

The Bourne Identity

Written by

Tony Gilroy and William Blake Herron

Based on the novel by Robert Ludlum

Paris Draft
9/20/00

FOR EDUCATIONAL PURPOSES ONLY

DARKNESS. THE SOUND OF WIND AND SPRAY.

MUSIC. TITLES.

1 EXT. OCEAN -- NIGHT

1

The darkness is actually water. A SEARCHLIGHT arcs across heavy ocean swells. Half-a-dozen flashlights -- weaker beams -- racing along what we can see is the deck of an aging FISHING TRAWLER.

FISHERMEN struggling with a gaff -- something in the water --

A HUMAN CORPSE.

3 EXT. FISHING BOAT DECK -- NIGHT

3

THE BODY sprawled there. The Sailors all talking at once -- three languages going -- brave chatter to mask the presence of death --

SAILOR #1

-- Jesus, look at him --

SAILOR #2

-- what? -- you never saw a dead man before? --

SAILOR #3

-- look, look he was shot --
(nudging the body--)

SAILOR #1

-- don't, don't do that --

SAILOR #2

-- he's dead, you think he cares? --

SAILOR #1

-- so have some respect -- it's a --
(stopping as--)

THE BODY MOVES! -- convulsing --
coughing up sea water -- the
Sailors -- freaked -- jumping back --
- standing there, as --

THE MAN begins to breathe.

4

INT. FISHING BOAT BUNK ROOM -- NIGHT

4

A wreck. Too small for all the people in here right now --
SAILORS sweeping off the table -- rough hands laying THE MAN
down --

THE CAPTAIN -- brutal and impatient -- watching from the door
as --

GIANCARLO tears through the clutter -- searching for a
medical kit buried in the shambles. GIANCARLO is sixty. A
bloodshot soul.

GIANCARLO

-- it's here -- hang on -- it's
here somewhere -- give me a minute -
- get some blankets -- get some
blankets on him --
(finding the kit--)
-- here we go -- here it is --

GIANCARLO with an old trunk -- just getting it open, as --

THE CAPTAIN

Giancarlo.

(Giancarlo turns back--)
We pick him up? Okay, we have to
pick him up. But that's as far as
it goes.

GIANCARLO

He needs a doctor.

CAPTAIN

Fuck that. He lives? He dies? I
don't care. We've wasted two hours
on this shit already. You do what
you can, but we're not going back.
(pure steel now)
You understand me?

GIANCARLO

Yes, sir.

CAPTAIN

(to the rest of them)
Let's get back to work!

GIANCARLO watching them run out. Snagging a quick pull on a
pint of rum he's got stashed and --

5

INT. FISHING BOAT BUNK ROOM -- DAWN -- TIME CUTS

5

Transformed into a makeshift operating room. A light swings overhead. THE MAN layed out across the table. Sounds -- groans -- words -- snatches of them -- all in different languages.

GIANCARLO playing doctor in a greasy kitchen apron. Cutting away the clothes. Turning THE MAN on his side. Two bullet wounds in the back. Probing them, judging them.

Now -- GIANCARLO with a flashlight in his teeth -- TINK -- TINK -- TINK -- bullet fragments falling into a washed-out olive jar.

Now -- something catching GIANCARLO'S EYE -- A SCAR ON THE MAN'S HIP -- another fragment -- exacto knife cutting in -- tweezers extracting A SMALL PLASTIC TUBE, not a bullet at all, and as it comes free --

THE MAN'S HAND SLAMS down onto GIANCARLO'S and we SMASH CUT

6

INTO A --

6

FIRST PERSON POV -- we are staring up at --

GIANCARLO

You're awake. Can you hear me?

(we're blinking--)

You've been shot. I'm trying to help you.

(we're trying to find our voice--)

You were in the water. You've been shot. It's okay now.

THE MAN

Where am I?

GIANCARLO

(switching to English)

You're American. I thought so.

From your teeth -- the dental work --

-

THE MAN

Where am I?

GIANCARLO

You're on a boat. A fishing boat.

Italian flag. We're out of Vietri.

(he smiles)

It's the cold that saved you.

(MORE)

GIANCARLO (CONT'D)
 The water. The wounds are clean.
 I'm not a doctor, but the wounds,
 it looks okay. It's clean.

THE MAN
 How did I get here?

GIANCARLO
 You we're lost at sea. They pulled
 you out.
 (we say nothing)
 Who are you?
 (still nothing)
 You were shot -- two bullets -- in
 the back. You understand me?
 (we try to nod)
 Who are you?

Long dead pause.

THE MAN
 I don't know.

7 EXT. OCEAN -- DAY

7

The Trawler plows through heavy seas.

8 INT. FISHING BOAT BUNK ROOM -- DAY

8

GIANCARLO is hunched over a desk -- tweezers and flashlight --
 busy working at that strange plastic tube that came out of
 THE MAN's hip.

THE MAN is bandaged. He's sitting up, and it must hurt like
 hell, but physical pain is not the thing troubling him right
 now. He's staring around the room -- at his body -- at the
 walls -- haunted --

THE MAN
 What if it doesn't come back?

GIANCARLO
 (still working that tube)
 I told you. You need to rest.

Silence. THE MAN can't rest. Too busy trying to make sense
 of all this.

THE MAN
 I can read. I can read that sign
 on the door. I can count. I can
 talk...

(MORE)

THE MAN (CONT'D)
 (focusing now--)
 What are you doing?

GIANCARLO rummaging around -- finding a magnifying glass --

THE MAN (CONT'D)
 What is that?

INSERT -- MAGNIFIED POV -- a slip of plastic from the tube --
 written there -- 000-7-17-12-0-14-26. GEMEINSCHAFT BANK,
 ZURICH.

GIANCARLO
 It came from your hip. Under the
 skin.
 (turning back--)
 You have a bank in Zurich.
 (waiting)
 You remember Zurich?

THE MAN
 No.

GIANCARLO staring at him now. Different suddenly.
 Suspicious.

GIANCARLO
 Look, I'm just on this boat, okay?
 I'm an engineer. Whatever this is,
 it's not for me to be involved,
 okay?

THE MAN
 I don't remember Zurich.

GIANCARLO pulls his pint. Takes a hit.

GIANCARLO
 (offering the bottle--)
 You drink rum?

THE MAN
 I don't know.

THE MAN stands at the rail, staring out to sea. So lost. He
 turns to head inside -- there, a surfcasting rod propped
 against a locker.

THE MAN picks up the rod -- flips the bail -- traps the line -
 - now he's casting far out into the darkness. And for the
 first time, he smiles.

10 INT. FISHING BOAT GALLEY -- NIGHT 10

A ratty old espresso machine. THE MAN standing there, staring at the thing like it's a test. Then his hands begin to move -- trying to pack a grind -- trying to fit it in -- turning on the steam and --

The whole thing explodes.

11 EXT. FISHING BOAT DECK -- DAY 11

THE MAN alone doing chin-ups on the deck rail. He's still bandaged and the wounds must hurt like hell, but he's pushing himself. Using the pain -- bathing in it -- maybe even hoping that it will hold some answer for him.

12 INT. FISHING BOAT GALLEY -- NIGHT 12

A chess board. Wooden pieces jumbled in a box. THE MAN hesitates -- takes a black knight from the box -- lingers for a moment -- and then places it on the board. He's off and running. He knows this. Placing pieces faster and faster -- still setting it up, as we --

13 INT. FISHING BOAT HEAD -- NIGHT 13

One of the ugliest bathrooms on the planet. THE MAN standing before a pitted, tarnished, cataract of a mirror. Staring at himself.

And then he speaks.

 THE MAN
 (in perfect French) (I
 don't know who I am. Do
 you know who I am? Do
 have any idea who I am?)
And then he stops. Blinks. Wipes
away the perspiration just beading
on his forehead.

 THE MAN (CONT'D)
 (in perfect Dutch) (Tell
 me who I am. If you know
 who I am, please stop
 fucking around and tell
 me.)
No answer. Just that face. His
face. Who am I?

And what else is inside there?

14 EXT. FISHING BOAT -- DAY 14

SAILORS hauling in the nets. THE MAN -- still bandaged, but healing -- working beside them. Earning his keep. Getting healthy.

15 EXT. ITALIAN COASTLINE -- DAWN 15

A small, colorful fishing village. The trawler motoring in.

16 INT. THE FISHING BOAT BUNK ROOM -- SAME TIME 16

THE MAN buttoning up borrowed clothes. GIANCARLO pulling
some cash from his pocket --

GIANCARLO
(offering the money)
It's not much, but it should get
you to Switzerland.

THE MAN
I won't forget this.

GIANCARLO gives him a look. Shakes his head, and --

17 INT. POKEY ITALIAN TRAIN STATION -- DAY 17

The ticket window. THE MAN and a TICKET AGENT.

TICKET AGENT
Una sola via?

THE MAN
Si. One way. Una sola via.

18 EXT. TGV -- DAY 18

A HELICOPTER SHOT -- a bullet train speeds through snow-capped Alps. We move in on a window -- and staring out is...

19 INT. TGV TRAIN -- DAY 19

...THE MAN. People all around him -- families -- businessmen -- normal people going about their lives. THE MAN turns back to the window, but he's not watching the scenery -- he's looking at his reflection. So lost. His face suddenly plunged into darkness as the train bombs into a tunnel...

20 EXT. TRAIN -- NIGHT

20

...and out of the darkness into night and the HELICOPTER SHOT, as the train races toward ZURICH.

21 INT. CIA HEADQUARTERS CONFERENCE ROOM -- DAY

21

A VIDEO MONITOR -- FULL FRAME -- meet WOMBOSI. He's an African ex-dictator, think Idi Amin crossed with Mobutu. He's in some sort of throne room. And he's angry. Bodyguards and a translator hovering nervously around him. What this is, is NEWS FOOTAGE -- an interview conducted by a German TV station.

WOMBOSI

(he speaks english)

...no, no, no -- the time is not right, my enemies are too strong. I'm telling you to wait for this, you understand? I'm telling you this, and I'm making a warning to all those peoples out there that think that my powers have become so weak that they can play with me as they wish. You will see -- I will tell you when the evidence is clear. Then you will have a story. My old friends will hear about themselves.

(stopping, freezing on that image, and--)

MARSHALL, a CIA bigwig has the remote control. And the floor.

MARSHALL

That's Nykwana Wombosi speaking in Paris the day before yesterday. I'm sure most of you have a passing knowledge of Mr. Wombosi. Some of you on the African desks have worked with him over the years. Some of you very closely...

TWELVE CIA MANDARINS sitting around the table like kids in detention. We will tour the faces as MARSHALL continues, but the guy we're interested in is named WARD ABBOTT. Picture a sawier, slicker John Poindexter.

MARSHALL (CONT'D)

...He was an irritation before he took power. He was a problem when he was in power. And he's been a disaster for us in exile.

(MORE)

MARSHALL (CONT'D)

(the tape--)

Wombosi likes to send us messages through the European media. This is an interview we pulled down from a local German television station in Dresden. We've been getting these little broadsides every couple of months. He knows this -- he knows that -- he's writing a book about the Agency's history in Africa -- he's going to name names. It's basically a shakedown...

ABBOTT'S FACE says this is news to him. HIS HANDS suggest otherwise.

MARSHALL (CONT'D)

This interview -- and I'll make the tape available for anyone who wants it -- he goes on to claim that he has just survived an assassination attempt. He says it's us. He says he's got proof.

(beat)

The overwhelming negative ramifications of this should be obvious.

(hard and dry)

The Director wants to know if there is any possible shred of truth in this accusation.

Long pause. No hands go up.

22 INT. ZURICH TRAIN STATION -- NIGHT

22

THE MAN wandering through the terminal. Passing A PIZZA PLACE closing up for the night.

THE MAN checks his funds. Just enough for one cold slice.

23 EXT. ZURICH STREETS -- NIGHT

23

THE MAN walking aimlessly.

24 EXT. ZURICH PARK -- NIGHT

24

THE MAN trying to get comfortable on a bench. It's chilly but this will have to do until morning.

Just settling in, when --

ZURICH COP #1 (OS)
 (authority German) (Can't
 you read the signs?)
 THE MAN turns. TWO ZURICH COPS
 coming toward him.

ZURICH COP #2
 (On your feet. Let's go.
 Right now.)
 THE MAN makes his feet. They're on
 top of him now.

ZURICH COP #1
 (The park is closed.
 There's no sleeping in
 the park.)

ZURICH COP #2
 (Let's see some
 identification.)
 THE MAN not sure what to do. Eyes
 moving. Mouth shut.

ZURICH COP #1
 (Come on. Your papers.
 Let's go.)

THE MAN
 I've lost them. I've.
 (German now) (My papers.
 They are lost.)

ZURICH COP #1
 (not sympathetic) (Okay.
 Let's go. Put your hands
 up.)

ZURICH COP #2
 (pulling his nightstick) (-
 - come on -- hands up --
 up --)
 THE MAN raising his hand slowly --
 ZURICH COP #1 reaching up to pat
 him down --

THE MAN
 -- look, I'm just trying to sleep
 okay? --
 (German again) (-- I just
 need to sleep --)
 (MORE)

THE MAN (CONT'D)
 ZURICH COP #2 has heard enough --
 giving a sharp poke with the
 nightstick -- into THE MAN's back --
 and that's the last thing he'll
 remember because --

THE MAN is in motion.

A single turn -- spinning -- catching COP #2 completely off guard -- the heel of his hand driving up into the guy's throat and --

COP #1 -- behind him -- trying to reach for his pistol, but THE MAN -- still turning -- all his weight moving in a single fluid attack -- a sweeping kick and --

COP #1 -- he's falling -- catching the bench -- trying to fight back but -- THE MAN -- like a machine -- just unbelievably fast -- three jackhammer punches -- down-down-down and -- COP #1 -- head slammed into the bench -- blood spraying from his nose -- he's out cold and --

COP #2 -- writhing on the ground -- gasping for air -- struggling with his holster -- THE MAN -- his foot -- down -- like a vise -- onto COP #2's arm -- shattering the bone -- COP #2 starting to scream, and then silenced because --

THE MAN -- he's got the pistol -- so fucking fast -- he's got it right up against COP #2's forehead -- right on the edge of pulling the trigger -- he is, he's gonna shoot him --

ZURICH COP #2
 (gasping, pleading) (-- no
 -- please God no --
 please don't -- please no
 -- my Go--) (stopping as--
)
 THE MAN slams the gun against his
 temple and --

This fight is over.

THE MAN standing there. In the silence. Two unconscious cops at his feet. Blood on his pants. What just happened? How did he do this? And there's THE GUN in his hand. And God, it just feels so natural -- checking it -- stripping it down -- holding it -- aiming it -- like this is something he's done a million times before...

This is something he definitely knows how to do.

And then he stops cold. Throwing down the gun. Running off into the darkness --

25

INT. TREADSTONE -- DAY

25

A deep, inner office. An ops office. Operations. Unlabeled and anonymous. A backwater project center hidden deep within the Langley facility. Utilitarian. Several rooms linked like a suite.

Small staff. SEVERAL TECHNICIANS. One or two for communications. A couple for research. People are at their posts. And it's all quiet. But they are busy. Quietly urgent. This is a place under siege.

ZORN is the number two here. Brilliant bloodless lapdog. He's coming through the suite. Coming through quickly. Heading toward the boss's little office at the back --

TED CONKLIN. Ivy League Ollie North. Buttoned down. Square jaw. Everything tucked away. But there's tension in the air. Work on the desk. Cot in the corner.

CONKLIN
(looking up)
What?

ZORN
Abbott wants to talk.

CONKLIN
Tell him we're busy.

ZORN
I tried.

26

INT. CIA COMMISSARY -- NIGHT

26

ABBOTT with coffee. CONKLIN not lingering.

ABBOTT
Storm clouds are gathering, Ted. It looks like rain and I don't have a thing to wear.

CONKLIN
I don't know what we're talking about.

ABBOTT
We're talking about Marseille.
We're talking about Nykwana Wombosi. And I'm asking you if this abortion in Marseille has anything to do with Treadstone.

(MORE)

ABBOTT (CONT'D)
 (silence)
 Was this Treadstone?

CONKLIN
 You're asking me a direct question?

ABBOTT
 Yes.

CONKLIN
 I thought you were never going to do that.

Silence. Pressure drop.

ABBOTT
 They're putting together an agency oversight committee. They're going to look through everyone's budgets. Treadstone is a rather sizable line item in my ledger.
 (beat)
 What am I going to do about that?

CONKLIN
 You'd want to make that go away. You'd want to remind them that Treadstone is a training organization. That it's all theoretical. You'd want to sign off on that.

ABBOTT
 And what if I couldn't do that?

CONKLIN
 Then I'd have to explain Treadstone. And you'd have to explain how you let me get this far.
 (silence)
 Doesn't sound like much of a Plan-B, does it?
 (Abbott staring)
 We'll clean up the field. You clean up your budgets.

Morning in the financial district. Upscale. Uptight.

GEMEINSCHAFT BANK just one of many elegant fortresses on this street. Everything just now opening for business. TWO GUARDS unlocking the front door and --

THE MAN across the street. Tucked in the shadows. Checking for cops and trouble. Looks clear. He's walking and --

28 INT. BANK RECEPTION AREA -- DAY

28

Ornate, formidable and tech at the same time.

RECEPTIONIST

(Can I help you?)

THE MAN standing before her.
Looking very out of place.

THE MAN

I'm here about a numbered account.

THE RECEPTIONIST nods. Pulls a pen and bank card.

RECEPTIONIST

(instant English)

If you'll just enter your account
number here I'll direct you to the
appropriate officer.

THE MAN takes the pen, as we --

29 INT. BANK SECURITY CHECKPOINT -- DAY

29

A BIO-METRIC SCANNER. A piece of ultra-tech amidst the Baroque. TWO SERIOUS BANK GUARDS manning the equipment.

THE MAN standing there, staring down at this machine. Something ominously decisive about this. What if it's him? What if it's not?

BANK GUARD #1

(they've been waiting)

(Your hand, sir...)

THE MAN focuses. Here we go --

BANK GUARD #2 guiding his open palm
onto the mirrored scanning surface.

THE MAN catching his reflection for a moment before a wave of white light passes beneath his hand and now --

30 INT. BANK HALLWAY -- DAY

30

THE MAN being led by A THIRD GUARD to a special elevator.

31 INT. DEEPER INSIDE THE BANK -- DAY

31

Elevator doors open. THE MAN steps out. MR. APFEL -- anal Zurich banker -- waiting there.

APFEL

Good morning, sir. I assume you're here about your box.

THE MAN

...yes...
(what now?)
The box.

APFEL nods. Gestures down the corridor --

32 INT. BANK SAFETY DEPOSIT VIEWING ROOM -- DAY

32

Sterile and kind of odd. But total privacy. THE MAN sitting there, as A DEPOSIT GUARD places a large SAFETY DEPOSIT BOX before him. THE GUARD leaves the room. Closing the door behind him.

THE MAN is alone. And there it is, right in front of him. This is it. Here are the answers. He lifts the lid.

THE BOX. There's a shallow tray on top. In this tray: a beat-up passport in the name of Jason Bourne. A French driver's license with a Parisian address. Credit cards for Jason Bourne.

THE MAN. Holding these objects close -- as if by holding them he might absorb their essence. Forcing himself to believe. This is him. His picture. There it is. He's Jason Bourne.

BOURNE

My name is Jason Bourne.
(sounds good)

Hi, I'm Jason. Jason Bourne. Jason Bourne, nice to meet you.

BACK TO -- THE BOX -- the shallow tray on top. There's Kleenex. Several sets of contact lenses. A knife. A comb. Three sticks of gum. A ring. A pair of sunglasses. A Rolex.

BOURNE setting these things aside. Lifting the top tray. Staring into THE DEEP BOTTOM TRAY and --

First of all...

MONEY. Lots of it. Ten thousand dollar stacks of hundreds. Lots of them. Close to a million dollars. There's A GUN. A very good gun. Several clips of ammo. And...

FIVE MORE PASSPORTS. All clean. Crisp. Brand new. All with his photo inside. Five different names. Three different Countries. Each one of these pristine passports clipped to a piece of card stock that says:

NAME:

NATIONALITY:

PLACE OF ISSUE:

SIGNATURE
SAMPLE:

And a bar code. Two Dutch passports. A French. A South African. A Belgian.

And...

There's one piece of card stock still with the paper clip in place. And no passport. This card reads:

NAME: John Michael Kane

33

NATIONALITY: U.S.A.

33

PLACE OF ISSUE: Paris, France There's a signature sample. And a bar code. But no passport. This one is missing.

BOURNE sitting there. Trying to push his confusion away.

BOURNE

Bourne. My name is Jason Bourne. I live at 121, Rue de la Jardin, Paris.

But there's something hollow about this. He came looking for one identity and now he's faced with six. The money... The gun...

Suddenly, it's all fucked up.

BOURNE into gear. Looking around the room -- there -- there's a pile of red canvas burn bags in the corner. BOURNE grabbing one -- stuffing everything into it -- everything except...

The gun. He doesn't want the gun. No guns.

34 INT. BANK SAFETY DEPOSIT OUTER AREA -- DAY

34

BOURNE is done. Handing the box back to THE DEPOSIT GUARD --

BOURNE
(I'm trying to think how
long it's been since I
was here.)

DEPOSIT GUARD
(I'm not sure. Must be
three weeks.)

35 EXT. STREETS OF ZURICH -- DAY -- VARIOUS SHOTS

35

BOURNE exits the bank. The red bag full to its limit. He's walking briskly now. Looking for a taxi. Nothing in sight.

BOURNE crossing the street. Shit, there's A COP on the corner -- turn -- change pace -- make it look natural --

BOURNE around a corner. And it's looking good for a moment -- but only a moment -- TWO MORE COPS walking a beat -- walking this way -- turn -- cut -- cross the street --

BOURNE heading down a boulevard. Trying to look small. Pulse starting to race. Fighting the paranoia. Where the hell is a cab? Turning back fast as A SIREN starts bleeding in from behind him --

It's just an ambulance.

BOURNE turning back. Forcing himself to focus. And fuck -- there's A METER MAID, and she's stopped writing up a ticket -- she's staring at him and --

BOURNE trying not to panic -- don't run -- smile -- stay small -- get to the corner -- scan the options -- but --

THE METER MAID -- she's watching him go and she's pulling her radio and --

BOURNE hitting this next corner -- banging a right -- forcing himself not to run -- glancing back and --

THERE'S ANOTHER COP -- but this one is jogging -- searching -- he's got his radio out and --

36 FINALLY TO --

36

BOURNE bailing on the street -- disappearing into --

37 EXT. U.S. EMBASSY COMPOUND -- DAY

37

Big gates. Speed barricades. SEVERAL U.S. MARINES standing guard near a gate house. An American flag. Lots of people coming and going. BOURNE playing it as normal as possible as he heads for the entrance.

38 INT. U.S. CONSULATE ZURICH -- VISA ROOM -- DAY

38

The passport and visa office. Big room. No windows. Unpleasant on purpose. Two lines: A short one for U.S. Citizens, a marathon for everyone else. CONSULATE CLERKS stationed in open cubicles along the back wall. And it's a zoo. American tourists who've lost their passports. Foreigners looking for visas. Asylum seekers. Everyone here has a problem.

BOURNE on the U.S. line. Standing there trying to think. What's he gonna say? What can he say? With the cops outside, and the incident in the park, then the bank...

MARIE (O.S.)

-- no, this is not my current address. It was my current address two days ago when I started standing in line outside --

A NEARBY CUBICLE. Meet MARIE KREUTZ. German. Big energy. Real beauty hidden beneath the armor. And armor it is, because this is a warrior in full, crisis battlemode.

MARIE (CONT'D)

-- and so now I lost my apartment, I have no address, and I have no visa, and you keep telling me how much help you cannot give me!

A CONSULATE CLERK caught in her headlights.

CLERK

Miss Kreutz, please... I'm gonna have to ask you to keep your voice down.

MARIE

All the papers -- all the papers they asked for -- I brought all the papers --

CLERK

Miss Kreutz, excuse me, but you entered into a fraudulent marriage in an effort to circumvent the immigration laws of the United States --

MARIE

You only know that because I told you!

(she's incredulous)

Ask the case officer -- find his name -- it's on the papers -- I told him all this myself! --

(tearing through the papers now--)

CLERK

-- it's not the source of the information that's important here --

MARIE

-- I paid this fucking guy -- I paid him four thousand dollars -- my last four thousand dollars to marry me, okay? -- I told this to the case officer last week...

(she's found it--)

...here -- Mr. Thomas. I told Mr. Thomas I didn't know this guy was already married -- I admitted this!

CLERK

-- Miss Kreutz, please --

MARIE

-- I'm the one that got ripped off! -- not you -- not the United States government -- me -- I'm the one being ripped off!

CLERK

So now you're asking for a student visa?

That shuts her up. Yes. Today she's a student.

Motion -- CONKLIN racing down a staircase -- ZORN chasing after --

CONKLIN
-- and they're sure it's him? --

ZORN
-- he accessed the account --

CONKLIN
-- but it was him --

ZORN
-- yes, sir, it's confirmed --

40

INT. U.S. CONSULATE -- VISA ROOM -- DAY

40

BOURNE on line. Fear meter rising by the minute.

BOURNE'S POV
Scanning the room -- the perimeter --
-- the people -- A TURKISH MAN
almost in tears as he tries to
explain his case to a DESK CLERK --
TWO AMERICAN BACKPACKERS that have
lost their passports -- MARIE still
in the midst of her madness -- A
SECURITY CAMERA high on the wall
capturing everything -- lots of
data -- too much going on and --

MAN ON LINE (OS)
(from behind him)
You're up.

BOURNE comes to. Shit. It's his turn.

A WOMAN CLERK waving him forward. BOURNE trying to think --
what the fuck is he doing? -- what's he gonna say? -- now
he's at the window, and if he was looking for a friendly
face, he came to the wrong place --

WOMAN CLERK
(cold shit)
You're a U.S. Citizen?

BOURNE
Yes.
(pause)
I mean, I think so. Yes. Yes...

WOMAN CLERK
Well, either you are, or you
aren't.

BOURNE

Right.

WOMAN CLERK

You have your passport?

BOURNE

I have a passport. I've got...
 (the bag there, but...)
 Actually, it's a little
 complicated.

WOMAN CLERK

Do you have your passport, sir?

BOURNE

Look, maybe I should just...

WOMAN CLERK

Sir, you waited on line.

BOURNE

Yeah, I know...

But he's already bailing, walking away from the woman, the window, the room -- he's out of here --

41

INT. U.S. CONSULATE LOBBY -- DAY

41

BOURNE on the move -- hustling back toward the lobby -- trying to snag a view out to the street -- there's a window just ahead and --

BOURNE'S WINDOW POV -- ZURICH COPS -- outside -- on the street -- half-a-dozen of them lingering around the entry gate and --

BOURNE stalled for a moment -- options dwindling -- he can't go back to the passport office -- he can't go out the front and --

The lobby looks tough -- there are two other points of entry into the main building, but they're both guarded by MARINES and METAL DETECTORS --

As he gets closer -- it gets worse --

A ZURICH POLICE INSPECTOR near the door, in deep conversation with TWO MARINES and THE EMBASSY SECURITY OFFICER and --

BOURNE trying to burrow through the human traffic -- trying to get to THE LARGER OF THE TWO ENTRY GATES -- this one the farthest from the front door and the passport office corridor, and it's the most crowded -- A COUPLE PEOPLE lined up here -- waiting for one of THE THREE MARINES STAFFING THIS POST to check their bags and pass them through a metal detector and --

SECURITY CHIEF (OS)
-- stop! -- stop right there! --

BOURNE turns back -- as does everyone else in the lobby --

SECURITY CHIEF (CONT'D)
(from across the lobby)
-- YOU -- red bag -- the red bag --
stop right there! -- hands up! --

BOURNE glancing back -- ONE OF THE GATE MARINES BEHIND HIM -- the guy's raising his M-16 --

GUN MARINE
-- you heard him -- let's move it! --
- down -- let's go! --

BOURNE nodding -- total compliance -- starting to drop -- but only starting, because now --

He's swinging the backpack and --

THE GUN MARINE -- nailed -- blind-sided -- no chance and --

BOURNE -- all motion -- all forward -- all perfect -- vaulting the metal detector even as he pulls ONE OF THE PEOPLE ON LINE around to shield his back and --

ANOTHER GATE MARINE -- right there -- trying to grab him -- making his move -- BOURNE -- almost an afterthought -- his boot -- like a knife -- out of nowhere -- SNAP! -- the guy's arm just shattered and --

THE SECURITY CHIEF -- freaking out -- TWO MARINES WITH HIM -- they're raising their weapons and there's people in the lobby and --

SECURITY CHIEF
-- no -- no -- hold your fire! --

BOURNE -- landing hard on THE GUN MARINE -- rolling away from the gate -- into the building now -- coming up with the backpack and --

SOMEONE SCREAMING
 -- he's got a gun! -- he's got a
 gun! --

And he does -- BOURNE with the M-16! -- coming up with it --
 coming up on the move -- swinging it around as he searches
 for an escape route and THE GUN -- it's like a magic wand of
 hysteria --

PEOPLE IN THE LOBBY -- SCREAMING -- diving away -- everyone
 dropping for cover and --

BOURNE -- bailing -- on the run -- sprinting down a hallway --
 tossing away the M-16 as he sprints into the building --

THE SECURITY CHIEF
 (frantic on his radio now--
)
 -- red! -- red! -- red! -- code
 red! -- South side entrance! --
 male -- five-ten, brown hair --
 black jacket -- red bag --

42 INT. U.S. CONSULATE OFFICE HALLWAY -- DAY

42

Quiet for a second -- offices on either side of a carpeted
 hallway -- BUREAUCRAT-TYPES doing their thing, when suddenly -
 -

BUREAUCRAT #1
 Excuse me? Can I help you?
 (but backing up as he says
 it, because--)
 Here comes BOURNE -- coming fast --
 and he definitely does not belong
 back here --

43 INT. U.S. CONSULATE LOBBY/SECURITY GATE -- DAY

43

Panic -- people fleeing the lobby -- MORE MARINES hustling in
 from outside and --

44 INT. U.S. CONSULATE FIRE STAIRWELL -- DAY

44

Door flies open -- BOURNE bombing in -- shit! -- it's a dead
 end -- no way out but up the stairs --

45 INT. U.S. CONSULATE GROUND FLOOR CORRIDOR -- DAY 45

SECURITY CHIEF -- THREE MARINES -- sidearms drawn -- jogging past the INNER OFFICES -- running beside them, a frantic guy in a suit --

DEPUTY DCM
-- what're you talking about? --

SECURITY CHIEF
-- we're evacuating the building --

DEPUTY DCM
-- we're in the middle of a trade meeting! --

SECURITY CHIEF
-- call the code! -- I want everyone out! --

DEPUTY DCM
-- you gotta give me more to go on --
-

SECURITY CHIEF
-- he's running from the cops, he's got a bag filled with God knows what, he's in the building and I don't know where! --

46 INT. U.S. CONSULATE BACK STAIRWAY -- DAY 46

BOURNE climbing fast -- two -- three -- stairs at a time -- racing up as a SECURITY ALARM STARTS SCREAMING -- bleet -- bleet -- bleet --

47 INT. U.S. CONSULATE FIFTH-FLOOR GRAND HALLWAY -- DAY 47

THE ALARM ringing everywhere -- TRADE CONFERENCEES -- sixty confused and frightened people -- spilling out into the corridor --

48 INT. U.S. CONSULATE FIFTH FLOOR KITCHENETTE -- DAY 48

A NEW DOOR flying open -- it's BOURNE -- ready for anything, but there's nothing -- he's in a butler's prep area off the main conference room -- momentum stalled for a moment -- nothing in here but tableclothes and silverware and coffee cups and --

49 INT. U.S. CONSULATE BACK STAIRWAY -- DAY 49

THREE MARINES -- armed and stoked -- staring up the stairs --
leapfrogging -- point-to-point assault procedure --

50 INT. U.S. CONSULATE MAIN STAIRS -- DAY 50

Carpeted and grand -- SECURITY CHIEF with FIVE MARINES NOW --
charging up -- pushing past THE PEOPLE trying to come down
and --

51 INT. U.S. CONSULATE FIFTH FLOOR GRAND HALLWAY -- DAY 51

Completely clogged now -- PANICKED TRADE PEOPLE all over --
EMBASSY TYPES -- trying to herd them toward the main stairs --
everyone talking at once -- THAT ALARM STILL BLARING and --

VOICE (OS)
-- no! -- the other way! -- take
the backstairs! -- the backstairs! --
-- he's on the other side -- there's
a bomb! --

And as the crowd reacts -- as they mob back away from the main stairway -- we see -- holy shit, the guy yelling was

52 BOURNE -- 52

53 INT. U.S. CONSULATE BACK STAIRWELL -- DAY 53

THE ASSAULT MARINES -- still climbing -- weapons out -- clean
and fast -- one more flight to go -- ready for anything --
completely freaking out as the door above them on the fifth
floor flies open and --

54 LEAD MARINE 54

```
55      -- HALT! -- STOP WHERE YOU ARE! --
```

MARINE GUNS swinging up -- trigger fingers tense and --

IT'S TRADE PEOPLE! and now THEY'RE SCREAMING and this combined with THE ALARM and THE MARINES YELLING FOR THEM TO GET DOWN and ALL OF IT ECHOING THROUGH THE STAIRWELL and --

56 INT. U.S. CONSULATE MAIN CONFERENCE ROOM -- DAY 56

BOURNE -- he's CLOSING A DOOR behind him -- he's jamming A
CHAIR -- wedging it in tight so the door won't open and --

57 INT. U.S. CONSULATE FIFTH FLOOR GRAND HALLWAY -- DAY 57

THE SECURITY CHIEF -- HIS MARINES -- coming from the main
stairs -- weapons drawn -- fighting their way through the
pandemonium and --

58 INT. U.S. CONSULATE MAIN CONFERENCE ROOM -- DAY 58

BOURNE scanning for options -- the room is huge -- empty now --
-- the massive conference table covered with the meeting
papers left behind -- windows along one wall and --

BOURNE rushes to the window staring down and --

59 BOURNE'S WINDOW POV 59

Fifty feet below there's a courtyard -- it's a sheer drop --
completely fucked and --

60 INT. U.S. CONSULATE FIFTH FLOOR GRAND HALLWAY -- DAY 60

SECURITY CHIEF -- TWO MARINES -- just outside THE CONFERENCE
ROOM DOOR -- trying it -- it won't budge and --

SECURITY CHIEF
-- blow it -- shoot it open! --

61 INT. U.S. CONSULATE MAIN CONFERENCE ROOM -- DAY 61

THE DOOR -- shattering -- eaten up by GUNFIRE! -- TAT-TAT-
TAT-TATTAT-TAT-TAT-TAT! and --

WHAM! HERE THEY COME -- through the door -- guns -- eyes --
adrenaline -- everything ready and --

62 THE ROOM IS EMPTY! 62

63 EXT. U.S. CONSULATE BUILDING WALL -- DAY 63

BOURNE -- dangling fifty-feet above the stone courtyard! --
he's gone out the window! -- hanging there -- hanging with
one hand -- one hand clutching the corner of a ledge and --

64

INT. U.S. CONSULATE MAIN CONFERENCE ROOM -- DAY

64

Utter confusion -- SECURITY CHIEF -- FIVE -- SIX -- SEVEN
ARMED MARINES all piling in -- ready to rock but there's no
one to shoot -- no target --

SECURITY CHIEF
-- check the closets! -- get those
back doors covered -- there's a
kitchen back there -- go! -- go! --
go!

TWO MARINES -- scanning the windows -- looking down and --
MARINE POV -- all clear -- no way he went down there and --

65

EXT. U.S. CONSULATE BUILDING WALL -- DAY

65

BOURNE still hanging there -- looking down -- up -- there's
no choice -- he has to go down --

BOURNE finding a toehold below him -- reaching -- touching
down -- it gives way -- crumbling and --

BOURNE hesitates. Does he know how to do this or not?
Stalled for a moment, then...

BOURNE starts climbing down. And this is all one shot. No
cutaway. No cheating.

We are watching a master at work...

Handhold to a drain pipe. Swinging to a better ledge.

Dropping to an air-conditioner. Grabbing a window frame just
before the air-conditioner gives way. Teetering there. Now
he's on the fourth floor.

Below, there's an open window on the third floor. Struggling
to keep his balance, he reaches behind him to shift the
weight of the bag, and as he does --

THE RED BAG falls. Thump. Into the courtyard. Forget the
open window. Now he's got to go all the way.

Timing his next move and --

He's pushing off -- reaching -- there's another drainpipe and
he's snagged it -- he's got a dragline now -- starting to
fall -- straining to hold the pipe -- slowing his descent --
the drainpipe pulling away from it's housing and --

BOURNE letting go -- just before he falls backward -- one last grab -- catching a gutter -- holding it just long enough to slow his fall and --

Letting go for the last fifteen feet and --

66

EXT. U.S. CONSULATE FIFTH FLOOR GRAND HALLWAY -- DAY

66

A DOZEN MARINES -- pumped-up and listening to --

SECURITY

-- we're gonna go room by room
until we find him -- so let's get
teamed up --

67

EXT. AN ALLEYWAY NEAR THE U.S. CONSULATE -- DAY

67

MARIE storming away. Pissed-off -- broke -- illegal -- ruined and --

MARIE

(German) (Motherfucking
sonsofbitches!) (a new
problem--)

A LITTLE RED CAR. A beat-to-shit
Euro car. A shitty little red car
angled in beside a dumpster with a
big red Zurich parking ticket on
the windshield.

MARIE grabbing the ticket -- tearing it up -- tearing the
shit out of it -- blind with misfortune -- throwing the
pieces on the ground and stomping on them and then --

MARIE (CONT'D)

(looking up--) (What are
you looking at?)

BOURNE standing across the car --
on the passenger side --

BOURNE

I need a ride.

MARIE

(What?)

BOURNE

I need a ride out of here.

MARIE

Oh, Jesus...
(backing away and--)

BOURNE
Please. I don't want to scare you.

MARIE
It's a little late for that.

BOURNE
I've got a situation here and --

MARIE
Get the fuck away from my car.

BOURNE
I'll give you ten thousand dollars
to drive me to Paris.

MARIE
Great. You know what? I'll give
you ten gazillion dollars to get
the fuck away from me before I
start screaming my head off.

BOURNE
You don't want the police any more
than I do.

BOURNE tosses cash -- a stack of hundreds -- across the car
into her hands -- she catches it. Looks at it.

MARIE
Jesus...

BOURNE
Get me out of here. Please.

MARIE looking at him. At the money. Back at him, and --

68

INT. TREADSTONE COMMUNICATIONS DESK -- NIGHT

68

VIDEO PLAYBACK -- FULL FRAME -- fast forward -- a speeding
blur of images from a surveillance camera outside the Zurich
bank -- it's two days worth of footage -- they're scanning
for Bourne's arrival and --

CONKLIN
go -- keep going -- go...wait --
stop -- you went past it --

COM TECH #1 working the console. Freezing the image.
Punching it up. There it is -- BOURNE leaving the bank with
the red bag.

CONKLIN (CONT'D)
 (staring at the monitor)
 It's him. My God, it's really
 him...

ZORN the phones across the room. COM TECH #2 at his console -

COM TECH #2
 -- we got a cross-ref ready to go
 here, sir, we're running hotel,
 airline, train, and medical
 variables, anything else you'd
 like?

CONKLIN
 No...
 (still staring at Bourne)
 Go ahead. Run it.
 (coming to--)
 Let's get a map, let's get a grid
 map on Zurich.

ZORN
 (holding the phone)
 Sir...

CONKLIN up from the console. ZORN waiting for him --

CONKLIN
 What?

ZORN
 Zurich police are looking for an
 American with a red bag.
 Apparently he put two cops in the
 hospital last night.

Silence. Like the floor just fell away. So heavy.

CONKLIN
 What the fuck is he doing?

ZORN
 Maybe it's a game. Maybe he's
 trying to send us a message.

CONKLIN
 It doesn't matter now. We've just
 got to be the first ones there.
 (decision time)
 Get everybody up. I want them all
 activated.

ZORN
All of them?

A moment between them. CONKLIN all steel here now.

CONKLIN
You heard me.

COM TECH #2
(from the console--)
Sir, the cross-ref is coming up
cold...

CONKLIN breaks away -- back to the console and --

69 EXT. BARCELONA RESIDENTIAL BOULEVARD -- DAY 69

Establishing shot. A grand house. PIANO MUSIC over this --
someone butchering a piece by Haydn and --

70 INT. BARCELONA GRAND HOUSE MUSIC ROOM -- DAY 70

Meet THE PROFESSOR. He's a piano teacher. Late fifties.
Deceptively fit. He's sitting here, listening to a NINE-
YEAR-OLD STUDENT struggle through the music.

And then, HIS E-PHONE PAGER starts pulsing -- hum -- hum --

71 INT. HAMBURG CONFERENCE ROOM -- DAY 71

A boring, marathon business meeting. FIFTEEN MIDDLE MANAGERS
are trapped around a German sales presentation. Meet MANHEIM.
Bald. Fifty. He looks dumb and piggy. Anything but.
Sitting here --

And then, HIS E-PHONE PAGER starts pulsing -- hum -- hum --

72 EXT. A ROMAN CAF+ -- DAY 72

Meet CASTEL. He's thirty-five. Slender. Clean-cut. Easy
to miss. He's here alone. Reading the paper. Sipping
espresso.

And then, HIS E-PHONE PAGER starts pulsing -- hum -- hum --

73 EXT. A ROAD ON THE OUTSKIRTS OF ZURICH -- DAY 73

The little red car parked. MARIE pacing around. BOURNE
poring over a map spread out over the hood.

MARIE
So what's in Paris?

BOURNE
I want to go home.

MARIE
For twenty thousand dollars.

BOURNE looks back from the map.

BOURNE
I said ten thousand.

MARIE
You have blood on your pants.

BOURNE
Okay.
(beat)
Twenty thousand. Ten now. Ten
there.

MARIE
No. No, that was too easy --
(pacing away--)

BOURNE
Wait up --
(after her now--)
-- just wait up --

MARIE
-- get the fuck out of here -- all
this money, this crazy offer, I
mean give me a fucking break with
this, this is --
(stopping because--)
BOURNE just grabbed her. Both of
them shocked that he's done this.
He immediately pulls back.

BOURNE
Look, I want a ride to Paris.
(wide open now)
That's all I want. I swear.

MARIE
You swear?
(cold here)
That's great. I feel so much
better now.

BOURNE

I don't want anything but a ride.
All I want to do is go home.

Silence now. She looks back. Measuring him.

MARIE

You could buy a car for twenty
grand. You could buy this car.

BOURNE

I don't want to go alone. I want
you to drive me to Paris. Like
we're a couple. Like we're a
couple and we're travelling
together. That's all we're doing.

MARIE

And I don't get hurt. I get twenty
thousand dollars and I don't get
hurt.

BOURNE

I won't hurt you.

MARIE

What if I say no?

BOURNE

Then I'll find another ride.

74 EXT. ROME STREET -- DAY 74

CASTEL through the streets on a motorcycle. Whipping to a
stop -- stepping off the bike in front of --

75 U-STORE-IT STORAGE WAREHOUSE. 75

76 INT. STORAGE WAREHOUSE ELEVATOR -- DAY 76

CASTEL and THE ELEVATOR OPERATOR -- rising slowly through the
dark warehouse and --

77 INT. CASTEL'S STORAGE UNIT -- DAY 77

Darkness -- a key turning -- door opening -- light goes on to
reveal CASTEL standing there and we're in --

CASTEL'S STORAGE UNIT. What's in here? Like nothing. Like a stack of old newspapers in the corner. Some mildewed books piled along one wall. Some shitty plastic chairs.

78

QUICK TIME CUTS

78

CASTEL working fast. Closing the door. Moving to the pile of books. Taking the top book off. Opening it.

INSIDE THE BOX -- a timer. A small bomb. A booby-trap. An LED light stops flashing as CASTEL'S HANDS code in his password and --

CASTEL moving to the newspapers stacked in the corner. Pulling away the top pile and --

A METAL LOCK BOX. Hidden here. CASTEL pulling it out. Opening it. An empty tray on top and --

CASTEL taking off his watch. Taking off his rings. Taking out his wallet. His Spanish passport. Emptying his pockets. All of this goes into the empty tray and --

CASTEL lifting away this top tray -- setting it aside and --

THE METAL LOCK BOX -- there's more -- a much larger bottom compartment -- and it's deja-vu all over again -- we're looking at the identical contents we saw Bourne find in the Zurich safe-deposit box.

First of all...

MONEY. Lots of it. Ten thousand dollar stacks of hundreds. Lots of them. A GUN. A very good gun. A dozen clips of ammo. And FIVE MORE PASSPORTS. All clean. Brand new. All with his photo. Five different names. Four different countries. Each one of these pristine clipped to a piece of card stock that says:

NAME:

NATIONALITY:

PLACE OF ISSUE:

SIGNATURE
SAMPLE:

A BAR CODE:

Two Italian. Two Spanish. A Portuguese.

CASTEL going for the Portuguese passport and --

79 EXT. ALPS HELICOPTER SHOT -- DAY

79

The little red car driving through The Alps.

80 INT. THE RED CAR -- DUSK

80

BOURNE staring out the window. MARIE driving. Long silence until --

MARIE

Just so you know, if you're gonna burn me on the money, you might as well kill me.

(Bourne looks over)

I was supposed to have this car back three days ago. It's not my car.

BOURNE

I know that.

MARIE staring at him -- glancing back to the road -- just in time -- almost rear-ending a slow moving truck --

MARIE

Shit --

(trying to settle)

Can I tell you how much you're freaking me out? Okay? Because you are -- you're completely freaking me out.

BOURNE

I'm sorry. Really. What do you want me to do?

MARIE

I don't know. Smile. Sneeze. Something. You've got a bag full of money and a ride to Paris. Fuck it, I don't know...

(the radio)

What kind of music do you like?

BOURNE

I don't know.

MARIE

What does that mean?

BOURNE

Listen to what you want.

MARIE
 (out of nowhere)
 Who pays twenty thousand dollars
 for a ride to Paris?

There it is. And she wants an answer --

BOURNE
 I don't know. I don't know who I
 am.

MARIE
 Yeah, well, welcome to the club.

BOURNE
 No. No, I mean, I really don't
 know who I am. I can't remember
 anything earlier than two weeks
 ago.
 (it's not flying)
 I'm serious.

MARIE
 What? Like amnesia?

BOURNE
 Look, go ahead...put the radio
 on...

MARIE
 Amnesia?
 (total incredulity)
 You're saying you don't remember
 anything that happened before two
 weeks ago?

BOURNE
 That's what I'm saying.

MARIE
 (German) (Give me a
 fucking break.)
 BOURNE staring at her. She's
 furious. She's downshifting --
 she's accelerating -- pulling out
 to pass the truck on a blind turn,
 as we --

APFEL emerges from the bank. Leaving work. Turns the corner
 into a quiet side street and --

Up ahead, here comes another guy in a suit. It's MANHEIM walking toward us, deep into a cell phone conversation. Barely noticing Apfel as they get closer and --

As they pass -- MANHEIM -- it's completely out of the blue -- he's jabbing the cellphone down into Apfel's shoulder and --

APFEL -- no clue -- already clutching at the coronary exploding in his chest -- dead before his body hits the street and --

MANHEIM -- still walking -- he's never broken stride -- and as he goes he's fiddling with the cellphone and --

INSERT -- THE CELLPHONE -- MANHEIM'S HANDS working to retract a syringe into the device and --

MANHEIM striding away. Disappearing into Zurich...

82

INT. PARIS MORGUE -- NIGHT

82

Not the best morgue in town. Cold tile. A wall of freezers. Death lighting. Now add some color. Meet NYKWANA WOMBOSI in the flesh.

Meet HIS ENTOURAGE -- eight or ten of his thirty children -- two of his wives -- three of his bodyguards -- the whole crew spread out in this horrible basement room. THE WIVES are chatting. THE KIDS are playing, fighting and eating candy.

THE BODYGUARDS -- three of them here -- are white. These guys are French/Corsican mercs. Not quite the A-Team. The guy in charge of this ugly little unit is named DEAUVAGE. Into it. Too into it.

TWO MORGUE ATTENDANTS hanging back. THE MORGUE BOSS -- who's clearly suffering this for a bribe -- moves to one of the freezer lockers...

MORGUE BOSS

(French) (Okay, Monsieur
Kane...number 121...)

And he pulls open FREEZER #121.
And thank God we can't see it,
because whatever's inside there is
clearly horrible. THE MORGUE BOSS
barely takes a glance, standing
back as quickly as possible.

DEAUVAGE -- lead bodyguard -- moves to clear a zone for his boss --

WOMBOSI

Get the fuck out of my way --
 (pushing Deauvage aside--)
 WOMBOSI moves to the freezer box.
 Stares down. As if it were
 nothing. He's seen -- he's made --
 much, much worse. And now he
 reaches down into the box -- hands
 on -- literally feeling around this
 dead, awful corpse with his bare
 hands -- feeling around for
 something -- feeling and feeling
 and not finding --

WOMBOSI (CONT'D)

(turning to Deauvage--)
 It's not him.

DEAUVAGE looking pale as WOMBOSI slams shut the freezer.

WOMBOSI (CONT'D)

(quiet hard fury)
 So who's crazy now?

83 EXT. PARIS STREET -- NIGHT

83

A MINI-MOTORCADE driving towards Neuilly. Two security cars.
 A van full of kids and mothers. And one big Mercedes
 stretch.

84 INT. THE MERCEDES STRETCH LIMO -- NIGHT

84

WOMBOSI alone in the back. Looking haunted.

85 INT. TRUCKSTOP CAF+ -- NIGHT

85

It's a weird spot. Open all night. But Euro-style. Quiet
 tonight. A few Alpen-truckers chowing down. A local or two
 at the bar and --

BOURNE AND MARIE at a back table. Drinking coffee. He's got
 the red bag open. All the passports -- the personal junk --
 the money -- all the shit from the Zurich bank box -- he's
 been showing it to her --

And he's got her attention now.

MARIE

And you have no idea -- not a clue --
 - what came before that?

BOURNE

No.

MARIE

When you think of it, before the ship -- before you wake up on the ship, what do you see?

BOURNE

Nothing. It's just not there.

MARIE

Well, this is great.

(she sits back)

I'm sick of myself and you have no idea who you are.

BOURNE

I kept trying things, I thought if I could find all the things I could do, I could --

MARIE

-- you could put it together --

BOURNE

-- which was okay for a while, I was okay with it...

(hesitating now)

But then -- there's all these other things -- all these other things I know how to do -- and this -- this stuff from the bank and...

(suddenly flat out--)

I think something bad happened.

MARIE

What are you talking about?

BOURNE

I don't know.

MARIE

Sounds like you were in an accident or something.

BOURNE

I was shot twice in the back.

MARIE

Okay, so you're a victim.

BOURNE

There was a gun. Who has a safe deposit box with a gun and all this money and all these passports?

MARIE

Lots of people have guns. You're American. Americans love guns.

BOURNE

I fought my way out of an embassy. I climbed down a fifty-foot wall -- I went out the window and I was doing it -- I just did it. I knew how to do it.

MARIE

People do amazing things when they're scared.

BOURNE

Why do I? -- I come in here -- instinctively -- first thing I do -- I'm looking for the exit -- I'm catching the sightlines -- I know I can't sit with my back to the door --

-

MARIE

You're paranoid. You were shot. It's natural.

She's not listening. He leans in. Flat out now.

BOURNE

I can tell you the license plate numbers of all three cars out front. I can tell you that the waitress is left-handed and the guy at the counter weighs two-hundred and fifteen pounds and knows how to handle himself. I know that the best, first place to look for a gun is the cab of that grey truck outside. I know that at this altitude I can run flat out for half a mile before I lose my edge. I knew that you were my first, best option out of Zurich? How do I know all that? How can I know all that and not know who I am? How is that possible?

Long dead pause.

MARIE
God, you're not kidding, are you?

86 INT. TREADSTONE RESEARCH DESK -- DAY

86

BOURNE'S FACE -- a video image frozen on A COMPUTER SCREEN --
it's Bourne looking at the camera -- Bourne looking up at the
camera in the consulate passport office and --

87 PULL BACK TO REVEAL

87

HALF A DOZEN COMPUTER MONITORS -- and lots of shots of Bourne
-- twenty angles -- twenty different locations -- twenty
candid perspectives of Bourne and his mad scramble through
the consulate --

CONKLIN and RESEARCH TECH #1 poring over these surveillance
tapes downloaded from Zurich --

CONKLIN
And that's the best angle of the
courtyard?

RESEARCH TECH #1
That's the only angle.

CONKLIN
What do they have on the streets?
The area. They must have
something.

RESEARCH TECH #1
Hang on...
(typing away--)
CONKLIN rubbing at the tension in
his temples as ZORN enters --

CONKLIN
What?

ZORN
Abbott. He knows about the
embassy. He's coming down for a
show and tell.

CONKLIN
That'll solve all our problems.

RESEARCH TECH #1
(he's hit paydirt)
Sir...

CONKLIN
 (turning back--)
 What's that?

RESEARCH TECH #1
 It's an angle of the street -- some
 sort of alleyway -- you can just...

CONKLIN
 Enhance it.

INSERT -- THE MONITOR -- as the image enlarges to fill the
 screen. And there's Bourne. And the little red car. And
 Marie.

CONKLIN (OS) (CONT'D)
 Who the hell is that?

88 EXT. ZURICH AIRPORT HOTEL -- NIGHT 88

A drone barn. Practically on the runway.

89 INT. ZURICH AIRPORT HOTEL ROOM -- NIGHT 89

One of those rooms. Just a plain functional box. MANHEIM
 laying on the bed. Fully dressed. Suit and tie. Just
 laying there, staring at the ceiling. Who knows how long
 he's been like this.

Just waiting.

ON THE NIGHTSTAND -- A gun. A knife. His e-phone pager. His
 fresh credentials. And a photo of Jason Bourne.

90 INT. WOMBOSI'S PARIS COMPOUND -- NIGHT 90

Quick orientation: Picture a heavily-walled palace just off
 the Bois Du Boulogne. But once inside you could be back in
 Brazzaville. It's just a buffet of oddness. Home to fifty
 children and nine wives. The decor blends money and nouveau
 riche materialism with a hard, back-home tribal esthetic.
 It's a visual treat. Not condescending or stupid, but flat-
 out strange and menacing.

It's late. And the palace is dark and sleepy now, but carry
 all that through this next series of quick shots --

- 91 WOMBOSI HOUSE SECURITY STATION 91
- Just inside the door. BODYGUARD #1 slouched before a bank of SECURITY MONITORS.
- 92 WOMBOSI MAIN HALLWAY 92
- Littered with toys. Children's crap everywhere. BODYGUARD #3. Snoozing on a Louis Quatorze chair draped with African cloth.
- 93 WOMBOSI THRONE ROOM DOORS 93
- DEAUVAGE -- head bodyguard -- posted outside this imposing set of doors. He's trying to stay awake. Reading a spy thriller.
- 94 FINALLY TO 94
- 95 WOMBOSI'S THRONE ROOM 95
- And there he is -- the emperor himself -- WOMBOSI on his throne. Except the room is dark and empty. And he's sitting there by himself. A king without a country.
- Sitting there. With a gun in his lap. Drinking hard from a bottle of Jack Daniels.
- Stewing.
- 96 EXT. FRENCH ROADSIDE -- DAWN 96
- Beautiful morning. The red car parked along the road. BOURNE alone in the passenger seat. Deep asleep. Nestled there.
- And then, he wakes suddenly. Starts. Freaked for a moment. Instantly feeling for the red bag. There it is in his lap. He looks around and --
- MARIE sitting away from the car. She's got a loaf of bread. A soda. Smoking a butt. Same clothes, but her make-up's been washed away. Clean. Simple. Gorgeous.
- BOURNE steps out. Morning legs.
- MARIE
I needed a break.

BOURNE
Where are we?

MARIE
We're about an hour away.

BOURNE
I can't believe I slept.

MARIE
You were tired. Here...
(bread and soda--)
For twenty-thousand I like to throw
in breakfast.
(he takes it)
So what do you dream about?

BOURNE
I dream I'm asleep. I dream that
I'm asleep and I can't wake up.
(he takes a hit from her
smoke and coughs--)
I don't think I smoke.

Another silence. She's watching him.

MARIE
You ever think maybe you have a
family?

BOURNE
I thought about it. I don't know.

She looks away. Was she hoping for another answer?

MARIE
I guess it's like Christmas every
day for you, huh?

97

INT. TREADSTONE CONKLIN'S OFFICE -- DAY

97

MARIE'S FACE -- A PASSPORT PHOTO -- she's eighteen -- she's
smiling -- really alive and fresh and --

CONKLIN behind his desk. ABBOTT staring grimly at the
picture --

ABBOTT
Who is she?

ZORN
Marie Helene Kreutz. She's twenty-
six. Born outside Munich.
(MORE)

ZORN (CONT'D)

Father was a welder. He died in '91. We don't have the mother. There might be a step-sister, we're trying to track that down.

(apologetic)

It's tough. She's a wanderer. She pops up on the grid here and there but...I mean, the last time she paid an electric bill in Europe was '94. No taxes. No steady employer. She's got three arrests. Two shoplifting cases, one in Spain, one in Germany. And she actually did three months in an Italian detention center for credit card fraud.

ABBOTT

No political affiliations?

CONKLIN

She's a gypsy. If it's a cover, it's a great one.

ABBOTT

I'm assuming we're exploring that possibility.

CONKLIN

We're exploring every possibility.
(tighter by the moment)
We are in pursuit. How much more do you want me to tell you?

ABBOTT

Pursuit would indicate that you know exactly where he is.

CONKLIN

No. Pursuit ends when we know exactly where he is.

ABBOTT

Yes, well, I think we need some fresh eyes on this problem. I'm bringing in some people from upstairs.

CONKLIN hesitates. Inside he's screaming.

CONKLIN

We've been down here for two weeks banging our heads against the wall. We've been sleeping down here.

(MORE)

CONKLIN (CONT'D)
 We just got our first lead fourteen
 hours ago, and now? -- now that we
 finally have something to work with
 -- you want to bring planning
 personnel down here?
 (real steam)
 I'd rethink that.

ABBOTT
 I want a second opinion.

CONKLIN
 This is an operations desk.

ABBOTT
 I'm not asking.

98 EXT. PARIS STREET NEAR BOURNE'S APARTMENT -- DAY 98

THE LITTLE RED CAR cruising through town.

99 INT. THE LITTLE RED CAR -- DAY 99

MARIE driving. BOURNE checking building numbers as they pass
 --

BOURNE
 Slow down. No, don't stop.
 Just...

MARIE
 (looking over)
 That's it? Is that it?

AN APARTMENT BUILDING. Big building. Elegant but cold.

BOURNE
 Four-fifty. That's the address...

MARIE
 Looks familiar?

BOURNE
 No.
 (staring back as they pass--
 -)
 No. Go around. Keep going...

MARIE pulling up -- turning a corner -- watching him as she
 does. But he's pre-occupied -- eyes scanning -- taking it
 all in --

MARIE
Where?

BOURNE
Yeah. Pull in here. Park it.

MARIE angles into an alleyway. Cuts the engine.

MARIE
So this is it, right?

BOURNE
I guess.

Dead pause. She's waiting. He's still scanning the street.

MARIE
I should go.

BOURNE
I don't remember any of this.

MARIE
Jason...

He turns back. She's staring at him.

BOURNE
Sorry. The money, right?

Before she can say anything, he's digging in the backpack. He pulls out another stack of hundreds. Hands it over. She takes it. It's not what she wanted, but she's used to being disappointed. Fighting it.

MARIE
Okay, so...

BOURNE
Thanks for the ride.

MARIE
Anytime.

Silence. That moment. He focuses. Getting it.

BOURNE
Look, I don't know what's up there.

MARIE
You got me pretty fucking curious.

BOURNE

Look, you could come up. Or you could wait if you want. I could go check it out. You could wait.

MARIE

Nah...

(hide the pain)

With you, I mean, you'd probably just forget about me, right?

BOURNE

How could I forget about you?

(he smiles)

You're the only person I know.

MARIE smiles. We've never seen it before. Worth waiting for.

100

INT. PARIS APARTMENT BUILDING FOYER -- NIGHT

100

BOURNE and MARIE standing at the directory. Five apartments. One per floor. Five names. A buzzer. An intercom. There it is.

J. Bourne.

BOURNE presses the buzzer. After a moment, he presses again. Nothing.

MARIE

I guess you're not home.

BOURNE checking the door. How to pop it open? Just about to get into it, when --

CONCIERGE (OS)

(from the shadows inside--

) (Monsieur Bourne...I'm coming...)

THE CONCIERGE is sixty. Plump and proper.

CONCIERGE (CONT'D)

(opening the door--) (Mr.

Bourne, there you are --

I was wondering -- I

haven't seen you --)

BOURNE

(Here I am.)

THE CONCIERGE looking at BOURNE like maybe she's never seen him look like this before. And she's looking at MARIE like here's the reason her tenant looks like such shit.

BOURNE (CONT'D)

(he tries a smile) (I seem to have lost my key.)

THE CONCIERGE nods. Instant chilly disapproval.

CONCIERGE

(I've been ringing your bell. It's good you were away. We had some trouble with the hot water. It's been repaired.)

BOURNE

(Great. We could use a shower.) (they look like shit--) (It was a long drive.)

THE CONCIERGE steps aside and --

101 INT. PARIS APARTMENT FIFTH FLOOR LANDING -- DAY 101

BOURNE and MARIE at the apartment threshold. He has a key now.

Turning it. And the door opens...

Nothing...

No bombs. No wife and kids. No one.

102 INT. PARIS APARTMENT -- DAY 102

A huge, rambling flat. Large entry hallway. Large rooms beyond that. It's obviously expensive. But cold. Completely impersonal. No photographs. No mementoes. No human history.

103 WE'RE MOVING NOW 103

104

THE LIVING ROOM

104

BOURNE and MARIE exploring.

MARIE

It's big.

BOURNE silent. Struggling to get a feel for the place.

MARIE (CONT'D)

This is like a real apartment.

(she likes it)

This is really yours?

BOURNE

I guess so.

MARIE taking it in fast. BOURNE seems paralyzed. Trying to soak it all in. Willing himself home. Touching things as he passes. As if a texture, a smell -- something will become familiar. He's deep into this as we go to --

THE BEDROOM

MARIE in the doorway. Checking it out. It's so clean and simple.

But it's not the decor she's most interested in...

MARIE opening an armoire...

Nothing but men's clothes. No competition. She's feeling better by the moment as we go to --

THE KITCHEN

Like a stage set. Lots of props and no sign of food. BOURNE picking up a frying pan.

BOURNE

This is my frying pan.

(and then--)

This is my spoon.

(trying harder)

I'm Jason Bourne and this is my kitchen.

105

THE MASTER BATHROOM

105

MARIE still on the prowl. Mirror city. Big tub. One toothbrush.

There's a desk. Chair. Phone. Basic. BOURNE with a folder in his hand. Staring at the bookshelves. Binders, reference materials and hardbound volumes -- all of it about maritime law. Ship schedules. Registry catalogs. All about boats.

MARIE

This is your office?
(from the doorway)
God, you live like a monk...

BOURNE

All this stuff -- it's all about boats.
(looking up)
I think I'm in the shipping business.

MARIE

See. It's starting to come back, yeah?
(he sort of nods)
You mind if I take a bath?

BOURNE

Go ahead.

MARIE backs out. BOURNE alone again. Standing there for a moment. Dealing with it.

And then he sits down in a chair.

BOURNE sitting there. Staring. The room, the desk -- it's all so devoid of personality. And then, something catches his eye and --

INSERT -- THE DESK TOP -- a faint silhouette through the dust and grime. Outlines of where a computer used to sit.

BOURNE reaching suddenly under the desk. Bingo. Pulling out a retractable computer keyboard tray. But it's empty. No keyboard. Now he's really confused and --

INSERT -- A PHONE/ANSWERING MACHINE -- BOURNE pressing the playback button and --

PHONE MACHINE

"You have no messages."

BOURNE leaving that for a moment -- about to anyway -- and then he turns back -- new idea -- pressing for the speaker phone -- and then hitting redial and --

THE PHONE stars dialing...

RINGING and...

OPERATOR/PHONE
 Bonjour, Hotel Marboeuf...

BOURNE quick grabbing the receiver. Taking it off
 speakerphone and --

BOURNE
 ...yes -- oui -- uh...

OPERATOR/PHONE
 (Yes, sir. Hotel
 Marboeuf, Paris. How can
 I direct your call?)

BOURNE
 Paris?

OPERATOR/PHONE
 Yes, sir...
 (switching to English,
 thinking that's his
 problem--)
 How can I help you?

BOURNE
 Yes, I'm...I'm looking for Mr.
 Jason Bourne.

OPERATOR/PHONE
 One moment, please...
 (a long pause, and then--)
 I'm afraid, I have no one by that
 name registered, sir.

BOURNE
 D'accord... Merci.
 (about to hang up--)
 Un moment -- un moment --

OPERATOR/PHONE
 -- sir? --

BOURNE
 -- hang on -- I need you to check
 another name for me -- hang on --
 un moment, s'il vous plait --

BOURNE grabbing the backpack -- tearing through it -- where
 is it? -- where is it? -- shit and money falling out and --

There it is -- from the safe-deposit box -- that piece of card stock -- the one with no passport attached to it --

BOURNE (CONT'D)
(reading it)
Kane. Do you have Mr. John Michael Kane?

OPERATOR/PHONE
One moment, sir.

BOURNE waiting. And then there's muzak -- holding music and --
-

107 THE MASTER BATHROOM 107

Water running in the tub. MARIE pulling off her boots. Checking the temperature.

108 THE OFFICE STUDY 108

Bourne still on hold. And then --

MANAGER/PHONE
(a new voice suddenly)
Bonjour? Monsieur? Allo...

BOURNE
Yes, I'm here...

MANAGER/PHONE
You call about Monsieur Kane? John Michael Kane?

BOURNE
Yes. Is he there?

MANAGER/PHONE
You are a friend of his?

BOURNE
Yes.

MANAGER/PHONE
I have some very bad news for you, sir. I'm terrible sorry to have to tell you this, but Monsieur Kane has passed away almost two weeks ago...

Silence. BOURNE is rocked. But the Manager, it's natural, he interprets the silence as grief...

MANAGER/PHONE (CONT'D)

There was an accident. On the motorway. Apparently, he was killed instantly. Really, I'm terrible sorry to be the one to tell you this...

BOURNE

...I understand...

MANAGER/PHONE

...we actually, we were unaware for several days that this had happened. When they came for his things, it was made known for us, you see?

BOURNE

Who? Who came?

MANAGER/PHONE

His brother. You know his brother?

BOURNE

Right. Yes. Of course.

MANAGER/PHONE

It's very bad this. Terrible sad. Such a young man.

BOURNE

Do you -- his brother -- do you have a phone number?

MANAGER/PHONE

I think not...

(quick French to someone
in the office there--)

No, I'm sorry. It was very sudden. He was here very briefly.

BOURNE just hands up the phone. Just like that. Not even goodbye. Standing there frozen. Stunned. John Michael Kane is dead. And he had the passport.

Suddenly, everything's changed. They shouldn't be here. This is bad. Danger.

MARIE playing with her hair in the mirror. Checking the water --

MARIE

(calling out to him--)
She wasn't kidding about the water.
It's freezing.

THE OFFICE

BOURNE frozen there. On alert. He
forces a smile. Decoy mood.

BOURNE

Hang on. I'll check the kitchen...
(moving out of the office--
)
Maybe it takes a while to get all
the way upstairs.

THE KITCHEN

BOURNE moving to the sink. He's
smiling. Upbeat. But it's an act.
His eyes are everywhere. Turning
on the water. But ignoring it.
What he's really doing is searching
out a weapon. Pulling A KNIFE very
quietly from behind the stove.
Holding it. Feels pretty
comfortable. Hiding it down by his
side. On the move again, now --

BOURNE

Yeah, it's cold in here, too...
(calling to her as he goes--
-)
Let's give it another minute.

BOURNE like we've ever seen him. Like an animal. Every
sound -- every breeze -- everything carries information.

Standing still. Taking it all in.

Real quick layout -- there's big windows along one wall that
face out to the street below. The hallway to the bedroom and
bath feeds into the living room from one side. There is a
large frosted airshaft window along that hallway wall. Simple
furniture.

MARIE

(suddenly--)
-- omigod! --
(she's behind him--)
-- what're you? -- no -- no --

MARIE backing away -- completely freaked -- BOURNE standing
there with the knife in his hand and --

BOURNE
 -- no -- Marie -- no! -- it's not
 like that --

MARIE
 -- please -- Jason -- omigod --

BOURNE
 -- quiet -- quiet --

MARIE -- frightened -- confused -- paralyzed for a moment --

BOURNE glancing back -- a curtain fluttering behind him --
 motioning for MARIE to get down -- do it -- now -- down!

MARIE hesitating and --

BOURNE -- what's he doing? -- he's unscrewing a lightbulb
 from a lamp beside him and --

MARIE about to say something -- he shakes her off --

BOURNE -- knife in one hand -- lightbulb in the other --
 putting his foot on a chair in front of him and --

MARIE
 ...what are you doing?...

BOURNE waving her to shut up -- crawl -- now -- back up --
 get under the window -- go! --

MARIE -- he seems so sure -- it's weird, but she's doing it --
 she's under that frosted window -- down below the sill --
 looking back -- what the fuck is he doing now? --

BOURNE -- the lightbulb -- he's tossing it across the room --
 over her head -- into that frosted window and --

As she ducks down --

As it SHATTERS --

110 EVERYTHING STARTS HAPPENING AT ONCE

110

PHFT!-PHFT!-PHFT!-PHFT!-PHFT!-PHFT! -- silenced automatic
 weapons fire -- raking into the apartment and --

THE FROSTED WINDOW peppered with holes and --

MARIE on the floor as THE WINDOW SHATTERS above her and --

CASTEL -- he's in the airshaft! -- hanging from an abseil rope -- but off guard -- FIRING BLIND -- strafing the apartment and --

BOURNE kicking that chair across the room and --

CASTEL reacting -- instinct -- moving target --

THE CHAIR just strafed to shit and --

BOURNE rolling away and --

CASTEL -- he's coming in -- last pieces of window frame CRASHING AWAY as he swings into the apartment and --

MARIE -- right below him -- shit raining down as he flies in and --

BOURNE throwing the knife and --

CASTEL -- turning -- too late -- the knife catching him in the neck and --

BOURNE -- in motion -- attacking and --

CASTEL -- knife impaled in his neck -- clawing for it with one hand -- trying to get off a shot and --

APARTMENT WALL -- PHFT!-PHFT!-PHFT!-PHFT!-PHFT! -- gunfire tearing wildly around the room and --

BOURNE -- full-stop -- kicking the gun -- kicking it up -- ROUNDS TEARING ACROSS THE CEILING and --

MARIE -- SCREAMING NOW -- trying to crawl away and --

CASTEL -- no chance -- off balance -- BOURNE -- his open palm driving up into CASTEL'S JAW -- the body wants to fall backward, but BOURNE has the guy's arm in his free hand -- jerking it like rope -- tearing it from it's socket and --

THE GUN CLATTERING FREE across the floor and --

BOURNE -- his knee -- like a piston -- hard into CASTEL'S GUT -- and then down -- his foot -- down into CASTEL'S KNEE, shattering it and --

CASTEL is on the floor -- stunned -- wiped -- knife pouring blood from his neck -- arm hanging like a rag doll -- bone torn through his pant leg above the knee and --

MARIE
omigod -- omigod -- what're you
doing? -- what're you doing? --
(MORE)

MARIE (CONT'D)
 (incoherent fear and
 confusion, German and
 English and--)
 -- what is he? -- what've you? --
 omigod -- what is this? --

BOURNE ignoring her -- grabbing the guy's backpack --

MARIE (CONT'D)
 -- what're you doing? -- Jason,
 please, tell me what's happening!

BOURNE
 Open it --
 (tossing Castel's backpack
 behind him--)
 -- do it -- what's he got in there?

CASTEL -- eyes wild -- tries to make his feet --

BOURNE (CONT'D)
 Who are you?
 (kicking him down--)
 -- who are you?

CASTEL -- crablike against a wall -- bloody hands leaving a
 mess as he struggles to get to his feet --

BOURNE (CONT'D)
 -- who are you? -- tell me who you
 are -- who sent you? --
 (bearing down)
 -- what is this about? -- YOU'VE

111 GOT TO TELL ME WHAT THIS IS ABOUT! --

111

CASTEL -- staring back -- eyes wild -- mouth shut -- his
 expression -- is it terror or pure steel? --

BOURNE
 WHY ARE YOU TRYING TO KILL ME?

MARIE
 (suddenly from behind)
 ...omigod, no...

MARIE -- the guy's backpack -- something in her hand -- and
 as freaked out as she was a moment ago -- this is worse --

BOURNE
 What? -- what? --
 (attention split--)
 -- what is it?

MARIE

...this is my picture... he's got
my picture --

(holding it up, in horror--
)

-- this is me -- this is Zurich --
this...this...this is yesterday --

BOURNE

-- just --

MARIE

-- where does this come from? --

(to Castel)

How do you have my picture?

BOURNE

Marie, just --

(waving her back--)

-- just stay there! -- just --

MARIE

-- he's got my picture! -- this is
yesterday! -- this is me! --

(out of control now--)

-- where did you get my picture? --

BOURNE

-- let me do this, okay? --

MARIE

-- do what? -- what are you doing? -

- he's got my picture --

(just apoplectic--)

-- he's -- my God -- look at him --

he's bleeding to death -- my

picture -- look! -- he was trying

to kill us! -- omigod --

Now there's KNOCKING AT THE DOOR and --

THE CONCIERGE

(muffled but urgent)

(Mister Bourne! Mister

Bourne! What's going on?

Is everything all right

in there? --) (and she

keeps banging and--)

MARIE is past the point of
rationality and CASTEL is bleeding
and shaking and BOURNE is trying to
think and it's just impossible and -

-

Suddenly -- CASTEL is moving! -- and fast -- it's superhuman --
 - unbelievable -- just enough spring in his good leg and --

BOURNE bracing himself but --

CASTEL isn't attacking! -- he's running away -- he's crossing
 the living room -- but there's nowhere to go -- absolutely
 nowhere -- except --

THE WINDOW

CASTEL hurling himself into the
 glass and --

112 EXT. THE PARIS APARTMENT BUILDING -- DAY

112

WINDOW SHATTERING! -- CASTEL -- in a cloud of broken glass --
 sixty feet above the street --

Falling and falling and...

IMPACT! -- landing on the roof of a parked car and --

113 INT. THE PARIS APARTMENT -- DAY

113

THE APARTMENT -- BOURNE in motion -- five things at once --
 checking the window -- kicking the gun away -- grabbing the
 red bag -- grabbing what he can -- no time to spare and --

THE CONCIERGE

(still outside the door--)
 (--I'm calling the
 police, Mr. Bourne -- you
 give me no choice -- I'm
 calling them right away! -
 -)

BOURNE

-- your shoes -- Marie! -- where? --
 where are your shoes? -- Marie --

MARIE standing there in utter shock -- paralyzed -- the
 picture in her hand -- the broken glass -- all of what just
 happened --

MARIE

He's dead isn't he?

BOURNE

Marie -- look at me -- there's no
 time for this --

MARIE

He went out the window -- why? --
why would someone do that?

BOURNE

-- we can't stay here -- I can't
stay here -- it's not safe here --

MARIE

He came to kill us.

BOURNE

-- we can go -- I can get us out of
here -- but we have to go now --

MARIE

You knew he was coming.

BOURNE

No.

MARIE

I trusted you.

BOURNE

You're wrong. I didn't know.

MARIE

I don't trust anybody and I trusted
you!

BOURNE

I didn't know this would happen.

MARIE

He had my picture! He knew I was
here! He came here to kill us!

BOURNE

And where is he now?

(that gets her quiet)

You believe what you want, but I'm
telling you the truth -- I never
would have brought you here if I
thought it was dangerous.

MARIE

(totally overwhelmed)

Oh, Jesus...

BOURNE

You stay -- if you want, you stay --
it's okay -- it's better -- maybe
it's better -- I don't know --

(MORE)

BOURNE (CONT'D)
(starting to back away--)
But I can't stay here. I can't.

MARIE
But the police --

BOURNE
-- there's no time --

MARIE
-- we'll explain it --

BOURNE
-- how? --

MARIE
-- there's two of us -- we'll tell
them -- we'll just --

BOURNE
-- forget it --

MARIE
-- we'll tell them what happened --

BOURNE
I don't know what happened!
(huge here)
I don't know who he is! I don't
know what he wants! I don't even
know who I am! The only thing I
know is that if I stay here, I'm
never gonna find out!

BOURNE -- that's it -- grabbing the backpack -- pulling it on
-- just about to make his move --

She's standing there. Just utterly swamped. Lost.

BOURNE (CONT'D)
Come with me.
(she turns back, he's
waiting--)
I can get us out of here. I know
it. Then we can think. Then we
can work it out. We'll explain it
then. Once we're safe.
(rock solid)
I can protect you.

114 EXT. THE PARIS APARTMENT BUILDING -- DAY 114

A CROWD is gathered around CASTEL'S BODY. Rubberneckers and people pointing up to the broken window -- THE CONCIERGE running out to the street and getting the news and THE SOUND OF SIRENS bleeding in from the distance and --

115 THE CAMERA PULLS BACK TO FIND 115

THE LITTLE RED CAR pulling out of the alley. Turning away from the scene. Disappearing into the streets of Paris --

116 INT. WOMBOSI COMPOUND MAIN HALLWAY -- DAY 116

THRONE ROOM DOORS flying open -- WOMBOSI exploding out into the hallway --

WOMBOSI

-- No! -- I say, no! -- they go
this far -- out a body in the grave
-- another body! -- no! -- this
isn't over -- these people are not
finished -- nothing will make them
finish until they have Wombosi! --
the real Wombosi -- until I'm the
one in the box! --

SIX KIDS -- TWO WIVES -- THREE BODYGUARDS -- all startled by this steamrolling mass of energy and paranoia --

WOMBOSI (CONT'D)

-- what are you doing? --
 (bearing down on Bodyguard
 #2--)
-- sleeping? --
 (to Deauvage--)
-- he's sleeping! -- this man is
sleeping at his post! --
 (kicking the chair out
 from under him--)
-- I've had men killed for this! --
 (but he's still moving--)
-- you think these people? -- these
people who come for me -- you think
they sleep? -- they never sleep! --
they spend all the day -- all the
night -- all time thinking about
how to put Wombosi in that box! --
 (he's just gonna keep
 going, and we're into--)

117 A MASSIVE ONE-TAKE TRACKING SHOT

117

DEAUVAGE on his feet -- racing to follow -- KIDS scattering out of the way -- THE WIVES completely unfazed and --

WOMBOSI

-- there is no box for Wombosi! --
they don't have a box that can hold
me! -- I know these people -- I
know they never sleep! -- I know
they never stop! -- they never stop
until the knife is at their throat!

--
(suddenly distracted--)
-- what is the window? -- this
window is open! -- who leaves this
open! --

(before Deauvage can
possibly respond--)
-- this is a war, you fool! -- you
think these people are like you? --
you think this is stupid people? --
careless people? -- these people
see an open window, they reach in
with a big hand and grab your heart
until you die! --
(still rolling as--)

118 WE'RE HEADING DOWN TO THE POOL

118

WOMBOSI

-- and it won't just be me! -- they
don't just want Wombosi now! --
they want my babies -- they want my
children! -- and I say no! --

(grabbing Deauvage--)
-- you leave that window open
again, you better pray they kill me

--
(something's caught his
ear in the distance and
now he's trying to get
there--)

-- everything changes here now! --
everyone is a soldier here now! --
this is a fortress now! Are we
clear with this?

DEAUVAGE

Yes, sir. All clear.

WOMBOSI stops to look at DEAUVAGE. In the background, we can hear A CHILD CRYING by the pool --

WOMBOSI

This man is out there. Kane is out there. And they pretend he's dead. That means he's coming back.

WOMBOSI moving quickly now and WE'RE STILL TRACKING -- taking him into --

119 THE POOL AREA 119

FORTY KIDS going nuts in the water. ONE KID crying. WOMBOSI like a shot -- picking the kid up -- drying his tears -- making a funny face -- getting a smile as --

120 INT. GARE DU NORD -- DAY 120

BOURNE and MARIE stash the red bag in a locker.

121 INT. CIA PSYCHOACOUSTICS LAB -- DAY 121

AN ELECTRONICS CONSOLE. Super-tech. Meters -- LEDs -- waveform analyzers -- audio spectrum filters -- all of this gear dancing and responding to every nuance of --

BOURNE'S VOICE -- OVER SPEAKERS -- we're listening to a recording of the call he made from the apartment to the Hotel Marbeouf Paris --

BOURNE/TAPE

"Okay. Merci."

(pause)

"Un moment -- un moment --"

OPERATOR/TAPE

"-- sir? --"

BOURNE/TAPE

"-- hang on -- I need you to check another name for me -- hang on -- un moment, s'il vous plait --"

122 PULL BACK TO REVEAL 122

A secret studio buried deep in the Langley facility. Equipment up the ass. Five people in this darkened room: AN ENGINEER working the board. CONKLIN looking sour. ZORN in the shadows. ABBOTT sitting there waiting for analysis from --

-

MRS. DOYLE. She's late sixties. A long-time spy shrink. An eminence. A diamond-hard, seen-it-all intelligence.

BOURNE/TAPE

"Kane. John Michael Kane."

OPERATOR/TAPE

"One moment, sir."

MRS. DOYLE nods to THE ENGINEER. She's heard enough.

MRS. DOYLE

He's not lying. He's very highly stressed, but he's not lying. He's confused. He's aggressively searching for a way out of the chaos. This conversation, the video from the consulate -- the body language, vocal pattern -- it's my sense he's really lost here.

(beat)

I think he snapped.

CONKLIN

Is that a medical term?

She turns. Battle lines drawn.

MRS. DOYLE

You want clinical terminology? It's called, "conversation hysteria."

(to Abbott now--)

I don't know exactly how you train these people. I'm not sure I want to know. I'll take a guess there's some extremely rigorous behavior modification going on here.

Silence. The idea dangling for a moment.

ABBOTT

Let's assume that's true.

MRS. DOYLE

You can only wind people so tight. Even machines break down.

CONKLIN

This unit has an unblemished record of success.

MRS. DOYLE
Then I guess I'm in the wrong
meeting.

123 EXT. BELLVILLE CAR PARK -- DUSK 123

BOURNE and MARIE stashing the red car.

124 INT. CIA HALLWAY UPSTAIRS HALLWAY -- DAY 124

ABBOTT and CONKLIN walk and talk. They want to get loud, but they can't. Too many people passing by --

CONKLIN

That was two hours -- two hours to get a second opinion -- and nothing changes. He's loose. He's out of control. It's very clear what needs to happen.

(point blank)

I have work to do.

ABBOTT
What if he is working for someone
else? What if he turned?

CONKLIN
Turn? To who? Where does he turn?
What does he have to offer? He's
got nothing. He's a killer. He's
a piece of equipment for crissake.
Where's he gonna turn?

125 EXT. HOTEL DE LA PRIX -- NIGHT 125

Funky. Out of the way. Cash and carry. No-questions-asked kind of flop. Our establishing shot somehow includes THE PROPRIETOR and HIS DOG.

126 INT. THE HOTEL ROOM BATHROOM -- NIGHT 126

HAIR DYE washing down a rusted drain. It's MARIE alone in this crappy little bathroom. Jeans and bra. All of it soaking wet.

A new hair color.

A MIRROR. There she is. Her turn to stare at herself and wonder.

And then she smells something. Smoke...

127 INT. THE HOTEL ROOM -- NIGHT

127

It's a shitty little room. BOURNE sitting on the bed. And the smoke is coming from...

HIS PASSPORT -- the Jason Bourne passport -- on fire. BOURNE holding it as it burns away. Bourne's face -- melting -- bubbling -- finally disappearing, -- BOURNE letting go just before it burns his fingers and --

BOURNE sits back. And there's MARIE standing there. And she's holding out her passport --

He looks at her. Big moment.

BOURNE

No.

(he won't do it)

You know who you are. You know what that's worth? That's everything.

(pause)

I can't live like this. I can't do anything until I know who I am. Believe me, you don't want what I have.

He looks away. Silence. And then, she touches him. His shoulder.

BOURNE almost recoils. Almost. He doesn't know what to do. Doesn't know how to react.

MARIE in front of him now -- she's taking his hand -- and he hesitates -- looking at her -- is this happening? -- she's taking his hand -- moving it down her body -- staring at him -- both of them silent -- his hand -- her skin -- his mind racing -- he wants this -- wants it in every way -- but it's overwhelming -- when was the last time something like this happened? -- he can't remember -- he doesn't care -- he's pulling her toward him -- and they're kissing -- and you know the rest...

128 INT. CDG AIRPORT -- NIGHT

128

THE PROFESSOR arriving in Paris. Coming through the terminal as his pager goes off -- never even stopping as he reads and --

-

129 129

130 HOTEL SEQUENCE -- SKETCHED ONLY 130

HOTEL MARBOEUF PARIS. This is the place that answered the phone when Bourne hit redial in his apartment. This is the place that John Michael Kane was staying when he "died."

And so begins, the investigation...

Now, since the presence of danger -- ie Wombosi's guys and/or Treadstone -- is still up in the air, and since this scene could either play very quickly or very long, and since we're not exactly sure where we stand with page count -- this scene is not finished.

The rules of the scene, however, seem to be thus: Bourne would have to be very nervous about being recognized. If he was Kane and Kane stayed here, he's not the guy to do whatever "social engineering" needs doing.

Long version? Bourne sets the table and Marie gets the goods. Somehow there's a threat from Treadstone or Wombosi.

Fast version? It's all results -- we see them execute a plan rather than work it up. MARIE is already in the hotel. In a hotel uniform? Posing as a guest? In any case, she looks very much different than we've ever seen her before.

She gets close to the office. Hides. Waits. BOURNE calls the desk from a pay phone. Asks for something. We see that some sort of improvised booby-trap has been set inside the hotel to start a fire. In the confusion -- MARIE -- very bravely -- gets into the office. We do a quick cut outside to Bourne waiting and --

131 131

132 EXT. STREET OUTSIDE THE HOTEL MARBOEUF -- DAY 132

Walk and talk. BOURNE and MARIE leaving the hotel fast. He's on alert -- always on alert now -- making sure they're not being watched. And she's excited and pumped -- she did it! -- she's got the hotel record in hand --

MARIE

You stayed there five times in the past six months. But I didn't have time -- I could only get the bill from the last stay -- you were there for two days.

(MORE)

MARIE (CONT'D)
Some room service -- there's half a
dozen phone calls here so that's
someth--

BOURNE
(cutting her off)
Who paid the bill?

MARIE
It's a company... MPG Capital.

133 INT. AN EMPTY OFFICE SUITE -- DAY

133

Vacancy wasteland. Dead phone lines hanging. Carpet pulled
up. Completely stripped out. BOURNE and MARIE standing
there staring.

MARIE
This can't be it.

She turns around -- and what's he doing? -- BOURNE with a
piece of paper and pencil -- or something/anything
resourceful and handy -- maybe it's carpet lint -- maybe it's
breaking the glass on the door and holding it up to the light
-- or a rubbing -- anyway, he's doing something ingenious
with the glass door --

And as he's doing this, we're hearing --

TELEPHONE VOICE (OVER)
(British, female)
Destin Navigational, can I help
you?

BOURNE'S VOICE (OVER)
Hey, how are you. I'm trying to
reach Richard? Is he there.

We're watching the MPG LOGO emerge and seeing BOURNE and
MARIE react, as we hear --

TELEPHONE VOICE (OVER)
I'm afraid there's no Richard here.
(continuing into--)

134 INT./EXT. SHITBAG PARISIAN PHONE BOOTH -- NIGHT

134

BOURNE on the pay phone. MARIE behind him at the bar. He's
got a pad and paper. This is all business.

BOURNE

Well, where are you? Where am I calling?

TELEPHONE VOICE (OVER)

This is an answering service, sir.
The company's located in
Southampton, but--

BOURNE

-- this is a tire dealership,
right?

TELEPHONE VOICE (OVER)

No sir, this is a navigational
chart registry. I'm afraid you
have the wrong number.

Dial tone. BOURNE making a note. And as he does --

TIME CUT -- one minute later -- call number two --

NEW VOICE (OVER)

(French, male, hassled)
(Marseille-Tropez Marina,
how can I help you?)

BOURNE

(Hey, so this is the
Marina, right?) NEW VOICE
(OVER) (Yes, sir. Can I
help you?)

BOURNE (CONT'D)

(he's got the number)
(This is the one in
Marseille, right?) NEW
VOICE (OVER) (Last time I
looked.)

TIME CUT -- one minute later --
call number three --

OPERATOR RECORDING (OVER)

(The number you have
dialed has been
disconnected. If you
think you've reached this
message in error--)

TIME CUT -- one minute later --
last call --

RECORDED VOICE (OVER)
 "You've reached the office of Simon
 Rawlins at Alliance Security
 Maritime Division. Paris office
 hours are from nine a.m. to six
 p.m. If this is an emergency,
 please call our twenty-four hour
 help line at..."

BOURNE hangs up. Scribbles down the number. Backing away
 and --

135

INT. TREADSTONE RESEARCH DESK -- NIGHT

135

CONKLIN and the RESEARCH TECHS jamming on the console --

CONKLIN
 -- let's check that Interpol window
 again --

RESEARCH TECH #1
 -- I'm on it --

CONKLIN
 -- I want that red car -- the girl --
 - we gotta get lucky here --

RESEARCH TECH #2
 Sir.
 (Conklin turns--)
 I've got a code here from NSA --
 they're not gonna give us Keyhole
 satellite clearance unless we have
 sign-off from upstairs.

CONKLIN turns and --

ABBOTT
 No.
 (sitting there tensely)
 We can't risk it.

CONKLIN
 Our last sighting was forty-eight
 hours ago. Even if they stayed in
 the car, the grid is huge.
 (please)
 This is it. He's trained --
 conditioned -- they're built to
 disappear. You give him another
 day to run and we may never find
 him.

ABBOTT

This doesn't go upstairs.

CONKLIN left hanging. ABBOTT clear on this one.

136 EXT. EST. SHOT -- LA DEFENSE -- DAY 136

Monolithic tech. Reflection city.

137 INT. ELEVATOR -- LA DEFENSE -- DAY 137

BOURNE dressed for success. Suit. Cleaned up good. Catching his reflection in the elevator's mirrored ceiling. Nerves on edge.

138 INT. OFFICE LOBBY -- DAY 138

ALLIANCE SECURITY MARITIME DIVISION. Glossy posters of yachts, tankers and luxury sailboats. BOURNE standing there. Sucking it up. God knows what he's walking into here and --

139 INT. ALLIANCE SECURITY -- DAY 139

A SECRETARY leading BOURNE through a suite of offices and into --

140 INT. PETER RAWLINS' OFFICE -- DAY 140

Meet RAWLINS. He's a young, jolly Brit -- pink and overfed -- and quite shocked to see...

RAWLINS

Mr. Kane...

(hastily tidying up)

Come right in...please...have a seat.

BOURNE

Thanks.

BOURNE just trying to feel his way through this...

RAWLINS

Well...

(really thrown)

I must admit, when my assistant told me you were here I was, really -- I was quite -- I was surprised.

BOURNE

Really.

RAWLINS

We thought you were gone for good.

BOURNE

Did you?

RAWLINS

Well, I mean it's a tough business,
isn't it? Cutthroat.

A long awkward beat. Neither of them sure where to go.

RAWLINS (CONT'D)

(finally)

Look, our bid -- it was competitive
-- but definitely at the high end
of competitive -- when we didn't
hear back from you, we did some re-
analysis of the numbers, and
honestly, we'd really like a chance
to do a bit better.

(pitching now)

I'm assuming you're still in the
market. It's the same vessel?

BOURNE

Yes.

RAWLINS

We just picked up a job quite like
the one we were bidding for you.
Gorgeous boat, hundred-and-seventy-
five-foot pleasure cruiser. I
think we learned a few things that
might allow us to make our proposal
for your job, as I said, a bit more
competitive.

BOURNE

Okay.

Another beat. Rawlins holding back until now...

RAWLINS

Was it the break-in?

BOURNE

Excuse me?

RAWLINS

We also thought we hadn't heard from you -- we've had a bit of a publicity nightmare, people have been talking.

(the meat)

Our offices were broken into -- vandalism mostly -- shortly after we last spoke.

BOURNE

I hadn't heard.

RAWLINS smiles. Reset. Sales mode.

RAWLINS

Let me get you a new copy of the proposal.

BOURNE

That'd be great.

141 INT. A CAFÉ NEAR LA DEFENSE -- DAY

141

BOURNE entering. And there's MARIE in the back working a payphone -- waving for him to sit -- she's onto something.

BOURNE sits. Pulls out the Alliance Security Brochures and literature. Flipping through it. Boats. Water. He's getting closer. Pictures of yachts and various security blurbs and a list of references for huge yachts -- jobs they've done in the past...

MARIE

I found it.

(standing there)

It took six calls.

(she's creeped out)

I found Kane. I found the body.

BOURNE

Let's go --

(already standing--)

We got to get away from this phone.

142 INT. PARIS MORGUE FRONT DESK -- NIGHT

142

THE TWO MORGUE ATTENDANTS watching BOURNE put down a hundred dollar bill. MARIE standing a little off -- she will not be comfortable in the morgue.

ATTENDANT #1
 (picking up the cash)
 (What was the name
 again?)

BOURNE
 Kane. John Michael Kane.

ATTENDANT #2
 (It's number 121.)

BOURNE
 (I want to see the body.)

ATTENDANT #1
 (Our boss could come back.
 We're not supposed to.)
 BOURNE pulling out another hundred
 and --

143 MORGUE FREEZER ROOM

143

It's showtime. MARIE back by the door. BOURNE right on it.
 ATTENDANT #1 pulling open the freezer and...

BOURNE sags. ATTENDANT #1 looking baffled.

MARIE
 What?

INSERT -- FREEZER #121 -- it's empty.

MORGUE BOSS (OS)
 (from behind them--) (What
 the hell's going on
 here?)
 Here comes the boss back from his
 break -- a little drunk?

ATTENDANT #1
 (This guy, he came to see
 the American, but the
 body, it's missing.)

MORGUE BOSS
 (They came last night.
 His brother.)

ATTENDANT #2
 (It's not in the book.)

MORGUE BOSS
 (Who are these people?)
 (now English to Bourne)
 Who are you? What's going on here?

BOURNE
 Where did this body go?

MORGUE BOSS
 I said, someone came last night --
 (big attitude now)
 Look, this isn't a carnival --
 people call and they make an
 appointment and they follow the
 rules -- everyone signs in and out --
 - this is a serious place --
 serious work -- it's not just to
 come in whenever you like --

BOURNE
 (like a shot)
 Shit, we didn't sign in.

MORGUE BOSS
 So get the hell out of here.

BOURNE
 Fine. But I'd like to sign in. In
 fact, I insist on it. Where's the
 book? I gotta sign in --
 (off and running now--)
 Everybody following -- all of them
 confused -- and into --

144 FRONT DESK AREA

144

BOURNE there first -- all forward motion here -- balls out --

BOURNE
 Is this it? --
 (the book)
 -- this is it, right? --

MORGUE BOSS
 -- slow down -- you can't just take
 the book like that --

BOURNE
 -- don't sweat it, I have a pen --
 no problem -- just let me find the
 page --
 (then quick to Marie)
 (MORE)

BOURNE (CONT'D)
 -- honey, why don't you wait for me
 outside, okay? --

MARIE trying to take the hint, but she's curious what he's
 doing --

MORGUE BOSS
 -- we have rules here, this is a
 very serious place -- I'm the one
 who decides who gets in here, okay?
 --

BOURNE
 -- what do I? -- I put the name of
 the person I came to see? --

MORGUE BOSS
 -- this is serious business down
 here and we cannot have people
 coming and going --

BOURNE
 -- here we go -- I found it --

But he's not writing -- he's ripping -- tearing the page out
 of the book --

MORGUE BOSS
 (-- what are you? -- what
 are you doing? -- you
 crazy fuck -- you ripped
 the book! -- you stupid
 fucki--) (no chance to
 finish this, because--)
 BOURNE just slammed him against the
 wall. Hard. Like a tractor hit
 him. And fast.

And that shuts up the room.

THE TWO ATTENDANTS rushing to help their boss --

BOURNE grabbing MARIE and pulling her out the door --

Moments after the morgue. BOURNE striding away. MARIE
 struggling to keep up. And BOURNE is different now -- zoning
 in -- he's close -- he's hardening --

MARIE

What are you doing? --
 (he's scaring her)
 -- Jason -- stop -- talk to me...

BOURNE ignoring her -- ripping through the Alliance Security brochures -- scanning them as he walks --

MARIE (CONT'D)

-- I don't know what you're doing
 and you're scaring me -- what are
 you looking for? -- what just
 happened in there? --

BOURNE

Nykwana Wombosi.
 (he stops, holding up the
 brochure--)

MARIE

What is that?

BOURNE

It's a name. Mr. Wombosi owns a
 thirty million dollar yacht. He's
 the proud owner of an Alliance
 Security package.
 (handing her the brochure--
)
 He also paid a visit to the morgue
 to see John Michael Kane.
 (the ripped-out page--)

MARIE

What does that mean?
 (but he's walking again--)
 Jason, what does that mean?
 (she's trying to catch up,
 but he's walking really
 fast--)
 Jason, please...who is he?

BOURNE

I don't know.
 (he's not turning back
 again--)

MARIE

So what are we doing?

BOURNE

Go back to the hotel.

MARIE just stops. Reeling.

BOURNE walking away. Into Paris night and --

146 INT. CONKLIN'S TREADSTONE OFFICE -- DAY/NIGHT? 146

ABBOTT alone here. On the phone. Looking up to see --

ZORN
They found him. They found Bourne.

ABBOTT jumps off the call. Eyes never leaving ZORN.

ABBOTT
Where?

ZORN
You better come in.

147 EXT. L'ETOILE -- NIGHT 147

THE PROFESSOR -- A MOTORCYCLE -- screaming through traffic
and --

148 INT. WOMBOSI'S SECURITY ROOM -- NIGHT 148

VIDEO MONITOR -- there's BOURNE -- staring up and --

DEAUVAGE
(Jesus fuck, what is
this?)

149 INT. TREADSTONE RESEARCH DESK -- NIGHT 149

VIDEO MONITOR -- different angle -- more clandestine -- but same deal -- there's BOURNE just standing there and --

ABBOTT
Omgod.

150 EXT. WOMBOSI COMPOUND -- NIGHT 150

BOURNE live. On the street. Bathed in a streetlight.
Staring up at a security camera.

Total hero moment.

I'm here. I'm waiting. I know you're watching.

CONKLIN
What do you want to do?

ABBOTT
We don't know what we're into!

CONKLIN
We're in the shitter, man! Pick your poison. Maybe he's in there to finish the job. Maybe he's working for Wombosi. Maybe they want to go on TV together. Every possibility sucks -- we've got to move!

157 INT. WOMBOSI COMPOUND MAIN HALLWAY -- NIGHT 157

DEAUVAGE and BODYGUARD #1 giving BOURNE a serious pat down.

BOURNE
Is he here?

DEAUVAGE doesn't answer -- spinning BOURNE around -- they're really going over him --

158 INT. TREADSTONE COMMUNICATIONS ROOM -- NIGHT 158

CONKLIN on his feet -- ABBOTT beet red -- this is getting loud --

CONKLIN
You don't have the stones for this. You people come down here and wink and whisper and we send these guys out and get it done. And you're clear. And the guys upstairs get what they want. And the whole bunch of you are so stuffed on deniability it's coming out of your ears.

(gauntlet)
Well, you know what? You're here now. What do you want to do?

ABBOTT just shaking his head no.

And CONKLIN snaps -- suddenly he's over the console -- there's the button -- and he's pressing it and --

159 EXT. NEUILLY ROOFTOPS -- NIGHT

159

THE PROFESSOR in position -- roof of the house next door --
hum -- hum -- hum --

It's the E-PHONE PAGER -- he's just been activated and --

160 INT. WOMBOSI'S COMPOUND HALLWAY -- NIGHT

160

BOURNE being marched toward the throne room doors -- DEAUVAGE
and BODYGUARD #1 flanking him -- KIDS and WIVES staring as he
passes -- the way you'd look at a prisoner on the way to the
gallows --

THE BIG DOORS thrown open wide and --

WOMBOSI on the throne.

WOMBOSI

Come in.

(an imperial gesture)

Please...

BOURNE steps up to the plate.

WOMBOSI (CONT'D)

Did you bring investment advice for
me tonight? It was tax shelters,
wasn't it? Swiss debenture-swaps.

BOURNE

MPG Capital.

WOMBOSI

I think investment advice from a
dead man, it's a bad idea.

(beat)

How does it feel to be dead?

BOURNE

It's a lot more stressful than I
thought.

KIDS have started sneaking into the room -- DEAUVAGE is
trying to scoot them out but --

WOMBOSI

-- no -- no, let them in! -- let
them in.

(to the kids)

Come in -- on y va -- come in...

(to Bourne)

(MORE)

WOMBOSI (CONT'D)

I think everyone wants to see the
dead man.

BOURNE watching the kids -- they are all staring --

WOMBOSI (CONT'D)

What do you do?

(on his feet now--)

You get an appointment with me? You
make sure it's on the boat? You
come visit me -- you pitch me this
bullshit investment package. You
drink my water -- eat my bread --
play with my children -- and what? -
- two nights later you come back
and you put this death --
(slamming something down
onto the throne--)
-- you put this in my engine room!

There is A BOMB on the throne now.

WOMBOSI (CONT'D)

So this is a different kind of
meeting.

(steam building)

Maybe now we talk some truth, okay?
One dead man to another.

BOURNE -- caught off guard as -- WOMBOSI suddenly rips away
his jacket -- so hard that he tears straight through to the
shirt --

BOURNE'S BACK -- bare -- two bullet scars -- still raw --

WOMBOSI (CONT'D)

You see this?

(calling to Deauvage--)

I told you my shot was better!

DEAUVAGE

(He went in the water --
how did he live?)

WOMBOSI

No, no no...

(and he means this--)

This is a strong killer. This is a
crazy strong killer. Oh, yeah...

(circling)

To make a killer that looks like
you? This young? This face?

(he means this)

It's bloody fucking amazing.

BOURNE imploding -- this news -- the kids staring at him --
the bomb -- it's all getting loud around him --

BOURNE
Who do you think sent me?

WOMBOSI
I know who sent you. I don't know
why.
(this could get physical
at any moment now--)
I learned many, many things from
the CIA. Many things. I learned
the way they think.
(beat)
Was the bomb on my boat supposed to
go off or not?

BOURNE distracted by the kids -- these faces -- it's...

WOMBOSI (CONT'D)
You didn't set the bomb. Why?

BOURNE not sure -- about any of it --

WOMBOSI (CONT'D)
Was this a game or a fuck up?

BOURNE
I don't know.

WOMBOSI
Get the kids out!

He doesn't have to say it twice -- they know the drill --
they're gone.

WOMBOSI (CONT'D)
And the door.

DEAUVAGE closing the doors and as he does --

161 THE PROFESSOR ATTACKS... 161

162 162

163 THIS SCENE HAS NOT BEEN WRITTEN 163

It's a shootout.

The Professor is infinitely more talented at this than the bodyguards.

Bourne needs to get out of there -- without looking wimpy --

No children are harmed.

As the Professor rallies -- he will shoot Wombosi -- he will find Bourne's jacket left on the floor (in which later he will find a clue leading him to Belleville) and last but hardly least, he will take a parting shot at the bomb still sitting there on the throne.

There will be a huge, trailer-worthy explosion.

This might not want to be very long. There is an extensive action sequence just around the corner.

So Bourne escapes. Physically he's just weary. Emotionally he's fucked.

All of that happens and we cut to --

164 164

165 INT. TREADSTONE COMMUNICATIONS DESK -- NIGHT 165

CONKLIN flipping out -- THE PROFESSOR is not responding --

CONKLIN

-- code him again -- punch it in --

COM TECH #1

-- he's not responding --

CONKLIN

-- the paging unit must be damaged -

-

COM TECH #2

-- we just ran a remote diagnostic,
sir, it's not the unit --

ABBOTT looks like he might puke. ZORN watching his career burn to the ground around him.

ABBOTT

What are you doing?

CONKLIN grabbing shit -- like a madman --

CONKLIN
I'm going to Paris.

ABBOTT
No you're not. You're not going
anywhere. I'm shutting this down.

CONKLIN
You're not doing shit. You're so
scared you can't even think.

ABBOTT
You just blew up a house in Paris!
This program is over. Call it off.

CONKLIN
I can't call it off. He's not
responding. Get out of my way.

CONKLIN splits and --

166

INT. THE HOTEL ROOM -- NIGHT

166

It's really late. BOURNE enters the room. MARIE in the
corner. Smoked out. Cried out. Lived out.

Silence. Not a word.

His shirt is torn to shit. He scraped-up -- blood here and
there. He moves past her into --

THE BATHROOM
His hands shaking as he tries to
wash them. He bags it.

THE ROOM
BOURNE comes out. And there's a
long silence until --

MARIE
It doesn't matter who you were
before. It's who you want to be.
That's all that matters.
(is he listening?)
We have this money. We have what
we have. I had nothing before and
now, I don't know, maybe I have
more, maybe it's nothing, but...
(he looks over)
I say we leave here. We leave this
place. We go until we can't go
anymore.

BOURNE
You could do that?

MARIE
Yes. That's who I want to be.

BOURNE nods. Turns off the light. Takes her hand. And they lay in bed. Just laying there.

167 INT. PARIS SOMEWHERE -- NIGHT 167

THE PROFESSOR cooping somewhere. Tending to his wounds. Ignoring his pager. He's slipped off the grid.

168 INT. HOTEL ROOM -- DAWN 168

BOURNE and MARIE packing up to hit the road. Together.

169 169

170 DOUG'S ROUGH DRAFT OF THE BIG ACTION SEQUENCE 170

171 INT. HOTEL DE LA PAIX -- LOBBY -- DAY 171

MARIE dropping off the key. Hope hangs in the air --

CLERK
xxxxxxx...

MARIE
xxxxxxx

BOURNE enters. He's got the black duffel. Car keys.

BOURNE
xxxxxxx.

MARIE
xxxxxxx

And now they're headed for the door. Something doesn't feel right for BOURNE -- and then he notices --

BOURNE
Stop where you are.

MARIE
What?

Bourne turns back to the CLERK.

BOURNE
Where's the dog?

CLERK
My husband's out looking for him.

BOURNE
He run away often?

CLERK
That old beast? Miss his
breakfast? Not a chance.
(returning to cleaning)
It's always something, right?

Suddenly -- just like that -- everything's different --

BOURNE
Get in the basement.

CLERK
What?

BOURNE
(to Marie)
Get everyone down in the basement.

Now MARIE doesn't need a second warning --

CLERK
What the hell're you talking about?

BOURNE
You're in danger. All of you. I
have no time to explain.

CLERK
Wait a minute --

BOURNE
I'm sorry.

-- those words -- the way he said it -- she's grabbing her
purse, clearing out of the room. Slamming the door behind
her -- click -- it's locked.

MARIE
Jason...

No answer -- too busy -- reaching under the check-in desk,
coming up with -- A SHOT GUN, an old one, but nonetheless a
gun --

MARIE (CONT'D)
Who is it? Who's out there?

And now BOURNE is moving, pulling open a drawer. A box of shells. Filling his pockets.

BOURNE
xxxxxxx

MARIE
xxxxxxx

BOURNE
I won't let that happen.

And he is moving down the small hallway. Away from the front door -- towards the back door under the stairs.

172 EXT. HOTEL DE LA PAIX -- COURTYARD -- DAY

172

THE HOTEL BACK DOOR -- kicked open -- BOURNE coming out of the house -- coming hard -- and --

The small courtyard is empty -- but now the ALARM is going off -- and BOURNE turns back to MARIE -- races to grab her as --

RATATATAT -- The FRONT DOOR -- WINDOWS -- ARE SHREDDED and -- here comes the PROFESSOR.

BOURNE
xxxxxxx

MARIE
xxxxxxx

And now they are running, across this little courtyard. To a wall -- BOURNE is up, on it -- reaching down for MARIE -- grabbing her -- swinging her over the wall as --

BAM!!! The PROFESSOR SHOOTS.

BOURNE
Go!

MARIE takes off running. BOURNE leans over the wall, FIRES BACK TWICE -- RATATAT -- The WALL IS SHREDDED. BOURNE takes off running -- reloading on the fly.

Rounds a bend, is chambering two rounds when he sees -- a WOMAN is in her kitchen -- staring at him -- no time to explain -- he turns back --

The PROFESSOR is just vaulting over the wall. BOURNE FIRES TWICE -- BAM! BAM! But the spray is too wide from this distance. Windows are shattered to both sides of him but -- the PROFESSOR stumbles but keeps going -- blood on his face now -- RATATAT --

BOURNE has to move. Reloading his almost useless gun. Reaching MARIE -- facing a choice and they climb a wall -- FLOWER POTS EXPLODE around them but they make it -- now --

RUNNING IN A LABYRINTH -- right -- then left -- through a small staircase. LEAPING a wall -- landing on a STEEP ROOF -- sliding, falling, crashing to the ground in --

A SMALL COURTYARD -- steep walls on all sides. But there's a large window -- and it's open. And they step through and find themselves --

173 INT. CHINESE RESTAURANT -- BATHROOM -- DAY 173

They close the window behind them -- catch their breath --

MARIE
Did we lose them?

BOURNE shakes his head. Tucks the gun under his coat.

MARIE (CONT'D)
Who is it?

BOURNE
We have to keep moving.

And now he is opening the door -- they step into --

174 INT. CHINESE RESTAURANT -- DAY 174

STARTLED KITCHEN WORKERS stare as BOURNE and MARIE calmly walk out of the bathroom and head towards the front door of the empty restaurant. Quiet.

And then they open the door to the street and --

175 EXT. BELLEVILLE -- COMMERCIAL STREET -- DAY 175

The first thing we notice is noise. The street is burgeoning with life. The second thing we notice are SIRENS. POLICE CARS approaching. BOURNE and MARIE head down the street, blending in.

Up ahead -- TWO POLICE CARS snaking through traffic. BOURNE steers them off this crowded street.

BOURNE

XXXXXX

MARIE

XXXXXX

176 EXT. BELLEVILLE -- QUIET STREET -- DAY

176

And BOURNE and MARIE are hurrying down this street when -- BAM -- The PROFESSOR comes out of a building -- across and down the street. No time to hide -- he's seen them -- he's FIRING.

BOURNE tackles MARIE to the ground behind a car. RATATAT -- The PROFESSOR is literally shredding it. And now BOURNE is moving --

MARIE

What are you doing?

And BOURNE is on the offensive. BAM! BAM! Moving towards the PROFESSOR who is ducking behind cars on the other side.

They are shredding the street -- FIRING ruthlessly at each other and -- NOW THE POLICE ARE HERE -- BLOCKING both ends of the street. GUNS are drawn -- BOURNE's vulnerable on two flanks. The COPS are YELLING. And now --

THE PROFESSOR BLASTS the COPS -- And now things have changed.

THREE WAY FIREFIGHT and BOURNE grabs MARIE and they dive into --

177 INT. SMALL EPICERIE -- DAY

177

And the PROFESSOR shreds the store as BOURNE attempts to fire back. SHIT flying everywhere in here -- hard to see and -- The PROFESSOR is advancing on them -- cops are no match for his fire power. They move to the back -- kick open a door --

178 INT. HIGHWALLED COURTYARD -- DAY

178

BOURNE and MARIE cross this small courtyard, the PROFESSOR is right on their heels. CRASH through a door -- and now they are in --

179 INT. SMALL SWEATSHOP -- DAY 179

COUPLE of ASIAN WOMEN sewing in here. One MAN in charge -- and BOURNE and MARIE charging through -- the MAN about to say something -- but now the PROFESSOR is on their tail and --

180 INT. SMALL AFRICAN SHOP -- DAY 180

Making god knows what in here -- vats of something. Small grouping of workers -- BOURNE shutting the door behind him -- it's shredded with BULLET HOLES. BOURNE and MARIE racing to the next door as -- BAM -- the PROFESSOR kicks the door open -- BOURNE about to fire -- but there is a WOMAN right behind the PROFESSOR! Can't do it -- turns to run as -- RATATATAT --

The PROFESSOR FIRES as BOURNE and MARIE dive into --

181 INT. LIVE POULTRY SHOP -- DAY 181

And now CHICKEN feathers are flying everywhere -- the glass at the front of the door is shattering. BOURNE and MARIE make it through the gauntlet.

182 EXT. BELLEVILLE -- STREET -- DAY 182

And BOURNE and MARIE are running. And he is reaching into his pocket -- fishing around -- and just as he pulls out the car keys -- we recognize this as the street they parked their car on and --

BY MARIE'S CAR

BOURNE unlocks the door -- pops MARIE's open. And --

THERE'S A COP -- yelling at them and -- BOURNE hits the gas -- they fly out of their parking space -- BAM!! The COP fires, shattering their windshield and there -- up ahead -- THE PROFESSOR coming out -- about to FIRE -- BOURNE aims for him -- forces him to dive out of the way and --

ONE QUICK MOVE around a TRUCK and they are free.

183 INT. THE LITTLE RED CAR 183

BOURNE and MARIE looking back nervously -- so far all over --

184 ON THE STREET

184

The PROFESSOR looking around. PEOPLE staring at him -- covered in blood -- the COP racing up -- yelling -- not yelling for long because the PROFESSOR is firing at him and --

Now the PROFESSOR is moving -- not running -- just a swift walk and now he's past the truck -- and --

A MOTORCYCLIST comes flying down the street -- oblivious -- going way too fast for these streets and -- the PROFESSOR swings his gun stock like a bat -- takes him out -- clean and smooth -- bike crashing to the ground and --

The PROFESSOR grabs the bike and takes off -- SHOOTING at TWO POLICE CARS just racing to the scene and we are into --

185 EXT. BELLEVILLE BLVD -- DAY

185

HIGH SPEED CAR CHASE. And BOURNE better do some fancy driving because here comes the PROFESSOR -- and he's a lot faster -- much better armed.

186 INT. MARIE'S CAR

186

BOURNE driving. MARIE looking back -- seeing the PROFESSOR gain on them --

MARIE

xxxxxxx

BOURNE

xxxxxxx

And -- THE PROFESSOR FIRES -- SHREDS the back off their car --

MARIE

Give me the gun --

And now she's got his shotgun, leaning out the window.

BOURNE

Wait 'till he's close.

BOURNE swerves, up on the sidewalk back onto the street -- slaloms through the traffic -- racing towards an intersection and --

187 IN THE INTERSECTION 187

CARS coming the other way, BOURNE just makes it through -- the PROFESSOR tries to squeeze through -- skidding and --

CRACK! The PROFESSOR hits the front of a car sideways on his bike -- he is THROWN clear through the intersection, right into the windshield of an oncoming car and --

He gets up, grabs his gun and works his way towards his bike and now we see --

188 EXT. VARIOUS SHOTS AROUND PARIS -- DAY 188

COPS are mobilizing -- swarming into this area and --

BACK TO THE CAR
CHASE --

BOURNE and MARIE pick up a few cops on their tail -- shed all of them -- the last car goes into an EXPLOSIVE FLIP -- the PROFESSOR is now right behind them. And now we are into --

189 CRAZY CAR CHASE WITH COPS RIGHT ON THEIR TAIL 189

BOURNE, MARIE and the PROFESSOR leave a trail of totaled cars that the cops have to try and navigate through -- finally saying fuck it and hitting a few cars themselves and now we are into --

190 CAR CHASE THROUGH NARROW STREETS 190

MARIE'S CAR and the MOTORCYCLE can pass where the police cars cannot. BOURNE may be able to shed the cops, but not the PROFESSOR. And now one quick move and they are --

191 EXT. QUAI -- DAY 191

Racing against traffic up the Seine. Past the Louvre. COPS pursuing on the other side of the river. BOURNE and the PROFESSOR leaving behind a trail of carnage. And now --

The PROFESSOR is pulling up along side them -- one lane over. Both swerving to avoid oncoming cars and --

MARIE FIRES -- TWICE -- TAKES out a few windshields. The PROFESSOR fires at the same time -- MARIE'S CAR DOOR -- GONE -- she's totally exposed but --

THE PROFESSOR -- his BIKE is SPOUTING GAS -- one of the pellets nailed his tank.

192 BOURNE AND MARIE --

192

MARIE

xxxxxxx

THE PROFESSOR -- No problem -- he's unwrapping a piece of duct tape from the barrel of his gun -- two seconds and the hole is patched and -- BOURNE AND MARIE -- the side of the car is completely gone -- the PROFESSOR is gaining -- across the river dozens of police cars are racing alongside. Many more can be seen on their side -- a road block ahead -- running out of options and --

BOURNE turns hard -- crashes over the sidewalk and flies down a side street. A POLICE CAR pulls out behind them -- the PROFESSOR can't stop -- skidding hard, turning the bike sideways, skidding out -- sliding across the ground and BAMMM!!! SMASHING into a GLASS PHONE BOOTH which shatters.

And he's up -- lifting up his bike and --

193 BOURNE AND MARIE

193

SIX POLICE CARS on their tail -- more joining. Every street they look down has POLICE CARS racing in parallel. Running out of options and in the background --

THE PROFESSOR is back in the game -- passing the police cars and up ahead --

THE ROAD IS BLOCKED. POLICE ROAD BLOCK -- cops with guns. Gotta act quick and -- BOURNE turns hard left -- there's a metro staircase -- only way out and --

THEY BOUNCE down the stairs. CRASH through the doors down below.

THE FIRST POLICE CAR -- no way he's following. SLAMMING on his brakes. SKIDDING to a halt -- SKIDDING sideways -- gonna stop in time -- just at the edge of the steps and then --

THE SECOND POLICE CAR isn't braking -- T-BONES the first car -- BAM!!! -- sends it rolling sideways down the steps until it crashes to a halt at the bottom -- upside down.

THE PROFESSOR -- he's turning -- heading for a different set of stairs. BOURNE AND MARIE -- crashing through the turnstiles -- people diving out of their way and --

AT THE STAIRCASE -- THE WINDOW of the POLICE CAR is kicked out and -- TWO VERY ANGRY COPS emerge -- pull their guns out -- head into the station. BOURNE and MARIE's world just got a lot more dangerous and --

THE PROFESSOR is racing down the other staircase -- an up escalator -- people diving out of the way as --

BOURNE and MARIE slalom through the station -- suddenly -- there's the PROFESSOR -- parallel corridor -- metal barricades keep them separated. PROFESSOR FIRING.

UP AHEAD -- a horizon line -- BOURNE guns it -- a steep staircase and -- THEY FLY down the steps -- landing on --

194

THE METRO PLATFORM

194

The PROFESSOR lands on the other side -- both racing down the platform -- PROFESSOR tearing up the wall behind them and -- HERE COMES A TRAIN -- on BOURNE and MARIE's side -- travelling the opposite way -- temporary refuge. Not for long -- there's no way out on this end of the platform. They skid to a halt -- just as --

THE TRAIN DOORS OPEN -- STARTLED STRAPHANGERS stare at BOURNE and MARIE as they stop onto the platform -- take off running.

THE PROFESSOR has to turn his bike around. He's quick -- but it gives BOURNE and MARIE a two second head start.

BOURNE AND MARIE almost at the other end of the platform -- gunfire ripping up the windows behind them. Gonna go for the steps -- but here come --

THE ANGRY COPS -- remember them? -- the ones who took the ride down the steps -- they're firing now and --

BOURNE AND MARIE turn back -- the PROFESSOR is firing and there is only one option --

195

INT. METRO CAR -- DAY

195

BOURNE and MARIE into the conductor booth. People diving off the train as BOURNE hits the YELLOW BUTTON and -- the TRAIN STARTS ROLLING -- doors still open -- they disappear into the protection of the tunnel walls -- then BOURNE hits the button to close the doors and -- THE PROFESSOR -- watching the trains accelerate out of the station -- and now he's racing his bike down the platform -- opposite the motion of the train and -- here comes the end of the train and --

THE PROFESSOR throws his bike into a skidding 180 and skids off the platform all in one move -- landing hard on the tracks but facing the right direction and now he's accelerating towards the train -- just as an oncoming train is racing into the station and --

HE LEAPS onto the back of the train in the nick of time. His GUN CLATTERS to the tracks.

196 IN THE LAST METRO CAR

196

The window is shattered and the PROFESSOR lets himself in -- wind whipping through his hair from the shattered windows. And --

197 IN THE FIRST METRO CAR

197

BOURNE and MARIE finally getting a breather. BOURNE keeps looking back -- nothing -- the train is deserted. Finally --

MARIE

xxxxxxx

BOURNE

xxxxxxx

MARIE

xxxxxxx

BOURNE

xxxxxxx

And ahead -- daylight -- the train tracks go above ground and as the train hits daylight -- we see the PROFESSOR directly behind BOURNE on the other side of the glass and --

CRASH! The PROFESSOR grabs BOURNE through the glass, ramming his head into the metal as --

BOURNE grabs the knob, swings the door open and CRUSHES the PROFESSOR -- CRUSHES him again and now he is free and --

BOURNE turns, pulls up the shotgun and -- the PROFESSOR kicks it out of his hands -- it clatters to the ground and now we have a beat -- THE TRAIN CAR races across the Bir Hakeim bridge -- all of Paris laid out behind them. BOURNE and the PROFESSOR squaring off -- both looking at the gun -- realizing there's no chance for either one of them to get it and --

A BRUTAL RUTHLESS FIGHT breaks out. BOURNE's motivated -- the PROFESSOR's crazy -- makes it a pretty even match. Looks like it could go on for a little while when suddenly --

BAM!!! The PROFESSOR drops to the ground -- behind him -- MARIE wields the shot gun.

MARIE

xxxxxxx

BOURNE

xxxxxxx

And BOURNE takes the gun from her -- standing there -- reloading -- both barrels -- raising the gun -- aiming it --

198 198

199 INT. MOVING METRO CAR -- DAY 199

THE PROFESSOR sitting there. Like a dummy. Like a puppet that's been propped up. He's fucked -- his whole side ravaged with shot -- his arm shredded -- hand barely there -- blood flowing fast --

BOURNE

Who else is coming?

THE PROFESSOR staring up at the gun. Stunned. Doomed. Mouth dry. Eyes struggling to make sense of the chaos.

BOURNE (CONT'D)

I won't ask again.

PROFESSOR

I work alone. Like you...

(confused beat)

...we always work alone.

BOURNE

What do you mean?

PROFESSOR

Who are you? Rome? Paris?

(Bourne is just staring--)

Treadstone...both of us...I was warned but...

BOURNE

Treadstone?

PROFESSOR
...which one are you?...

BOURNE lowering the weapon -- head swimming --

BOURNE
Paris. I live in Paris...

PROFESSOR
...headaches...you have that...I
get such bad headaches...

BOURNE
Yes.

PROFESSOR
...it's a problem...

He's losing blood fast -- things inside him seizing up --

BOURNE
Treadstone.

PROFESSOR
...or in a car...when it's
dark...something with the
headlights...
(circuits exploding)
...pills, right? Treadstone had
those pills...

BOURNE
What is Treadstone?

PROFESSOR
...what did you do?...you must've
really fucked up...

BOURNE
I think so.

PROFESSOR
...someone said caffeine -- for a
headache...doesn't seem...

BOURNE
What do they want me to do?

PROFESSOR
...they won't let you go...

BOURNE
Why?

THE PROFESSOR -- coughing -- a spasm -- helpless --

PROFESSOR
Look at this...
(all the blood--)
...least you have a woman....

And he's gone. Like that. Sitting there. And BOURNE looks paralyzed too. Kneeling there. Stalled out.

MARIE
Jason...

BOURNE doesn't answer -- can't, because there's this sound -- this pulsing hum -- BOURNE reaching into THE PROFESSOR'S POCKET and --

INSERT -- THE E-PHONE PAGER -- covered in blood -- hum -- hum -- hum -- BOURNE'S HAND wiping at the blood that covers the display --

BOURNE staring at it. Very familiar to him.

MARIE (CONT'D)
We've got to go.

200 INT. METRO CAR -- DAY 200

BOURNE and MARIE racing back through the cars -- away from the scene of the crime and --

201 EXT. ABOVE-GROUND METRO PLATFORM -- DAY 201

THE SHATTERED TRAIN pulling into the station -- doors opening -- SCREAMS ECHOING through the station from up the platform and --

BOURNE and MARIE getting off the last car and --

202 EXT. STREET/ALLEY NEAR THE PLATFORM -- DAY 202

Two minutes later. BOURNE and MARIE -- exhausted -- beat -- Everything all at once --

BOURNE
Take this.

She turns. He's holding the locker key.

BOURNE (CONT'D)
Take it.

But she doesn't move.

MARIE
And that's it?

BOURNE
If you're lucky.
(it's hanging there)
Take it.
(beat)
There's enough in there to make a
life. Any life. Just get out now.
Get low. Stay low.
(beat)
Take it.

She takes it. Staring at him. Simply refusing to cry.

MARIE
What was I thinking, right?

BOURNE
I can't protect you anymore.

MARIE
What about you?

BOURNE
I'm gonna find the end of this.
(beat)
I can't protect you.

MARIE takes one last look. And she's running --

BOURNE hangs there a moment -- listening to her go -- and then he pulls out THE E-PHONE PAGER. And it's pulsing like crazy.

BOURNE flips open the shell. There's a keypad in there.

Holding it. Like a missing organ.

203 INT. THE ZURICH AIRPORT MOTEL ROOM -- DAY

203

Remember MANHEIM? He's still there waiting. And his pager goes off, and --

204 INT. TREADSTONE PARIS -- NIGHT

204

A safehouse -- CONKLIN filling a burn bag -- racing -- everything's going --

205

EXT. TREADSTONE PARIS -- NIGHT

205

CONKLIN done with the dirty work -- out into the street --

As he's about to leave -- he hears a sound -- a familiar
sound -- hum -- hum -- hum --

He cross the street -- looks down to the Quai below --

Holy shit -- there's one of his E-PHONE PAGERS --

He goes down -- picks it up --

And now --

BOURNE

What did you do to me?

CONKLIN wheels around. There he is. Right behind him.

CONKLIN

What did I do? What've you done?
Do you have any idea? Any
conception? What you've destroyed?
Do you have any idea how much time
and work -- how many people have
their lives wrapped up in this?

So now you know.

BOURNE

Are you Treadstone?

CONKLIN

Am I Treadstone? Me?
(peering at him closely
now--)
What the hell're you talking about?

BOURNE showing nothing -- or is he trying too hard not to?

BOURNE

What did you do to me?

CONKLIN

What did I do? I spent thirty
million dollars on you. I spent
three years finding you -- four
years training you --
(incredulous)
What did I do?
(staring now)
What in the name of God have you
been doing, Jason?

BOURNE

I don't know.

CONKLIN

They're right about you, aren't they? You're fried.

(on it now)

You really don't know what's going on, do you?

BOURNE

I know you've been trying to kill me.

CONKLIN

Of course. We had to try. We didn't know what was wrong.

(warming to this--)

We didn't know you were in trouble.

BOURNE

So now you know.

CONKLIN

So it's time to go home.

BOURNE

That's all I get?

CONKLIN

We'll make you better. We can put the pieces back. We can do that.

BOURNE

I don't think so.

CONKLIN

We have to go home, Jason.

BOURNE

Jason Bourne is dead.

CONKLIN

There never was a Jason Bourne.

(that gets him)

You have to come with me. It's the only way. We can give it back to you...

BOURNE

Keep it.

(and he's walking--)

CONKLIN

Jason...
 (trying to follow--)
 They can't let you go...

BOURNE

That'll be their second worst
 mistake.

And with that, BOURNE scrambles up a wall -- like it's
 nothing -- CONKLIN just left there -- on the Quai -- in the
 dark --

206 EXT. BANKS OF THE SEINE -- NIGHT 206

BOURNE walking away -- faster and faster --

207 EXT. BANKS OF THE SEINE NEARBY -- NIGHT 207

MANHEIM -- A CAR PARKED IN THE DARKNESS -- sitting alone with
 his briefcase. Opening it. There's his gun.

BOURNE -- walking -- deeper into the darkness and --

MANHEIM -- in the dark car -- loading the weapon -- calm --
 steady -- methodical and --

BOURNE -- walking and --

MANHEIM -- stepping out of the car -- closing the door
 quietly -- deep in the shadows and --

BOURNE -- still coming -- the darkest part of the path just
 ahead and --

MANHEIM -- raising the gun and --

208 THE CAMERA SPINS TO HIS TARGET AND -- 208

IT'S CONKLIN! -- just climbing back up from the Quai --

MANHEIM -- the gun -- phfft -- phfft -- phfft --

CONKLIN -- three holes -- head -- heart -- gut -- his body
 dropping like a stone beside his car.

MANHEIM walks over. Looks down. Point blank -- phfft --
 that makes it four and --

209 INT. TREADSTONE COMMUNICATIONS DESK -- NIGHT 209

ABBOTT and ZORN alone in the dark. As a red light begins pulsing on the console.

That red light means Conklin's dead.

After a moment, ZORN moves to the console and shuts the light off.

210 EXT. BANKS OF THE SEINE -- NIGHT 210

BOURNE still walking. And he's just gonna keep on going, as we --

DISSOLVE TO

211 INT. CIA OPERATIONS CONFERENCE ROOM -- DAY 211

MARSHALL at the head of the table. A cadre of INTEL HONCHOS.

ABBOTT (O.S.)

The Treadstone project has actually already been terminated. It was designed primarily as a sort of advanced game program...

ABBOTT in the hot seat. ZORN right there beside him.

ABBOTT (CONT'D)

...We'd hoped it might build into a good training platform, but quite honestly, for a strictly theoretical exercise, we thought it was far too expensive. The cost-benefit ratio was just too high. It's been all but decommissioned at this point.

MARSHALL

All right, what's next?

ZORN handing ABBOTT the next hundred pages.

ABBOTT

Okay, this is Blackbriar. Blackbriar is a joint, DOD, communications program that we really feel has good traction to it.

ABBOTT is just gonna go on and on and on.

212 EXT. MARTHA'S VINEYARD -- DAY

212

Gorgeous Summer day. A SCOOTER RENTAL SHACK near the beach.

SIX MONTHS LATER

MARIE coming out of the shack with
two helmets. Handing them to A
HAPPY COUPLE waiting there on their
scooters.

THE HAPPY COUPLE rides off.

MARIE turns back and --

There's BOURNE. A new look. A smile.

MARIE

Can I help you?

BOURNE

This your store?

MARIE

Yes.

BOURNE

Think I could rent a scooter?

MARIE

You have ID?

BOURNE

Not really.

Beat. He smiles.

MARIE

It's not a problem.

Her turn to smile. And we...

FADE OUT.

213 THE END

213