

**THE BOURNE ULTIMATUM**

Written by

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Based on the novels by

Robert Ludlum

**FINAL SHOOTING SCRIPT**

June 20, 2007

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**1 EXT. NIGHT. HOUSING PROJECTS -- MOSCOW**

**1**

**SMASH CUT**

MOTION -- flat out -- it's us -- we're running -- stumbling -- breathing rushed -- blood in the snow...

We are JASON BOURNE and we're running down an alley...

Supered below: MOSCOW

BLUE LIGHTS -- from the distance -- strobing through the night -- rushing toward us -- POLICE CARS -- three of them -  
- SIRENS HOWLING as they bear down -- closer -- faster --

until they whip past the alley...

Up against the wall -- BOURNE is hidden in the shadows.

BOURNE is badly wounded -- shot through the shoulder --  
bruises and broken bones from the final car chase in  
**SUPREMACY...**

With a GROAN, he lifts himself up, staggers across a park  
toward a PHARMACY...

**4 INT. NIGHT. PHARMACY -- MOSCOW**

**4**

ROWS of MEDICINE and FIRST AID supplies, and in the  
background, a DOOR being jimmied...It's BOURNE...The ALARM  
goes off...

**MACRO ON -- MEDICINE BOTTLE**

VICODIN, as BOURNE grabs it...Then PENICILLIN...

Then SURGICAL SUPPLIES:

Scalpel...Forceps...Sutures...Cotton gauze...Betadine...

BOURNE finds a large sink...Rests his gun there...Lays out  
SURGICAL SUPPLIES...Checks out his back in the  
mirror...Opens the capsules of penicillin and pours the  
powder directly into the wound...Begins treating himself...

**5 EXT. NIGHT. PHARMACY -- MOSCOW**

**5**

A POLICE CAR pulls up to the curb, lights flashing. One  
POLICEMAN goes to the jimmied DOOR. SECOND POLICEMAN sees  
blood and footprints. He motions to his partner to  
follow...

**6 INT. NIGHT. PHARMACY BATHROOM -- MOSCOW**

**6**

BOURNE finishing up -- splashes water on his face -- he  
seems a man on a mission. He looks up --

**2**

**A MIRROR.**

His face...

**FB1 FLASHBACK -- JUMBLED STREAKY IMAGES:**  
**FB1**

"415" written on a building.

**DISEMBODIED VOICE (HIRSCH)**  
Welcome to the program...

POV Bourne walks down a corridor (corridor #1).

**6AA INT. NIGHT PHARMACY -- MOSCOW**  
**6AA**

The cops approaching.

**FB1A FLASHBACK -- JUMBLED STREAKY IMAGES:** **FB1A**

Daniels leading Bourne down the corridor.

**DISEMBODIED VOICE (V.O.)**  
You'll be saving American lives.

A black sack is thrown over Bourne's head, then:

(STOCK) A torrent of quick shots of Bourne's kills: the Professor, Jarda, the blonde guy in Paris, Mr. And Mrs. Neski...

And finally. BANG -- Marie hit in the head. The car off the bridge. She sinks away dead...

**6A INT. NIGHT PHARMACY -- MOSCOW**  
**6A**

The POLICE enter the back room, guns drawn.

**POLICEMAN #1**  
Put your hands on your head and turn around slowly!

BOURNE snaps out of it, doesn't move. POLICEMAN #1 (older) approaches him. When BOURNE doesn't respond to his questions, the POLICEMAN starts forward. BOURNE turns and in one motion grabs his gun from the sink and disables the **POLICEMAN.**

BOURNE freezes POLICEMAN #2 with his gun and a look.

**BOURNE**  
(in Russian)  
Give me your gun and radio.

POLICEMAN #2's gun and radio skittle across the floor.

3

**BOURNE**  
(in Russian)  
My argument is not with you.

BOURNE smashes the radio and takes the gun.

BOURNE exits...

**BLACK SCREEN**

A TITLE fades in --

**THE BOURNE ULTIMATUM**  
SUPER: Six Weeks Later

6B	OMITTED	6B
6C	OMITTED	6C
6D	OMITTED	6D
6E	OMITTED	6E
6F	OMITTED	6F
6G	OMITTED	6G
6F	OMITTED	6F
6G	OMITTED	6G
8B	EXT. DAY. LANGLEY, VA	8B

Establishing shot -- CIA Headquarters

**8C INT. CIA -- DAY**

**8C**

A workman installs a nameplate that reads: Ezra Kramer,  
Director, CIA.

**8C INT. KRAMER'S OFFICE -- DAY**

**8C**

Kramer listens to a recording with Landy and Cronin. There are unhung pictures and a few other items that indicate he has just moved into this job.

**4**

Two other senior CIA officials sit in on the meeting.  
Kramer looks at a file on Bourne and Abbott.

**BOURNE (V.O.)**

So we got in the way? Is that  
why Neski died? Is that why you  
killed Marie?

Kramer glances at a photo of Marie in the file.

**ABBOTT (V.O.)**

You killed Marie the minute you  
climbed into her car. The  
minute you entered her life she  
was dead!

Kramer looks at Abbott's official photo.

**BOURNE (V.O.)**

I told you people to leave me  
alone! I fell off the grid. I  
was half way around the world.

**ABBOTT (V.O.)**

There's no place it won't catch  
up to you. It's how every story  
ends. It's what you are, Jason.  
A killer! You always will be.

**THUMP!**

**CRONIN**

We think that's Bourne hitting  
him on the head and then--

He makes a gun with his hand, i.e. Bourne putting his gun to Abbott's head.

**ABBOTT (V.O.)**

Go ahead! Go on! Do it!

**BOURNE (V.O.)**

She wouldn't want me to. That's the only reason your alive.

The tape clicks off.

**KRAMER**

Who's "she?"

CRONIN puts a picture of MARIE in front of KRAMER.

**LANDY**

His girlfriend, Marie. She was killed in India three weeks ago.

Kramer looks down at another image. Abbott dead after his suicide.

5

**KRAMER**

A dirty section chief in league with a corrupt Russian Billionaire commits suicide when confronted by Jason Bourne. You couldn't make this stuff up.

(holds up the photo of Abbot dead)

You watched this happen?

Landy nods. Kramer shakes his head in disgust at the whole situation.

**KRAMER**

Bourne's last confirmed location is Moscow, three days ago?

**LANDY**

Right.

**KRAMER**

So what does he do now?

**LANDY**

I think he's looking for something he hasn't found.

**KRAMER**

Like what?       What's he after?

**LANDY**

I'm not sure. Maybe he hasn't gotten his memory back yet. Not all of it.

A look from Kramer...

**KRAMER**

Pam, what I need to know is, what kind of a threat is he to us?

**LANDY**

If he just wanted to hurt us he could have sent this tape to CNN.

**KRAMER**

Maybe he still will. Maybe he gave it to you because he wants to throw you in the opposite direction of his real plan. I don't know. I just know my number one rule is "the only way to stay safe is to assume the worst." As far as I'm concerned Bourne is a serious threat until proven otherwise.

6

8D	OMITTED	8D
8E	OMITTED	8E
8F	OMITTED	8F
8G	OMITTED	8G
14A	OMITTED	14A
14AA	EXT.   TURIN, ITALY - ESTABLISHING SHOT	14AA

**SUPER: TURIN, ITALY**

**R15 INT. DAY. ITALIAN CAFE BACKROOM -- TURIN R15**

ROSS interviews DANIELS, a TAPE RECORDER on the table between them. ROSS shows DANIELS some of the evidence he's assembled...WANTED POSTERS of JASON BOURNE.

**ROSS**

(with poster)

...This one's three years ago -- had half of Interpol after him -- disappeared...Turned up in Naples -- Berlin -- Moscow -- disappeared again...

(Daniels says nothing)

The girl he was on he run with -- Marie Kreutz -- she turned up dead halfway around the world, from a sniper's bullet...

(beat)

What connects the dots? Is it Treadstone?

**DANIELS**

Turn off that tape recorder.

**15A OMITTED 15A**

**15B OMITTED 15B**

**24 INT. DAY. MARTIN'S APARTMENT -- PARIS 24**

The charm of old Paris captured in the workings of an elevator operating in a wrought-iron shaft...

**7**

A WORK TABLE, covered with sheet music, music paper, pencils. And, sitting on the upright piano against the wall, a framed PHOTO of MARIE...

A KNOCK on a door beautifully, heavily lacquered with centuries of paint...

MARTIN KREUTZ, late 20s, opens the door and finds BOURNE. A

long look between them -- like two lost brothers who recognize each other -- each has been waiting for this moment for a long time.

**INT. CONTINUOUS. MARTIN'S APARTMENT**

Martin looks out the window.

**MARTIN**

Where is my sister?

**BOURNE**

She's dead. She was killed.

**MARTIN**

I knew it was going to end this way. It was always going to end this way...

**BOURNE**

I didn't believe that.

**MARTIN**

Why did she die?

**BOURNE**

She was shot. A man came for me.

**MARTIN**

And then you killed him.

Bourne nods.

**MARTIN**

Now what?

**BOURNE**

Someone started all this...and I'm going to find them.

Bourne looks at him for a beat and leaves.

**EXT. SUBWAY -- DAY**

Bourne climbs the stairs.

Bourne rounds a corner and stops, sees a bodyguard at a door up the street hail a car then go back inside.

Bourne walks up to the door, the bodyguard comes out again.  
Bourne knocks him aside. Grabs the man behind him,  
**ELLATRACHE**.

**BOURNE**

(in French)  
Who started Treadstone?

The bodyguard comes back, gun out--

**ELLATRACHE**

(in French, to  
bodyguard)  
It's OK!  
(in French, to Bourne)  
They're still looking for you.  
You are taking a big risk coming  
here.

Bourne shoves him against the wall, hard.

**BOURNE**

(in French)  
Just tell me what I want to know!

**ELLATRACHE**

(in French)  
I just provided them weapons. I  
don't know who started--

**BOURNE**

(in French)  
You know something. Tell me  
where to start looking.

**ELLATRACHE**

(in French)  
There's a journalist in London.  
Simon Ross. He seems to know a  
lot about you. He has a source  
inside the program. Someone  
there from the beginning. What  
should I tell them if they  
contact me?

**BOURNE**

(in English)  
They give me the name I want, or  
I burn their entire house down to  
get it.

16 EXT. DAY. HEATHROW AIRPORT -- LONDON

16

ROSS hurries to catch a TAXI as he talks on his cell phone.

9

**ROSS**

...This is big -- a skein of lies  
-- you pull at it and it just  
keeps coming -- I'll fill you in  
when I get home. And it's not  
finished, either.

(beat)

They're calling it `Blackbriar`.

Follow this SEQUENCE as...

17 INT. DAY. CIA SUBSTATION -- LONDON

17

A LISTENING STATION in England scoops up MILLIONS of CELL  
PHONE CALLS...Sifts through BILLIONS of words...One word  
EMERGES from the CHATTER...

**BLACKBRIAR**

A TECHNICIAN sends the data to NSA back in the  
States...Where another COMPUTER gathers up the rest of the  
phone call...As we listen...

**TECH#3**

"Blackbriar" echelon hit.  
NSA, please confirm receipt.

R18 EXT. DAY. CIA HEADQUARTERS -- LANGLEY

R18

And there in the CRI HUB, another TECHNICIAN receives the  
DATA. Stops SUPERVISOR and reports.

**TECHNICIAN #1**

Sir, we intercepted a call from  
London, keyword "Blackbriar."

**SUPERVISOR**

Okay, send it to CRI right now.

25D EXT. DAY. THE SKYLINE -- NEW YORK CITY

25D

NOAH VOSEN, deft and confident, arrives at CRI Headquarters.

**25E INT. DAY. CRI OFFICES -- NEW YORK CITY**

**25E**

As VOSEN steps out of the elevator and into his office, he is met by his #2, WILLS.

**WILLS**

We tracked the phone. Registered to a London reporter named Simon Ross. He works at the Guardian newspaper.

**10**

They enter a hallway through double doors towards the HUB.

**VOSEN**

You tracking him?

As they pass through, colleague hands WILLS a file.

**WILLS**

Yeah, thanks Mike. We have a survey team covering him at work...and a sneak and peek's on their way to his apartment.

**VOSEN**

Well, who talked to him? How did he find out about Blackbriar?

**WILLS**

We don't know, we pulled his background and ran a cross check on any known anomalies, but we've come up with nothing. But, I think if we follow Ross, we are going to be able...

**VOSEN**

Right. Ross is easy. I want the source.

They enter the HUB.

**26 EXT. DAY. GARE DU NORD -- PARIS**

**26**

BOURNE buys a newspaper, enters the station and gets on the **EUROSTAR.**

26A INT. DAY. CRI DATA ROOM (was 25E) 26A

VOSEN and WILLIS listen to the phone call.

**ROSS (VOICEOVER)**

Have you heard of an Operation Blackbriar? I'm going to try and get my head around this, see you first thing.

VOSEN turns.

**VOSEN**

Is that all?

**WILLS**

Yeah.

11

**VOSEN**

I want rendition protocols and I want the asset put on standby, just in case.

26B INT. DAY -- CRI HUB 26B

VOSEN steps out from DATA ROOM...addresses the HUB.

**VOSEN**

People, listen up, this is a full priority situation

**WILLS**

Jimmy, give me Ross's profile on one.

(points at the big screen on the wall)

ROSS'S information come up on the center screen.

**VOSEN**

Our target is a British national, Simon Ross, a reporter. I want all his phones, his blackberry,

his apartment, his car, bank accounts, credit cards, travel patterns...I want to know what he's going to think before he does. Every dirty little secret he has. And most of all, we want the name and real time location of his source.

This is NSA priority level 4, any questions?

No response from the HUB.

**VOSEN (CONT'D)**

All right, let's get to it.

**26C EXT. DAY. EUROSTAR -- ENGLAND 26C**

The EUROSTAR winds it's way to London.

**26D INT. DAY. EUROSTAR 26D**

BOURNE reads The Guardian. He sees an article written by Simon Ross. Title: "RENEGADE ASSASSIN LOSE IN EUROPE". It mentions BOURNE. There is a photo of Marie--

**FB2 FLASHBACK FB2**

12

Marie smiles at him. Marie shot. Marie fades into the depths, dead. Bourne burns Marie's stuff

**26D INT. DAY. EUROSTAR 26D**

BOURNE comes out of the flashback. He is still carrying the pain of her loss

Bourne finds Ross's name on the masthead, then goes to the name just below it in the news department.

**29 EXT. DAY GUARDIAN NEWSPAPER -- LONDON 29**

Ross crosses a busy London street -- heads to Guardian office building. A CRI TEAM watches from a parked car.

**35H INT. DAY -- CRI HUB**

**35H**

TECH #1 watches the data arrive.

**TECH#1**

Copy that. Mr. Vosen, subject is entering his office.

VOSEN watches the feed.

**VOSEN**

Where's my picture please?

**TECH#2**

Coming online...Online...Now.

A surveillance picture flashes onscreen -- ROSS works in his office. HUB chatter about ROSS phone.

**TECH#3**

Take an hour to get his phone...

**VOSEN**

That's too long.

Off VOSEN.

**R34 INT. DAY. GUARDIAN EDITOR OFFICE -- LONDON**

**R34**

ROSS reports to his EDITOR.

**EDITOR**

So how do we know he's not spinning for someone?

**ROSS**

There's more. He was scared.

**13**

**EDITOR**

Scared of what?

**ROSS**

Blackbriar.

A REPORTER sticks her head in.

**REPORTER**

Sorry, a call for you.

**ROSS**

Who is it?

**REPORTER**

Won't give hie name.

ROSS leaves to pick up the call.

**35Y INT. CONTINUOUS. GUARDIAN -- NEWSROOM**

**35Y**

ROSS crosses the busy newsroom...

**REPORTER**

He's on my line...

ROSS picks up the phone.

Ross (CONT'D)

Simon Ross.

**35H INT. DAY. CRI HUB -- NEW YORK CITY**

**35H**

VOSEN watches as ROSS takes phone call.

**VOSEN**

Why aren't we hearing this?

**WILLS**

That's a hard line, Jimmy, why don't we have it?

**JIMMY**

We have his line, sir, but he's not on it.

WILLS looks confused.

**35Y INT. DAY GUARDIAN -- NEWSROOM**

**35Y**

ROSS listens.

**BOURNE (V.O.)**

Waterloo Station, south entrance,  
thirty minutes.

**ROSS**

Who is this?

**BOURNE (V.O.)**

This is Jason Bourne.

**35Z INT. DAY -- EUROSTAR TRAVELING**

**35Z**

Bourne

You want to talk to me. Come  
alone.

BOURNE hangs up.

**35Y INT. DAY. GUARDIAN -- NEWSROOM**

**35Y**

ROSS looks bewildered -- hangs up the phone -- gathers his  
stuff -- puts his notebook in his pocket and leaves.

**SURVEY ONE (V.O.)**

Are you getting an image?

**35H**

**VOSEN**

**35H**

Where's he going?

**WILLS**

Okay, he is on the move. Target  
is mobile.

The HUB reacts. .

**WILLS**

Okay, people, look sharp, give me  
eyeballs on the street.

**36 INT. DAY. BUILDING -- ACROSS FROM GUARDIAN**

**36**

SURVEY ONE has panned down to the entrance of the GUARDIAN  
building. Because ROSS is on the move...

**SURVEY ONE**

Subject is on the move. Go mobile  
One and Two.

**WILLS**

Where's that audio on the street?  
I want to know where he's

going...

**36A EXT. CONTINUOUS. LONDON STREET**

**36A**

ROSS hails a BLACK TAXI. The SILVER VAN pulls out behind him...

**15**

**35H INT. DAY. NEW YORK HUB**

**35H**

VOSEN watches as the feed from the SILVER VAN comes through.

**MOBILE 2**

(over radio)

We have the subject confirmed.

**VOSEN**

Where is he heading?

**MOBILE 2**

Waterloo Station.

**37 EXT. DAY. WATERLOO STATION -- LONDON**

**37**

BOURNE arrives on the EUROSTAR. Enters the station.

**38 EXT. CONTINUOUS. STREET**

**38**

As the taxi moves away, the SILVER VAN pulls out behind it.

A CYCLE COURIER momentarily blocks its path. Looking in on ROSS sifting through documents in the back seat.

**HUB (V.O.)**

Stand by at Waterloo...

**39 EXT. DAY. WATERLOO STATION -- LONDON**

**39**

BOURNE moving toward the rendezvous...

63 INT/EXT. DAY. BLACK CAB -- YORK ROAD  
63

ROSS pays the DRIVER, exits. Checks his watch. Looks  
around. Isn't sure what his next move is--

64H INT. DAY. CRI HUB  
64H

TECHNICIANS searching for ROSS on the busy street.

**TECHNICIAN #2**

Mobile One -- give us eyes on the  
subject.

16

63 EXT. DAY. YORK ROAD -- LONDON

63

MOBILE ONE-- two people from the van-- take up a position  
in an open stairwell three floors up. They focus a camera  
down on Ross.

63A EXT. DAY. ENTRANCE -- WATERLOO STATION  
63A

BOURNE buys a cell phone. Activates the SIM card on the new  
phone. Dumps the pay-as-you-go package in a bin. Rounds a  
corner. Out of sight.

63B OMITTED  
63B

64H INT. CONTINUOUS. CRI HUB -- NEW YORK CITY  
64H

Screens come alive with a POV of ROSS. VOSEN studies the  
monitors. ROSS arrives at Waterloo, pays TAXI.

**TECHNICIAN #1**

Sir, subject just arrived at the  
south entrance to Waterloo  
Station.

ROSS moves to the entrance.

Behind him, inside the tube station portico, BOURNE arrives.

Sees ROSS. Sees the two survey teams. MOBILE ONE up the stair well and MOBILE TWO at street level.

Commuters coming up the escalators. BOURNE joins them - moving towards Ross.

Closer.

Right on him. ROSS oblivious. Looking out onto the street.

BOURNE brushes past him and PUTS THE PHONE IN HIS POCKET..

ROSS feels the contact. Checking himself -- he's okay. But now a phone is ringing -- looks around, must be someone else.

But the vibration's coming from his jacket pocket.

ROSS takes out the phone -- not his -- puzzled.

ROSS hits "answer."

17

ROSS

Hello?

BOURNE (O.S.)

Don't ask questions. Just listen...

VOSEN watching...

VOSEN

What's he doing? I thought we blocked his cell? Who the hell is he talking to???

WILLS

Jimmy, I need that phone!

**VOSEN**

(beat)  
Activate the asset.

**WILLS**

Sir, we haven't yet become  
operational --

**VOSEN**

I said activate the asset. I  
want options.

Wills keys in a CODE...

**64 EXT. DAY. BMW -- LONDON STREET 64**

PAZ, 20s, cool and predatory, drives and waits for  
instructions...His PHONE buzzes...He reads the  
code...Accelerates toward Waterloo Station...

**70 EXT. CONTINUOUS. FOOTBRIDGE 70**

BOURNE reaches the top of the stairwell on the other side  
of the road.

His POV to the left -- a LONDON BUS is approaching.

To the right -- a young man in a hooded top -- speaking on  
his cell -- walking toward a BUS STOP...

A plan is forming.

**71 INT. CONTINUOUS. WHITE VAN 71**

SURVEY TWO -- camera zooming in on ROSS.

18

**SURVEY TWO**

What's the ROE on this one?

**PANNING TO REVEAL**

**64H INT. CONTINUOUS. NEW YORK HUB  
64H**

VOSEN thinking it over as he watches the image of ROSS.

75 **EXT. DAY. YORK ROAD -- TUBE -- BUS STOP**

75

ROSS looking around. Then --

**BOURNE (O.S.)**

To your left. Blue hooded top.  
Walking towards the bus stop

ROSS has clocked him.

The HOODY walks to the bus stop. One hands-free EARBUD swaying down by his side as he moves to a seat.

Sitting down. Checking his watch.

ROSS shifting nervously from one foot to another.

**BOURNE (o.s.) (CONT'D)**

Go to the bus stop, sit next to  
him. Head down...

The LONDON BUS approaching.

ROSS begins to move.

64H **INT. DAY. CRI HUB -- NEW YORK**  
64H

Things are beginning to happen.

**TECHNICIAN #1**

Target is on the move.

**WILLS**

Okay, who's the guy in the blue  
hood?

Screen POV. ROSS standing next to the HOODY -- head down. Trying to play it cool -- ROSS in clear view of the cameras. "Speaking" with the HOODY. Camera zooming in.

**VOSEN**

Okay, there, he's talking to the  
guy with the hood. Take them  
down.

Just then --

A BUS pulling up to the bus stop, blocking both SURVEYS' views. Rifle mics picking up the bus chatter, instead of **ROSS**.

VOSEN. Annoyed now.

**VOSEN**

Watch that bus! The bus! --  
don't lose them! Stay triangular  
and don't get blocked.

The crackle of the survey teams as they try and reframe.

POV SCREEN -- SURVEY ONE seeing the bus clear. The HOODY has gone.

POV ANOTHER SCREEN -- SURVEY TWO -- camera finally catching up, picking out the HOODY on the bus as it begins to pull away.

**VOSEN?**

Grab Team B. Grab the hoody and  
stay with Ross...

TECH'S giving orders...

**77 EXT. ACROSS FROM YORK ROAD -- DAY 77**

SURVEY TWO -- three men racing across the road on foot. Weaving through heavy traffic.

**78 EXT. DAY. FOOTBRIDGE AREA 78**

BOURNE watching his plan unfold...Only a few seconds to get ROSS out of there...

**BOURNE**

Take the footbridge. Go to the  
West Entrance. I'll meet you at  
the newsstand.

**79 EXT. DAY. YORK ROAD -- CONTINUOUS 79**

ROSS rearing this -- Moving away --

The BUS moves up to the traffic light. The AGENTS moving

across the street...

**64H INT. DAY. NEW YORK -- ENCRYPTED AREA -- CONTINUOUS**

**64H**

VOSEN looking at the screens. Pointing...

20

**VOSEN**

No, no, look...Ross is not on the bus. Split up the team -- get the guy on the bus and send someone to stay on Ross.

**R81 EXT DAY. YORK ROAD -- CONTINUOUS**

**R81**

One AGENT peeling off, to keep ROSS in check.

The other two AGENTS racing to the bus as it pulls away from the lights. Kicking the doors open, leaping on.

GUNS drawn. So quick. Passengers screaming.

**AGENT ONE**

(to Hoody)

You. On the floor. Down.

Pushing the HOODY to the floor.

**AGENT TWO**

Driver, stop the bus!

On the HOODY.

The HOOD is pulled back.

An innocent YOUNG MAN -- terrified, bewildered.

**83 EXT. DAY. FOOTBRIDGE AREA**

**83**

ROSS on the move across the walkway.

**84 INT. DAY. STAIRWELL**

**84**

SURVEY ONE moving up the steps, only to meet-

BOURNE coming down. Three quick moves and he's down-slumped against a wall- just another drunk to step over in the rush hour.

Pulls the feed. Takes the earbud. Then back up and falls into step behind ROSS.

Listening in to the chaos he has caused -- an ocean away.

**64H INT. DAY. NEW YORK HUB**  
**64H**

TECHIES scrambling to restore the feed. VOSEN staring.

**TECHNICIAN #2**

We've lost signal.

21

**TECHNICIAN #1**

What happened to Survey One?

**VOSEN**

I don't like this. Patch me through to Met surveillance.

**86 INT/EXT. DAY. CAR -- LONDON STREETS**

**86**

PAZ parked up -- gets the call -- pulls out into the traffic.

Slicing through to the target area. Waterloo up ahead.

**87 EXT. DAY. WATERLOO**

**87**

A SECOND SURVEY TEAM -- out of their vehicles. Furtively they lock and load their side arms.

Fanning out towards the station.

**R88 EXT. DAY. WEST ENTRANCE WATERLOO - NEWSTAND**  
**R88**

Bourne stops Ross, surprising him.

**BOURNE**

Why do you know so much about me?

**ROSS**

What?

**BOURNE**

The article. You talked to someone from Treadstone. Someone there at the beginning. What's his name?

**ROSS**

I can't tell you that.... Who's following me?

**BOURNE**

Whoever they are it's trouble.

**ROSS**

Are they Blackbriar?

**BOURNE**

Blackbriar, what's Blackbriar?

**ROSS**

I don't know. I heard the name this morning for the first time. Whatever it is, my source said it started with you.

22

**BOURNE**

What? What are you talking about?

**ROSS**

Look, just help me get away from these people...and we can talk more...we can--

**BOURNE**

(spotting approaching operatives)

We have to move.

Bourne moves Ross toward the concourse.

**BOURNE**

Answer your phone.

64H INT. DAY. CRI HUB  
64H

SCREENS coming alive again. They are through to MET  
SURVEILLANCE -- the AREA around WATERLOO.

**TECHNICIAN #1**

Last sighted heading to the West  
entrance.

**VOSEN**

He's got to be close. Seal the  
entrances.

90 EXT. DAY. WATERLOO  
90

The new SURVEY team moves towards different entrances --  
Ready to beat out the quarry.

R88A EXT. DAY. WEST ENTRANCE  
R88A

CAMERAS suddenly alive. Movement across the footbridge.  
The net's been thrown.

91 INT. CONTINUOUS. CONCOURSE -- WATERLOO  
91

Into the station concourse.

ROSS moving fast. Fighting through the crowds of faces.  
Each one a killer in ROSS' tormented mind.

BOURNE on the periphery looking out across the throng,  
picking out the inconsistencies.

23

One AGENT, then another approaching.

He dials.

**BOURNE (O.C.)**

Three o'clock. Female. Blonde  
black top.

**ROSS**

Has she seen me?

**BOURNE**

Not yet. Dip left past the photo kiosk.

ROSS spinning round. Dipping left. BLACK TOP passing in the background missing him.

BOURNE crossing close behind - marshalling the pieces at breakneck speed.

**BOURNE (CONT'D)**

Straight ahead. News kiosk.

ROSS turning. Weaving through the commuters.

BOURNE seeing cameras turn. ROSS heading into their path.

**BOURNE (CONT'D)**

Change of plan. Stop. Tie your shoelace.

BOURNE seeing ROSS dip out of view as a group of TOURISTS block the CCTV's line of sight.

**64H INT. DAY. CRI HUB**

**64H**

That same scene -- scores of TOURISTS -- from VOSEN's point of view. The TECHS try to get another angle...

**94 EXT. DAY. CONCOURSE -- WATERLOO**

**94**

ROSS looking through the sea of legs as he finishes tying his laces. Cameras sweeping past.

**ROSS**

Are we clear?

**BOURNE**

Clear. News kiosk. Straight ahead.

ROSS on the move. Sweating. Paranoid.

Seeing a BIN MAN coming toward him -- reaching into his trolley.

**ROSS**

Straight toward me. Bin man?

**BOURNE**

Negative.

**ROSS**

He's got a gun.

**BOURNE**

Negative. Keep straight ahead.

But ROSS swerves out of his path as the BIN MAN pulls out -- a bunch of keys.

CCTV CAMERAS turn -- ZOOMING IN ON ROSS.

**64H INT. DAY. CRI HUB -- NEW YORK**

**64H**

Ross' face on all screens.

**TECH#1**

We got a hit. Middle of the concourse.

VOSEN pacing.

**VOSEN**

We're losing him! We cannot afford to lose him!

Frenzied teching as they capture and transmit an image of Ross to...

**96 EXT. DAY. TAXI RANK -- WATERLOO**

**96**

PAZ flipping open his phone. A voice crackling in his earpiece.

**VOICE**

Waterloo concourse. Subject heading east.

Paz jamming the wheel hard right. Doing a high speed U-turn.

Heading towards the east side of the station.

**94 EXT. DAY. CONCOURSE**

**94**

BOURNE realizes ROSS has been seen. Sees the AGENTS starting to form the box...

**BOURNE**

Get into cover. Now!

**25**

ROSS moving faster.

**VOSEN**

64H What's the status of the asset?  
64H

**WILLS**

In place in one minute.

**VOSEN**

Alright, I want to take him now.  
Get him out of there and have the  
asset cover it.

WILLS gives orders...

**96 INT. CAR TRAVELLING-- MEPHAM STREET -- DAY.**

**96**

PAZ pulling into a side street. Out towards a series of arches that lead underneath the terminal. In his ear...

**VOICE**

Target moving towards the stores.

**ANOTHER VOICE**

Asset in play. ETA thirty  
seconds. All exits covered.

PAZ through the archway. Grabbing a station plan. Studying it.

98 Through a subterranean maze of corridors. Up steps.  
Through doors.

**98**

On his way to the kill zone.

ROSS moving through crowds around the departures board.

BOURNE hearing that last exchange in his earpiece too.  
Asset in play?

**BOURNE**

Keep moving...

BOURNE'S POV: AGENTS closing the box. The departures board.  
Platform 7. A train waiting.

**BOURNE (CONT'D)**

Faster....

Commuters waiting for the platform

**BOURNE (CONT'D)**

The front...

26

Suddenly -- CLICK -- PLATFORM 7 displays.

A wave of commuters flooding away -- sweeping the AGENTS  
back with them towards platform 7.

**BOURNE (CONT'D)**

**GET IN THE STORE.**

BOURNE'S bought them thirty seconds.

PAZ on the move. Earpiece crackling. Through a door. Taking  
a left down another tunnel.

Opens another security door and moves up some steps.  
Towards a ladder.

The AGENTS regrouping. Speaking into their radios.

Voice

He's in the store -- still moving  
east.

ROSS out into the open again. In front of him another STORE COMPLEX.

**BOURNE**

**INSIDE!**

BOURNE searching the concourse. Something bothering him. The threat level clicking another notch.

**102A/B INT. MAINTENANCE AREA-- SIMULTANEOUSLY -- DAY**

**102A/B**

PAZ heads up some stairs to a service platform.

Climbs a ladder.

**101 EXT. CONCOURSE -- CONTINUOUS -- DAY**

**101**

ROSS into the store complex. To one side is a service doorway.

BOURNE sees the AGENTS approaching. Looks the other way -- up at the hoardings above.

Something's not right. Treadstone instinct.

**BOURNE**

Service doorway -- Now!

**27**

**64H INT. NEW YORK HUB -- SIMULTANEOUS -- DAY**

**64H**

An image of Ross as he enters the store complex appears on the screen.

**TECHY 2**

Store. Three means of egress.

**VOSEN**

Close him down...

**105 INT. STORE COMPLEX -- SIMULTANEOUSLY -- DAY**

**105**

ROSS through narrow store corridors. Sheer panic now.

Two of the AGENTS move in after him.

BOURNE behind them.

BANG - takes the first out silently.

**BOURNE**

Keep moving.

ROSS moving out to the light as another AGENT follows.

**BOURNE (CONT'D)**

Through the store room.

ROSS travelling through. The second AGENT right behind as-

BOURNE steps out from behind the store room door. The dull snap of bones as second AGENT falls to the floor.

**64H INT. DAY -- CRI HUB**  
**64H**

On a screen VOSEN watches, transfixed, as BOURNE takes out all his agents and then grabs ROBB...

**VOSEN**

Jesus Christ, that's Jason Bourne.

**WILLS**

Maybe he's the source?

**VOSEN**

It doesn't matter, the asset now has 2 targets. Take them both out.

WILLS taps in the order...

**102B INT. MAINTENANCE AREA-- DAY**

**102B**

PAZ moves cross a narrow walkway.

**28**

Now he's behind a mechanical 'tri-panel' hoarding. The kind that displays a different advert every 15 seconds. He waits for the change and then---

-- A huge field of vision across the concourse stretching out down below him- a sniper's heaven.

PAZ pulling open the motor-casing from the side panel, goes to work on it.

Slowing the rotation. Rearranging the large triangular prisms to give him just the right time-gap to pull the trigger- and just enough cover to disappear.

He takes out rifle parts from his rucksack. Starts to assemble them.

**102C INT. BEHIND THRESHERS (BEHIND THE SILVER METAL DOOR)**  
**102C**

**BOURNE**

I'm going to get you to safety  
but you have to stay calm do  
exactly what I say.

**ROSS**

(fear-induced autopilot)  
Sure, okay.

**BOURNE**

No, listen to me: Exactly what I  
say this time. Understand?

Ross snaps to focus. Looks Bourne in the eye.

**ROSS**

Yes.

**BOURNE**

Stay here while I look for an  
escape.

Ross nods.

**102B INT. MAINTENANCE AREA**  
**102B**

PAZ puts together the rifle.

**103 INT. WATERLOO STATION**  
**103**

BOURNE exits from the silver door behind Threshers. He

stays on the phone with Ross.

Hidden from the view of the CCTV cameras by the thick crowd, Bourne sees the approaching agents abruptly pulling back.

29

**ROSS (PHONE V.O.) (CONT'D)**

I can see the entrance from here  
I can make it out--

**BOURNE**

No, stay behind that door.

64H INT. HUB  
64H

CCTV view of the silver door behind Threshers that ROSS is behind (not Bourne). Wills is on phone.

**WILLS**

There. That silver door.  
Bourne's behind that door?

**TECH**

Confirmed.

**WILLS**

Okay, pull the agents back and  
give Bourne's location to the  
asset.

107 INT. MAINTENANCE AREA  
107

On his cell phone Paz receives a text indicating Bourne's location. Paz finds the silver door and aims his rifle at it.

**SCOPE POV**

A shape barely visible moving behind the window. (It's  
Ross but Paz and the Hub think it's Bourne.)

111 INT. BEHIND THRESHERS / WATERLOO CONCOURSE-- DAY  
111

**INTERCUTTING BETWEEN ROSS AND BOURNE:**

Bourne spots the agents pulling back per Wills' orders.

**ROSS (INTO PHONE)**

If I run now I can make it--

**BOURNE (INTO PHONE)**

No. Something's not right.

**107 INT. MAINTENANCE AREA**

**107**

Paz awaiting his shot--

**30**

**SCOPE POV**

The door comes open slightly, but from this angle Paz doesn't have a clean shot at his target (who he thinks is Bourne).

**111 INT. CONCOURSE -- WATERLOO**

**111**

Bourne searches the rafters, looking for any threats from above.

**ROSS (TEL. V.O.)**

I'm going to go for it, okay?

**BOURNE**

Don't move until I tell you.

Bourne is distracted by the last of the agents disappearing. Something is definitely wrong--

**ROSS**

I'm going to go for it.

**BOURNE**

No, No not now.

Ross suddenly sprints out from behind the door--

**110A SCOPE POV**

**110A**

Paz sees the shape emerge--

**110A INT. MAINTENANCE AREA -- DAY 110A**

PAZ fires--

**111 INT. WATERLOO -- SERIES OF ANGLES**  
**111**

But it's Ross, not Bourne. Ross is hit by Paz's shot. He falls, inches from the silver door, dead. Blood has splattered on the door.

**110A INT. PAZ'S NEST 110A**

Paz snaps his head back to the scope, realizing he's shot the wrong person. Then he catches a glimpse of Bourne--

Bourne ducks behind the gathering crowd, out of Paz's line of sight, and goes to the body.

**31**

**64H INT. HUB 64H**

Vosen and Wills stare at the screen. At the image of Ross, dead on the concourse. The room -- normally full of chatter has gone dead silent...

Vosen puts his head in his hands. This is a monumental screw up and everyone here knows it. He just had the wrong man killed....

**VOSEN**

Oh...shit...

Then suddenly Vosen snaps back to focus:

**VOSEN (CONT'D)**

Get the asset out of there ...

**WILLS**

What about Bourne?

On the HUB MONITORS we see Police moving in... Vosen doesn't need to see anymore.

**VOSEN**

Get him out of there - NOW!

**111 INT. WATERLOO -- DAY 111**

Bourne feels Ross' body for something.

**110A OMITTED 110A**

**110A PAZ'S NEST 110A**

Paz is frustrated by the order. He's itching to get another shot off at Bourne, but after a beat, packs up quickly, as ordered.

**111 INT. WATERLOO -- DAY 111**

Back in Waterloo, Cops run in from all sides.

**111A INT. DAY. WATERLOO STATION 111A**

On the screens and in real life, the aftermath of the hit. PARAMEDICS try helplessly to deal with ROSS -- killed instantly by the head shot meant for BOURNE...POLICE arrive and seal off the crime scene...

**32**

**113 EXT. CONCOURSE WATERLOO -- SIMULTANEOUSLY -- DAY  
113**

BOURNE on the move. Fast --

Past platforms. On his way up to the Tri Panel.

Up stairs. On to a walkway. To his right he sees a figure disappearing...

**PAZ.**

BOURNE hammers down the walk - way in pursuit.

**114 EXT. PLATFORM AREA -- DAY  
114**

BOURNE tailing PAZ down on to a parallel platform. PAZ dipping down into the underground entrance.

**115/116 INT. TUBE STATION -- WATERLOO -- DAY**

**115/116**

PAZ moving deliberately through the evening rush hour-- blending in...

BOURNE in pursuit. Chasing on instinct.

There...A glimpse of PAZ at the bottom of an escalator.

BOURNE fights past people.

PAZ disappears into the crowd.

BOURNE rushes to catch him. Rounding a corner...

A long walkway -- at the end, two staircases lead to different tube lines. BOURNE hesitates-- measures the choice.

The sound of a train fills the station--

BOURNE -- Fast downstairs.

Watches-- just as PAZ gets onto the car at another door.

BOURNE lunges to get on the train...But the doors close...

**BOURNE'S POV**

Watching PAZ from the platform as he SAGS down onto a seat, nauseated, his skin clammy, his head pounding...He takes out the PILLS and dry-swallows them...Looks up...

**CLOSE ON -- BOURNE**

Watching PAZ...As if he's looking in the MIRROR at his old self...The self before THE BOURNE IDENTITY...

**33**

**CLOSE ON -- PAZ**

He looks straight ahead, just another commuter...

**BACK ON -- BOURNE**

Watching PAZ, as the train pulls away...Then BOURNE is

immediately in motion...

119 INT. DAY. DIRECTOR'S OFFICE -- CIA -- LANGLEY, VA  
119

KRAMER

Hello.

VOSEN

It's Vosen. We have a situation.

119B EXT. NIGHT. DANIELS OFFICE -- MADRID 119B

Establishing Sewell and Marbury.

120 INT. NIGHT. DANIELS OFFICE  
120

DANIELS watches news of ROSS murder on TV. DANIELS panics, opens his safe, packs up papers, takes Blackbriar FILE. Sets alarm. Leaves.

120C EXT. NIGHT. INTERNET CAFE -- LONDON. 120C

BOURNE sits at a computer, the ROSS notebook open in front of him. He pages through it, finding names, places, "HOW DID THIS ALL START?" -- and Blackbriar. He Googles "Sewell and Marbury"-- finds Paris, Berlin, Madrid. BOURNE continues to search and finds receipt from Madrid.

BOURNE leaves.

123 EXT. DAY. POSH HOTEL -- NEW YORK CITY  
123

LANDY steps out of a TAXI...

123A INT. DAY. POSH HOTEL -- NEW YORK CITY 123A

Vosen's sitting.

VOSEN

(to waiter)

Sparkling. And a "Heart-Healthy" omelet with goat cheese and peppers.

Landy arrives.

34

**VOSEN**

You're late. Traffic?

**WAITER**

(handing her the menu)

Ma'am?

**LANDY**

Nothing for me.

Vosen looks at her, surprised.

**VOSEN**

I'm buying.

She shakes her head, no. She sits, without taking her coat off. She's not staying long.

**VOSEN**

When the Director called, it was suggested we bring you on--

**LANDY**

Suggested?

(beat)

Are you sure it was just a suggestion?

**VOSEN**

Funny how different things look depending on where you sit. I look at this as doing a favor for you. Giving you an opportunity to complete some unfinished business.

**LANDY**

Meaning?

**VOSEN**

Jason Bourne.

**LANDY**

Bourne's finished.

**VOSEN**

Really?

**LANDY**

It was finished the moment I realized I was chasing him for something he didn't do. The case is closed.

35

**VOSEN**

So what do you make of this?  
(handing her  
surveillance photos of  
Bourne in Paris)  
French intel picked up Bourne meeting Pierre Elattrache on Tuesday. He threatened to burn our house down if you didn't tell him who started Treadstone. That's a big problem, wouldn't you agree?

**LANDY**

This doesn't feel like Bourne to me.

**VOSEN**

Why's it so hard for you to believe?

**LANDY**

Probably because it's coming from you, Noah.

**VOSEN**

Lets try and be adults okay? We all thought he was done, off the grid. But Bourne's back. Maybe he's a threat. We both want the same thing here.

**LANDY**

So what happened at Waterloo?

**VOSEN**

We have a leak. Bourne showed up in our surveillance. We had very little time to react.

**LANDY**

And the reporter ended up dead?

**VOSEN**

Bourne saw us coming.

Landy looks at him, suspicious.

**LANDY**

So what was he doing?

**VOSEN?**

We don't know. But just the fact  
that he was there means he's up  
to something, don't you think?  
Maybe he's the source?

36

**LANDY**

The real question is how you  
managed to get in a fire fight in  
the middle of a public train  
station.

**VOSEN**

Don't second guess an operation  
from an armchair, Pam. It's not  
fair.

**LANDY**

I'm going to the office now.  
I'll make my own introductions.

Off VOSEN...

125 **EXT. DAY. ATOCHA TRAIN STATION -- MADRID**  
125

AN AVE train pulling into the vast station. BOURNE stepping  
out, walking up the platform.

Moving out through the station...

125A **INT. DAY -- CRI HUB**  
125A

TWO NEW TECHS plus the three we met before.  
VOSEN lead LANDY and CRONIN into the room.

All watching

**WILLS**

This is Pamela Landy. She's gonna be quarterbacking our search effort. I think what we oughta do, just to get started, let's go around the room, say who you are and what your spec is.

LANDY stepping in before this gets going --

**LANDY**

Let's do names later.  
(she's got the floor)  
What's Bourne's last fixed position?  
(impatient)  
Anybody.

**TECH#3**

London. Twelve hundred Zulu.

**LANDY**

Status? Wounded? Armed?

**TECH#2**

Alive. Mobile. Unknown.

37

**LANDY**

Where are your grids coming from?

**TECH#1**

NSA Tactical.

**LANDY**

You have an Echelon package?

**TECH#1**

Yes.

**LANDY**

Why isn't it on?

**TECH#1**

We were waiting.

**LANDY**

For what?  
(no takers)  
You're nine hours behind the toughest target you've ever

tracked. I want everyone to sit down, strap in, and turn on all you've got.

(beat)

That would mean now.

That lights it. They're moving.

**LANDY (CONT'D)**

Thank you.

VOSEN watches...

**LANDY (CONT'D)**

I want everything you've got on Ross on screen one.

LANDY watches as the screen lights up with ROSS information...

**125B EXT. DAY. SEWELL AND MARBURY -- MADRID**

**125B**

Bourne arrives, begins to recon the area.

He goes to the front door finds "Sewell and Marbury" and rings the bell. No answer. Two cops come around a corner.

Bourne sees them, notes the side of the building and leaves.

**38**

**125E INT. DAY. CRI HUB -- NEW YORK CITY**

**125E**

**TECH#1**

Sir, we just hacked Ross's email account at the Guardian and found a round trip ticket to Turin, yesterday. 0800 arrival, 12:05 departure.

**LANDY**

I think we can be pretty certain that Bourne's not your source then?

**VOSEN**

How?

**LANDY**

Ross's call to his editor, where he said he just met the source on Blackbriar, took place just after his flight landed. He met his source in Turin.

**VOSEN**

So?

**LANDY**

So, what, Bourne met Ross for breakfast and then, at noon the same day Bourne calls Ross to demand a meet at Waterloo?

**CRONIN**

(Needling Wills)

Maybe they were even on the same flight?

**VOSEN**

Cross check the secure cell phone usage of everyone with Blackbriar SCI clearance against all calls in and out of Turin during the morning Ross was there

TECHNICIANS start pounding keyboards.

**LANDY**

The guy you're after is a CIA operative with clearance above Top Secret. He was committing treason by talking to Ross. Do you really think, while doing that, he used a cell phone he knows we can track?

**TECH 3 (JIMMY)**

Zero results on the cross check.

39

VOSEN stares daggers at her.

**WILLS**

Do you have a better idea?

**LANDY**

Yeah, I'd look at all the people whose cell phones were switched

off the entire period Ross was in Turin.

**WILLS**

Do it Jimmy.

TECHNICIANS start tapping.

**LANDY**

(looks at Cronin)

I mean if your people use their cell phones as much as mine do, the list should be pretty small

**TECHNICIAN 3 JIMMY**

Three names: Tom Brewster, Jack Boulin, Neal Daniels.

The names display on the screen: Tom Brewster, Jack Boulin Neal Daniels.

The HUB employees can't help but be impressed by LANDY. WILLS and VOSEN notice their response.

**LANDY**

Now check everything in Ross's apartment against those names. Look for common patterns, look for -

**CRONIN**

Initials .....Bring that up on main.

LANDY turns. CRONIN is leaning down in front of a computer screen. Point to something for the tech --- who puts it on the big screen, blown up.

In a set of handwritten notes by ROSS it says "per N.D."next to several scrawls.

**LANDY**

Neal Daniels. He's Station Chief in Madrid now, isn't he?

**WILLS**

Jesus Christ.

Call the RSO at the Embassy and have them take Daniels into custody if he's there. If he's not, get a grab team to the Calle Norte safe house. Send them in heavy and tell them we'll assist with entry.

**LANDY**

"Heavy?" Daniels isn't--

**VOSEN**

I'm worried about Bourne. If he's not Ross's source, then he must be after Ross's source -- just like us.

Off LANDY...

**125F EXT. MADRID STREETS -- NIGHT 125F**

BOURNE in a TAXI turning a corner into a narrow street. The rain has slowed, but the streets are still quiet.

BOURNE gets out and walks past the SEWELL and MARBURY front door, picks the lock and gains entry.

**126B INT. SEWELL AND MARBURY. -- NIGHT 126B**

BOURNE up the stairs. Finds the office. Jimmies the door. Disables the alarm.

All the signs of a hurried exit. A half filled cup of coffee -- cigarette burned down in an ashtray but not snubbed out -- a light left on -- files and documents, some shredded, some not.

**127H INT. HUB 127H**

Vosen paces back and forth. The hub is MUCH quieter than it was in the Waterloo scenes.

**TECH 1. (LUCY)**

Parque Vasquez is clean. No sign of subject.

**VOSEN**

Team two, ETA Callee Norte?

**FILTERED V.O. (KILEY)**

Three minutes.

41

**127A EXT. MADRID STREETS -- NIGHT 127A**  
A BLACK CAR moving briskly through traffic and --

**127A INT. MOVING BLACK CAR -- NIGHT 127A**  
HAMMOND at the wheel. KILEY with the map. Shutting off his phone.

**127B INT. SEWELL AND MARBURY -- NIGHT 127B**  
BOURNE checks the office. Soon he finds a photo of Daniels with Albert Hirsch.

**FB3 EXT. HOSPITAL ANNEX -- OVERCAST DAY -- FLASHBACK FB3**  
Bourne arrives at a nondescript steel door with two CCTV cameras covering it. He sees 415 written above the door.

**127B INT. SEWELL AND MARBURY -- NIGHT 127B**  
The flashback overwhelms Bourne.

**FB3A INT. SRD CORRIDOR -- DAY -- FLASHBACK FB3A**  
POV shots of Bourne walking down the long corridor with Daniels. Other shots revealing that Bourne is in Army dress greens (without hat). Daniels knocks and leads Bourne into--  
-

**127B INT. SEWELL AND MARBURY -- NIGHT 127B**  
Bourne is driven to his knees.

**FB3B OMITTED FB3B**

**FB3C INT. TANK ROOM -- FLASHBACK FB3C**

Bourne is dragged into a room with a large water tank. His hands have been bound behind his back, the sack's drawstring pulled tight, and he has been weighted down. Bourne is shoved into the water.

**FB3D UNDERWATER SHOT -- FLASHBACK**

**FB3D**

Bourne falls into the water. SPLASH. He starts to sink. The wet sack allows us to see the outlines of his face. Also POVs as Bourne sinks.

**42**

**FB3E SERIES OF SHOTS FROM ABOVE AND BELOW WATER --FLASHBACK**  
**FB3E**

Bourne struggles wildly at first. Tries to get out of his restraints. But to no avail. SRD men watch him from the edge of the tank. Perhaps also on monitors. Expressionless.

**FB3F UNDERWATER SHOT - FLASHBACK**  
**FB3F**

Bourne fights every human instinct to draw a breath. Also shot from Bourne's POV:

**HIRSCH (FILTERED, EERIE)**

You're going to drown. There is nothing you can do to prevent this. Stop struggling and accept it.

Finally Bourne can't hold his breath for an instant longer. His mouth opens. Water rushes in. He convulses, begins to drown...

**FB3G INT. TANK ROOM -- FLASHBACK**  
**FB3G**

Bourne's body goes limp. SRD men watch. No reaction.

**FB3H UNDERWATER SHOT -- FLASHBACK**  
**FB3H**

Bourne goes limp. POV of him blacking out.

127B INT. SEWELL AND MARBURY -- NIGHT  
127B

BOURNE comes out of the FLASHBACK. As he staggers across the room, he notices a car arriving on the monitor...

127C EXT. STREET  
127C

A car approaches.

127B INT. SEWELL AND MARBURY  
127B

Bourne snaps out of it and sees the car on a security monitor.

127C EXT. STREET.  
127C

Agents get out of car and approach building.

43

127H INT. DAY -- CRI HUB 127H

TECH#3

Sir, they're at the front door.

VOSEN watches...

127C EXT. NIGHT. MADRID SAFEHOUSE 127C

HAMMOND AND KILEY enter the building.

127D INT. NIGHT. SAFEHOUSE 127D

BOURNE runs water into the TEA KETTLE -- sets the trap...

128A INT. NIGHT. SAFEHOUSE 128A

HAMMOND and KILEY enter.

**HAMMOND**

We're in.

BOURNE listens from his hiding spot.

**127H INT. DAY. CRI HUB 127H**

LANDY paces.

**VOSEN**

Okay, put it live.

**129 INT. NIGHT. SAFEHOUSE 129**

HAMMOND moves quickly into the room -- gun raised.

HAMMOND at the alarm box.

**HAMMOND**

Alarm's down.

**127H INT. DAY -- CRI HUB 127H**

**VOSEN**

That has to be Bourne.

VOSEN already moving to the monitor.

**131 INT. NIGHT. MADRID SAFEHOUSE 131**

HAMMOND and KILEY -- move cautiously from room to room -- they've done it before...

**44**

**HAMMOND**

(into mike)

Safe's cleaned out.

**127H INT. CRI/GRID ROOM  
127H**

VOSEN pacing impatiently around the speakerphone --

**VOSEN**

Shit... Track the passports.

133 INT. NIGHT/RAIN -- SAFEHOUSE  
133

KILEY gestures to a light moving under a door.

Kiley crouching...leaning in...hand on the knob, and --

Pulls the closet DOOR OPEN --

Nothing. Sink, dishes. a small kitchen. And... on the  
stove...a tea kettle and a spoon...

Which is the last thing they'll remember, because...

BOURNE -- coming around the corner fast -- full stop and --

BOURNE lays out HAMMOND... KILEY turns to find BOURNE --  
who takes him out too.

Then it stops.

BOURNE yanks the headsets. Closes the PHONE.

127H INT. DAY. CRI HUB  
127H

The SCREENS go black. Silence...

**VOSEN**

Goddamn it! Get a back-up team  
in there!

127D INT. MADRID SAFEHOUSE - NIGHT  
127D

TEA KETTLE payoff...

127H INT. HUB  
127H

**VOSEN**

How long till back-up arrives?

The hub scrambles to answer that... Landy paces in the  
background. Suspicious of Vosen...

**VOSEN**

How long?  
(beat, loud, to the  
entire hub)  
Stop! Hang on. I have an  
idea...

**136 INT. NIGHT. MADRID SAFEHOUSE**

**136**

ON A SECURITY MONITOR -- BOURNE sees another figure moving up the stairs...Checking his watch, reloading his gun. Twisting into the path to shoot as the door opens, hesitating because-

It's NICKY.

A beat -- long unbroken.

**BOURNE**

What are you doing here?

**NICKY**

I was posted here after Berlin.

**BOURNE**

Where's Daniels?

The office PHONE goes. Bourne waving her to it. She picks it up. He hits the speaker phone.

**127H INT. HUB**

**127H**

**NICKY (V.O.)**

Hello.

**VOSEN**

Who is this?

**NICKY (V.O.)**

This is Nicky Parsons. Who's this?

Landy reacts to her voice...

Both Vosen and Landy strongly suspect Bourne is there and listening...

Vosen reads her "Duress Challenge" identity check off the

screen. It reads:

Challenge: "Sparrow"

Response if Under Duress: "Ruby"

Response if Normal: "Everest"

46

**VOSEN**

Nicky, I need to do an ID challenge first. Code in: "Sparrow."

Vosen looks at the screen to check her response...

**NICKY**

Response: "Everest".

**VOSEN**

Nicky, this is Noah Vosen. How long have you been on site?

**NICKY (V.O.)**

I just walked in.

**VOSEN**

We have two officers on site. Are you in contact with them?

**NICKY (V.O.)**

They're down. Unconscious, but alive.

**VOSEN**

Is there any sign of Daniels?

**NICKY (V.O.)**

No.

**LANDY**

Nicky, this is Pam Landy. We have reason to believe there is a connection between Neal Daniels and Jason Bourne.

**NICKY (V.O.)**

Bourne, are you still looking for Bourne? I thought the case was closed.

**LANDY**

No, some people are convinced  
he's still a threat. I disagree  
but to find out I need to talk to  
him.

VOSEN seething because LANDY has interrupted him...

**VOSEN**

Hold on Nicky.

Vosen hits the mute button.

**VOSEN**

What are you doing? You know  
Bourne's probably listening.

47

Landy doesn't answer. Vosen to Wills:

**VOSEN**

How long till back up arrives.

Wills holds up three fingers. Vosen unmutes.

**VOSEN (CONT'D)**

(into microphone again)  
Listen, Nicky. I want you to  
stay put and secure the premises.  
It could be an hour until another  
team arrives.

LANDY piercing VOSEN with a look...

138 **INT. SAFEHOUSE - NIGHT**

138

BOURNE continues to hold the gun in her face -- NICKY is  
very calm considering the predicament she is in.

**NICKY**

Okay.

DIAL TONE as the line gets closed at the other end.

**NICKY**

They know you're here.

**BOURNE**

How long do I have?

**NICKY**

Three minutes...

**138A**     **EXT. NIGHT.**     **MADRID STREET**  
**138A**

FLASH: TWO SEDANS squeal around a corner.     CRI  
reinforcements.

**138AA**     **INT. NIGHT.**     **CRI SEDAN -- MADRID STREET**     **138AA**

**DELTA DUDE**

2 minutes to safehouse.

**138B**     **INT. NIGHT.**     **MADRID SAFEHOUSE**  
**138B**

**NICKY**

My car's outside.     I know where  
Daniels is.

BOURNE lowers his gun, grabs the phone and dials "1-1-2"

**48**

**SPANISH OPERATOR (SUBTITLE)**

Emergency operator. Where is  
your emergency?

BOURNE answers her in perfect Spanish with a perfect Madrid  
accent, but worked up, like a civilian would be...

**BOURNE (SUBTITLE)**

334 Calle Norte. I hear gunfire.  
And men shouting. I think  
they're Americans --

BOURNE pushes the phone off the desk -- fires four shots  
into the ceiling -- calmly moves Nicky towards the back  
door...

**127H**     **INT. HUB**     **127H**

**VOSEN**

You "disagree" he's a threat? He

just took out two more of my men.  
Not to mention his ultimatum to  
Ellatrache?

**LANDY**

The only way this has a happy  
ending, Noah, is if we find a way  
to bring Bourne in voluntarily.

**VOSEN**

He wants revenge, Pam. The only  
realistic way to deal with this  
is to eliminate the threat.

**139 INT. NIGHT. BACKSTAIRS**

**139**

BOURNE and NICKY rapidly descend.

**BOURNE**

Okay, where is Daniels headed?

**NICKY**

8 o'clock this morning, he wired  
\$100,000. to a numbered bank  
account in Tangier.

**BOURNE**

Okay, Tangier is about 300 miles  
away, we can make the morning  
ferry.

**NICKY**

And then what?

**49**

**139A EXT. NIGHT -- MADRID SAFEHOUSE STREET**

**139A**

Bourne and Nicky exit on to the street. Suddenly they hear  
tires squealing nearby.

**NICKY**

They're coming.

They continue to walk down the street towards Nicky's car.

**127H INT. HUB**

**127H**

Vosen and Landy are watching this live.

As they cross the street two MADRID POLICE CARS come around the corner the wrong way and screech to a stop.

Vosen reacts...

**139A EXT. MADRID -- NIGHT**  
**139A**

Four cops jump out and take aim at the AGENTS.

**SPANISH POLICE**

Manos Arriba! Manos Arriba!

More sirens closing in. A third police car appears.  
Then a fourth...

**127H INT. HUB**  
**127H**

Vosen can't believe it--

**139A EXT. MADRID -- NIGHT**  
**139A**

The agents drop their guns and surrender.

BOURNE and NICKY continue around a corner -- they get in her VW GOLF and drive away...

**127H INT. HUB**  
**127H**

Vosen stares at Landy. A beat, then she walks out.

**VOSEN**

Issue a standing kill order on  
Jason Bourne, effective  
immediately.

**139AB OMITTED**  
**139AB**

VOSEN on the phone.

**VOSEN**

We lost Bourne.

**KRAMER**

You still think he's after Daniels?

**VOSEN**

Yeah. Nicky's just the means. But if we find Daniels, we'll find Bourne.

**KRAMER**

Daniels knows way too much. Daniels knows everything. We can't let them meet.

**VOSEN**

I'll take care of it.

**KRAMER**

Good.

(beat)

And fill Hirsch in. Just in case.

BOURNE and NICKY sit over coffee. A long silence...then:

**NICKY**

What are you after, Jason? Why are you looking for Daniels?

**BOURNE**

Do you know who this is?

Bourne puts the photo of Daniels and Hirsch on the table between them. She looks at the photo, points.

**NICKY**

That's Daniels.

(points at Hirsch)

I don't know who that is.

**BOURNE**

I have to get back to the beginning...or I'll never be free of this.

**NICKY**

Who is he?

51

**BOURNE**

I think he started Treadstone. I remember meeting him. I remember the first day...  
(beat)  
Daniels brought me to him.

Nicky looks back at him....not sure what to say.

**NICKY**

What happened?

**BOURNE**

An initiation...I guess...

**FB3B FLASHBACK**  
**FB3B**

QUICK FLASH: Bourne, head in sack, is held underwater, struggling desperately for breath--

**R145 INT. NIGHT. TRUCK STOP -- SPAIN**  
**R145**

Bourne comes out of the flashback. Nicky is looking at him....

**NICKY**

Jason...that wasn't some one-off initiation. Daniels said they did that to you over and over again. That's how they...

She doesn't finish. And Bourne doesn't ask her to. Just a long pause.

**BOURNE**

Why are you helping me?

**NICKY**

It was difficult for me...with  
you.

BOURNE looks up.      Another long pause...

**NICKY (CONT'D)**

You really don't remember  
anything?

**BOURNE**

No.

NICKY'S face.

Two SPANISH COPS enter the cafe.

**BOURNE (CONT'D)**

We should move.

52

They get up and leave...

**145A    INT. VOSEN'S OFFICE -- DAY**

**145A**

Vosen goes to his safe.

**VOSEN**

(to voiceprint mic)

Noah Vosen.

Then he puts his thumb into a print reader. The safe door  
pops open. He pulls out a file marked "Top Secret."

**145B    INT. DAY.      LANDY'S OFFICE -- CRI**

**145B**

CRONIN makes his way down the hallway.

LANDY works at her desk.      CRONIN enters...

**CRONIN**

They tracked Daniels' passport to  
a hotel in Tangier. They're  
holding up a bank transfer he  
made to keep him in place while  
they move an asset in from  
Casablanca.

Off LANDY. This just keeps getting worse...

145C INT. VOSEN'S OFFICE

145C

Landy enters without knocking.

**LANDY**

Since when do you have authorization for lethal action against Daniels?

**VOSEN**

Since he cleaned out a Blackbriar safe and fled to Morocco!

**LANDY**

So grab him--

**VOSEN**

I don't have the people on the ground to do that and I'm not going to risk that file falling into the wrong hands.

**LANDY**

What's going on? What's Daniels got?

53

**VOSEN**

What's he got? He ran all of Blackbriar's operations in Southern Europe and North Africa.

**LANDY**

I think the world's well aware we have a rendition and lethal action capability at this point, Noah.

**VOSEN**

For Christ's sake, Pam, he's got our entire playbook. Names, dates, ghost sites, how we train our assets.....

**LANDY**

You still don't have the authority to kill him.

**VOSEN**

Oh, yes I do, Pam.

Vosen holds up the file we saw him pull out of his safe.  
It is labeled "Blackbriar: Lethal Action Protocol."

**VOSEN**

That's what makes us special. No  
red tape. No more getting  
badguys in our sights and then  
watching them escape while we  
wait for some bureaucrat to issue  
the order.

Landy opens up the file. Sees the words "instantaneous  
lethal action is authorized when..."

**LANDY**

You just decide? No oversight.  
No checks and balances.

**VOSEN**

Come on, Pam, you've seen the raw  
intel. You know how real the  
threat is. We can't afford to  
have our hands tied like that  
anymore.

**148 EXT. DAY. FERRY -- ESTABLISHING 148**

BOURNE and NICKY ride the ferry from Gibraltar to  
Morocco...

**54**

**150 EXT. DAY. TANGIER HARBOR 150**

They arrive and pass through CUSTOMS...

**150A EXT. DAY. TANGIER 150A**

DANIELS drives...

**148H OMITTED 148H**

**148A EXT. DAY. TANGIER 148A**

DESH arrives, grabs a TAXI...

**148B INT. DAY. PENSIONE -- TANGIER 148B**

BOURNE and NICKY enter a shabby room. Turn on the fluorescent lights...

BOURNE tosses his BACKPACK on the bed...

NICKY plugs her LAPTOP into the USB port...

ON THE SCREEN, as NICKY hacks into the system...

**BLACKBRIAR...**

**148C OMITTED 148C**

**148CA INT. LANDY'S OFFICE -- DAY 148CA**

Landy on the phone.

**LANDY**

It's Pamela Landy for him.  
Would you tell him it's urgent?

**148CB INT. KRAMER'S OFFICE -- DAY 148CB**

The phone buzzes. Kramer picks it up.

**ASSISTANT (PHONE V.O.)**

It's Pam Landy. She says it's  
urgent.

On Kramer...the wheels turning....

**KRAMER**

Tell her I'm unreachable.

Kramer hangs up.

55

**148CA INT. LANDY'S OFFICE -- DAY  
148CA**

Landy receives the news.... The wheels turning in her

head.... She hangs up. A pensive moment, then she gets up and heads for--

**148H INT. DAY -- CRI HUB**  
**148H**

LANDY AND CRONIN enter the hub--

VOSEN is in the middle of giving the kill order.

**VOSEN**

Give me the subject's location.

**TECHNICIAN #2**

Subject is currently on foot and now entering Hotel Velazquez. 45 Route Commerce, Tangier.

**VOSEN**

Get an elevation and a floor plan, tic-tac-toe. Locate the room. Give the asset Daniels's location and the route between Daniel's hotel and the bank.

**149B INT. TAXI**  
**149B**

DESH looks down at his beeping cellphone. It has a MAP on the screen.

**149C INT. HOTEL**  
**149C**

Nicky at her computer.

**SHE LOGS IN WITH HER USER I.D.**

Bourne looks on.

**TIGHT ON MONITOR: 3-D IMAGE OF HOTEL WITH DANIEL'S ICON PINPOINTED**

**148H INT. HUB**  
**148H**

Vosen and Wills. Landy still pacing

**VOSEN**

Do we have that room yet?

**TECH 2 (ARKI)**

Yes sir Room 117.

56

**VOSEN**

Get the hotel's trunk line. Run all calls through here with an iso on 117

**TIGHT ON COMPUTER MONITOR: DESH'S ICON STOPS MOVING.**

**MEDIUM CLOSE UP ON TECH**

**TECH**

Sir, the asset is acquiring the materials.

**154 INT. LOCK-UP GARAGE. DAY**  
**154**

DESH opens a lock-up and goes in. He comes out with a scooter and drives off.

**149C INT. HOTEL**  
**149C**

Nicky types on computer. Enters search parameter: NEAL DANIELS. ACCESS DENIED.

**NICKY**

His location's being blocked.

**BOURNE**

Now they found Daniels, do you know where he is?

**NICKY**

They'll get one of the operatives to terminate him.

**BOURNE**

Find out who.

154 INT. LOCK-UP GARAGE. DAY  
154

Desh works on a bomb.

**NICKY (O.C.)**

Desh.

149C INT. HOTEL  
149C

DESH BOUKSANI's profile.

**BOURNE**

Tell him you're going to meet him  
and that you have a new phone for  
him.

57

**NICKY**

If you stop Desh they'll just get  
someone else.

**BOURNE**

We're not going to stop him.  
We're going to follow him. He'll  
take us right to Daniels.

154 INT. LOCK-UP GARAGE. DAY

154

**CU DESH (AND INSERT PHONE) HE RECEIVES NEW ROUTING  
INFORMATION FROM NICKY.**

"Meet me Tangier Cafe Paris"

The bomb is finished on the Work table.

154 EXT. LOCK-UP GARAGE. DAY

154

Desh takes the scooter out.

154 EXT. TANGIER ESTABLISHING

154

155 EXT. STREET.

155

Bourne and Nicky walk.

Desh rides his scooter.

**TIGHT ON COMPUTER SCREEN: DESH'S ICON TURNS OFF COURSE.**

148H INT. HUB

148H

**TECH (LUCY)**

Sir, the asset is deviating.

**VOSEN**

Find out why.

157 EXT. ACROSS FROM CAFE DE PARIS. DAY

157

BOURNE, recalculating. Looking around him.

A scooter is pulling up and the driver walks toward BOURNE.

**TIGHT ON COMPUTER SCREEN: DESH'S ICON IS NOW STATIONARY**

58

148H INT. HUB

148H

**TECH (LUCY)**

Asset unscheduled stop.

159 EXT. CAFE DE PARIS

159

NICKY SITS, Desh walks up and snatches the phone off of the table.

A scooter is pulling up and the driver walks toward BOURNE. He brushes past him, taking the key.

Keeping DESH in sight as he returns to his Vespa and pulls out in to traffic.

**TIGHT ON COMPUTER SCREEN: DESH'S ICON IS MOVING AGAIN**

**TECH**

Sir, the asset is on the move, in route to subject.

148H INT. HUB - DAY

148H

**TECH #1**

Sir, the asset is back on course.

VOSEN looks up.

**WILLS**

Sir, we have an unauthorized breach. Someone with active system knowledge has penetrated out protocols. Information was passed to the asset at 14.11.

(beat)

The trace is confirmed and valid. It comes from a computer belonging to Nicky Parsons.

VOSEN looks over at Landy....his wheels turning. A series of cuts between them.

**VOSEN**

Where did the course deviation occur?

**TECH (LUCY)**

South to Rue Belgique. Stationery at Place de France.

**VOSEN**

That's where Parson's is.

He pauses, deciding what course to take. Landy watches.

59

**VOSEN**

When we're finished with Daniels send the asset after her. We find Parsons, we find Bourne.

**LANDY (OVERLAPPING)**

(going to Vosen, firm)

Noah, what are you doing?

**VOSEN**

Not now.

**LANDY**

Now. I want to know what's going on.

**VOSEN**

Not now.

**LANDY**

I'm asking on what basis you're continuing this operation.

**VOSEN**

On the basis that Nicky Parsons has compromised a covert operation. She is up to her neck in it.

**LANDY**

This is about Daniels, not Nicky!

**VOSEN**

She has betrayed us!

**LANDY**

You don't know the circumstances!

**VOSEN**

She's in league with Jason Bourne for Chrissake!

**LANDY**

You don't have the authority to kill her or Bourne!

**VOSEN**

Yes, I do Pam, it's right here and it's legal.

VOSEN slams a document on the desk. INSERT SHOT:  
"Blackbriar: Lethal Action Protocol."

**LANDY**

She's one of our own. You start down this path...where does it end?!

**VOSEN**

It ends when we've won.

LANDY turns and storms out...

**VOSEN**

Notify the asset of the  
additional target.

**BRYAN**

Yes, sir.

BRYAN codes in a kill order on NICKY...

**164A EXT. DAY. TANGIER**  
**164A**

As he rides his VESPA, DESH receives additional target  
information..Pictures of BOURNE and NICKY.

DESH glances in his rearview mirror -- spots BOURNE.

**148H INT. DAY. HUB -- MEDIUM CLOSE UP:**  
**148H**

**VOSEN**

Have the bank release the funds.

A TECH calls DANIELS.

**167 INT. DAY. VELASQUEZ HOTEL**  
**167**

DANIELS answers phone.

**BANK OFFICER (FRENCH, SUBTITLED)**

Mr. Daniels, Bank of Tangier.  
Your funds are now available.

Daniels leaves.

**168 EXT. DAY. TANGIER STREET**  
**168**

DESH parks the motorbike and walks around the corner,  
BOURNE follows.

DANIELS' car coming down the street. BOURNE stops and sees

the car -- realizes the danger.

BOURNE turns back to see DESH with the detonator in his hand.

BOURNE locks eyes with DESH. Before BOURNE can react -- DESH detonates.

BOOM! DANIELS is DEAD.

61

BOURNE is thrown across the street by the blast. He lays **MOTIONLESS.**

DESH POV. He looks back to see BOURNE not moving, lying in the street.

DESH gets on his motorbike and heads off to kill NICKY.

**EXT. PETIT SOCCO -- CONTINUOUS**

NICKY still at that café waiting. Taking out her phone-puzzled.

She answers. Looking around.

**NICKY**

Code in?

(no reply)

Code in?

Nothing. Just the noise of traffic.

**EXT. VESPA TRAVELLING**

DESH on the move towards Petit Socco. On the cell - making that 'silent call'.

**EXT. AVENUE D'ESPAGNE -- THAT MOMENT**

BOURNE'S too late- hearing the 'line busy' tone. Knows this tactic.

And those POLICEMEN are getting closer.

**INT. NEW YORK HUB -- ENCRYPED AREA -- CONTINUOUS**

Frenzied teching. A screen comes alive. \*

**TECHY** \*

We have a trace. \*

**TECHY 2** \*

Target heading north. Rue des  
Chretiens. Intercept ETA six  
minutes. \*

**VOSEN** \*

Okay, that's it. Bar her cell.  
Tie it off. \*

**EXT. RUE D'ESPAGNE -- CONTINUOUS** \*

DESH is disappearing from view. \*

62

And the POLICEMEN are surrounding BOURNE. Demanding to see  
his papers. \*

BOURNE speaking in Spanish - fishing for his papers. \*

Looking back up the street. Forming a plan. Checking his  
watch. \*

More POLICE arriving now. \*

And DESH has disappeared out of sight. \*

No time for this. \*

BOURNE breaks away. Through the crowds into the traffic. \*

Police whistles- shouting. Confusion. \*

The chase is on. \*

Three policemen turning into his path. No choice. BOURNE  
taking them down. Sprinting out across the road. \*

A KID and his moped. Caught up in the police dragnet. \*

BOURNE leaping on the bike - kick-starting it. \*

Away into traffic as two squad cars turn and make chase. \*

BOURNE weaving through traffic. One hand on the bike the  
other on the cell, desperately trying to call NICKY. \*

But now, at least he's got a dial tone. \*

**EXT. PETIT SOCCO -- CONTINUOUS** \*

NICKY grabbing the cell. Answering. \*

**NICKY** \*

Bourne? \*

**BOURNE** \*

Nicky? Listen to me. You need \*

to - \*

The line goes dead. Looking at the screen - 'SERVICE \*

**DENIED'** \*

Really spooked now- looking around. Time to move. \*

Dismantling the phone instinctively - scattering it's \*

components. \*

She starts to make her way out of the square. \*

**EXT. STREETS -- CONTINUOUS** \*

DESH through the streets-getting closer - heading towards \*

the PETIT SOCCO. \*

63

**EXT. MOPED TRAVELLING** \*

BOURNE picking up the pace. Three more police cars out of a \*

side road just missing him. \*

BOURNE choosing his exit. \*

Up ahead- a narrow alleyway - taking it. \*

The squad cars crunching to a halt, behind him. \*

**EXT. PETIT SOCCO -- CONTINUOUS** \*

DESH crossing the SQUARE weaving through a sea of push \*

bikes. \*

Parking his Vespa at the corner of RUE DES CHRETIENS. \*

Travelling on foot.

\*

**EXT. RUE DE CHRETIENS -- CONTINUOUS**

\*

NICKY - trying to keep calm. Checking each alley. Moving on.

\*

\*

**EXT. PETIT SOCCO -- CONTINUOUS**

\*

BOURNE arriving - seeing NICKY has left. Seeing DESH'S Vespa parked up.

\*

\*

More police - on foot now.

\*

BOURNE parking up. Seeing the crowded streets. Looking up to the rooftops. He needs to get higher.

\*

\*

Starts running up steps.

\*

**INT./EXT. RIAD/ROOFTOPS -- CONTINUOUS**

\*

BOURNE into a riad. Through a courtyard - up more stairs - up a ladder. Out onto the rooftops. Scanning the skyline. A beat. Has he misjudged?

\*

\*

\*

No, there in the distance at the top of a narrow street- NICKY walking slowly and behind DESH. Moving quickly.

\*

\*

BOURNE tailing him - trying to close the gap. Dipping down through another riad - through an alley. Up more stairs. Back up onto another roof. He's gained a few metres on

\*

\*

\*

**DESH.**

\*

**64**

Desh goes up to the rooftops now. Bourne has him in sight - DESH is prepping his gun with a silencer.

\*

\*

DESH speeding up. BOURNE sees NICKY down below amongst the crowds. In Desh's sights.

\*

\*

BOURNE knows he has to gain more ground.

\*

CABLE CAM shot - Two trained assassins leaping across the narrow streets - silently effortlessly -- the cops down below searching the alleyways, oblivious to the chase

\*

\*

\*

unfolding above them. \*

BOURNE nearly on terms with him - then -- \*

DESH dipping down again into the street below. Avoiding  
the police -- he melts into the crowds. \*

STEADYCAM SHOT - following BOURNE as he heads downstairs. \*  
More stairs. Through a corridor then a courtyard - \*  
bursting out of a door into the street - \*

A police checkpoint. Right in his path. Bourne forced to  
dog leg and take another route. \*

BOURNE'S lost him- for the moment. \*

**EXT. RUE DE CHRETIENS -- CONTINUOUS \***

NICKY - walking fast up the Rue des Chretiens. Wondering  
why there are so many police around. \*

Suddenly stopping - seeing DESH - knows instantly that he  
is coming for her. \*

Now we see NICKY'S skills. Has to think on her feet-  
**TREADSTONE MINDSET -- \***

Checking the alleyways. Slipping out of sight. \*

NICKY looking to the rooftops -- taking the advantage. Up  
some steps -- into a riad. \*

Desh tracking her. \*

**EXT. RUE DE CHRETIENS -- CONTINUOUS \***

BOURNE seeing Desh again - further up the street. Heading  
in that direction. \*

**INT. RIAD -- CONTINUOUS \***

NICKY through one hallway - then another. Moving up all  
the time. \*

**EXT. RIAD -- CONTINUOUS \***

DESH arriving at the steps. Looks up to where Nicky is going. Takes the entrance to the next building. Anticipates her next move. Aiming to cut her off. \*

**EXT. RIAD ROOFTOP** \*

NICKY up steps. Out onto the rooftops. Looking for a path across them. \*

Scrabbling across the roof of this crumbling riad. Knows she can't go back down. \*

She makes it across to the next building. \*

Where Desh is... \*

**EXT. ANOTHER ROOFTOP -- CONTINUOUS** \*

BOURNE up high. Seeing NICKY on that other roof. \*

He can't get across to her. Moving fast now. \*

Down steps. Into the riad courtyard. \*

**INT. RIAD** \*

BOURNE entering the hallway. \*

Moving up the stairs. Towards Nicky. \*

And towards Desh. \*

Meanwhile NICKY moving down. Looking out into the courtyard below. The sound of POLICE getting nearer. \*

BOURNE hearing the POLICE too as he moves up onto a landing. \*

\*

BOURNE into a main room - something stirring on a couch - a girl and her little sister having a siesta. \*

In another room two small boys fast asleep. TV playing. One wakes. \*

A noise on the stairs above. Quickly arranging a mirror - getting line of sight - Bourne dipping into a corner. \*

It's NICKY. \*

She gives him a look -- DESH is in here somewhere. \*

66

The door goes below them. The noise of Police entering the Riad. \*

NICKY signalling to BOURNE - this way. \*

They climb narrow stairs to the next floor. \*

Down below Police begin searching rooms. Waking the sleeping family. Shouting, crying. Commotion. \*

**INT./EXT. -- NARROW STAIRWELL** \*

BOURNE and NICKY creeping up the steps. \*

Then - suddenly NICKY spinning round as two silenced bullets speed past her - And DESH bursting out of a landing toilet. \*

On to Bourne. \*

Full on Treadstone fighting in the narrow stairwell. \*

Crashing into a tiny disused lift cage- silent constrained- vicious. \*

Downstairs a young POLICEMAN hears the noise- heading for the lift. \*

NICKY seeing the handle turn. Thinking quickly. She sends the lift up to the next floor. \*

The POLICEMAN stepping back from the door -- directing the other cops out to the courtyard. \*

People are spilling out into the atrium. It's pandemonium. \*

**EXT. ROOFTOP -- CONTINUOUS** \*

Bourne and Desh spill out of the elevator and onto the roof. \*

BOURNE kicking the gun - spinning across the floor - he and DESH facing each other. \*

DESH with BOURNE - straight over the edge. \*

DESH still on top - just. \*

A brutal exchange. Matching each other's moves like shadows. \*

Relentless. Rolling - falling onto another roof level. \*

And another. \*

67

\* The two men tiring now. DESH grabbing for the bag. The  
\* pills. BOURNE kicking them away.

\* BOURNE has the upper hand now. DESH'S reaction's slowing.  
\* No longer the match he was.

\* BOURNE drags him to the ground. He's finished. Bourne's  
\* won.

\* DESH- shivering -- convulsing.

In the struggle, BOURNE strangles Desh.

194 BOURNE and NICKY hide DESH's body.  
194

**BOURNE**

Alright, we need to be dead. You  
need to code that in.

NICKY CODES into DESH'S PDA -- BOTH OBJECTIVES  
ACHIEVED...In the CRI HUB the message comes up...VOSEN and  
LANDY believe NICKY and BOURNE are both DEAD...

**196A INT. DAY. HUB -- CRI -- NEW YORK**  
**196A**

The code from DESH remains on screen -- BOTH OBJECTIVES  
ACHIEVED -- like an EPITAPH for BOURNE and NICKY...VOSEN

packs his briefcase. Turns to WILLS.

**VOSEN**

I want to be sure. Have the station chief in Rabat confirm the deaths and do a sub-rosa check...And keep an eye on Landy.

Off WILLS...

**197A INT. DAY. LANDY'S OFFICE -- DAY**  
**197A**

Cronin enters.

**CRONIN**

The hub just got word Bourne and Nicky are dead.

Landy looks at him.

**LANDY**

Confirmed?

**CRONIN**

Not yet.

Landy looks away...thinking.                      Wheels turning.

68

**LANDY**

Get me a copy of Bourne's personnel file.

**195A EXT. DUSK. PENSIONE**  
**195A**

Bourne and Nicky enter.

**198A INT. DUSK PENSIONE -- WASHROOM -- TANGIER**  
**198A**

BOURNE scrubs the blood from his hands.                      REVEAL Nicky watching him from the bedroom.

197 INT. DUSK. LANDY'S OFFICE (LONELY LANDY)  
197

Landy sits at her desk reviewing files on Treadstone. Open on her desk we see the file she will be looking at in the Supremacy phone call.

The way she examines the papers we get the sense she thinks something is missing, some piece, some file.

198A INT. DUSK. PENSIONE -- WASHROOM  
198A

Bourne scrubbing the blood from his hands. Nicky comes in, touches his shoulder. There's a tenderness to it, a reassurance. For a moment it looks like Bourne might react...but the moment passes....

197 INT. DUSK. LANDY'S OFFICE (LONELY LANDY)  
197

Landy opens a new file. Bourne's operations.

198A INT. DUSK. PENSIONE -- WASHROOM  
198A

Bourne is toweling off.

**BOURNE**

I can see all their faces. But I can't remember any names....

197 INT. DUSK. LANDY'S OFFICE (LONELY LANDY)  
197

Landy looks at Bourne's kills. The faces Bourne remembers. But there names are here, and who they were, why they were killed.

198AC INT. NIGHT. PENSIONE -- BEDROOM/SITTING ROOM  
198AC

Bourne and Nicky sitting together.

**BOURNE**

I was starting to remember who they were...in India...with Marie.

A beat.

**NICKY**

It's just going to lead to more killing, Jason. Are you sure you want that?

Bourne takes her words in. But who he is is eating him alive from the inside...

**BOURNE**

I've killed people and I've tried to apologize for what I've done, for what I am. None of it makes it better...

Another moment passes between them...then:

**BOURNE**

They're going to come for you again. You are going to have to run now.

She gets up.

198 **INT. BATHROOM**  
198

Nicky dyes her hair BLACK. Starts cutting it shorter.

199 **EXT. NIGHT. TANGIER BUS STATION**  
199

Bourne walks with a now dark-haired Nicky. They exchange looks for a long beat. She turns towards the bus.

**BOURNE**

It gets easier.

197 **INT. LANDY'S OFFICE. NIGHT**  
197

Landy finds a denotation in Bourne's file that he was "recruited to Treadstone by Neal Daniels." Further down

the page it says "Bourne was inducted into Treadstone at the Special Research Department facility at 415 E 71st, New York, NY." Then "Facility closed by order of Director, June 2002."

**198C INT. TANGIER MORGUE**

**198C**

Bourne looks at the tattered remains of Daniels' body and belongings.

**70**

He goes through his briefcase and finds a nearly destroyed piece of paper with "Noah Vosen - Director of Operations - CRI" written on it. Bourne slips the morgue attendant a bribe.

**198DA INT. VOSEN'S OFFICE -- DAY**

**198DA**

Vosen is shaving.

**WILLS**

Station chief in Rabat just called, they found a body. Bourne?

**VOSEN**

Desh.

**198DB INT. AIRPLANE -- DAY**

**198DB**

On final approach to JFK. Bourne looks out the window to see the Verizano Narrows bridge. And beyond it, Manhattan. Bourne is coming home.

**A202 EXT. NEW YORK**

**A202**

Establishes skyline.

**200 INT. LANDY'S OFFICE. DAY**

**200**

**CRONIN**

Pam, You need to see this.



Bourne over the 59th Street Bridge -- arrives at CRI -- goes into the adjacent building --

**202A INT. OFFICE BUILDING ACROSS FROM CRI -- DAY 202A**

Bourne uses his monocular to zoom in on a file Vosen is looking at -- he sees the word "Blackbriar." Vosen puts the file back in the safe.

**203 INT. DAY. LANDY'S OFFICE -- CRI -- NEW YORK 203**

LANDY'S cell phone rings. She answers it.

**LANDY**

Pamela Landy.

**204 INT. UNDEFINED SPACE 204**

**BOURNE**

I hear you're still looking for me.

**203 INT. LANDY'S OFFICE 203**

LANDY puts down her pencil. CRONIN watches.

72

**LANDY**

Bourne?

**206 INT. VOSEN'S OFFICE 206**

His phone rings. He picks it up.

**WILLS (TEL. V.O.)**

Get in here! Bourne called Landy!

Vosen jumps up, sprints toward the hub--

**203 INT. LANDY'S OFFICE -- DAY 203**

**LANDY**

I guess I owe you an apology.

207 INT. HUB -- BACK ROOM

207

Vosen rushes in--

**BOURNE (V.O.)**

Is that official?

**VOSEN (OVERLAPPING)**

Are we triangulating?!

**LANDY (V.O.)**

No. Off the record. You know how it is.

**BACK ROOM TECH (OVERLAPPING)**

Trying--

**BOURNE (V.O.)**

Good-bye.

203 INT. LANDY'S OFFICE

203

**LANDY**

Wait. Wait.

She opens a file on her desk.

204 INT. UNDEFINED SPACE

204

Bourne listening--

**LANDY**

David Webb. That's your real name.

73

207 INT. HUB -- BACK ROOM

207

**VOSEN**

Why the hell did she give him that?

**LANDY (V.O.)**

You were born 4/15/71 in Nixa, Missouri.

203 INT. LANDY'S OFFICE 203

LANDY

Why don't you come in, and we'll  
talk about it?

(beat)

Bourne?

204 INT. UNDEFINED SPACE 204

BOURNE

Get some rest, Pam.

207 INT. HUB -- BACK ROOM 207

BOURNE (V.O.)

You look tired.

Vosen realizes--

VOSEN

(rushing out)

He's got line of sight on us!

203 INT. LANDY'S OFFICE 203

She spins to look for Bourne--

210 OMITTED 210

207 INT. HUB 207

Vosen moving across the floor.

VOSEN

...This is a national security  
emergency. We have an imminent  
threat.

74

212 INT. LANDY'S OFFICE -- DAY 212

Landy takes out her gun. Checks it.

207 INT. HUB

207

**VOSEN**

Jason Bourne is alive and at large in New York City. We believe in one thousand yards of this building. I want an immediate twelve block lockdown of the area. Send a FLASH message to Langley, prep for local backup assistance.

217 EXT. CRI -- DAY

217

HIGH ANGLE: Landy leaves CRI.

207 INT. HUB -- DAY

207

Wills walks over to Vosen. The look in his eye indicates that he thinks there's something odd about this:

**WILLS**

Landy just left the building.

Vosen looks at Wills.... A beat, Vosen's suspicion building, though he can't quite put his finger on what he suspects...

**VOSEN**

Check Landy's phone. Is she using it?

217B EXT. NYC STREETS -- DAY

217B

Landy receives a text message.

207 INT. HUB -- DAY

207

Vosen leans in to the Hub's back monitoring room.

**VOSEN**

Nothing? No calls since Bourne--  
?

**BACK ROOM TECH**

Wait a minute. Wait. She just

got a text.

75

219 EXT. NYC STREETS -- DAY

219

Landy heads for someplace -- now with purpose.

217A INT. DAY. CRI HUB

217A

VOSEN confers with WILLS.

**VOSEN**

What the hell do you mean we  
can't read it?

**TECH**

Working on it--

**VOSEN**

(frustrated)  
How do you know a text came if  
you can't read it--  
(to Wills)  
Are we on Landy?

**TECH**

Six men. More on the way.

**VOSEN**

I want that goddamn text. We  
need to get out in front of her!

**TECH**

Seconds...

VOSEN paces anxiously.

**TECH (CONT'D)**

Got it!

TECH points at big screen: "Tudor City Pl & 42nd. Ten  
minutes. Come alone. Come on foot."

**VOSEN**

Surround it. Anyone not on Landy  
goes to Tudor City. Now!  
(to Wills)  
Get the trucks. We're going

mobile.

218A OMITTED

218A

219 EXT. MANHATTAN -- DAY  
219

LANDY walks east toward Tudor City. She looks around her for any signs of surveillance but finds nothing out of the ordinary.

76

221 EXT. CRI BUILDING -- DAY

221

Vosen and AGENTS come running out of the front door. Others leave through a side entrance. They jump in sedans.

221A OMITTED

221A

223 EXT. STREET.

223

Landy still being trailed by foot.

222A INT. VOSEN'S SUV

222A

Vosen and agents race to Tudor city. An electronic map on the dash.

**AGENT 3**

Copy, we're going to take a left at 41st. One block, settle at the corner.

**VOSEN**

Get the map up.

**AGENT 4**

It's a bad place to pick, it's too exposed.

**VOSEN**

He wouldn't have chosen it if he didn't have a reason.



**VOSEN**

As soon as you have eyes on  
Landy, I want to know.

**226 EXT. TUTOR CITY 226**

She becomes clear to AGENT 3.

**AGENT 3**

Okay, here we go.

**226A INT. STAIRWAY 226A**

Bourne climbs stairs. Walks down a dank hallway.

**229 INT. VOSEN'S SUV 229**

**VOSEN**

Copy that, I see her.

Landy stands on a corner waiting for Bourne.

78

**VOSEN (CONT'D)**

Any sign of Bourne?

**229A INT. AMBIGUOUS SPACE 229A**

TIGHT SHOT on Bourne's face. FAST TILT to TIGHT ON his  
hands, pulling up what seems like a piece of clear tape.  
We can't tell where we are or what he's doing.

**230 EXT. TUDOR CITY 230**

Landy looks around.

**229A INT. AMBIGUOUS SPACE 229A**

TIGHT ON Bourne's hands placing the clear tape on a piece  
of clear plastic. Again we can't tell what's going on.

**231 EXT. TUTOR CITY 231**

Agents watch Landy.

232 INT. VOSEN'S SUV -- DAY

232

Vosen's cell phone rings.

**VOSEN**

Noah Vosen.

**BOURNE (V.O.)**

This is Jason Bourne.

VOSEN reels for a beat. Then quickly scans the streets, trying to see if he can spot BOURNE.

**VOSEN**

How did you get this number?

**BOURNE (V.O.)**

You didn't actually think I was coming to Tudor City, did you?

**VOSEN**

No, I guess not. But if it's me you want to talk to maybe we can arrange a meet.

**BOURNE (V.O.)**

Where are you right now?

**VOSEN**

In my office.

79

**BOURNE (V.O.)**

I doubt that. If you were in your office--

233 INT. VOSEN'S OFFICE -- DAY

233

REVEAL that BOURNE is inside VOSEN'S office.

**BOURNE**

We'd be having this conversation face-to-face.

BOURNE hangs up. Puts a portable dictaphone up to VOSEN'S SAFE and his play:

**VOSEN (TAPE V.O.)**

Noah Vosen.

As he places the plastic slide we saw in the ECUs into the fingerprint reader. The safe pops open--

**234 INT. DAY. VOSEN SUV**  
**234**

VOSEN stunned.... Is it possible? Is it a trick?

**233 INT. DAY. VOSEN'S OFFICE**  
**233**

From the safe, BOURNE scoops out the "TREADSTONE: Blackbriar" folder Bourne saw Vosen putting into his safe."

He flips it open. He scans down the page. His eye stopping at the words "US Citizen."

He flips to another page -- another photo, and again "US Citizen."

BOURNE shoves the folders in his backpack and leaves.

**234 INT. VOSEN'S SUV -- DAY**  
**234**

**VOSEN**

This is a code ten abort, I want everybody back in the vehicles this is a code ten abort! Back to the vehicles immediately, back to CRI immediately.

**237 OMITTED**  
**237**

**237B INT. SERVICE STAIRS**  
**237B**

Bourne rushes down with his back pack.

237C INT. VOSEN'S OFFICE 237C

Wills grabs the phone and hits a speed-dial:

**WILLS**

Bourne got into your safe!

239 EXT. MANHATTAN 239

Bourne onto the street with back pack.

234 OMITTED 234

238 EXT. MANHATTAN -- DAY 238

SERIES OF SHOTS -- VOSEN'S SUV races, lights and sirens, across town. 2) Other CRI cars race back across town.

239 EXT. MANHATTAN -- DAY 239

BOURNE walks out of a building, backpack over his shoulder.  
**CAMERA BEGINS TO CRANE UP...**

BOURNE walks around a corner near CRI. He hears a siren turn on a few blocks away. Then another. He starts to run.

240 INT. CRONIN'S CAR -- DAY 240

A SEDAN pulls to a stop as a door comes open. CRONIN'S inside. REVEAL Landy on the sidewalk. She jumps in.

**LANDY**

What just happened?

**CRONIN**

Bourne got into Vosen's safe.

**LANDY**

What?!

Cronin pulls out.

**CRONIN**

Where to?

**LANDY**

415 East 71st Street.

Cronin puts it together.

**CRONIN**

4.15.71... Jesus, Pam.

81

**240A EXT. MIDTOWN WEST -- DAY**  
**240A**

BOURNE walking away from CRI.

Agents leaving a building. Getting into unmarked sedans  
and peeling out.

**240AA INT. VOSEN'S SUV -- DAY**  
**240AA**

As Vosen races across town.

**VOSEN**

...I want the entire building  
searched. Every room. Every  
hallway. Every closet. Every  
goddamn airduct. Do you  
understand? I want him found!

**240B INT. CRI CAR -- DAY**  
**240B**

The passenger side agent sees BOURNE, points--

BOURNE cuts to the south side of the road so the passenger-  
side agent doesn't have a shot, while controlling the car  
makes it almost impossible for the driver to fire  
accurately.

**240C EXT. 41 STREET -- DAY**  
**240C**

The westbound car cuts sharply and drives up on the  
sidewalk. But Bourne is too fast. He's already past them.  
The passenger side agent jumps out. But he's still got to  
get around the door and then move a few steps to get a bead

over the hood of his car on Bourne.

The other CRI car races the wrong way on the street but gets immobilized and trapped by the onrushing tunnel traffic.

**242A INT. VOSEN'S SUV -- DAY**  
**242A**

Vosen and Wills race West on 41st.

**242B SERIES OF SHOTS**  
**242B**

CRI cars close in -- on 42nd, on 39th, on 10th Ave.

**242C EXT. MIDTOWN WEST -- DAY**  
**242C**

Bourne races through the tunnel traffic and onto 40th street. He rushes east toward the spaghetti of concrete ramps leading into and out of Port Authority.

**82**

He runs across 10th Avenue as a third CRI car screams up the street at him.

**243 INT. VOSEN'S SUV -- DAY**

**243**

Several radios blare.

**CRI AGENT (RADIO V.O.)**

He's heading for Port Authority!  
Subject up the ramp, eastbound  
into Port Authority.

**VOSEN**

(to Tac Team Leader)  
Lethal force is authorized.

**TACTICAL TEAM LEADER**

I told-

**VOSEN**

Tell them again!

258      **EXT. PORT AUTHORITY -- DAY**      258

Bourne runs up a one lane outgoing ramp.

258A     **INT. CRI CAR -- DAY**      258A

The driver pilots his car up the ramp behind Bourne. He jams the accelerator down. He'll be on top of Bourne -- running him over -- in seconds--

260      **EXT. PORT AUTHORITY -- DAY**      260

A New Jersey-bound bus exits the complex and heads around the corner of the ramp -- it skids to a stop when it sees Bourne and the CRI car giving chase heading right at the bus.

260A     **INT. CRI CAR -- DAY**      260A

The driver has to skid to a stop to avoid hitting the bus. Bourne slides between the side of the bus and concrete guard rail. The driver calls it in--

261      **SERIES OF SHOTS**      261

Cops and CRI cars close in on Port Authority. One agent jumps out of his car on 8th Avenue and rushes for the stairs.

83

**TACTICAL TEAM LEADER (V.O.)**

Block every exit. I want a full perimeter on Port Authority--

262     **EXT. ROOFTOP PARKING LOT -- PORT AUTHORITY**  
262

Bourne races up a set of stairs the rooftop parking lot. He surveys every aspect of his environment on the fly (which includes his taking a quick peak over the concrete railing at the east end of the roof.

Next Bourne rushes toward the parked cars. Smashes the window of one to set off its alarm. Then a second and a

third, setting off their alarms.

The fourth window Bourne smashes in doesn't set off an alarm. Bourne pulls the door open and climbs in.

Inside the car Bourne reaches under the dash and yanks handful of wires off the steering column and starts to expertly hotwire the car.

263 INT. VOSEN'S SUV -- DAY  
263

**TACTICAL TEAM LEADER**

(into radio)

Box him in! Box him in!

264 SERIES OF SHOTS  
264

Agents race up stairwells. Two CRI cars careen up the ramp to the passenger parking (a separate ramp to the bus ramp we saw Bourne on earlier.) A third CRI car races through the parking level just below the roof and up the circular ramp to the roof.

INT. VOSEN'S SUV -- DAY

**TACTICAL TEAM LEADER**

(to Vosen)

He's on the roof. He's trapped.

EXT. ROOFTOP PARKING LOT -- PORT AUTHORITY

Bourne works to hotwire the car.

A CRI car gets to the roof. Two agents come from the elevator lobby. The three car alarms distract them. They search for Bourne, but can't find him at first...

Bourne gets the car engine on - but, given the wonders of modern anti-theft technology his steering wheel is still locked.

84

A second CRI car arrives.

Bourne slams the car into low gear and backs up at high speed.

He smashes into the car across the aisle from him. With a sharp metallic snap the wheel in Bourne's car is suddenly free, he jams the car into drive pulls out into lane and stops.

Three CRI cars here now. Two head straight for him. A third blocks the exit ramp.

Bourne checks the rearview and sees two more agents pour from the elevator lobby, one carrying the serious firepower of an M-4 (an M-16 variant whose bullets can penetrate metal and concrete). They move into position to get a bead on him.

Bourne assesses. But he doesn't move. The agents swarm toward him. What the hell is he doing? Why is he waiting?

267 INT. VOSEN'S SUV -- DAY  
267

**TACTICAL TEAM LEADER**

We've got him! He's got nowhere to run!

**VOSEN**

Take him out!

268 EXT. ROOFTOP PARKING LOT -- PORT AUTHORITY  
268

The agents clear their obstructions and drop their barrels toward Bourne--

But before they can get a bead--

Bourne slams the car into reverse again. Petal to the metal in reverse--

The agents open fire.

Bourne ducks the lead slugs ripping through the windshield. But there's no dodging the shower of broken glass.

As Bourne disappears below the dashboard, the CRI agent adjusts his fire into the car's grill.

Virtually blind, Bourne races the hard-pressed vehicle

backwards as the agent's fire decimates the car's driveline.

Bourne slips the car into neutral and takes a quick peek behind him.

85

Steers still speeding but quickly dying car towards a small gap between two parked cars at the edge of the parking structure.

Bourne's car splits the gap between the parked cars, hits the base of a low angled wall that slams the back of his car up and over the wall.

Bourne is pounded as his car jounces onto the wall, a second later the front end seesaws over the top, the sudden angle change exposes for an instant the bottom of Bourne's car, to the shooters.

Several rounds rip through the floorboard and tear past Bourne's head just before his car drops upside down for 25 feet and slams onto a row of parked cars.

The impact rips Bourne from the seat and slams him hard against the roof.

Bourne struggles out of the car, knowing he has only a moment before the armed agents will fire down into his overturned car.

**CRI AGENT**

Ho-ly shit!

269 INT. VOSEN'S SUV -- DAY

269

**VOSEN**

(practically screaming  
into his handheld)

He did what?!

270 EXT. ROOFTOP PARKING LOT -- PORT AUTHORITY

270

The CRI agents race to the spot where Bourne's car disappeared over the railing and reflexively fire into Bourne's car but they're too late! Bourne's already out. He disappears from sight under the covered parking structure.

**LEAD CRI AGENT**

Get down there! Get down!

**271 INT. VOSEN'S SUV -- DAY 271**

As it speeds toward the spaghetti of ramps leading in and out of Port Authority -- two blocks away.

**TACTICAL TEAM LEADER**

Who has eyeball on him?! Who has eyeball?!

86

**271A EXT. ROOFTOP PARKING LOT -- PORT AUTHORITY 271A**

One of the agents scrambles over the edge and starts to climb down. Other agents race for the stairs.

**TACTICAL TEAM LEADER (V.O.)**

Don't tell me--

**274 INT. VOSEN'S SUV -- DAY**  
**274**

**TACTICAL TEAM LEADER**

--you've lost him! Who's on street level?! Street level backup?!

Clearly there is no one down there. Bourne's car jump from the roof has completely flat-footed them.

**VOSEN**

(to Wills)  
Get NYPD backup! And FBI, DEA, any other federal assets we can draft!

**A274A OMITTED**  
**A274A**

**274A INT/EXT. CIRCULAR RAMP 274A**

Two CRI cars race down from the roof to try to get to the level Bourne's on.

275 INT./EXT. PARKING GARAGE -- TWO LEVELS BELOW ROOFTOP  
275

Bourne cuts off a guy cruising for a parking space and pulls him from his car and races away as the agent from the roof lands hard behind him.

Bourne's race to the exit is cut off as a 3rd CRI sedan slides into view and it's occupants open fire on Bourne in a head on charge.

The just stolen vehicle takes heavy fire as Bourne reacts instantaneously; thumbing on the cruise control, shouldering his door open, and slamming the gas pedal to the floor as he dives out of the car.

The agents react as Bourne's sedan torpedoes them head on. Hit hard they're taken out of the fight as metal collapses, glass shatters, and airbags explode.

Bourne tumbles to a stop at the rear of a parked car as his car implodes against the oncoming agents.

87

Instantly Bourne is on his feet, moving between the parked cars to engage another CRI sedan traveling parallel to the course of the wrecked one.

The agents in this sedan are distracted by the still echoing crash and are caught off-guard as Bourne steps out and points his gun at the driver.

The driver ducks and floors his gas pedal in a desperate effort to save his own life. As the sedan suddenly accelerates, Bourne deliberately shifts his aim to the sedan's front tire and fires.

The tire explodes and the car suddenly veers left and slams into a parked car, pitching the driver violently against the unyielding interior of the sedan.

An instant later Bourne rips the radio off the dazed drivers belt just before he cold cocks him with it.

With the wreck still echoing through the garage Bourne has to deal with the arrival of the first NYPD sedan.

Bourne takes on the persona of an alarmed witness as the on

edge cop climbs out of his car but Bourne's performance is cut short as the agent running from his drop from the roof, arrives and opens fire.

The police officer goes down in the hail of gunfire as Bourne turns and expertly drops the gunman with a single shot.

The increasing volume of squealing tires alerts Bourne to a new threat, he pulls the officer into some cover and grabs the officer's radio.

**BOURNE**

10-13. Shots fired. Officer down. Port Authority parking lot. Level four.

Bourne rips a piece of his sweater off and ties a makeshift tourniquet for the officer. Then he hands the cop his radio back.

**BOURNE (CONT'D)**

Stay out of sight until one of your own arrive.

Bourne disappears.

We pick him up as he jumps into the cops car and guns the engine and heads for the exits.

CRI agents are confused for a second -- until they pick up the NYPD car exiting Port Authority on one of the ramps. But that's all the time Bourne needs--

88

276 **OMITTED**

276

277 **EXT. CROSSTOWN STREET -- DAY**

277

Bourne turns on his lights and siren and speeds east, followed closely by a CRI sedan.

As cars yield to Bourne's siren a taxi tries to jump into Bourne's wake but a CRI sedan punches the taxi back to the right. It ricochets off several parked cars before regaining control.

277A OMITTED

277A

280 OMITTED  
280

281 EXT. CROSSTOWN STREET -- DAY  
281

Bourne struggles to keep his over-matched vehicle ahead of the more powerful CRI Sedan which tries to spin Bourne out by hitting his bumper.

Bourne tacks right quickly and barely avoids a stopped car. The CRI sedan flanking Bourne's slams into the rear of that car, spinning it 180 degrees into the path of the trailing CRI sedan which destroys itself in the resulting collision and blocks the path of the other CRI sedan.

282 INT. BOURNE'S CAR -- DAY  
282

Bourne is home free. He looks around and spots a sign that indicates a right turn and says "To Holland Tunnel / US 95." Bourne turns right--

Suddenly the window next to his head explodes as two more shots rip through his door to tear a jagged wound into the top of Bourne's leg.

REVEAL Paz, his SUV racing along the curb lane. As Bourne's car crosses in front of a small car stopped at the intersection Paz swerves his car into that car and punches it into the side of Bourne's car.

Bourne's car is knocked spinning, Paz keeps charging forward and slams into the back of Bourne's car. With his front tires spinning wildly Bourne fights to straighten his car as another CRI sedan appears and tries to box Bourne's car by sliding into his path.

283 OMITTED  
283

89

284      **EXT. MANHATTAN STREET -- DAY**  
284

Bourne just manages to punch his car into the right rear of the CRI Sedan and race down the Avenue with Paz and the slightly damaged sedan in pursuit.

Paz gains on him and Bourne is forced to swerve violently to deny Paz the kill shot he is all too capable of.

Just ahead of Bourne, two government SUVs slide into the intersection completely blocking his path.

Bourne instantly spins his car 180 degrees and continues on, barreling into the roadblock backwards.

As Bourne's car plows through the SUV's he whips the wheel and his car spins through a reverse 180 as Paz and the other sedan race through the wreckage in Bourne's wake.

Paz and the CRI sedan are all over Bourne as he slides a right hand turn onto South St. as Paz and the CRI sedan overwhelm Bourne's battered vehicle.

284A      **OMITTED**

284A

287      **INT. BOURNE'S CAR -- DAY**  
287

On his police radio, Bourne singles out an NYPD officer (call sign Alpha-2503) racing toward the intersection just ahead.

Bourne slows, then speeds up quickly to time it right:

The CRI car almost hits his bumper, then has to accelerate through the upcoming intersection. As he does, the cop car Bourne was listening to on the radio slams broadside into the CRI sedan drafting the bumper of the mangled cop car.

Swerving wildly Paz avoids the pileup and slams his heavy SUV into the back of Bourne's car, pushing him into the oncoming traffic.

Several cars swerve left and right as Paz pushes Bourne sideways onto the ramped end of a K-Rail dividing the street ahead.

The nearly upended car grinds down the K-Rail until the rear of Bourne's car strikes an obstruction which punches

it back into the lane as it slams against the front of Paz's SUV, knocking the SUV sideways, into a row of parked cars.

Bourne's car hits parked cars on the other side of the road.

SMOKE and STEAM -- SIRENS -- CHAOS

90

BOURNE kicks the window out of the police car. Gun up... Ready--

**NEARBY**

287A PAZ in the car. Still. Bloody from the crash, really 287A fucked up. He comes to...and Bourne is there. Gun pointed at his head...

The two assassins look at each other...then Bourne lowers his gun...and disappears...

ON PAZ -- as the wheels start to turn...

287B INT. HUB

287B

**WILLS**

The asset lost Bourne. We lost him.

Vosen reacts--

289 EXT. UPPER EAST SIDE -- LATE AFTERNOON  
289

Bourne exits from the subway. Bourne walks north.

A288A INT. HUB

A288A

Wills pacing... Bourne's profile is up on Screen 2. It says "David Webb (AKA Jason Bourne)" on the profile. A tech comes to Wills.

**TECH**

Sir, this may be nothing but, look at Bourne's birthday.

Wills looks at the profile. Bourne's birthdate is listed as 9/13/70.

**WILLS**

What about it?

**TECH**

Well, Landy told Bourne his birthday was 4/15/71 so...

Wills gets it instantly.

**WILLS**

Everything stops.

(to the room now)

**EVERYTHING STOPS! LISTEN UP!**

(they're listening)

New assignment. Numbers. Four.

**(MORE)**

91

WILLS (cont'd)

Fifteen. Seventy-one. What do they mean?

Wills grabs his headset--

**288A EXT. CRASH SITE -- DAY**

**288A**

A CRI agent approaches Vosen.

**CRI AGENT**

Landy gave Bourne a false birthday. Wills thinks it's a code.

It sinks in for Vosen...oh...shit...

**289 EXT. SEVENTH AVENUE -- DAY**

**289**

BOURNE emerges into the crowded street, headed uptown.

**289A INT. HUB**

**289A**

Wills watches the techs work.

**TECH #3**

-- if you plug them in as  
variants of latitude and  
longitude you get Cameroon --  
Peru -- Colombia --

**TECH #2**

-- San Francisco's got a four-one-  
five area code --

**TECH #1**

-- 41571 is the zip code for  
Varney, Kentucky --

**TECH #4**

-- there's no 415 West 71st  
Street, but there is a 415 East  
71st --

**TECH #1**

-- if it's a substitution code,  
we're way short on variables,  
which I --  
    (no chance to finish as--  
    )

**WILLS**

--hang on -- wait -- Seventy  
First Street? Like what? Like  
York and First?

92

**TECH #4**

That's correct.

Wills like he's been hit. Like hard. As we cut to --

**289B INT. VOSEN'S SUV -- DAY**  
**289B**

They race uptown.

**WILLS**

She gave him the facility. She  
gave him--

**VOSEN**

(into cell phone)  
I know.  
(to driver)

Go! Go! Drive!  
(into cell phone)  
We're already on our way. Turn  
the teams around. Bring them in  
behind me.

291 OMITTED  
291

292 OMITTED  
292

303 INT. VOSEN'S SUV -- LATE AFTERNOON  
303

Vosen steely eyed as they race uptown. He dials a number--

304 EXT. UPPER EAST SIDE -- LATE AFTERNOON  
304

Bourne reaches 71st street and 2nd Ave. He looks up at the  
sign...

306 INT. HIRSCH'S OFFICE (NEW BUILDING OF HOSPITAL) -- LATE 306  
AFTERNOON

Hirsch's office is located in the SRD's "front office",  
which is located covertly on a floor of the new building of  
the hospital. He is the longtime head of SRD and a  
powerful behind-the-scenes official at CIA.

**THE CAMERA FINDS**

DR. HIRSCH, 70, is, put simply, not a man to be trifled  
with. He's a 45 year CIA veteran. One of the great brains  
in the Agency's history, but also a man who knows how to  
wield power silently, invisibly, and to tremendous effect.  
His phone buzzes.

93

DR. HIRSCH (INTO PHONE)

Hello.

306A INT. VOSEN'S SUV -- LATE AFTERNOON

306A

VOSEN at the other end of the line --

**VOSEN (INTO PHONE)**

Bourne knows everything. I think  
he's heading for you right now.

Dead pause.

**306 INT. HIRSCH'S OFFICE (NEW BUILDING OF HOSPITAL) -- DAY**  
**306**

**HIRSCH (INTO PHONE)**

He's coming home, Noah.

There's a wistfulness in the way he says it. But also the  
sense that this was absolutely inevitable. And he's calm  
about it, doesn't show any fear, doesn't reach for a gun.

**HIRSCH (INTO PHONE)**

How long do I have?

**VOSEN**

Not long. Get out of there.

**HIRSCH**

No. I'm going to stay.

**VOSEN**

Are you crazy, he'll--

**HIRSCH**

He'll come to the training wing.  
That's what he knows. I'll keep  
him in play until you arrive.

**309R EXT. NEW YORK -- HOSPITAL -- LATE AFTERNOON 309R**

Bourne arrives at the "Johnston Medical Center." He looks  
up to see "415".

**FB5 FLASHBACK**  
**FB5**

The image of "415" that has been haunting his dreams.

**309 EXT. NEW YORK -- HOSPITAL -- LATE AFTERNOON**  
**309**

This is the place... When he looks down Landy steps out of the lobby to meet him on the sidewalk.

94

**BOURNE**

They'll kill you for giving me this place.

**LANDY**

4/15/71 isn't much of a code. My guess is Vosen's already on his way.

**BOURNE**

Why'd you do it?

**LANDY**

This isn't us, David. What they turned you into, what they're doing with Blackbriar... This has to stop.

**BOURNE**

Then stop it. Everything you need is in there.

Bourne hands her the black bag and enters the hospital.

**LANDY**

David... Come in with me. It's better if we do this together.

**BOURNE**

(shakes head)

This is where it started for me, this is where it ends.

She watches the doors close behind him... Landy lets him go.

323 **EXT. NYC STREETS -- LATE AFTERNOON**  
323

QUICK SHOTS of six different CRI sedans and SUVs rushing toward the hospital.

309R **EXT. HOSPITAL -- LATE AFTERNOON**

309R

Landy looks in the backpack.

**JUMPCUTS :**

--She unzips the backpack and looks in at the the Blackbriar Operations File.

--A cover page inside: "utmost secrecy"... "potentially explosive public reaction would jeopardize the program"...

--Another page: "Terminated" stamped across the photos of victims. Next to the victim from the inciting incident, the words: "US citizen"...

95

**LANDY**

Oh, my God...

--A third page, more photos, no "terminated" on these. Future victims. "US citizen" stamped next to each one...

310 INT. HOSPITAL -- LATE AFERNOON  
310

Bourne uses the card reader he took from Vosen's safe to enter a "restricted access elevator." A guard comes. Bourne aims his pistol at him as the elevator door closes.

309R EXT. FIRST AVENUE -- OUTSIDE HOSPITAL -- LATE AFTERNOON 309R

Landy walks down the street. She looks up to spot two black sedans speeding east on 71st, turns south -- two SUVs coming up York. Shit--

323 INT. VOSEN'S SUV -- LATE AFTERNOON  
323

A block south of the hospital, stuck in traffic, Vosen points.

**VOSEN**

Landy! Right there! She's got  
Bourne's backpack!

310R INT. 8TH FLOOR ELEVATOR LOBBY -- LATE AFTERNOON

310R

Bourne flips up the elevator stop button and uses the access card to enter a secure corridor--

**323**     **INT. LOBBY -- LATE AFTERNOON**  
**323**

Landy runs across the lobby.

**323**     **EXT. FIRST AVENUE -- LATE AFTERNOON**  
**323**

Vosen's SUV careens to a stop behind a bunch of traffic. Still a half block from the entry door but it's close enough--

**322**     **INT. CORRORIDOR**  
**322**

Bourne rushes down a nondescript corridor--

**325**     **INT. HOSPITAL LOBBY -- LATE AFTERNOON**  
**325**

Vosen and CRI agents rush into the lobby.

96

**VOSEN**  
(to a group of six agents)  
I'll find Landy. You get to the training wing and get Bourne!

A security guard comes over.

**VOSEN**  
Do you know who I am?  
(the guard nods)  
Where's your security room?

**324**     **INT. HOSPITAL CORRIDOR**  
**324**

Landy looks around. Finds an open office. She pushes open the door and runs to the fax machine. She starts faxing the Blackbriar documents Bourne took from Vosen's safe.

**324A INT. SECURITY ROOM -- LATE AFTERNOON**  
**324A**

Vosen enters.

**VOSEN**

I want to see all your footage  
for the last three minutes.

**322 INT. SRD TRAINING WING (OLD BUILDING OF HOSPITAL) -- LATE 322**  
**AFTERNOON**

Bourne stares down the corridor from his dreams, the  
corridor Daniels lead him down in his flashback.

We see Bourne go into--

**FBA3 FLASHBACK**  
**FBA3**

That first day, Bourne's POV being led down this corridor  
by Daniels.

**322 BACK TO SCENE**  
**322**

Bourne moves down the corridor.

**322 INT. SRD TRAINING WING (OLD BUILDING OF HOSPITAL) -- LATE 322**  
**AFTERNOON**

Bourne reaches the end of the hall. He looks around  
"flashback style" --

97

**FBB3 FLASHBACK** **FBB3**

Bourne was standing at this door....

**331 INT. OFFICE -- LATE AFTERNOON**  
**331**

Vosen enters the room. The last pages have been faxed...

**LANDY**

You better get a good lawyer.

She exits...

**322 BACK TO SCENE**

**322**

Then spins, gun up--

Hirsch is there, halfway down the corridor behind him.

**HIRSCH**

Put the gun down. I wouldn't be here if I didn't want to talk.

**BOURNE**

I've spent three years running. Three years trying to find out who I was.

Hirsch moves toward Bourne, completely unfazed by the gun.

**HIRSCH**

You still don't have it all back, do you? You haven't filled in all the pieces?

**BOURNE**

Let's start with the moment you found out I wouldn't execute Wombosi. The amnesia wasn't the issue, it was the fact that I didn't pull the trigger....

**HIRSCH**

One lapse meant your conditioning had failed.

Bourne grabs Hirsch and slams him against the wall

**BOURNE**

It was always you, behind Conklin, behind Abbott.... They were just following orders.

Bourne grabs Hirsch and pushes him to the wall. Searches him for weapons.

**HIRSCH**  
(completely calm)  
I'm unarmed, Jason.

**BOURNE**  
(shoving Hirsch hard  
against the wall)  
"David." I'm David Webb.

CLOSE ON Bourne's face--

**HIRSCH**  
You were David Webb, but not  
anymore.

**322 INT. SRD TRAINING WING CORRIDOR -- LATE APERNOON**

**322**

Bourne stands with Hirsch.

**BOURNE**  
Why me? Why did you pick me?

A beat...

**HIRSCH**  
You really don't remember, do  
you?  
(beat)  
You picked us, Jason.

**BOURNE**  
What does that mean?

**HIRSCH**  
You volunteered.

Hirsch uses his free hand to hit the keypad on the wall.  
The "room in use" sign lights up.

Bourne looks up "flashback style"--

**FBA1 FLASHBACK**

**FBA1**

Bourne remembers that keypad, that "room in use" sign from  
the first day...

**322 INT. ROOM WHERE BOURNE FIRST MET HIRSCH**

**322**

Bourne and Hirsch enter...

**HIRSCH**

You volunteered right here....  
You didn't even blink, Jason.  
You just handed me these...

99

Hirsch removes a pair of dog tags from his jacket pocket.  
Holds them out to Bourne.

Bourne takes the dog tags.                      Stares at them.

INSERT of the dog tags:

Webb, David

**946610190**

O Negative

Catholic

**FB9      FLASHBACK**

**FB9**

Bourne hands over his dog tags....

**HIRSCH (CONT'D)**

Has everything been explained to  
you.

**BOURNE**

Yes, sir.

**322      PRESENT DAY**

**322**

**HIRSCH**

You were a soldier ready to serve  
his country. Just like thousands  
of others, except you were a  
prodigy with languages...and a  
perfect shot.

**FBB3      FLASHBACK**

**FBB3**

**HIRSCH (CONT'D)**

Your missions will save American

lives.

322      **PRESENT DAY**

322

**BOURNE**

You said I'd be saving American  
lives. Instead you just turned me  
into a killer.

Bourne raises the gun to Hirsch.

**HIRSCH**

You could have left at any time.  
And you knew exactly what it  
meant for you if you chose to  
stay.

100

**FB9      FLASHBACK**

**FB9**

**HIRSCH**

When we're finished with you,  
you'll no longer be David Webb.

**BOURNE**

I'll be whoever you need me to  
be, sir.

322      **PRESENT DAY**

322

**HIRSCH**

Stop running from the truth,  
Jason. You chose to come here!  
You chose to stay! And no matter  
how much you want to forget  
it...eventually you're going to  
have to face how you chose, right  
there, to become Jason Bourne!

**FB10      FLASHBACK:**

**FB10**

Bourne sitting in a chair, looking terrible.  
at him from behind the desk...

Hirsch looks

**HIRSCH (CONT'D)**

You haven't slept for a long time  
have you David? Have you made a  
decision? This can't go on, you  
know. You have to decide.

**BOURNE**

Who is he?

**HIRSCH**

We've been through that.

**BOURNE**

What did he do?

**HIRSCH**

It doesn't matter.

(beat)

You came to us. You volunteered.  
You said you'd do anything it  
takes to save American lives.  
You're not a liar are you? Or too  
weak to see this through? This is  
it. Let go of David Webb. Will  
you give yourself to this  
program?

101

Bourne looks down, a gun in his hand. He gets to his feet  
swiftly and fires the pistol several times into a hooded  
figure. The man slumps over.

Bourne stares at what he's done.

**HIRSCH (CONT'D)**

You're no longer David Webb.  
From now on you'll be known as  
Jason Bourne. Welcome to the  
program.

Daniels pulls the hood off the figure to show that he is  
dead.

Just then Kramer walks through the door.

**KRAMER**

He's ready. Send him to  
Operations.

And now, in real time, Bourne comes out of the flashback. He stares back at Hirsch....

**HIRSCH**

Do you remember now?

Bourne lowers the gun.

**BOURNE**

I remember. I remember everything.

**HIRSCH**

You can't outrun what you did, Jason. You made yourself into who you are.

**BOURNE**

I'm done running. That's why I'm here. To end you, to shut this down. I'm no longer Jason Bourne.

**HIRSCH**

So now you're going to kill me?

**BOURNE**

No. You don't deserve the star they give you on the wall at Langley.

Just then Bourne spins -- agents arrive at the door. It's locked.

102

The agents fire at the door handle to get it open.

Bourne looks out a window. Sees the layout of a roof several stories below. Then he turns and shoots out the room's mirrored observation window. Bourne dives through it just as agents rush in and open fire at him.

**SERIES OF SHOTS**

Bourne races through corridors, loosing the CRI agents.

**352 EXT. ROOF -- NIGHT**

**352**

Bourne runs out onto the roof. Rushes across it to look over the edge. It's a straight drop to the FDR -- 12 stories down.

He races to another ledge -- the East River below him. But he has to clear a 10 foot supporting wall at the base of the building to hit the water. He backs up to get a running leap.

As he does, he turns and sees Paz, who is holding a gun on him.

**PAZ**

Why didn't you take the shot?

Bourne looks at him.

**BOURNE**

Do you even know why you're trying to kill me? Look at what they make you give.

Bourne turns and runs off the roof.

Paz fires into the air...

FOLLOW Bourne as he drops fourteen stories into the freezing river--

MULTIPLE ANGLES -- Bourne goes into the river...

**352 UNDERWATER**

**352**

Bourne in a dead man's float...as his clothes soak through he begins to sink....

**103**

PULL BACK...farther and farther from Bourne's dead still sinking...as OVERLAPPING, INTERWEAVING VOICE OVERS begin:

**ANCHOR 1 (V.O.)**

FBI agents arrested several

senior CIA officials today in connection with the broadening scandal enveloping Washington today--

**ANCHOR 2 (V.O.)**

Assassination program code-named "Blackbriar" was exposed by a former assassin named David Webb--  
-

**ANCHOR 3 (V.O.)**

Program reportedly targeting US Citizens in some cases...

**ANCHOR 4 (V.O.)**

CIA Director Ezra Kramer produced explosive documents for the Senate Committee indicating "Blackbriar" was authorized at the highest levels of government.

**356 INT. BAR -- URUGUAY -- SUNSET**

**356**

Nicky goes to the bar of at a low end tourist bar with several other customers. She stands there, eyes fixed on a TV behind the bar:

**ANCHOR 5 (V.O., CONT'D)**

Webb, who was known inside the intelligence community, as "Jason Bourne" jumped from the fourteenth floor of the CIA facility where he was trained in New York into the East River below. While experts say it would be nearly impossible to survive the fall, despite two weeks of efforts, his body has still not been recovered.

PUSH in on the smile that develops on Nicky's face. As we CUE the Moby "Extreme Ways" sting---

**352 UNDERWATER**

**352**

Bourne's body sinking toward the bottom...when all of a sudden it comes to life -- arms together, legs kick powerfully--

And Bourne swims away...

**104**

**THE END**