

THE BOURNE ULTIMATUM

Written by

Tony Gilroy, Scott Z. Burns & George Nolfi

Based on the novels by

Robert Ludlum

FINAL SHOOTING SCRIPT

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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

InitialsBring 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.

223 **EXT. MANHATTAN** 223

LANDY walks east through the crowded streets.

224 **EXT. MANHATTAN** 224

BOURNE walks down the street, enters a building.

225 **OMITTED** 225

225A **EXT. TUDOR CITY ROOFTOP** 225A

Spotter on a rooftop.

77

226 **EXT. MANHATTAN -- DAY** 226

LANDY is on the east side now, walking toward Tudor City.
An agents trails her on foot. Another parallels her from
across the street.

227 **EXT. TUTOR CITY OUTSKIRTS** 227

SERIES OF SHOTS: CRI cars arrive, careful to stay several
blocks from the meet site. They jump out and try to set up
surreptitious surveillance posts.

AGENT 3 (V.O.)
Okay folks here we go, box at two
hundred meters. Let's lock it
down.

226A **INT. STAIRWAY** 226A

Bourne climbs stairs.

226 **EXT. TUDOR CITY** 226

Landy walks, agents are everywhere looking for her. Vosen
is still in car.

226B **INT. VOSEN'S SUV** 226B

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. CORRRIDOR
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