

PRODUCTION # 802345

THE BOURNE ULTIMATUM

Screenplay by

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and
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Screen Story
by
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Based on the novels by Robert Ludlum and Universal's
"The Bourne Identity" and "The Bourne Ultimatum"

FINAL SHOOTING SCRIPT
June 20, 2007

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1 EXT. NIGHT. HOUSING PROJECTS -- MOSCOW 1

SMASH CUT

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

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

Supered below: MOSCOW

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

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

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

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

4 INT. NIGHT. PHARMACY -- MOSCOW 4

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

MACRO ON -- MEDICINE BOTTLE

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

Then SURGICAL SUPPLIES:

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

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

5 EXT. NIGHT. PHARMACY -- MOSCOW 5

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

6 INT. NIGHT. PHARMACY BATHROOM -- MOSCOW 6

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

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.

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.

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.

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.

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...

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.

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

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.

They enter a hallway through double doors towards the HUB.

VOSEN
You tracking him?

As they pass through, colleague hands WILLIS a file.

WILLIS
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?

WILLIS
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?

WILLIS
Yeah.

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

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.

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...

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.

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.

63 INT. DAY. WATERLOO -- ENTRANCE 63

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."

ROSS

Hello?

BOURNE (O.S.)

Don't ask questions. Just listen...

64H INT. CONTINUOUS. NEW YORK HUB

64H

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.

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...

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.

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.

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.

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!

ROSS moving faster.

64H VOSEN 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. 98
Through doors.

On his way to the kill zone.

99 EXT. CONCOURSE-- CONTINUOUS -- DAY 99

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...

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.

100 INT. TUNNELS ABOVE THE CONCOURSE -- DAY 100

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.

100A EXT. CONCOURSE WATERLOO -- SIMULTANEOUSLY -- DAY 100A

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!

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.

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.

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--

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.

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...

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...

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.

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.

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?

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. All watching VOSEN lead LANDY and CRONIN into the room.

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.

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.

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. His 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.

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.

VOSEN

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.

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.

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.

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...

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"

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.

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"

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?

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

139B-C INT. NIGHT -- VOSEN'S OFFICE -- CRI

139B-C

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.

R145 INT. NIGHT. TRUCK STOP -- SPAIN

R145

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?

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.

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?

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...

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.

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.

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.

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

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.

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.

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. *

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. *

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. *

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 fee t- *
 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. *

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. *

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 WILLIS.

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 WILLIS...

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.

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 re-
assurance. 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.

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.

Landy follows CRONIN into--

201 INT. CRONIN'S OFFICE -- DAY 201

BOURNE'S PASSPORT is displayed on the computer monitor.

CRONIN (CONT'D)

This passport just cleared Immigration at JFK ten minutes ago. It's an early Treadstone identity registered to Jason Bourne but he never used it and it never went to the grid. Bourne's alive.

LANDY

They don't know.

CRONIN

No, if they knew Vosen wouldn't be in his office right now.

202 INT. AIRPORT TERMINAL 202

Bourne moves through the airport.

LANDY (O.S.)
It's a hell of a risk.

CRONIN (O.S.)
Yeah. Maybe Bourne wants us to know, just like Naples, maybe he's communicating.

201 INT. CRONIN'S OFFICE 201

CRONIN
Maybe he's trying to communicate with you.

LANDY
Maybe we should communicate back. Because I think I know what Bourne's looking for.

202 SERIES OF SHOTS 202

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.

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.

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.

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.

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.

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.

- 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.

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.

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
 Willis 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.

- 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 goddam 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.

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.

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.

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.

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?!

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.

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--

- 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

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

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)

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 crowd 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?

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.

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.

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"...

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 AFTERNOON 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. CORRIDOR 322

Bourne rushes down a nondescript corridor--

325 INT. HOSPITAL LOBBY -- LATE AFTERNOON 325

Vosen and CRI agents rush into the lobby.

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" --

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 AFTERNOON 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...

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.

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. Hirsch looks
at him from behind the desk...**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?*

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.*

322 PRESENT

322

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.

322 INT. HALLWAY 322

The agents fire at the door handle to get it open.

322 INT. ROOM WHERE BOURNE FIRST MET HIRSCH 322

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....

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...

THE END