

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.

2 INT. NIGHT - PHARMACY - MOSCOW**2**

ROWS of MEDICINE and FIRST AID supplies, and in the background, a DOOR being jimmed. 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.

3 EXT. NIGHT - PHARMACY - MOSCOW**3**

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

4 INT. NIGHT - PHARMACY BATHROOM - MOSCOW 4

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

A MIRROR.

His face.

FLASHBACK - JUMBLED STREAKY IMAGES

"415" written on a building.

DISEMBODIED VOICE (HIRSCH)
Welcome to the program --

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

5 INT. NIGHT 5

The cops approaching.

FLASHBACK - JUMBLED STREAKY IMAGES

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.

6 INT. NIGHT PHARMACY - MOSCOW 6

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

7 EXT. LANGLEY - VA - DAY 7

Establishing shot - CIA Headquarters.

8 INT. CIA - DAY 8

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

9 INT. KRAMER'S OFFICE - DAY 9

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.

10 EXT. TURIN - ITALY - ESTABLISHING SHOT

10

SUPER: TURIN, ITALY

11 INT. ITALIAN CAFE BACKROOM - TURIN - DAY**11**

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.

12 INT. MARTIN'S APARTMENT - PARIS - DAY**12**

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.

13 INT. MARTIN'S APARTMENT - CONTINUOUS**13**

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.

14 EXT. SUBWAY - DAY

14

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.

15 EXT. HEATHROW AIRPORT - LONDON - DAY

15

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 --

16 INT. CIA SUBSTATION - LONDON - DAY

16

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.

17 EXT. CIA HEADQUARTERS - LANGLEY - DAY 17

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.

18 EXT. THE SKYLINE - NEW YORK CITY - DAY 18

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

19 INT. CRI OFFICES - NEW YORK CITY - DAY 19

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

WILLIS
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?

WILLS

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

VOSEN

Right. Ross is easy. I want the source.

They enter the HUB.

20 EXT. GARE DU NORD - PARIS - DAY 20

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

21 INT. CRI DATA ROOM - DAY 21

VOSEN and WILLIS listen to the phone call.

ROSS (VOICEOVER)

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

VOSEN turns.

VOSEN

Is that all?

WILLS

Yeah.

VOSEN

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

22 INT. DAY - CRI HUB 22

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

All right, let's get to it.

23 EXT. EUROSTAR - ENGLAND - DAY 23

The EUROSTAR winds it's way to London.

24 INT. EUROSTAR - DAY 24

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.

FLASHBACK

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

25 INT. EUROSTAR - DAY 25

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.

26 EXT. GUARDIAN NEWSPAPER - LONDON - DAY 26

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

27 INT. CRI HUB - DAY 27

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.

28 INT. GUARDIAN EDITOR OFFICE - LONDON - DAY 28

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.

29 INT. GUARDIAN - NEWSROOM - CONTINUOUS 29

ROSS crosses the busy newsroom.

REPORTER
He's on my line --

ROSS picks up the phone.

ROSS
Simon Ross.

30 INT. CRI HUB - NEW YORK CITY - DAY 30

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.

31 INT. GUARDIAN - NEWSROOM - DAY 31

ROSS listens.

BOURNE (V.O.)
Waterloo Station, south entrance,
thirty minutes.

ROSS
Who is this?

BOURNE (V.O.)

This is Jason Bourne.

32 INT. EUROSTAR TRAVELING - DAY 32

BOURNE

You want to talk to me. Come alone.

BOURNE hangs up.

33 INT. GUARDIAN - NEWSROOM - DAY 33

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?

VOSEN

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.

34 INT. BUILDING - ACROSS FROM GUARDIAN - DAY 34

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 --

35 EXT. LONDON STREET - CONTINUOUS 35

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

36 INT. NEW YORK HUB - DAY 36

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. WATERLOO STATION - LONDON - DAY 37

BOURNE arrives on the EUROSTAR. Enters the station.

38 EXT. STREET - CONTINUOUS 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. WATERLOO STATION - LONDON - DAY 39

BOURNE moving toward the rendezvous.

40 INT/EXT. BLACK CAB - YORK ROAD - DAY 40

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

41 INT. CRI HUB - DAY 41

TECHNICIANS searching for ROSS on the busy street.

TECHNICIAN #2
Mobile One -- give us eyes on the subject.

42 EXT. YORK ROAD - LONDON - DAY 42

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.

43 EXT. ENTRANCE - WATERLOO STATION - DAY 43

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.

44 INT. CRI HUB - NEW YORK CITY CONTINUOUS 44

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.

45 INT. WATERLOO -- ENTRANCE - DAY 45

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 --

46 INT. NEW YORK HUB - CONTINUOUS 46

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.

47 EXT. BMW - LONDON STREET - DAY 47

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

48 EXT. FOOTBRIDGE - CONTINUOUS 48

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.

49 INT. WHITE VAN - CONTINUOUS 49

SURVEY TWO, camera zooming in on ROSS.

SURVEY TWO

What's the ROE on this one?

PANNING TO REVEAL

50 INT. NEW YORK HUB - CONTINUOUS 50

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

51 EXT. YORK ROAD - TUBE - BUS STOP - DAY

51

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

The LONDON BUS approaching.

ROSS begins to move.

52 INT. CRI HUB - NEW YORK - DAY

52

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.

53 EXT. ACROSS FROM YORK ROAD - DAY 53

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

54 EXT. FOOTBRIDGE AREA - DAY 54

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.

55 EXT. YORK ROAD - CONTINUOUS - DAY 55

ROSS rearing this. Moving away.

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

56 INT. NEW YORK - ENCRYPTED AREA - CONTINUOUS - DAY 56

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.

57 EXT. YORK ROAD - CONTINUOUS - DAY 57

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.

58 EXT. FOOTBRIDGE AREA - DAY 58

ROSS on the move across the walkway.

59 INT. STAIRWELL - DAY 59

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.

60 INT. NEW YORK HUB - DAY 60

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.

61 INT/EXT. CAR - LONDON STREETS - DAY 61

PAZ parked up, gets the call, pulls out into the traffic.
Slicing through to the target area. Waterloo up ahead.

62 EXT. WATERLOO - DAY 62

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

Fanning out towards the station.

63 EXT. WEST ENTRANCE WATERLOO - NEWSTAND - DAY 63

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.

64 INT. CRI HUB - DAY

64

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.

65 EXT. WATERLOO - DAY

65

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

66 EXT. WEST ENTRANCE - DAY

66

CAMERAS suddenly alive. Movement across the footbridge.

The net's been thrown.

67 INT. CONCOURSE - WATERLOO - CONTINUOUS

67

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
Straight ahead. News kiosk.

ROSS turning. Weaving through the commuters.

BOURNE seeing cameras turn. ROSS heading into their path.

BOURNE
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.

68 INT. CRI HUB - DAY

68

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

69 EXT. CONCOURSE - WATERLOO - DAY

69

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.

70 INT. CRI HUB - NEW YORK - DAY

70

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.

71 EXT. TAXI RANK - WATERLOO - DAY

71

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.

72 EXT. CONCOURSE - DAY**72**

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

BOURNE
Get into cover. Now!

ROSS moving faster.

VOSEN
What's the status of the asset?

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.

73 INT. CAR TRAVELLING - MEPHAM STREET - DAY**73**

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.

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

On his way to the kill zone.

74 EXT. CONCOURSE - CONTINUOUS - DAY**74**

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
Faster --

Commuters waiting for the platform

BOURNE
The front --

Suddenly, CLICK, PLATFORM 7 displays.

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

BOURNE
GET IN THE STORE.

BOURNE'S bought them thirty seconds.

75 INT. TUNNELS ABOVE THE CONCOURSE - DAY

75

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.

76 EXT. CONCOURSE WATERLOO - SIMULTANEOUSLY - DAY

76

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.

77 INT. MAINTENANCE AREA - SIMULTANEOUSLY - DAY 77

PAZ heads up some stairs to a service platform.

Climbs a ladder.

78 EXT. CONCOURSE - CONTINUOUS - DAY 78

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!

79 INT. NEW YORK HUB - SIMULTANEOUS - DAY 79

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 --

80 INT. STORE COMPLEX - SIMULTANEOUSLY - DAY 80

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
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.

81 INT. CRI HUB - DAY**81**

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.

82 INT. MAINTENANCE AREA - DAY**82**

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.

83 INT. BEHIND THRESHERS - BEHIND THE SILVER METAL DOOR**83**

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.

84 INT. MAINTENANCE AREA 84

PAZ puts together the rifle.

85 INT. WATERLOO STATION 85

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.)

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

BOURNE

No, stay behind that door.

86 INT. HUB 86

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.

87 INT. MAINTENANCE AREA 87

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.)

88 INT. BEHIND THRESHERS - WATERLOO CONCOURSE - DAY 88

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.

89 INT. MAINTENANCE AREA 89

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).

90 INT. CONCOURSE - WATERLOO 90

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.

SCOPE POV

Paz sees the shape emerge.

91 INT. MAINTENANCE AREA - DAY 91

PAZ fires.

92 INT. WATERLOO - SERIES OF ANGLES 92

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.

93 INT. PAZ'S NEST 93

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.

94 INT. HUB 94

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

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!

95 INT. WATERLOO - DAY 95

Bourne feels Ross' body for something.

A PAZ'S NEST

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.

- 96 INT. WATERLOO - DAY 96**
- Back in Waterloo, Cops run in from all sides.
- 97 INT. WATERLOO STATION - DAY 97**
- 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.
- 98 EXT. CONCOURSE WATERLOO - SIMULTANEOUSLY - DAY 98**
- 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.
- 99 EXT. PLATFORM AREA - DAY 99**
- BOURNE tailing PAZ down on to a parallel platform. PAZ dipping down into the underground entrance.
- 100 INT. TUBE STATION - WATERLOO - DAY 100**
- 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.

101 BOURNE'S POV

101

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.

102 INT. DIRECTOR'S OFFICE - CIA - LANGLEY - DAY

102

KRAMER

Hello.

VOSEN

It's Vosen. We have a situation.

103 EXT. DANIELS OFFICE - MADRID - NIGHT

103

Establishing Sewell and Marbury.

104 INT. DANIELS OFFICE - NIGHT

104

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

105 EXT. INTERNET CAFE - LONDON - NIGHT 105

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.

106 EXT. POSH HOTEL - NEW YORK CITY - DAY 106

LANDY steps out of a TAXI.

107 INT. POSH HOTEL - NEW YORK CITY - DAY 107

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.

108 EXT. ATOCHA TRAIN STATION - MADRID - DAY

108

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

Moving out through the station.

109 INT. CRI HUB - DAY

109

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

Thank you.

VOSEN watches.

LANDY

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

LANDY watches as the screen lights up with ROSS information.

110 EXT. SEWELL AND MARBURY - MADRID - DAY

110

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.

111 INT. CRI HUB - NEW YORK CITY - DAY

111

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

Initials -- Bring that up on main.

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

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

LANDY

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

WILLS

Jesus Christ.

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.

112 EXT. MADRID STREETS - NIGHT

112

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.

113 INT. SEWELL AND MARBURY - NIGHT

113

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.

114 INT. HUB 114

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.

115 EXT. MADRID STREETS - NIGHT 115

A BLACK CAR moving briskly through traffic and --

116 INT. MOVING BLACK CAR - NIGHT 116

HAMMOND at the wheel. KILEY with the map. Shutting off his
phone.

117 INT. SEWELL AND MARBURY - NIGHT 117

BOURNE checks the office. Soon he finds a photo of Daniels
with Albert Hirsch.

118 EXT. HOSPITAL ANNEX - OVERCAST DAY - FLASHBACK 118

Bourne arrives at a nondescript steel door with two CCTV
cameras covering it. He sees 415 written above the door.

119 INT. SEWELL AND MARBURY - NIGHT 119

The flashback overwhelms Bourne.

120 INT. SRD CORRIDOR - DAY - FLASHBACK 120

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 --

121 INT. SEWELL AND MARBURY - NIGHT 121

Bourne is driven to his knees.

122 INT. TANK ROOM - FLASHBACK 122

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.

UNDERWATER SHOT - FLASHBACK

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.

SERIES OF SHOTS FROM ABOVE AND BELOW WATER - FLASHBACK

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.

UNDERWATER SHOT - FLASHBACK

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.

123 INT. TANK ROOM - FLASHBACK 123

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

UNDERWATER SHOT - FLASHBACK

FB3H
Bourne goes limp. POV of him
blacking out.

124 INT. SEWELL AND MARBURY - NIGHT 124

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

125 EXT. STREET 125

A car approaches.

126 INT. SEWELL AND MARBURY 126

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

127 EXT. STREET. 127

Agents get out of car and approach building.

128 INT. CRI HUB - DAY 128

TECH#3
Sir, they're at the front door.

VOSEN watches.

129 EXT. MADRID SAFEHOUSE - NIGHT 129

HAMMOND AND KILEY enter the building.

130 INT. SAFEHOUSE - NIGHT 130

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

131 INT. SAFEHOUSE - NIGHT 131

HAMMOND and KILEY enter.

HAMMOND
We're in.

BOURNE listens from his hiding spot.

132 INT. CRI HUB - DAY 132

LANDY paces.

VOSEN
Okay, put it live.

133 INT. SAFEHOUSE - NIGHT 133

HAMMOND moves quickly into the room, gun raised.

HAMMOND at the alarm box.

HAMMOND
Alarm's down.

134 INT. CRI HUB - DAY 134

VOSEN
That has to be Bourne.

VOSEN already moving to the monitor.

135 INT. MADRID SAFEHOUSE - NIGHT 135

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

HAMMOND
(into mike)
Safe's cleaned out.

136 INT. CRI - GRID ROOM 136

VOSEN pacing impatiently around the speakerphone.

VOSEN
Shit -- Track the passports.

137 INT. NIGHT - RAIN - SAFEHOUSE 137

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.

138 INT. CRI HUB - DAY

138

The SCREENS go black. Silence.

VOSEN

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

139 INT. MADRID SAFEHOUSE - NIGHT

139

TEA KETTLE payoff.

140 INT. HUB

140

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 --

141 INT. MADRID SAFEHOUSE - NIGHT

141

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.

142 INT. HUB

142

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

(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.

143 INT. SAFEHOUSE - NIGHT

143

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 --

144 EXT. MADRID STREET - NIGHT 144

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

145 INT. CRI SEDAN - MADRID STREET - NIGHT 145

DELTA DUDE

2 minutes to safehouse.

146 INT. MADRID SAFEHOUSE - NIGHT 146

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.

147 INT. HUB 147

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.

148 INT. BACKSTAIRS - NIGHT

148

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?

149 EXT. MADRID SAFEHOUSE STREET - NIGHT

149

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.

150 INT. HUB

150

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.

151 EXT. MADRID - NIGHT 151

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.

152 INT. HUB 152

Vosen can't believe it.

153 EXT. MADRID - NIGHT 153

The agents drop their guns and surrender.

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

154 INT. HUB 154

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

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

155 INT. VOSEN'S OFFICE - CRI - NIGHT 155

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.

156 INT. TRUCK STOP - SPAIN - NIGHT

156

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 --

FLASHBACK

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

157 INT. TRUCK STOP - SPAIN - NIGHT

157

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

You really don't remember anything?

BOURNE

No.

NICKY'S face.

Two SPANISH COPS enter the cafe.

BOURNE

We should move.

They get up and leave.

158 INT. VOSEN'S OFFICE - DAY

158

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."

159 INT. LANDY'S OFFICE - CRI - DAY

159

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.

160 INT. VOSEN'S OFFICE

160

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.

161 EXT. FERRY -- ESTABLISHING - DAY 161

BOURNE and NICKY ride the ferry from Gibraltar to Morocco.

162 EXT. TANGIER HARBOR - DAY 162

They arrive and pass through CUSTOMS.

163 EXT. TANGIER - DAY 163

DANIELS drives.

164 EXT. TANGIER - DAY 164

DESH arrives, grabs a TAXI.

165 INT. PENSIONE - TANGIER - DAY 165

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.

166 INT. LANDY'S OFFICE - DAY

166

Landy on the phone.

LANDY

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

167 INT. KRAMER'S OFFICE - DAY

167

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.

168 INT. LANDY'S OFFICE - DAY

168

Landy receives the news. The wheels turning in her head. She
hangs up. A pensive moment, then she gets up and heads for --

169 INT. CRI HUB - DAY

169

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.

170 INT. TAXI **170**

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

171 INT. HOTEL **171**

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

172 INT. HUB **172**

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.

173 INT. LOCK-UP GARAGE - DAY **173**

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

174 INT. HOTEL**174**

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.

175 INT. LOCK-UP GARAGE - DAY**175**

Desh works on a bomb.

NICKY (O.C.)

Desh.

176 INT. HOTEL**176**

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.

177 INT. LOCK-UP GARAGE - DAY**177**

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.

178 EXT. LOCK-UP GARAGE - DAY **178**

Desh takes the scooter out.

179 EXT. TANGIER ESTABLISHING **179**

180 EXT. STREET **180**

Bourne and Nicky walk.

Desh rides his scooter.

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

181 INT. HUB **181**

TECH (LUCY)
Sir, the asset is deviating.

VOSEN
Find out why.

182 EXT. ACROSS FROM CAFE DE PARIS - DAY **182**

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

183 INT. HUB **183**

TECH (LUCY)
Asset unscheduled stop.

184 EXT. CAFE DE PARIS **184**

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.

185 INT. HUB - DAY

185

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 Land -- 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.

186 EXT. TANGIER - DAY

186

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

DESH glances in his rearview mirror, spots BOURNE.

187 INT. HUB - MEDIUM CLOSE UP - DAY

187

VOSEN

Have the bank release the funds.

A TECH calls DANIELS.

188 INT. VELASQUEZ HOTEL - DAY

188

DANIELS answers phone.

BANK OFFICER (FRENCH, SUBTITLED)

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

Daniels leaves.

189 EXT. TANGIER STREET - DAY

189

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.

190 EXT. PETIT SOCCO - CONTINUOUS 190

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.

191 EXT. VESPA TRAVELLING 191

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

192 EXT. AVENUE D'ESPAGNE - THAT MOMENT 192

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

And those POLICEMEN are getting closer.

193 INT. NEW YORK HUB - ENCRYPED AREA - CONTINUOUS 193

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.

194 EXT. RUE D'ESPAGNE - CONTINUOUS 194

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.

195 EXT. PETIT SOCCO - CONTINUOUS

195

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.

196 EXT. STREETS - CONTINUOUS

196

DESH through the streets-getting closer, heading towards the PETIT SOCCO.

197 EXT. MOPED TRAVELLING 197

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.

198 EXT. PETIT SOCCO - CONTINUOUS 198

DESH crossing the SQUARE weaving through a sea of push bikes.

Parking his Vespa at the corner of RUE DES CHRETIENS.

Travelling on foot.

199 EXT. RUE DE CHRETIENS - CONTINUOUS 199

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

200 EXT. PETIT SOCCO - CONTINUOUS 200

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.

201 INT/EXT. RIAD - ROOFTOPS - CONTINUOUS 201

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.

202 EXT. RUE DE CHRETIENS - CONTINUOUS

202

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 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.

203 EXT. RUE DE CHRETIENS - CONTINUOUS

203

BOURNE seeing Desh again, further up the street. Heading in that direction.

204 INT. RIAD - CONTINUOUS 204

NICKY through one hallway, then another. Moving up all the time.

205 EXT. RIAD - CONTINUOUS 205

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.

206 EXT. RIAD ROOFTOP 206

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 --

207 EXT. ANOTHER ROOFTOP - CONTINUOUS 207

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.

208 INT. RIAD 208

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.

209 INT./EXT - NARROW STAIRWELL

209

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.

210 EXT. ROOFTOP - CONTINUOUS

210

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. Rollin, 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.

BOURNE and NICKY hide DESH's body.

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.

211 INT. HUB - CRI - NEW YORK - DAY

211

The code from DESH remains on screen. BOTH OBJECTIVES
ACHIEVED, like an EPITAPH for BOURNE and NICKY. VOSEN packs
his briefcase. Turns to WILLS.

VOSEN

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

Off WILLS.

212 INT. LANDY'S OFFICE - DAY

212

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.

213 EXT. PENSIONE - DUSK 213

Bourne and Nicky enter.

214 INT. PENSIONE - WASHROOM - TANGIER - DUSK 214

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

215 INT. LANDY'S OFFICE - LONELY LANDY - DUSK 215

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.

216 INT. PENSIONE - WASHROOM - DUSK 216

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

217 INT. LANDY'S OFFICE - LONELY LANDY - DUSK 217

Landy opens a new file. Bourne's operations.

218 INT. PENSIONE - WASHROOM - DUSK 218

Bourne is toweling off.

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

219 INT. LANDY'S OFFICE - LONELY LANDY - DUSK 219

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

220 INT. PENSIONE - BEDROOM - SITTING ROOM - NIGHT 220

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.

221 INT. BATHROOM 221

Nicky dies her hair BLACK. Starts cutting it shorter.

222 EXT. TANGIER BUS STATION - NIGHT 222

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

BOURNE

It gets easier.

223 INT. LANDY'S OFFICE - NIGHT 223

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."

224 INT. TANGIER MORGUE 224

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.

225 INT. VOSEN'S OFFICE - DAY 225

Vosen is shaving.

WILLS

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

VOSEN

Desh.

226 INT. AIRPLANE - DAY 226

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

227 EXT. NEW YORK 227

Establishes skyline.

228 INT. LANDY'S OFFICE - DAY 228

CRONIN

Pam, You need to see this.

Landy follows CRONIN into --

229 INT. CRONIN'S OFFICE - DAY 229

BOURNE'S PASSPORT is displayed on the computer monitor.

CRONIN

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.

230 INT. AIRPORT TERMINAL

230

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.

231 INT. CRONIN'S OFFICE

231

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.

SERIES OF SHOTS

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

232 INT. OFFICE BUILDING ACROSS FROM CRI - DAY

232

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.

233 INT. LANDY'S OFFICE - CRI - NEW YORK - DAY

233

LANDY'S cell phone rings. She answers it.

LANDY
Pamela Landy.

234 INT. UNDEFINED SPACE 234

BOURNE
I hear you're still looking for me.

235 INT. LANDY'S OFFICE 235

LANDY puts down her pencil. CRONIN watches.

LANDY
Bourne?

236 INT. VOSEN'S OFFICE 236

His phone rings. He picks it up.

WILLS (TEL. V.O.)
Get in here! Bourne called Landy!

Vosen jumps up, sprints toward the hub.

237 INT. LANDY'S OFFICE - DAY 237

LANDY
I guess I owe you an apology.

238 INT. HUB - BACK ROOM 238

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.

239 INT. LANDY'S OFFICE 239

LANDY
Wait. Wait.

She opens a file on her desk.

240 INT. UNDEFINED SPACE 240

Bourne listening.

LANDY
David Webb. That's your real name.

241 INT. HUB - BACK ROOM 241

VOSEN
Why the hell did she give him that?

LANDY (V.O.)
You were born 4/15/71 in Nixa,
Missouri.

242 INT. LANDY'S OFFICE 242

LANDY
Why don't you come in, and we'll
talk about it?
(beat)
Bourne?

243 INT. UNDEFINED SPACE 243

BOURNE
Get some rest, Pam.

244 INT. HUB - BACK ROOM 244

BOURNE (V.O.)
You look tired.

Vosen realizes.

VOSEN
(rushing out)
He's got line of sight on us!

245 INT. LANDY'S OFFICE 245

She spins to look for Bourne.

246 INT. HUB 246

Vosen moving across the floor.

VOSEN

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

247 INT. LANDY'S OFFICE - DAY 247

Landy takes out her gun. Checks it.

248 INT. HUB 248

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.

249 EXT. CRI - DAY 249

HIGH ANGLE: Landy leaves CRI.

250 INT. HUB - DAY 250

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?

251 EXT. NYC STREETS - DAY 251

Landy receives a text message.

252 INT. HUB - DAY

252

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.

253 EXT. NYC STREETS - DAY

253

Landy heads for someplace, now with purpose.

254 INT. CRI HUB - DAY

254

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

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.

255 EXT. MANHATTAN - DAY

255

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

256 EXT. CRI BUILDING - DAY

256

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

257 EXT. STREET

257

Landy still being trailed by foot.

258 INT. VOSEN'S SUV

258

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.

259 EXT. MANHATTAN

259

LANDY walks east through the crowded streets.

260 EXT. MANHATTAN 260

BOURNE walks down the street, enters a building.

261 EXT. TUDOR CITY ROOFTOP 261

Spotter on a rooftop.

262 EXT. MANHATTAN - DAY 262

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

263 EXT. TUTOR CITY OUTSKIRTS 263

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.

264 INT. STAIRWAY 264

Bourne climbs stairs.

265 EXT. TUDOR CITY 265

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

266 INT. VOSEN'S SUV 266

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

267 EXT. TUTOR CITY 267

She becomes clear to AGENT 3.

AGENT 3
Okay, here we go.

268 INT. STAIRWAY 268

Bourne climbs stairs. Walks down a dank hallway.

269 INT. VOSEN'S SUV 269

VOSEN
Copy that, I see her.

Landy stands on a corner waiting for Bourne.

VOSEN
Any sign of Bourne?

270 INT. AMBIGUOUS SPACE 270

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.

271 EXT. TUDOR CITY 271

Landy looks around.

272 INT. AMBIGUOUS SPACE 272

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

273 EXT. TUTOR CITY 273

Agents watch Landy.

274 INT. VOSEN'S SUV - DAY 274

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--

275 INT. VOSEN'S OFFICE - DAY

275

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--

276 INT. VOSEN SUV - DAY

276

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

277 INT. VOSEN'S OFFICE - DAY

277

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.

278 INT. VOSEN'S SUV - DAY 278

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.

279 INT. SERVICE STAIRS 279

Bourne rushes down with his back pack.

280 INT. VOSEN'S OFFICE 280

Wills grabs the phone and hits a speed-dial:

WILLS

Bourne got into your safe!

281 EXT. MANHATTAN 281

Bourne onto the street with back pack.

282 EXT. MANHATTAN - DAY 282

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

283 EXT. MANHATTAN - DAY 283

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.

284 INT. CRONIN'S CAR - DAY 284

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.

285 EXT. MIDTOWN WEST - DAY

285

BOURNE walking away from CRI.

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

286 INT. VOSEN'S SUV - DAY

286

As Vosen races across town.

VOSEN

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

287 INT. CRI CAR - DAY

287

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.

288 EXT. 41 STREET - DAY

288

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.

289 INT. VOSEN'S SUV - DAY 289

Vosen and Wills race West on 41st.

SERIES OF SHOTS

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

290 EXT. MIDTOWN WEST - DAY 290

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.

291 INT. VOSEN'S SUV - DAY 291

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!

292 EXT. PORT AUTHORITY - DAY 292

Bourne runs up a one lane outgoing ramp.

293 INT. CRI CAR - DAY 293

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.

294 EXT. PORT AUTHORITY - DAY**294**

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.

295 INT. CRI CAR - DAY**295**

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.

SERIES OF SHOTS

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--

296 EXT. ROOFTOP PARKING LOT - PORT AUTHORITY**296**

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.

297 INT. VOSEN'S SUV - DAY**297**

TACTICAL TEAM LEADER
(into radio)
Box him in! Box him in!

SERIES OF SHOTS

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.

298 INT. VOSEN'S SUV - DAY**298**

TACTICAL TEAM LEADER
(to Vosen)
He's on the roof. He's trapped.

299 EXT. ROOFTOP PARKING LOT - PORT AUTHORITY**299**

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?

300 INT. VOSEN'S SUV - DAY**300**

TACTICAL TEAM LEADER

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

VOSEN

Take him out!

301 EXT. ROOFTOP PARKING LOT - PORT AUTHORITY

301

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 over-turned car.

CRI AGENT
Ho-ly shit!

302 INT. VOSEN'S SUV - DAY **302**

VOSEN
(practically screaming
into his handheld)
He did what?!

303 EXT. ROOFTOP PARKING LOT - PORT AUTHORITY **303**

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!

304 INT. VOSEN'S SUV - DAY **304**

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?!

305 EXT. ROOFTOP PARKING LOT - PORT AUTHORITY **305**

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--

306 INT. VOSEN'S SUV - DAY **306**

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!

307 INT/EXT. CIRCULAR RAMP**307**

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

308 INT/EXT. PARKING GARAGE - TWO LEVELS BELOW ROOFTOP**308**

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

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.

309 EXT. CROSSTOWN STREET - DAY

309

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.

310 EXT. CROSSTOWN STREET - DAY

310

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.

311 INT. BOURNE'S CAR - DAY**311**

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.

312 EXT. MANHATTAN STREET - DAY**312**

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.

313 INT. BOURNE'S CAR - DAY**313**

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.

314 INT. HUB

314

WILLS

The asset lost Bourne. We lost him.

Vosen reacts.

315 EXT. UPPER EAST SIDE - LATE AFTERNOON

315

Bourne exits from the subway. Bourne walks north.

316 INT. HUB**316**

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.

WILLS

Fifteen. Seventy-one. What do they mean?

Wills grabs his headset.

317 EXT. CRASH SITE - DAY**317**

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 --

318 EXT. SEVENTH AVENUE - DAY**318**

BOURNE emerges into the crowd street, headed uptown.

319 INT. HUB**319**

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 --

320 INT. VOSEN'S SUV - DAY

320

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.

321 INT. VOSEN'S SUV - LATE AFTERNOON 321

Vosen steely eyed as they race uptown. He dials a number.

322 EXT. UPPER EAST SIDE - LATE AFTERNOON 322

Bourne reaches 71st street and 2nd Ave. He looks up at the sign.

323 INT. HIRSCH'S OFFICE - NEW BUILDING OF HOSPITAL - LATE AFTERNOON 323

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.

324 INT. VOSEN'S SUV - LATE AFTERNOON 324

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.

325 INT. HIRSCH'S OFFICE - NEW BUILDING OF HOSPITAL - DAY 325

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.

326 EXT. NEW YORK - HOSPITAL - LATE AFTERNOON**326**

Bourne arrives at the "Johnston Medical Center." He looks up to see "415".

FLASHBACK

The image of "415" that has been haunting his dreams.

327 EXT. NEW YORK - HOSPITAL - LATE AFTERNOON**327**

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.

328 EXT. NYC STREETS - LATE AFTERNOON

328

QUICK SHOTS of six different CRI sedans and SUVs rushing toward the hospital.

329 EXT. HOSPITAL - LATE AFTERNOON

329

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.

330 INT. HOSPITAL - LATE AFERNOON

330

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.

331 EXT. FIRST AVENUE - OUTSIDE HOSPITAL - LATE AFTERNOON

331

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.

332 INT. VOSEN'S SUV - LATE AFTERNOON 332

A block south of the hospital, stuck in traffic, Vosen points.

VOSEN
Landy! Right there! She's got
Bourne's backpack!

333 INT. 8TH FLOOR ELEVATOR LOBBY - LATE AFTERNOON 333

Bourne flips up the elevator stop button and uses the access card to enter a secure corridor.

334 INT. LOBBY - LATE AFTERNOON 334

Landy runs across the lobby.

335 EXT. FIRST AVENUE - LATE AFTERNOON 335

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.

336 INT. CORRIDOR 336

Bourne rushes down a nondescript corridor.

337 INT. HOSPITAL LOBBY - LATE AFTERNOON 337

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?

338 INT. HOSPITAL CORRIDOR 338

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.

339 INT. SECURITY ROOM - LATE AFTERNOON**339**

Vosen enters.

VOSEN

I want to see all your footage for
the last three minutes.

**340 INT. SRD TRAINING WING - OLD BUILDING OF HOSPITAL - LATE
AFTERNOON****340**

Bourne stares down the corridor from his dreams, the corridor
Daniels lead him down in his flashback.

We see Bourne go into --

FLASHBACK

That first day, Bourne's POV being led down this corridor by
Daniels.

BACK TO SCENE

Bourne moves down the corridor.

**341 INT. SRD TRAINING WING - OLD BUILDING OF HOSPITAL - LATE
AFTERNOON****341**

Bourne reaches the end of the hall. He looks around
"flashback style"

FLASHBACK

Bourne was standing at this door.

342 INT. OFFICE - LATE AFTERNOON**342**

Vosen enters the room. The last pages have been faxed.

LANDY

You better get a good lawyer.

She exits.

BACK TO SCENE

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.

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."

FLASHBACK

Bourne remembers that keypad, that "room in use" sign from the first day.

344 INT. ROOM WHERE BOURNE FIRST MET HIRSCH

344

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

FLASHBACK

Bourne hands over his dog tags.

HIRSCH
Has everything been explained to
you.

BOURNE
Yes, sir.

PRESENT DAY

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.

FLASHBACK

HIRSCH
Your missions will save American
lives.

PRESENT DAY

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.

FLASHBACK

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.

PRESENT DAY

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!

FLASHBACK

Bourne sitting in a chair, looking terrible. Hirsch looks at
him from behind the desk.

HIRSCH

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

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.

PPRESENT

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.

345 INT. HALLWAY

345

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

346 INT. ROOM WHERE BOURNE FIRST MET HIRSCH

346

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.

347 EXT. ROOF - NIGHT

347

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.

UNDERWATER

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.

348 INT. BAR - URUGUAY - SUNSET**348**

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 --

UNDERWATER

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