
(she's gone quiet) *
You ever thi nk that maybe i t's just *
making it wo rse? 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

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 -- phsyical -- 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 -- bailing 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.

Fro m the tone of his voice, she knows it's serious. * Mar ie grabs h er bag. A quick goodbye to the friends. *
The y hurry of f. BOURNE uses the sunbathers as cover. *
KIR ILL retrea ts. *

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 *
Look, we clear out, we get to the shack, * we get safe. We hang there awhile. I'll * come 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 rearview.

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!


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
stale, 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 way s. MIKE will keep walking. VIC entering the building through the big glass doors, smiling as he's approached by AN IGHT 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. *

MARTIN 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.

MARTIN 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. *

MARTIN MARSHALL *
Still... *

PAMELA *
For a thief. A mole. I've tested the *
source, Marty. He's real. If it does *
not hing 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 SAMPLE 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 SILENCE R, tucking away the weapon. Already in motion before we know what's happened -- pulling a climbing duffel out from his backpack -- stuffing in THE SAMPLE 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. GRET Kov 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**

Ag asoline-stoked 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 exfil 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 the se 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...
(handling it to her--)

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 *


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 is naging to shot 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 went 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 shoved 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. Marsh all 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 dea l 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

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

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?) *

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 financial *
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 *
it 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 Lincol

(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?
(incredible)
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 whatever information I was going *to buy in Berlin, it was big enough to *make Bourne come out from wherever he's *been hiding to kill again. *(to Abbott)*  
How's that scan? *

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 Naples.

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.
(starting toward the building)
So start without 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) *
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.

Finding NEVIN'S cell phone, BOURNE reaches into his bag. He holds the phone next to a larger, diagnostic MOBILE UNIT -- the "confirm" light blinks -- Nevins' phone has been closed. BOURNE puts the phone back in NEVINS' coat, takes his gun and CARABINIERI'S gun and radio and puts them in his duffle. We're starting to realize there's a plan at work 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?
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 real close.
Jas on Bourne is armed and extremely dangerous. A week ago, he assassinated
two men in Berlin, one of whom was a * highly-experienced field officer... *
(continuing as--)

37.

We’re TOTALLY ON BOURNE at this point -- sitting there in
the dark car, struggling to make sense of this -- what the
fuck is she talking about? -- Berlin? -- He writes it,
circles 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 Berlin in 45 *
minutes, which means you are going to call *
me back in 30, and when I ask you where we *
stand, I had better be impressed. My *
mobile number 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 wylie 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.
"...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
Quiet in the cabin. ABBOTT gets up to use the bathroom. * PAM ELA 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 * floated this amnesia story. *
(shifts gears) *
Eve r feel so rry for him? For what he'd bee n through?

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

**PAMELA**  

**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. *  
Wha tever he's doing, we need to end it. *  
Thi s isn't the kind of mess you walk away *  
fr o m. *

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 activity. KIM ready to debrief, KURT work the computers. Energy up. PAMELA, ABBOTT and CRONIN bring NICKY into the room.

KIM
-- so far Bourne's had no contact with *
any one on the list -- Langley pulled an *
image 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
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, absol etly gor geous, are sitting around him, chat ting 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 --

GRETKOV sitting in his Mercedes, not happy.
FOLLOW CAR and SECURITY and ASSISTANT equally unhappy.

GRETKOV
(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 enter s. His a larm system -- beep...beep -- starts onc e he comes through the door. There's A KEYPAD on the wal l. He ent ers his c ode and the beeping stops. Just like eve ryday. 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
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 girl. I had her lined up that whole afternoon. Waiting for you, that was the problem.
(defensive)
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 Jarda'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

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.

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

Jam ming -- ri ght the f uck into it -- three guys -- JARHEADS
-- DOD Special Force dudes -- speeding through MUNICH --
JAR #1 is the driver - - JAR #2 is prepping weapons like a
man iac 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
old er and cuf fed, but strong and dete rmined -- BOURNE still
ham mered from that ope ning sucker-pun ch -- the two of them
bra ced there -- grappl ing -- 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 FOR K -- grab bing it -- jamm ing it dow n into th e mec hanism on a TOASTER -- wedging it there -- a nd now he 's grab bing PAPE RS -- JAR DA's stuff on t he table -- -- jamming a rol l of sales projecti ons into the to aster besi de the fo rk --
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 -- *

BOOOOMM!!! -- 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, strangles him, then blows the place up? *(at Nicky)*

For someone with amnesia, he certainly hasn't forgotten 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. *
Caused 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, but no --)
(-- I have no Landy registered, sir --)
(controlling, 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

FLA SHBACK! -- it's raining -- we're still moving -- still in a car -- still near Alexanderplatz, but suddenly it's pouring outside -- turning back, we realize we're not in the cab anymore -- the re's A DRIVER up front, and 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 g imme the damn picture back.
(takin g it)
See you on t he other side.
(to th e driver)
Pull over, h e'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
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 --
THE DRIVER starting up the car, as --

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

THE DRIVER smiles and --

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 --

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

BOURNE looking back out the rear window.

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 Box #1, Teddy that's yours -- (continuing as--)
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, c all it Prior Ge rman Con nections -- Nicky, I wan t to re-run all Bou rne's Tre adstone materia l, every foo tstep -- Kim, Box #3 -- let's call it Mun ich Outbo und -- (conti nuing as--)

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

We' ve been he aring it, now we're seei ng it: PAM ELA at the chalkboard -- ABBOTT b acking her up - - everyone else spread aro und -- the y're re-g rouping -- urge ntly -- be hind them * cot s are bein g set up -- food, water stacked up -- *

PAMELA
-- let's sta y on the local cops, we n eed av ehicle -- parking ticket -- someth ing -- Lan gley's of fered to upload any satel lite ima ging we n eed, so let's f ind a targ et to loo k for. (to Zo rn) Dan ny, Box # 4 -- I need fre sh eyes -- rev iew the b uy where we los t the three mil lion -- t imeline it with what we know abo ut Bourne 's movements. Turn it upside dow n and see how it looks - - (conti nuing as--)

60.
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.
Here's the clock -- shit -- he's put her * in the middle of everything. *

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

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

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

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

Don't you want answers?

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? (point s to Nicky) You just send her out to this lunatic with no protection?

Don't you want answers?

What do you think? Is he coming in?

Would you send her out to this lunatic with no protection?
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 TR AM arrive s. NICKY enter s. One of the DELTA DUD ES just ba rely join ing her. The T RAM begins moving. NICKY 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 didn't go off! 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. cooly 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

GRETKOV 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 Lanny buying? What kind of files?
(when she doesn't answer
instantly--)
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

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...
know your file...your first job was *
Gen eval...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 backing 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


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 the room)
Okay, they've got three guys out front*
and another two taking the back stairs.*
No word on Nicky.*

KURT*
(looks up from screen)*
Even if she's still got your phone, it*
might take a while -- signal's hard to*
trace down 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 confusion -- the amnesia -- but he*
keeps on killing? It's more calculated*
than sick.*
(real soft sell) *
What about Nicky? She's the last one to*
see Bourne in Paris. She's the one he*
asks for. They disappear...*

PAMELA*
Well, whatever he's doing, I've had*
enough -- this is now a search and*
destroy mission.*
(turns to the room) *
I want the Berlin police fully briefed*
and -- *
(handing the photo to Cronin) *
-- get this out to all the agencies.*

ABBOTT agrees...
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.


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

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)
Id id my box work, but I wa nted to sh ow you before I showed Landy. I came ou t * her e last ni ght because non e of this was mak ing any s ense. I mean, I'm with y ou on thi s, Conkli n was a nut, bu t a traito r? I jus t can't g et there.

ABBOTT
What do you have, Danny?

ZORN
(the e lectrical riser )
You put a fo ur-gam Kel on h ere and it's go na take o ut power to the building. You kno w that. What you can't know, is if it' s gonna b low the room wi th it.

75.

ABBOTT
And?

ZORN
The re were t wo charges, they were supposed to go off si multaneously. The second one, the one that didn't go off, was down her e...
(point ing it out)
Fir st of all , this is nothi ng, it's a sub-lin e for the breaker above. Second, why put the char ge all the way down here? If you 're good enough to get i n here and han dle the g ear, you're goo d 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 ir tracks by blaming Conklin and
Bourne. What if Bourne didn’t have
any thing 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

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 -t o 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 -- PASSERSBY 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 *
exit ing 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. Dar k t-shirt.
(point ing now--)
He says they 're gonna try and corral the guests on th e street over there, and then check them o ut, but...

PAMELA
(disgusted)
Yeah, that'll work...What the hell was he doing here?
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.

GRETKOV arrives by car. Walks through the darkness. 
ABBOTT barely glancing over.

90.

ABBOTT
You told me Bourne was dead.

GRETKOV
There was a mistake.

ABBOTT
I'll I say. You killed his goddam
 gir lfriend instead. Now they're onto
Nes ki. They're at the Brecker Hotel even
as we speak.

GRETKOV
Will it track back to us?

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

GRETKOV
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...

GRETKOV *
Anything else?

ABBOTT shoves a piece of paper -- and ADDRESS -- into
GRETKOV'S hand.

ABBOTT
(the p aper) *
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. *

**GRETKOV**
One last push. One.

91.

GRETKOV leaves. ABBOTT watches him go. *

**254 EXT. MERCEDES -- NIGHT 254**
Seconds later. GRETKOV getting in slowly. *

**255 INT. MERCEDES -- NIGHT 255**
KIRILL slouched in back. Waiting. Gretkov to the DRIVER.

**GRETKOV**
(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? R ussian *
politician? Seven years ag o, he was due *
to speak to a group of Euro pean Oil *
ministers he re 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) *
(confi dentially to Cronin) *
And I want y ou to go through and cross *
reference ou r 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.*
Good news is, every train station in*
Berlin has thirty to forty fixed, digital*
security cameras. Common feed. *

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 *
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.

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?
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.
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

ABOTT coming through. It's empty this early, but --

Here's PAMELA, NICKY, CRONIN and the TEAM waiting to *
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 release to one pet roleum company, Pecos Oil. Guess what? -- the CEO, Uri Gretkov, 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
(nodding but)
Hold on...
(holding 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.

GRETKOV
What?

There's a KNOCKING AT HIS DOOR -- ABBOTT simply ignores it.

ABBOTT
He left yesterday on the night train.
He's probably just getting in now.
(he dr inks)
You'll have to hurry.

GRETKOV
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. *
Sim ple hubri s. You reach a point in this *
gam e when the only satisfaction left is *
to see how c lever 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
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)

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
INT. BLACK BMW -- DAY 289

KIRILL DRIVING. Reaching for his RINGING PHONE and --

EXT. MOSCOW STREET -- DAY 290

THE BLACK BMW -- a moment later -- slamming on the brakes -- fishtailing a U-TURN and --

EXT. MOSCOW BUILDING PROJECT -- DAY 291

BOURNE hustling past all the new construction. Glancing back as POLICE SIRENS start rising behind him and --

INT. RED LEXUS -- DAY

KIRILL skidding around another corner and --

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 --

DELETED

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 --

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
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 *

GRETKOV 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


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
change -- CRA SH!!! -- SPINNING -- and 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.
BOURNE (CONT'D) (cont'd)
Of all the people in the world, you're the only one I have anything to offer.
(he's reacting)
That's why I came here.

IRENA
(she's terrified)
Okay.

He's got some thing 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.

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 *

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
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 alive?
(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