

VERVE

RUBY

Written by

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VERVE

EXT. RESIDENTIAL STREET - TWO BRIDGES, MANHATTAN - DAY

TITLE: TWO BRIDGES, MANHATTAN

The sweltering heat of a New York summer. A neighborhood populated by working class families, busy and loud.

We focus on an eight story red brick apartment block, KIDS playing in the water of a broken fire hydrant outside.

INT. KITCHEN/LIVING SPACE - GROUND FLOOR APARTMENT 1B - SAME

THRU TINTED WINDOW - the kids play, but their laughter does not filter through. Quiet in the bubble of apartment 1B.

RUBY, 36, wearing sweats and no makeup, rips the plastic film off a mac n' cheese dinner. The microwave display reads 5:10PM as she drops it inside and it spins around to cook.

Ruby walks back to sit at her laptop on the kitchen table, her every move smooth and efficient.

The living and kitchen space are combined as one. Tastefully decorated but with hardly any 'stuff', a handful of books on the shelf, limited kitchenware for solo living. A few FRAMED PHOTOS of Ruby and a MAN, 30s - conspicuous by his absence.

ON LAPTOP SCREEN: *scrolling through grocery store delivery slots. Lots of times free all day, but Ruby chooses 2AM.*

Suddenly - a KNOCK at the door. Ruby looks to it, uneasy.

MATT (O.S.)

Hello? It's Matt, I live across the hall...?

INT. CORRIDOR - RUBY'S APARTMENT BLOCK

MATT, 28, Ruby's obese neighbor, stands outside her front door holding a GRAY CAT. He talks through the door.

MATT

I'm sorry, I don't know your name-

RUBY (O.S.)

What do you want?

INT. KITCHEN/LIVING SPACE - GROUND FLOOR APARTMENT 1B

Ruby peers through the spy hole in the door. The door is covered in locks - clear she has no intention of opening it.

MATT (O.S.)
I found your cat.

RUBY
It's not mine.

MATT (O.S.)
It's been out here all day, are you
sure you haven't lost yours?

Ruby scowls, annoyed.

RUBY
I don't have a cat. Why do you
think I have a cat?

INT. CORRIDOR - RUBY'S APARTMENT BLOCK

Matt hesitates before fumbling his answer - doesn't want to admit he thought Ruby was a lonely cat lady.

MATT
Uh... because... um...

A NURSE and his KID appear at the end of the corridor, coming home from work/school. The Nurse unlocks his apartment door, the cat jumps out of Matt's arms and pads over to them.

MATT (CONT'D)
Oh. Never mind!

INT. KITCHEN/LIVING SPACE - GROUND FLOOR APARTMENT 1B

Ruby TUTS, unimpressed. She heads back to her laptop and hits order on her 2AM grocery delivery slot.

The microwave PINGS, she retrieves the mac n' cheese, sprinkles bacon bits on top, grabs a fork from the drawer.

She carries her dinner over to a full length storage cupboard, opens the door and *steps inside*.

IN THE DARK CUPBOARD - Ruby pushes through winter coats all the way to the back. She presses her thumb on an LED PANEL - it LIGHTS UP GREEN and the cupboard back wall swings open.

INT. BASEMENT TECH OPS ROOM

Ruby shuts the back wall of the cupboard behind her. She walks down a short flight of stone steps and enters a brick walled basement converted into a secret high tech ops room.

A sleek 3 screen computer set up faces a wall of 8 screens, a desk with a gaming chair and a mini-fridge beneath.

In the corner is an exercise space - weights, a punching bag, a treadmill and a dartboard with knives embedded in it.

Ruby collapses into the gaming chair and announces herself.

RUBY

Ruby, gemstone code JL167A.

The computer and all the wall screens turn on.

ON COMPUTER SCREEN: *the U.S. Department of Defense LOGO.*

Ruby's fingers race across the keyboard and -

ON WALL SCREENS: *a range of LIVE SURVEILLANCE FEEDS pop up in BANGALORE, INDIA. It's night on the other side of the world.*

ON COMPUTER SCREEN: *Ruby pulls up a FILE and DIALS IN to a secure connection.*

She eats dinner throughout this sequence.

MELLOR (FROM SPEAKER)

Mellor, joining at 17:21.

RUBY

Evening boss. Ready for dinner and a show?

MELLOR (FROM SPEAKER)

Always. Connecting JSOC oversight committee... confirmed online.

[NOTE: Oversight Committee voices are male & female, 50-65.]

OVERSIGHT COMMITTEE #1 (FROM SPEAKER)

OK Ruby, take us through it.

ON WALL SCREENS: *Ruby throws up the FILE. Each piece of evidence pops up as she mentions it - SURVEILLANCE FOOTAGE from home, public and private cameras, DRONE FOOTAGE, online transactions, emails, apps, AUDIO from phone conversations...*

A flood of online intel - Ruby has access to everything.

RUBY

Evidence packet coming to you now.
Target is a successful Indian
businessman, Mitesh Sura, 58.

(MORE)

RUBY (CONT'D)

He owns several textile factories in downtown Bangalore, making clothes for American stores. But the most lucrative part of his business is the heroin he imports to the U.S. in his shipments, hidden amongst the Levi's and Forever 21. I hacked into the DEA's system, their investigation estimates that Sura's shipments are accountable for 12% of America's heroin supply. They've been trying to nail him through official channels for 3 years, but nothing sticks.

ON WALL SCREENS: *various PHOTOS of MITESH SURA, a MAP of his factory locations, CCTV from inside his factories, the DEA investigation paperwork, IMAGES and VIDEO of heroin busts.*

RUBY (CONT'D)

Sura has a wife, but spends more time fucking prostitutes than he does her. Right now, he's driving to his favorite Bangalore brothel.

ON WALL SCREEN: *a hacked, LIVE VIDEO STREAM of Sura from his cell phone, mounted to the dash in his Mercedes.*

MELLOR (FROM SPEAKER)

Ladies and gentlemen?

Ruby leans back and waits for it... then waves her hand as if conducting the committee's responses, a well worn routine.

ALL OVERSIGHT COMMITTEE (FROM SPEAKER)

Go / Go / Go / Go / you are fully confirmed - go.

RUBY

Commencing operation.

She hits a computer key, and a phone call begins to RING -

INT. MERCEDES - BANGALORE, INDIA - NIGHT/SAME

MITESH SURA, 58, Armani suit, drives through the night. His cell phone mounted to the dash starts to RING. He looks -

ON CELL SCREEN: *the name ARJUN PATEL calling.*

Sura swipes to answer it. Before he has time to speak -

ARJUN PATEL (FROM PHONE)
 (in Hindi, panicked)
 Mitesh, there is a serious problem
 at the Old Kasai Road factory - you
 need to come now! Fuck!

INT. BASEMENT TECH OPS ROOM

ON COMPUTER SCREEN: *an AUDIO FILE of Arjun's voice finishes playing. Ruby hits a key to hang up.*

ON WALL SCREEN: *Sura's CELL VIDEO FEED, he swears under his breath and turns the wheel to change course for the factory.*

Ruby scoops bacon bits onto her fork, talks through food.

RUBY

That was the voice of Sura's right
 hand man, Arjun Patel. I cut the
 words together from his phone
 conversations and online gaming,
 then edited for pace and pitch.
 He's too emotional for Warcraft.

She chuckles to herself.

INSERT CUT: ARJUN PATEL, 25, in his living room playing MMO. He wears a headset, yelling: "fuck!" and "serious problem".

INSERT CUT: Ruby in her living room, gaming against Arjun on the other side of the world. Calm as she beats him.

INSERT CUT: Arjun walks down an Indian street talking on his cell phone, he says the words: "Mitesh" and "Old Kasai Road".

RUBY (CONT'D)

And now, we watch.

Ruby types to change all the wall screen video feeds -

ON WALL SCREENS: *exterior and interior CCTV FEEDS of the Old Kasai Road textile factory in Bangalore. Sura's Mercedes pulls up outside, he gets out and hurries into the factory.*

INT. OLD KASAI ROAD FACTORY - BANGALORE, INDIA - NIGHT/SAME

Sura rushes in. The factory is dirty and old, in such a poor state that it's condemnable. The lights are all on but there's no one around.

He hears a WHISTLING NOISE and follows it, into -

INT. MACHINE ROOM - OLD KASAI ROAD FACTORY

A small room full of old machinery and corroded pipes. A VALVE STEAMS and WHISTLES dangerously under immense pressure.

Sura sees it - fuck! - and runs to the valve, taking off his jacket as he goes. He uses his jacket to protect his hands as he struggles unsuccessfully to turn the valve off.

RUBY (V.O.)

I hacked into the public water processing plant's computerized mainframe and increased the flow to Old Kasai Road for the last hour - pressure high enough to blow the factory's old pipes. I also amended some of the factory's deliveries online to be left in this room.

BARRELS OF PROPANE GAS line an entire side of the room.

Sura notices the barrels as Ruby mentions them and his eyes widen, realizing the danger he's in. The WHISTLE CRESCENDOS as the steam pressure hits critical.

Sura sprints for the door - too late. The MACHINERY EXPLODES, the propane barrels triggering a FIREBALL.

INT. BASEMENT TECH OPS ROOM

ON WALL SCREENS: *the FACTORY SURVEILLANCE FEEDS flicker and cut to black with the explosion, an aerial DRONE FEED shows the entire factory EXPLODE.*

Ruby finishes the last of her mac n' cheese. Unfazed and totally chill - a cold blooded assassin, just doing her job.

RUBY

Textile factories in Bangalore are so badly maintained, there's virtually no safety laws. Accidents like this happen all the time.

OVERSIGHT COMMITTEE #2 (FROM SPEAKER)

Thank you, Ruby. Elegant and efficient work, as always-

OVERSIGHT COMMITTEE #3 (FROM SPEAKER)

A good cover, but I'm curious. If the target spent so much time with prostitutes, why didn't you pick that scenario for the job? It seems both obvious and believable-

RUBY

(matter of fact)

The target's wife married up from a lower caste, if he died in disgrace she would never recover from the shame in Indian society. Her life would be over as well as his.

A beat as the oversight committee absorb this.

OVERSIGHT COMMITTEE #1 (FROM SPEAKER)

An unusual consideration, but an assassin who gives a shit is certainly one they'll never see coming.

A few chuckles from the committee, but it's true. Ruby does care. She might be cold blooded, but she's warm hearted too. Ruby ignores the comment, uninterested in their perspective.

MELLOR (FROM SPEAKER)

Wipe everything, this never happened. Disconnecting oversight committee, 17:35.

Ruby types rapidly, and we see -

ON ALL SCREENS: *the feeds and files disappear, deleted.*

MELLOR (FROM SPEAKER) (CONT'D)

Goodnight, Ruby-

RUBY

Hold on.

ON WALL SCREENS: *an array of minimized feeds are thrown up - the WEST VILLAGE, NEW YORK - just 3 miles away. The man from her photos, SCOTT, makes dinner in a suburban kitchen. VIDEO FEEDS both inside and outside the house and along the street.*

Ruby smiles fondly, watching Scott shake bacon bits onto his mac n' cheese, having the same thing as her for dinner.

RUBY (CONT'D)

Mac n' cheese... what did you have?

MELLOR (FROM SPEAKER)

(friendly, routine)

Duck Ragu. Garlic bread.

Ruby "Mmms". She rubs anxiously at her wedding ring, the first time we've noticed it. Something on her mind.

RUBY

I can see him looking at dating apps. He hasn't joined any, but he's clearly thinking about-

MELLOR (FROM SPEAKER)

Is he safe?

RUBY

Of course he is, I'm watching over him. Any word yet on who put out the hit?

MELLOR (FROM SPEAKER)

No.

A serious beat. A big decision.

RUBY

It's been 6 months. I think it's time. He doesn't know why I left-

MELLOR (FROM SPEAKER)

And that's for his own good. He can never know about your work Ruby, or that your identity was compromised, how much danger he was in.

RUBY

He won't.

MELLOR (FROM SPEAKER)

Don't forget, I let you move from the CIA to be a home specialist in the Gemstone Initiative as a favor, so you could protect him-

RUBY

I know. But if I don't go back soon-

MELLOR (FROM SPEAKER)

Be patient. Give it another 3 under surveillance to be sure it's safe. You don't want to put him - or you - at risk by going back too early.

Ruby stews. Impatient, but his logic is sound. Coming around -

RUBY

I could be home for our first anniversary...

MELLOR (FROM SPEAKER)

What a great gift that'll be.

Ruby finally acquiesces and changes the subject.

RUBY
What's for dessert?

MELLOR (FROM SPEAKER)
Tiramisu.

RUBY
(rolls her head back, yum)
Uh. I want that!

TIME CUT TO:

Ruby trains in the exercise corner, working out her frustration to Britney Spears' WORK BITCH. A mix of boxing, Krav Maga and graceful flexibility - a formidable fighter if she ever left her apartment.

INT. KITCHEN/LIVING SPACE - GROUND FLOOR APARTMENT 1B - NIGHT

Ruby lies on the sofa in her sweatpants, watching TV. Illuminated only by the light from the screen.

ON TV: a collection of HOME SECURITY CAMERA RECORDINGS of Ruby and Scott in the West Village house together. Ruby paints a nursery room. They have sex in the hallway. In the bathroom, Ruby reads a pregnancy test result - disappointed. Scott holds her from behind.

SCOTT (ON TV)
Don't worry, it'll happen. We're gonna be a little family, trust me.

ON TV: his hands run down Ruby's body, he kisses her neck.

On the sofa, Ruby watches the foreplay unfold. Her fingers trail across her neck, copying what Scott's doing on screen. Remembering his kisses, imagining...

INSERT FLASHBACK: in the morning light, Ruby and Scott wake up together, teasing each other and kissing in bed.

On the sofa, Ruby's fingers trail over her breast, down...

INSERT FLASHBACK: Scott fucking her in a hot tub.

On the sofa, Ruby's fingers reach her waistband... then stop. She EXHALES. Turns the recording off, done torturing herself.

Ruby heads back into the kitchen area and returns with a pint of ice cream. She changes inputs on the TV -

ON TV: *THE BACHELOR* or similar starts to play.

Ruby watches, devours the entire pint through the night.

TIME CUT TO:

Still dark, the early hours of the morning. Ruby lies asleep on the sofa, the ice cream pint empty beside her. The sound of *THE BACHELOR* still plays quietly on TV.

Suddenly - a loud BEEP BEEP BEEP BEEP!

Ruby's eyes snap open. She races off the sofa and towards the sound - through the full length cupboard and into -

INT. BASEMENT TECH OPS ROOM

ON WALL SCREENS: *all the CCTV feeds in and around Scott's house are still up. A feed of the backyard FLASHES RED.*

Ruby silences the alarm, her eyes scouring the live streams. After a moment, her gaze stops and widens off -

ON WALL SCREENS: *KITCHEN FEED: a masked, armed BURGLAR stalks through the shadows. Hunting for valuables to steal.*

Ruby's eyes flick up to -

ON WALL SCREENS: *LIVING ROOM FEED: Scott lies fast asleep on the sofa. Oblivious to the danger.*

She types rapidly.

INT. LIVING ROOM - SCOTT'S HOME - WEST VILLAGE, NY - NIGHT

In darkness, Scott sleeps peacefully on the sofa, hugging a cushion. Suddenly illuminated by the light of the TV as it turns on. The VOLUME RISES RAPIDLY - the sound of a LOCAL NEWS STATION. Scott begins to wake.

INT. KITCHEN - SCOTT'S HOME

The Burglar looks towards the sound, just one room away.

INT. LIVING ROOM - SCOTT'S HOME

Scott squints at the TV, confused. He reaches out for the remote, turns the TV off and lies back down to sleep.

INT. BASEMENT TECH OPS ROOM

Ruby stares at what Scott just did in disbelief.

RUBY

No!

Her fingers fast on the computer keys again.

INT. LIVING ROOM - SCOTT'S HOME

Silence as Scott tries to get back to sleep. Suddenly - the sound of a CAR ALARM from outside. He GROANS and gets up.

INT. BASEMENT TECH OPS ROOM

Ruby watches Scott get off the sofa.

RUBY

Yes!

ON WALL SCREENS: *LIVING ROOM FEED: Scott pads over to the window and looks outside. EXTERIOR FEED: his car alarm is going off. LIVING ROOM FEED: Scott uses his car keys to turn off the car alarm from inside and heads back to the sofa.*

Ruby clasps her hand over her mouth - this fucking guy.

INT. LIVING ROOM - SCOTT'S HOME

In the darkness, Scott pads back towards the sofa. He hears a NOISE from the kitchen and stops. On high alert.

INT. BASEMENT TECH OPS ROOM

Ruby pales, watching Scott sense the danger.

ON WALL SCREENS: *KITCHEN FEED: the Burglar freezes, realizing he's drawn attention. He pulls a GUN from his waistband. LIVING ROOM FEED: Scott creeps slowly towards the kitchen.*

Ruby types fast, throws everything she has at the situation -

EXT. SCOTT'S HOME - WEST VILLAGE, NY

Suddenly - the ALARMS of every single parked car on the street start going off - LOUD with LIGHTS FLASHING.

INT. SCOTT'S HOME - WEST VILLAGE, NY

All the lights in Scott's home turn on simultaneously.

In the living room - Scott stops moving. Someone's definitely in the house.

In the kitchen - the Burglar's eyes snap up at the lights, then over to the back door. His escape, just ten feet away.

INT. BASEMENT TECH OPS ROOM

Ruby's eyes fixed to the screens.

RUBY
(on breath)
Leave... just leave...

ON WALL SCREENS: *KITCHEN FEED: the Burglar heads for the back door, but knocks over a pan and it CLANGS to the floor. LIVING ROOM FEED: Scott hears it, and runs to the kitchen.*

Ruby watches in horror.

RUBY (CONT'D)
No! What are you doing?! Don't be a hero... fuck!

INT. KITCHEN - SCOTT'S HOME

Scott runs in, sees the Burglar nearing the back door -

SCOTT
Hey!

The Burglar turns to Scott.

Scott sees the gun in the Burglar's hand and immediately RUSHES at him - makes a grab for the gun!

INT. BASEMENT TECH OPS ROOM

Ruby stands frozen as she watches her husband grapple with the Burglar. Nothing more she can do.

ON WALL SCREENS: *KITCHEN FEED: Scott shoves the Burglar up against a wall and slams his hand against it repeatedly, trying to make him drop the gun.*

INT. KITCHEN - SCOTT'S HOME

Scott SLAMS the Burglar's hand against the wall a final time - he drops the gun and it skitters away under the fridge.

The Burglar punches Scott in the face and he stumbles back.

Scott recovers quickly and charges at the Burglar, TACKLING him backwards over the kitchen table -

They slide over the table together and hit the floor on the other side with a SICKENING CRACK - the Burglar lands on his neck with Scott's weight on top of him.

INT. BASEMENT TECH OPS ROOM

Ruby stares, on tenterhooks.

ON WALL SCREENS: *KITCHEN FEED: Scott shakes the Burglar - his head lolls unnaturally. Definitely dead. Scott pushes up to his knees and gets his breath back.*

Ruby EXHALES and does the same. Can't believe what just nearly happened. She types to turn off all the car alarms on the street now that he's safe.

Suddenly, something catches her eye -

ON WALL SCREENS: *KITCHEN FEED: ANOTHER INTRUDER creeps out from the laundry room behind Scott. The Intruder has a KNIFE.*

All the color drains from Ruby's face, watching -

ON WALL SCREENS: *KITCHEN FEED: Scott on his knees by the dead Burglar. The Intruder stalks up behind Scott and STABS HIM IN THE BACK. Scott collapses and the Intruder flees.*

Ruby's hand flies up to her mouth. A brief moment in horror, before she starts typing. A CALL RINGS and is answered -

MALE VOICE (FROM SPEAKER)
911, what's your emergency-

RUBY
I need an ambulance, my husband's
been stabbed!
(regains some composure)
1040 Barrow Street, request
priority medical assistance,
authorization alpha bravo sugar 6.

Ruby rushes to leave. She pulls open the mini-fridge under her desk -

IN FRIDGE: guns, vehicle keys, chocolate and cans of mojito.
She grabs a handgun and a set of motorbike keys.

MALE VOICE (FROM SPEAKER)
Code cleared. ETA ten minutes.

Ruby runs out.

EXT. RESIDENTIAL STREET - TWO BRIDGES, MANHATTAN - NIGHT

FOUR YOUTHS hang out on a step, they joke and drink together.
30 FEET AWAY DOWN THE STREET - Ruby bursts out of her block.
The Youths spot Ruby and watch - an odd sight, her urgency.

YOUTH #1
(to Youth #2)
Hey man, she live in your block?

They watch Ruby rip the cover off a Kawasaki Ninja sport motorbike, climb on and speed away. Strange and intriguing.

Youth #2 shakes his head, puzzled.

YOUTH #2
Never seen her before...

EXT. VARIOUS STREETS - MANHATTAN - NIGHT

Ruby rides fast from Two Bridges to the West Village on the other side of Manhattan island. Just three miles away from Scott, but separated by the bustle of 300,000 New Yorkers.

She weaves through traffic, passes PEDESTRIANS, surrounded by bright lights and noise - the city that never sleeps.

As she zooms down streets, across intersections and through traffic lights, we notice some of the city's 2000 public CCTV cameras that she rides past. Watching her.

Exposed and out in the open for the first time in six months.

EXT. ALLEY BEHIND SCOTT'S HOME - WEST VILLAGE - SOON AFTER

Ruby rides fast over the cobblestones of a deserted alley.

She stops, dumps the bike and heads through a metal gate to enter the house via the back door, just like the Burglar did.

INT. KITCHEN - SCOTT'S HOME

Ruby runs in through the back door, gun in hand. It's bright - all the lights are still on.

She sees the Burglar's body by the kitchen table, a pool of blood next to it from where Scott collapsed. But no Scott.

A bloody trail leads away from the pool - Scott's dragged himself somewhere else. Ruby follows the trail, through -

I/E. ENTRANCE - SCOTT'S HOME

- the living room to the open front door.

Scott lies across the threshold. He bleeds out on the front step, the 'Welcome Home' mat stained crimson.

Ruby rushes to Scott, drops to her knees beside him and turns him onto his side.

Scott's pale - lost a lot of blood. Borderline conscious.

RUBY

Scott!

She puts pressure on the knife wound near his spine. There's so much blood. She looks into his eyes, distraught.

Scott's eyes narrow up at Ruby, a confused happiness - *is this real... or am I dying?!*

WITH THE INTRUDER

From behind a fence in the front yard, the Intruder watches Scott and Ruby on the front step. Just 20 feet away.

The bloody knife in his hand gleams, catching the light of a street lamp. He stealths along the fence, towards Ruby and Scott, when suddenly -

An AMBULANCE WAILS down the street, lights flashing, speeding towards Scott's house.

The Intruder turns and runs away.

BACK WITH RUBY

As Scott passes out. She shakes him, desperate.

RUBY (CONT'D)

Scott! Scott! Come back to me, I'm here, I'm here...

TWO PARAMEDICS hurry out of the ambulance and rush up to the front step with their medical kit.

Ruby pushes herself back against the front door, covered in blood as she watches the Paramedics work.

RUBY'S POV: in shock, all sound is MUFFLED. They take Scott's vitals. "Sir, sir can you hear me?" "He's crashing". They inject him with something. Pull a gurney from the ambulance.

The Paramedics haul Scott onto the gurney and whisk him away towards the ambulance. As they move -

LEAD PARAMEDIC

Looks like a stab wound, put a call in to NYPD en route.

JUNIOR PARAMEDIC

Copy that.

This shakes Ruby out of it. She needs to go. She slips in her husband's blood as she rises and heads back inside.

INT. KITCHEN - SCOTT'S HOME

Ruby beelines for the dead Burglar and frisks through his clothes. All he has is a CELL PHONE. She takes it and leaves.

INT. CORRIDOR - RUBY'S APARTMENT BLOCK

The gray cat paws at grocery bags that have been left outside Ruby's front door. The 2AM delivery slot she ordered earlier.

Ruby lets herself into her apartment, not noticing either.

INT. KITCHEN/LIVING SPACE - GROUND FLOOR APARTMENT 1B

Ruby stands just inside the open door, shellshocked.

The gray cat winds itself around Ruby's ankles, rubbing her.

Ruby looks down, coming to her senses off the cat. Realizing with horror that she's left the door wide open. She quickly picks up the cat and dumps it outside. Drags the groceries into her apartment, SLAMS the door and secures all the locks.

INT. BASEMENT TECH OPS ROOM - SOON AFTER

ON WALL SCREENS: *a range of CCTV FEEDS inside and outside MOUNT SINAI HOSPITAL pop up, including the ambulance bay.*

Ruby sits and watches, pale-faced.

ON WALL SCREENS: *Scott's ambulance WAILS into the bay. The Paramedics hurry out - wheel Scott's gurney into the ER - met by NURSES and a DOCTOR. The Paramedics hand him off.*

Ruby watches them talk on the silent feeds. We punch in on their lips and SUBTITLE their speech ON SCREEN, understanding what Ruby does as she lipreads.

ON WALL SCREENS: *Lead Paramedic: "Stab wound, looks pretty deep. Two units of O neg en route, still crashing". They bustle to stabilize him.*

Ruby's bottom lip wobbles. The life of the man she loves hanging by a thread.

She pulls the dead Burglar's cell phone from her pocket and connects it with a cable to a black box on her desk.

ON COMPUTER SCREEN: *an algorithm runs, hacking into and decrypting the cell phone. The phone's call list and text messages appear on screen.*

Just one result - a text message.

TEXT MESSAGE: *her husband's address, sent from an UNKNOWN NUMBER. The text has gone to a group of two, this phone and one other number - the Intruder who got away.*

A true burner phone. Ruby types fast and brings up -

ON WALL SCREENS: *a GLOBAL GPS MAP. The Intruder's cell phone number is in a search box, the map triangulates the phone's location. Zeroes in on America, East Coast, Manhattan, finally stops on Koreatown. On the other wall screens - feeds from all the PUBLIC SECURITY CAMERAS in that area pop up.*

Ruby's eyes scan them urgently, until she spots -

ON WALL SCREENS: *an EXTERIOR FEED - the Intruder walks across a bright surface parking lot. No longer masked - white, 20s.*

On another wall screen, Ruby plays back the RECORDING of the Intruder stabbing Scott in the kitchen and compares them - same clothes, same body movement - definitely him.

RUBY

Got you.

ON COMPUTER SCREEN: *Ruby types a message to the Intruder's phone, masquerading as the same UNKNOWN NUMBER that sent Scott's address. It reads: ROCKEFELLER BUILDING, 10TH FLOOR.*

EXT. SURFACE PARKING LOT - KOREATOWN - NIGHT

The Intruder's cell phone BEEPS in his jacket pocket. He pulls out his phone, stops walking and reads the message -

ON CELL SCREEN: *under the text with Scott's address, another text from the same number: ROCKEFELLER BUILDING, 10TH FLOOR.*

No reason not to trust it. He pockets his phone, keeps on walking then stops, realizing. He turns around, to see -

200 YARDS AWAY - the Rockefeller Building stands like a monolith against the bright New York night.

INT. BASEMENT TECH OPS ROOM

Ruby leans back in her chair with her eyes fixed to the screens. Hands to her face, anxious.

ON WALL SCREENS: *half of the screens focus on FEEDS of the Intruder and his movements towards Rockefeller. The other half focus on the hospital, what's happening with Scott.*

Ruby lipreads the hospital staff, their words SUBTITLED ON SCREEN for us again.

ON WALL SCREENS: *in the ER, Scott is now shirtless and covered in tubes. DOCTOR: "He's stable, let's get him up to surgery". STAFF wheel him away, leaving behind an exhausted NURSE and a YOUNG TRAINEE. TRAINEE: "What are his chances?" NURSE: "I've seen worse recover, and better die. 50/50".*

Ruby INHALES SHARPLY, living a nightmare. She leans forward, minimizes the hospital feeds and turns her attention back to the Intruder. She types fast.

INT. LOBBY - ROCKEFELLER BUILDING - NIGHT

CLOSE on the brass elevator wall panel as the Intruder hits the UP button.

He steps back and waits. Five elevator doors in front of him. He glances around, definitely alone. Checks his watch: 4:14AM. No wonder.

An elevator to his far left BINGS and the door opens. He heads over, doesn't pay attention to the sign outside -

SIGN: a PHOTO of Manhattan's stunning skyline, along with the text: TOP OF THE ROCK OBSERVATION DECK - 67 FLOORS IN UNDER 50 SECONDS! 9AM - 9PM.

INT. TOP OF THE ROCK ELEVATOR, ROCKEFELLER BUILDING

The Intruder hits the button for the 10th floor and the doors close. The elevator ascends, triggering a COLORFUL LIGHTS AND EFFECTS SHOW on all the elevator walls and ceiling:

The metal framework of the elevator shaft zooms past, a starry night sky above - as if the elevator itself is transparent. Image overlays of American history swoop across the walls - the moon landing and Obama's inauguration.

The elevator comes to a stop and the show ends.

The Intruder steps up to the door, expecting it to open. It stays closed. He looks at the button panel - floor 9 lit up.

He hits 10. Nothing. He pushes it repeatedly - still nothing.

INTRUDER
(on breath)
Fuck sake...

He hits the HELP button. It RINGS. After a moment -

HELP VOICE/RUBY (FROM SPEAKER)
Hello, how may I help you?

INT. BASEMENT TECH OPS ROOM

ON WALL SCREENS: *a CCTV FEED of the Intruder in the elevator.*

ON COMPUTER SCREEN: *Ruby has remote access to the Rockefeller building's entire security and elevator system. A GRAPHIC shows the elevator stuck on floor 9 out of 67.*

Ruby seethes at the Intruder on screen as they chat. Hides the anger in her voice from the man who stabbed her husband.

INTRUDER (FROM SPEAKER)
I'm stuck on the ninth floor.

RUBY
I'm sorry to hear that. I'll get someone out right away. How many people are in the elevator?

INTERCUT AS NECESSARY:

INTRUDER
Just me.

RUBY
And what's your name?

INTRUDER

Karl. Karl Hudson.

RUBY

OK Karl, is there a family member you'd like me to call, let them know where you are?

INTRUDER/KARL

No. Just get me out of here.

RUBY

Anyone who's expecting you that I should tell?

INTRUDER/KARL

No.

RUBY

Are you sure about that?

Karl takes pause. Starting to realize... there's something not right about this. Something in her voice.

INTRUDER/KARL

What's your name?

RUBY

Ruby.

INTRUDER/KARL

(dawning on him)

Ruby...

Ruby watches his reaction - clear he knows her name, who she is. Not just a burglary gone wrong after all.

Karl rushes to pull out his cell phone.

RUBY

Don't waste your time, I jammed it already.

He mouths "fuck" and looks all around for a camera. Finds it.

INTRUDER/KARL

Let me out of here, right fucking now bitch-

Ruby shuts her eyes, blinks them open wide and hits a key.

IN THE ELEVATOR - it suddenly ascends 10 floors at high speed, complete with light show. Karl grabs a handrail and looks around, fearful.

The elevator stops abruptly and he JOLTS to keep his footing, before it reverses and descends 10 FLOORS FAST, halting so suddenly that Karl SLAMS into the floor with the force - blood spatters from his mouth, his lip busted.

Ruby watches Karl struggle up to his feet on screen.

RUBY

What were you doing in my house?

INTRUDER/KARL

Fuck you-

She hits a key.

Karl braces himself as the elevator zooms up again at speed. The light show plays - girders whizzing past fast to meet the sky. Even without acrophobia it'd be enough to make you sick.

ON BUTTON PANEL: floor numbers light up briefly as the elevator speeds past them - from 9 up to 40. It stops suddenly, then reverses fast down to 20 and brakes hard -

Karl SLAMS into the floor again, YELLS OUT in agony and grasps his elbow. A brutal torture, each elevator ride the equivalent of being in a car crash.

RUBY

Stop wasting my time. Why did you attack my husband?

INTRUDER/KARL

I don't give a fuck about him-

The elevator speeds up again. On the button panel it reaches floor 60 - getting higher and higher each time - stops, then reverses back down fast.

It descends at such speed that Karl rises a little off the ground - experiencing weightlessness. The elevator hits 45 -

CLOSE on Karl's face as it MASHES into the floor on impact - blood spurts from his mouth along with a tooth. This is only going to get messier. He struggles up to his knees.

RUBY

Let's not be rude about my husband, shall we? Now answer the question-

INTRUDER/KARL

(breathless)

It's not about him, it's about you!
We attacked him to flush you out.
Someone wants you dead.

Ruby reels.

RUBY

Who?

INTRUDER/KARL

I don't know.

(rushes, sensing her about
to torture him again)

I don't know, I promise! I don't...

Ruby watches him on screen. Decides he's telling the truth.

RUBY

How were you paid?

INTRUDER/KARL

It's all online, on account-

RUBY

Give me your account number.

He hesitates. Ruby tilts her head.

RUBY (CONT'D)

Give me your account number, or
I'll kill you.

Karl grits his teeth and gives it up.

INTRUDER/KARL

782 865 487, Caymans.

Ruby types fast.

ON COMPUTER SCREEN: *Karl's banking information pops up. She scrolls through the transactions.*

RUBY

How much?

INTRUDER/KARL

Ten grand. That's all you're worth.

He spits blood out onto the elevator floor, defiant.

Ruby's focus remains on screen as she finds the transaction.

RUBY

(matter of fact)

Actually it's what you're worth - I
mean look where you are right now.
You're seriously overpriced.

Karl fumes - fuck this bitch.

ON COMPUTER SCREEN: *the 10k transaction and the bank account it came from - nameless, empty. A search runs, from this account to another account to another account - hunting through all the ghost accounts to try and find the source.*

Ruby sits quietly, watching it run.

In the elevator - Karl looks around, unnerved.

INTRUDER/KARL

So, are you gonna let me go?

Ruby reaches out and hits a key on her computer.

In the elevator - bland ELEVATOR MUSIC starts to play. Karl's expression drops - she's basically put him on hold.

At her desk, Ruby leans forward - found something.

ON COMPUTER SCREEN: *finally, a bank account with a name: WOLF FORCE SECURITY. She googles it quickly, a webpage appears for Wolf Force Security - a private security firm. She searches through the webpages, finds the owner's name - BRETT ASHER.*

She hits a key to cut off the elevator music.

RUBY

Karl, do you work for Wolf Force Security?

INTRUDER/KARL

(confused)

No.

RUBY

Ever heard of them?

INTRUDER/KARL

No!

RUBY

How about a Brett Asher, do you know him?

INTRUDER/KARL

No, I've never heard of him. All I got was the money and the address, that's it, that's everything!

Ruby stares at Karl on the wall screen, appraises him. Decides he's telling the truth.

Karl clutches his broken elbow painfully. Blood drips from his mouth. He leans against the elevator wall.

INTRUDER/KARL (CONT'D)
That's all I know. Please... let me
out... are you, gonna let me go?

Ruby "pffts", almost laughs.

RUBY
Karl, did you forget you stabbed my
husband?!

She hits a computer key -

Karl GASPS as the elevator suddenly DROPS FAST. His feet lift off the ground with the speed of the descent, he holds tight to the handrail and watches the button panel in dread -

ON BUTTON PANEL: from 45, descending at such speed that the floor lights barely blink as he passes them - not stopping.

INT. BASEMENT - ROCKEFELLER BUILDING

Concrete walls, basic security lighting outside the bank of elevator doors. Quiet... a FAST WHIRRING, getting LOUDER -

SMASH! An elevator door EXPLODES OUTWARDS as the elevator with Karl inside CRUSHES into ground level. A high impact fall from the 45th floor - no way he survived.

INT. BASEMENT TECH OPS ROOM

ON WALL SCREENS: *all the Rockefeller Building feeds are wiped, replaced by the Mount Sinai hospital feeds again.*

Ruby works fast. Dispassionate, got what she needed. She hits a key to make a call, it RINGS ONCE and is answered -

MELLOR (FROM SPEAKER)
Ruby?!-

RUBY
Mellor you were right - I'm still
compromised. Scott was attacked
tonight, but they were after me-

MELLOR (FROM SPEAKER)
Is he alright? Are you OK?

Ruby winces, having to make it real by saying it out loud.

RUBY

He's at Mount Sinai, in surgery.
And no, I'm not OK, but I'm safe.

MELLOR (FROM SPEAKER)

(urgent)

Ruby, two other Gemstones were
killed tonight. It's not just you
who's in danger - it looks like
someone's coming after you all.

Ruby's expression slackens - fuck.

MELLOR (FROM SPEAKER) (CONT'D)

I just hired a new Gemstone - Jade -
not in the system yet. I'll assign
her to keep watch over Scott at the
hospital but Ruby, you need to find
out who's behind this and fast-

RUBY

I already found the money trail.
Payment came from a private
security firm called-

Suddenly - all the POWER GOES OUT IN THE BASEMENT.

Ruby freezes in the darkness.

The SOUND of a generator and a second later, all the POWER
COMES BACK UP.

EXT. RESIDENTIAL STREET - TWO BRIDGES, MANHATTAN - NIGHT

ON TABLET SCREEN: *STILL IMAGES of Ruby's motorbike speeding
through the city, zoomed-in shots of the license plate.*

The tablet lowers, to REVEAL Ruby's motorbike by the curb.

A HEAVILY ARMED FIVE MAN TEAM led by KAI, 28, Chinese
American, stealth towards Ruby's apartment block. They wear
masks, night vision goggles and earpieces - elite pros.

All the lights are out in Ruby's block - except for Ruby's
apartment. Conspicuous with its emergency back up power.

The plan to flush her out in the open has worked.

INT. BASEMENT TECH OPS ROOM

In the stillness, Ruby rises. Picks up her gun from the desk.

She opens a desk drawer and retrieves a pair of HIGH TECH LOOKING AVIATOR GLASSES. She puts them on and moves quickly and quietly back into her apartment.

INT. KITCHEN/LIVING SPACE

Ruby emerges from the full length cupboard into her apartment. She flicks off all the lights.

She pushes a button on the side of her aviator glasses -

GLASSES VIEW: the apartment is in green-tinged NIGHT VISION. We look to the front door - all the locks still safely on.

Ruby treads silently over to the tinted front window, where we watched the kids playing in the broken fire hydrant earlier. She stops close to the window and watches -

GLASSES VIEW: THRU WINDOW - Kai, armed and masked, on the other side, examining the window and the frame.

EXT. WINDOW, RUBY'S APARTMENT

Kai is reflected in the window as he studies it - it's tinted glass so he can't see in, only Ruby can see out. Suddenly he freezes, sensing her on the other side.

INT. KITCHEN/LIVING SPACE

In the darkness, Ruby watches Kai through the window, curious. Her gun down by her side.

THRU WINDOW - Kai takes a step back. Stands still. Then in a flash he raises his gun and SHOOTS at the window!

Ruby doesn't even flinch. The round PUNCHES an imprint on the glass, but nothing more. Bulletproof. She watches -

THRU WINDOW - Kai's lips move, giving an instruction. Not subtitled for us, but a second later -

Behind Ruby, an entire section of the wall next to the front door EXPLODES in a cloud of plaster and dust!

Ruby jolts and SPRINTS for the cupboard door as LASER SIGHTS search for her in the dust cloud. She races through -

INT. BASEMENT TECH OPS ROOM

- and down the steps.

Ruby grabs a black backpack from under her desk and swings it onto her shoulders as she darts to the exercise space.

She hauls up a hatch in the floor and descends -

INT. ABANDONED SEWER TUNNELS

- a few rungs down a ladder into darkness, pulling the hatch closed and twisting to lock it behind her, just as -

INT. BASEMENT TECH OPS ROOM

- a GRENADE rolls across the tech room floor towards the hatch. The hatch closes a second before the grenade hits and -

INT. ABANDONED SEWER TUNNELS

- EXPLODES, caving in the locked hatch and destroying it as Ruby drops from the ladder, SPLASHES down into the tunnel 10 feet below and runs.

[NOTE: In this sequence, we switch between the very dim light in the tunnels and Ruby's night vision through her aviators.]

Ruby flees through the secret, real-life labyrinthine tunnels beneath Manhattan. New York's manmade underground runs as deep as the Chrysler building is tall - layers of thousands of interconnected pipes, sewers and subways - a haphazard catacomb of abandoned infrastructure going back 100 years.

Ruby's RACING FOOTSTEPS ECHO in the tunnels. Soon chased by LASER SIGHTS in the darkness.

SHOTS FIRE at Ruby, embed in the walls as they just miss her.

20 FEET BACK - the last of the five man team drops down into the tunnel. They hustle after Ruby.

GLASSES VIEW: jolting with the sprint - a FLUORESCENT MARKER daubed on the wall up ahead.

Ruby runs to it. There's a ladder just above the marker - a trail she has left for herself. As she starts climbing up she PUNCHES a small black box fixed to the wall beside it -

CLOSE on the BLACK BOX as a RED LED TIMER lights up and starts counting down from 20 SECONDS - an EXPLOSIVE.

HIGH ANGLE on Ruby as she climbs up the ladder towards us. She reaches the top as MERC #1 reaches the base and FIRES, just missing her as she pulls herself into the next tunnel.

The five Mercs rush up the ladder to follow Ruby.

CLOSE on the black box on the wall, the timer counting down **9, 8, 7...** as beside it, the Mercs rush to climb up the ladder. Two, three, four of them make it up safely as **3, 2, 1** - the charge EXPLODES -

MERC #5 is BLOWN BACK off the ladder - the ladder and surrounding wall COLLAPSE onto him in the darkness as he YELLS OUT, caught in the blast.

Now they are a four man team.

INT. VARIOUS ABANDONED ACCESS TUNNELS

Ruby runs.

There is no let up, barely time for her to breathe.

The four Mercs are close on her tail, sometimes just a hair's breadth away. A frenetic chase in the darkness, red laser sights relentlessly hunting her down.

QUICK CUTS - Ruby follows her fluorescent markers, darting left and right through the labyrinth. She races up and down ladders between Depression-era access tunnels, hitting the ladder charges each time to try and escape her pursuers.

THREE MORE EXPLOSIONS from Ruby's ladder charges are peppered with GUNFIRE from the Mercs in between. The Mercs hurry faster, becoming fraught on the ladders - no choice but to follow Ruby's booby-trapped trail or risk losing her.

TWO MERCS are caught in the ladder blasts - leaving just Kai and Merc #1 chasing Ruby down. Merc #1 shoots -

INT. ABANDONED SPIRAL SERVICE STAIRCASE

- and CLIPS Ruby in the arm as she ducks through a doorway, YELPING at the hit. The doorway opens to the top of an abandoned 100 year old spiral staircase, she races down.

The stairs wind so tightly that Ruby slides her shoulder against the wall as she descends.

Her wet shoes slipping on the metal steps.

INT. ABANDONED SERVICE TUNNEL

Ruby bounds off the last step and out into a service tunnel.

She takes a hard left, swinging down to descend a ladder that leads to a tunnel below. She hits the black box on the wall - CLOSE on black box - the LED countdown stays blank. Broken. Ruby curses under her breath and hurries down the ladder.

INT. DRAINAGE PIPE

Ruby emerges from the ladder into the drainage pipe below. She bends over to run, the pipe just 5 feet in diameter. Her fingers trailing the wet curved brickwork.

GLASSES VIEW: up ahead, a fluorescent marker at the base of an offshoot pipe that leads upwards.

Ruby reaches it, braces herself against the inside bricks on both sides of the steep pipe and hauls herself up.

INT. STEEP PIPE

The pipe is a dark and claustrophobic two feet across. Ruby struggles to accommodate her backpack in the tight space, reaches up and grabs a depression in the brickwork - crude handholds she's made in the pipe.

Suddenly - a hand reaches in behind her, grabs her backpack and hauls Ruby backwards!

INT. DRAINAGE PIPE

Ruby lands hard in the low water of the pipe she just came from. Merc #1 stands over her, reaching for his gun.

On the ground - Ruby KICKS UP, blocking him from getting it.

She rises and they fight - hand to hand, close quarters in the 5ft across space - Ruby bends a bit but the Merc has to bend a lot to fight. Fast, tactical hits landed by both pros.

Their feet slip and slide in the low water, Ruby maneuvers around the Merc as they fight to get around to the exit pipe.

With her back to the exit pipe, she hears Kai's footsteps OS splashing towards them. Soon it'll be two against one - she needs to get out of here fast.

Ruby reaches back, braces her forearms inside the steep pipe and KICKS OUT WITH BOTH FEET - hitting the Merc square in the chest - kicking him hard into the wall opposite and LAUNCHING HERSELF BACKWARDS into the steep pipe at the same time.

INT. STEEP PIPE

Ruby braces her elbows across the brickwork and fights the Merc with her feet - KICKING and STOMPING, with every force she shunts herself further up the pipe to freedom.

She looks up - the pipe exit just 5 feet above her.

Merc #1 leans inside the pipe with his gun, but Ruby kicks out and SLAMS his wrist into the bricks, making him drop it.

She turns and tries to drag herself up to the exit, but the Merc grabs her backpack again, YANKS her back a few feet.

Ruby's NAILS DRAG painfully down the brickwork.

She spins back, shrugging off her backpack to get free.

INT. DRAINAGE PIPE

Ruby's backpack splashes down into the pipe below. The Merc's torso is out of view, up inside the pipe as Kai reaches him.

INT. STEEP PIPE

Ruby braces her knee against the Merc's shoulder as he scrambles to get into the pipe - almost on top of her.

Ruby lets him come closer. In the two feet across space, she wraps her legs around the Merc's neck and TWISTS SHARPLY -

CRACK! Ruby snaps his neck to an impossible angle. His body falls limp in the grip of her legs.

She releases him and STOMPS down on his body, wedging him inside the pipe. She drags herself up and out -

INT. ABANDONED CITY HALL SUBWAY STATION

- onto the curved platform of the abandoned, century old city hall station, directly below city hall. In the dim light -

Broken brass chandeliers hang from the vaulted ceilings, Spanish Guastavino tile arches all along the platform. A pinnacle of Romanesque revival architecture and one of the most beautiful abandoned railway stations in the world.

Ruby hurries to her feet. Blood drips down her arm from where the bullet clipped her.

INT. DRAINAGE PIPE

Kai tugs hard at the Merc's body, splashing it down into the water. He climbs quickly into the steep pipe after Ruby.

INT. ABANDONED CITY HALL SUBWAY STATION

Ruby gets a few feet down the platform before she stops - turns off the sound of Kai climbing up the pipe after her.

She rushes back and quickly flattens herself against the wall beside the pipe. As Kai emerges -

Ruby PUNCHES down hard at the base of his neck - sending Kai face first to the floor.

Kai has a gun in his hand - she STAMPS down on his hand then twists her foot, sending the gun SPINNING AWAY, out across the platform and down onto the inactive track.

Kai rises quickly and BODY SLAMS Ruby against the wall.

They fight each other, unarmed, on the curved platform. Both elite and trained, but Kai is well-practiced - Ruby is rusty, rushing up to speed against him.

Lightning fast hand to hand and foot to foot, Ruby's style is graceful - but Kai's is even more so, almost balletic. He jump spin kicks her in the face, SMASHING off her aviators.

Suddenly - a WINDY RUMBLE starts up - a train approaching. It gets LOUDER, the wind WHIPPING along the platform, tearing at their clothes and their hair as they fight, until -

20 FEET AWAY at the end of the platform - a subway train speeds past. It's the downtown 6 - an open active track running perpendicular to the abandoned city hall station.

Up on the platform, white light from the passing train's windows illuminates the fight like a strobe, making mirror balls of the broken chandeliers above them.

Their fight like a beautiful flick book, caught in a gale.

Ruby blocks Kai's kicks, each one forcing her back towards the platform edge. He finally lands a KICK to Ruby's chest and she FLIES BACK into the air with force, PLUMMETS -

- to land hard on the inactive train tracks below.

Ruby CRIES OUT in pain as her spine hits the metal bars, RATS as big as rabbits scatter on her impact.

Kai stands on the platform edge. He smirks down at Ruby on the tracks, watching her turn painfully onto her stomach.

DOWN ON THE TRACKS - Ruby's eye catches the gun she kicked out of Kai's hand earlier. Just 5 feet away in the gravel.

She scrambles for it.

UP ON THE PLATFORM - Kai sees Ruby going for the gun. He backs away quickly, just moments before -

DOWN ON THE TRACKS - Ruby grabs the gun, spins onto her back and FIRES up at Kai -

UP ON THE PLATFORM - Kai ducks away to the recesses just in time. Ruby's SHOTS ECHO, SMASHING into the tiles.

The downtown 6 finally finishes passing, plunging them back into dim light. The train brakes SQUEAL and the CLACKS SLOW OS, the 6 coming to a stop further down the active line.

Ruby rises fast, breathing hard, and levels the gun up at the platform - but Kai is nowhere to be seen.

She runs to the end of the inactive line and turns hard left -

INT. ACTIVE TRAIN TUNNEL/BROOKLYN BRIDGE PLATFORM

- into the active train tunnel and after the 6.

50 FEET AHEAD - the 6 is stopped at the Brooklyn Bridge platform. On the tracks running in the opposite direction - the HEADLIGHTS of an oncoming train, heading Ruby's way.

Up on the platforms - just a handful of PEOPLE, shift workers and the homeless. None of whom care less, as -

Ruby leaps across the tracks and up onto the other side.

INT. ABANDONED CITY HALL SUBWAY STATION

Kai slides off the platform and sprints down the inactive tracks after Ruby. He reaches the end of the line, skids on the gravel as he stops quickly -

A train RUSHES PAST on the active line, heading the opposite direction to the 6. He watches, as -

THRU TRAIN WINDOW - Ruby leans against a train pole in an empty car, getting away.

INT. RABIN'S DINER - LOWER EAST SIDE MANHATTAN - 6AM

RUTH RABIN, late 70s, bustles behind the counter. This is her place, and it looks very much like the famous Katz's Deli - classic, Jewish, no-nonsense charm.

A FEW GROUPS and PEOPLE at tables, just starting to get busy.

Ruth turns away from the counter and yells to the kitchen -

RUTH

We get the bread delivery yet?
We're nearly out of sourdough-

Her grandson, DAVID, 17, sticks his head through the doorway.

DAVID

Not yet Safta, I'll call 'em!

He disappears back into the kitchen. Ruth senses someone take a seat at the counter behind her and turns - her expression falls in recognition.

Ruby sits across the counter.

She has a split lip, a graze on her face and the obvious bulge of an arm bandage under her shirt from where the bullet clipped her in the tunnels. She looks exhausted.

For a moment, neither of them says a word. Ruth picks up a coffee pot, pours black coffee into a plain white mug and places it on the counter in front of Ruby.

Ruby picks it up. Then looks Ruth directly in the eye -

RUBY

I'd like to order off menu please.

CLOSE on a folded piece of paper as Ruby slides it across the counter towards Ruth.

Ruth holds eye contact with Ruby. Doesn't touch the paper.

RUTH

How are you expecting to pay?

Ruby places a black, faceless credit card down on top of piece of the paper. Ruth keeps her eyes on Ruby, shouts back -

RUTH (CONT'D)

We're gonna need a 'to go' bag!

Ruth slides the paper and credit card off the counter.

RUBY

Can I get a booth first?

Ruth appraises Ruby as David reappears. She hands him the paper and the credit card. David takes it with a fleeting glance at Ruby, knows what this means. Ruth leans in to him -

RUTH

I'll have a cream cheese bagel and
a bloody Mary-
(glances at Ruby)
Two bloody Marys-

RUBY

And a Reuben, hold the sauerkraut.

RUTH

(to David)
Bring it up to the booth.

David nods obediently and rushes off.

INT. STAIRS - RABIN'S DINER - MOMENTS LATER

Ruby follows Ruth up the wooden stairs. Ruth grabs the banister for support, slow going at her age.

INT. UPSTAIRS - RABIN'S DINER

Ruth leads Ruby upstairs into an empty restaurant space, more seating for overspill from downstairs.

She shuffles over to a nondescript door, unlocks it WITH HER THUMBPRINT and they head inside.

INT. BOOTH - RABIN'S DINER

A small room consisting of a single booth. The walls right up against the backs of the two red plastic benches that sit on either side of a bolted down table.

Ruby and Ruth slide onto the benches and sit opposite each other. As the door closes behind them and LOCKS LOUDLY -

The light in the booth BRIGHTENS as the room SEALS. We notice now that the walls are soundproofed - a clandestine box for secret purposes. Ruby's injuries look worse in this light.

Alone together, Ruth's tone shifts to that of a no-nonsense grandmother, caring but often too tough with the truth.

RUTH
What happened to you?

RUBY
My place is burned - both the
apartment and the house. Someone's
going after the Gemstones. I need
to find out who.

Ruth glances at Ruby's wedding ring, a fleck of blood on it.

RUTH
How's Scott?

RUBY
Alive.

Ruth gives a small sigh of relief. She leans back as the door opens and the room lights dim back down.

David enters carrying a tray with their bloody Marys, food and Ruby's credit card, along with a black backpack that looks identical to the one she lost in the tunnel.

RUTH & RUBY
Thank you, David / Thanks.

He gives a polite smile and nod, then leaves. The room LOCKS LOUDLY and the light brightens again.

Ruby ignores the tray and starts to unpack the backpack.

Ruth bites into her cream cheese bagel and watches her work.

Ruby pulls out a state of the art laptop, a tablet, cell phone, a handgun with clips and magazines and two ziploc bags full of data sticks and SD cards - an entire new tech set up.

And now we get it - imagine if James Bond's Q was Ruth Bader Ginsberg - that's who Ruth is. She talks Ruby through it.

RUTH
(points at ziplocs)
You got your usual plug n' plays -
black ops algorithms to hack into
all the private and government
servers you might need - police,
aviation, security systems,
hospitals, banks etc. And those are
your bugs, malware to infect and
disable your opponent's tech.
Couple of updates from your last
kit, but it'll all be familiar.

Ruby opens the laptop. She digs into one of the ziplocs, pulls out a data stick and plugs it in.

ON LAPTOP: *a rush of code from the data stick. Ruby's fingertips quick across the keys. We glimpse the words: MOUNT SINAI HOSPITAL before the screen fills with CCTV FEEDS.*

Ruth sips her bloody Mary then crunches on the celery stick, watching Ruby. Can't see the laptop screen but it's obvious what she's doing.

ON LAPTOP: *Scott's name searches through the hospital database, brings up his MEDICAL FILE and his ROOM'S CCTV FEED - Scott lies in bed, unconscious and covered in tubes. In the corner, a woman, late 20s, sits facing the door. This is JADE, the new recruit Mellor assigned to protect Scott.*

RUTH (CONT'D)
How's he doing?

RUBY
(reads off screen)
Surgery went well, but they put him in an induced coma to recover. Just waiting now, to see if he pulls through...

Ruby rubs her face with her hands. It's been a hell of a night. She grabs her bloody Mary and drinks half of it.

RUTH
And what if he doesn't.

RUBY
He will.

Ruby digs into the Reuben. Makes a face and starts to deconstruct the sandwich, pulling out the sauerkraut.

RUTH
And then what? You stay in the game, he'll always be in danger. Took me 20 years at DARPA to figure out I needed more than this.

She gestures at the tech with her celery stick.

Ruby glances up, her mouth too full of Reuben to talk, so Ruth keeps going, qualifying what she's just said.

RUTH (CONT'D)
At my age, I'm happy to freelance, keep you good guys fighting the good fight-

RUBY

(chewing)

Ruth, you should see the kids working there now. You were always too good to let go-

RUTH

But a trail of dead bad people is not what you want to leave behind. I built this place when I started my family - this is my legacy - for them. You should be thinking about what yours is gonna be - you're only getting older.

Ruby ignores Ruth's harshness. Resolute.

RUBY

I know what my future is. I'm doing what I need to, to make it happen.

Ruby shuts the laptop and repacks the backpack.

RUTH

If you survive. They'll find you, Ruby, now you're out in the open. In our world, there's nowhere to hide.

Her gaze rests heavily on Ruby - wondering if this is the last time she'll see her alive.

EXT. ROCKEFELLER BUILDING - DAY

A long queue of frazzled TOURISTS snakes along the side of the building. A few canopies erected along the line to shield them from the blazing sun.

A SIGN at the front reads: TOP OF THE ROCK RESERVATIONS.

A BRATTY BOY, 9, waits near the front wearing a sunshine state baseball cap and playing a game on his cell phone. Impatient Tourists complain behind him. He glances up, off -

At the building entrance - TWO EMTs accompanied by TWO COPS wheel out a gurney with a black body bag strapped to it. The Intruder, Karl, that Ruby killed in the elevator last night.

The Bratty Boy looks up to his SUNBURNT MOM, moans -

BRATTY BOY

They got the body out, how much longeeerrr?

SUNBURNT MOM

I don't know honey, but we're definitely getting a refund.

EXT. ACROSS THE STREET FROM THE ROCKEFELLER BUILDING

Across the street, Kai watches the body bag gurney being loaded into the back of an ambulance. Dressed in jeans and a check shirt, he could be anyone in New York city. Only the sharpness in his eyes gives him away.

He pulls out his cell and makes a call. As it's answered -

KAI (INTO PHONE)

There is a mess.

WOMAN'S VOICE (FROM PHONE)

So clean it up.

KAI (INTO PHONE)

Atlas like things discreet. They are very unhappy-

WOMAN'S VOICE (FROM PHONE)

And you're calling me to whine about it. I'm not your mom, or your therapist. I did my job - gave you all the information you needed - this is not my problem.

KAI (INTO PHONE)

But if Ruby lives, she could be. You know the deal.

A pause at the end of the line.

WOMAN'S VOICE (FROM PHONE)

I'll find her real time location-

KAI (INTO PHONE)

-and I'll activate whoever's closest.

He hangs up and walks away.

EXT. TRAIN - ALLEGHENY MOUNTAINS - PENNSYLVANIA - DAY

TITLE: PENNSYLVANIA

An eight car train speeds through the Allegheny Mountains, forested and lush against a gray rainy sky.

INT. PRIVATE SLEEPER CABIN - TRAIN - DAY

A tiny, dated space with a single bed that runs along the length of the window. Ruby sits up on the bed, her back against the wall. Legs stretched out, laptop on her knees.

THRU WINDOW - rain spatters against the glass as the imposing mountains pass by. An impressive view despite the weather.

But Ruby's focus is only on her laptop.

ON LAPTOP SCREEN: *webpages about Wolf Force Security, a PHOTO of the owner BRETT ASHER who paid for the attack on Scott. He's a bro, 40s, looks like John Cena on steroids.*

Ruby reaches into her backpack, retrieves a ziploc bag and fishes out a data stick. Inserts it into the laptop.

A SHRIEK of LAUGHTER OS through the wall behind Ruby, from the next car down. LOUD WOMEN'S VOICES, sounds like they're playing a drinking game. Ruby ignores them.

ON LAPTOP SCREEN: *Asher's home address in Cincinnati. His email account is open, along with his cell phone records and contacts list. Ruby zooms in on a MAP of his large home.*

A notification from the data stick pops up: PRIVATE SECURITY ALGORITHM LOADING, replaced by a SCHEMATIC of Asher's house showing the layout and all the security features.

Suddenly - the wall behind Ruby BANGS, jolting her forward. More LAUGHTER and DRUNK SHOUTING OS.

DRUNK WOMAN (V.O.)
LOUISE?! I'm telling your fiancé!

We hear Louise PROTEST through continuing CACKLES.

Ruby stops typing and her eyes narrow. Fuck sake. She looks out of the window a moment then rises, taking a break.

INT. FOOD CAR - TRAIN - SOON AFTER

Ruby steps up to the counter in the food car, next in line. She browses what's on offer - some sad sandwiches, wilted salads and range of crappy wines.

The SERVER, 21, makes eye contact with Ruby -

RUBY
Coffee please.

He turns to get it. Ruby gazes around, her eyes settling on -

Above the sliding door connecting the food car to the next car down, a RED LED ELECTRONIC MESSAGING SCREEN.

ELECTRONIC MESSAGING SCREEN: *the words scroll across:*
CINCINNATI UNION TERMINAL... 49 MINUTES...

INT. NEXT CAR DOWN FROM THE FOOD CAR - TRAIN

A BALD MAN, 30s, sits in a half-empty car. He feels his cell vibrate and pulls it from his pocket. Looks at the screen.

ON CELL SCREEN: *PRIORITY TARGET* above a *PHOTO* of RUBY. Below it, the details of the train they are both currently on.

The Bald Man studies the photo, then leans out from his seat to look down the aisle -

THRU CAR DOOR WINDOW - Ruby waits for her coffee.

INT. FOOD CAR - TRAIN

Ruby takes her coffee from the Server. As she turns away, her eyes sweep across the door to the next car down, just as -

The doors slide open and the Bald Man walks through.

Ruby makes eye contact with him - the briefest of moments but that's all she needs to know that she's been found. She pauses, then turns back to the counter, thinking fast.

RUBY

(to the Server)

Can I get a bottle of the rosé...
do you have any champagne?

(off his nod)

That too.

She sips her coffee as the Server runs her card. He hands it back and places the champagne and rosé on the counter. Ruby picks up the bottles and leaves her coffee behind.

She walks slowly back towards her cabin with a bottle in each hand, sensing the Bald Man following her.

INT. CORRIDOR OUTSIDE PRIVATE SLEEPER CABIN - TRAIN

Ruby carries the bottles down the empty corridor. The train JOLTS and she pauses momentarily to steady her footing.

10 FEET BACK - the Bald Man stops too. He turns and looks out of the window, pretends like he's admiring the view.

Ruby side-eyes the door to her private cabin, then walks straight past it. Through the sliding doors to the next car -

INT. OBSERVATION CAR - TRAIN

Ruby enters the observation car - floor to ceiling windows along the whole car to sightsee the awesome mountain view.

A BACHELORETTE PARTY of SIX LOUD WOMEN, 40s, wear sashes and tiaras and drink wine. Whatever the collective noun for a group of KARENS is, this is it. They are the women Ruby could hear earlier. Just a few other PASSENGERS in the car.

Ruby strolls towards the Karens. She hesitates, seeing -

Through the doors up ahead - a SCRAWNY MAN enters. He sees Ruby and stops. Clear he's another threat.

Ruby half-turns, hearing the doors behind her slide closed - the Bald Man is in the car too. Danger in both directions.

The Karens erupt into LAUGHTER. Ruby makes a beeline for them, putting on a huge smile with her eyes wide.

RUBY

Louise?! Louise, I knew it was you!

The Karens look up at Ruby as she approaches. LOUISE looks confused, trying to place who Ruby is.

LOUISE

Hi...

RUBY

(eyeing Louise's sash)
You're getting married?! No way. Oh my God, how have you been?! It must be, like, YEARS since we took that class together!

Ruby takes a seat at the Karens' table.

In the aisle at opposite ends of the car, the Bald Man and Scrawny Man stand still, thrown a curveball. The Scrawny Man sits down hurriedly in the closest empty seat.

LOUISE

(still unsure)
Ah, good. Yeah, how are you and...

Louise eyes Ruby's wedding ring. A few of the Karens exchange looks - who is this woman?

RUBY

Scott. He's sick right now, I'm heading to Cincinnati to try and figure it out.

LOUISE

Oh I'm sorry.

A brief silence. Ruby indicates their drinks.

RUBY

What are you drinking?

A KAREN

Prosecco-

RUBY

Oh, no! Here, I have a rosé, and champagne. I was gonna take them to a friends' for dinner, but this is your bachelorette!

Ruby puts the bottles on the table and starts opening them.

In the aisle - the Bald Man watches Ruby and stews. He takes a seat near the door at the opposite end of the car from the Scrawny Man. Can't do anything without making a scene, but Ruby can't escape either.

Back with Ruby and the Karens:

RUBY (CONT'D)

(to Louise)

It's the least I can do, if you're getting married!

Ruby's face scrunches up in excitement as she ends her sentence on a SQUEAL.

The Karens exchange looks - still not sure who Ruby is, but if they're getting free champagne - she can stay.

TIME CUT TO:

ON ELECTRONIC MESSAGING SCREEN: *the words above the door scroll across: CINCINNATI UNION TERMINAL... TEN MINUTES...*

The Karens are wasted. The champagne and rosé are empty, Ruby now wears a BACHELORETTE SASH too. She listens to their CHATTER, one eye on the Scrawny Man she can see sitting further down the car along the aisle.

Behind her, the Bald Man rises and walks down the aisle past the Karens, glancing at Ruby as he goes. Getting impatient.

Ruby waits until he is 6 feet away, then calls out -

RUBY (CONT'D)

Hey!

As the Bald Man turns - she raises her cell phone and SNAPS a PHOTO of him. He spins and hurries away, unprepared for that.

Ruby leans in to the Karens. To Louise, nodding after him -

RUBY (CONT'D)

That guy was totally checking you out.

The Karens GIGGLE and crane their necks to stare at the Bald Man down the aisle.

VARIOUS KARENS

Hey sweetie! / Hush! / I've never had a bald guy...

He takes a seat further down the car close to the Scrawny Man. His eyes on Ruby, clearly frustrated.

RUBY

(to Karens)

I've gotta use the restroom.

(to Louise)

If he walks past again, you've gotta kiss him-

LOUISE

What?!

RUBY

This is your bachelorette, you can't say no.

DRUNK KAREN

If you don't, I will.

The Karens LAUGH and JOKE together as Ruby rises and heads back along the car towards her cabin.

The Scrawny Man watches Ruby get up and prepares to follow.

The Bald Man does the same, but freezes, seeing -

The Karens all staring at him with thirsty eyes.

INT. PRIVATE SLEEPER CABIN - TRAIN

Ruby races into her cabin, locks the door behind her.

She quickly connects her phone to her laptop on the bed then packs everything else into her backpack.

ON LAPTOP SCREEN: *the PHOTO of the Bald Man appears. A GEOMETRIC OVERLAY scans his face, then runs it at lightning speed through an IMAGE DATABASE to discover his identity.*

Ruby hears the laptop BING, finding a match. She turns her attention to it.

ON LAPTOP SCREEN: *a PHOTO of the Bald Man in combat uniform, his name below it: OWEN PENG. Alongside it, a SCHEMATIC of the train's cars with seat numbers and the train's ELECTRONIC DISPLAY MESSAGING SYSTEM.*

Ruby searches her backpack for a data stick and inserts it to the laptop fast.

ON LAPTOP SCREEN: *a notification from the data stick pops up: POLICE ALGORITHM LOADING. The CINCINNATI POLICE DATABASE appears. She inserts Peng's PHOTO into a WARRANT FOR ARREST.*

INT. CORRIDOR OUTSIDE PRIVATE SLEEPER CABIN - TRAIN

At Ruby's door, the Scrawny Man stops and looks around - he's alone. He pulls a gun and reaches for the door handle.

INT. PRIVATE SLEEPER CABIN - TRAIN

CLOSE on the door handle as it slowly turns.

Ruby's eyes snap up from her laptop to the door. She continues to touch type watching the handle turn back up - the man discovering the door is locked. She's out of time.

Ruby shuts her laptop and moves it out of the way - whips off her bachelorette sash - winds it around her hands and presses herself flat against the wall beside the door.

A second later - the Scrawny Man KICKS down the door and rushes into the cabin, gun raised!

Hidden beside the door, Ruby ELBOWS him hard in the face as he enters -

His arms fly up as she attacks and he FIRES instinctually - the WINDOW SHATTERS and WIND BLOWS through the cabin, the CLACK of the train loud OS.

In one fluid move, Ruby twists the bachelorette sash around the Scrawny Man's neck, turns and FLIPS him over her back - LAUNCHING him high over the bed and OUT of the broken window -

EXT. TRAIN - OHIO RIVER BRIDGE

- the Scrawny Man SLAMS against the side of the train, hangs from the window with the bachelorette sash around his neck. His hands grasp desperately at the sash as he chokes.

PULL BACK to see the train speeding across a bridge, 300 feet above the fast-flowing Ohio river. The last crossing before entering the city. It's still raining.

The Scrawny Man dangles helplessly. His eyes bulge, seeing -

The river far below his kicking feet - the bridge is old and is little more than a framework of metal to carry the tracks.

INT. PRIVATE SLEEPER CABIN - TRAIN

Ruby braces her foot against the window frame and pulls back hard on the sash, strangling him as he hangs outside.

EXT. TRAIN - OHIO RIVER BRIDGE

The Scrawny Man begins to lose consciousness, his hands drop down to his sides. His body JERKS as Ruby tugs on the sash from inside the train, checking he's a dead weight.

Suddenly - he drops.

His body slips down the side of the train, rebounding off girders on its descent through the framework of the bridge -

The bachelorette sash trails in the wind like a pretty bow around the Scrawny Man's neck as he falls 300 feet... his body PLUNGES into the Ohio river.

INT. PRIVATE SLEEPER CABIN - TRAIN

Ruby opens her laptop, types a bit then hits ENTER. She packs it up and leaves, swinging the backpack onto her shoulders.

INT. FOOD CAR - TRAIN

ON ELECTRONIC MESSAGING SCREEN: *the words above the door scroll across: CINCINNATI UNION TERMINAL... ARRIVING...*

Suddenly the screen blanks and the words change to -

ON ELECTRONIC MESSAGING SCREEN: *OWEN PENG SEAT 45J... WANTED FELON DO NOT APPROACH... OWEN PENG SEAT 45J...*

The Server behind the counter looks up, double takes at the message now scrolling above the door in shock.

INT. VARIOUS CARS - TRAIN

The same message is displayed on the messaging screens above all the doors between all the cars. PASSENGERS start to notice and look around at the seat numbers, disturbed.

EXT. PLATFORM - CINCINNATI UNION TERMINAL

50 feet from the platform - the train slows, pulling into the station. PEOPLE wait with umbrellas in the rain to board.

INT. OBSERVATION CAR - TRAIN

Ruby enters, makes eye contact with the Bald Man/Peng. He rises menacingly, but then spots, above her head behind her -

ON ELECTRONIC MESSAGING SCREEN: *OWEN PENG SEAT 45J... WANTED FELON DO NOT APPROACH... OWEN PENG SEAT 45J...*

He pales.

A few PASSENGERS close by throw him nervous glances - his seat number - 45J. They get up and hurry to the exit doors.

The train comes to a stop.

THRU TRAIN WINDOWS - on the platform, THREE COPS rush towards the train, one on a radio, the others pulling their guns - the Cincinnati warrant Ruby put out for Peng's arrest.

Peng sees the Cops through the window and glares at Ruby. She smirks. He turns and runs off down the aisle, barging roughly through Passengers to escape.

The drunk Karens slowly gather their stuff to get off the train. Ruby calls out to them as she heads for the door.

RUBY

Hey, have an amazing weekend! Matt doesn't deserve you.

She grins and winks at Louise before she steps out into the rain. Louise and the Karens look to each other - aww.

VARIOUS KARENS

She was lovely / I'm gonna find her on facebook / you should invite her to the wedding!

EXT. STREET/ASHER'S HOUSE - OAKLEY, CINCINNATI - NIGHT

A rich, quiet suburb. Every house is large with yards surrounded by fencing/walls, individual homes masquerading as a community. It's no longer raining but the ground is wet.

Ruby strolls up to a metal gate outside the largest home on the street. The house is modern architecture at its ugliest, all sharp angles and glass - Brett Asher's home.

She glances down at her tablet.

ON TABLET SCREEN: *a SCHEMATIC of Asher's house, overlaid with its state of the art security system. Ruby taps: PERIMETER, then: GATE, and -*

The gate in front of her slides open. Ruby has control.

She walks through and up the asphalt driveway, passing a small GUARD HOUSE to her right - dark and empty. As she nears the house, Ruby slows and taps on the tablet again -

ON TABLET SCREEN: *Ruby taps then drags a DRONE FEED to overlay the house schematic. It shows 3 HEAT SIGNATURES - thermal imaging revealing 2 people in different rooms inside the house, and Ruby out on the driveway.*

Ruby heads around the back of the house into darkness. CCTV and security lights are mounted to the walls - all inactive.

INT. KITCHEN - ASHER'S HOUSE - NIGHT

Dark in the showroom-like kitchen.

THRU THE BACK DOOR WINDOW - Ruby appears. She taps on her tablet and the door CLUNKS, unlocking. She enters silently.

Ruby shuts the door behind her, glances down at the tablet -

ON TABLET SCREEN: *3 red dots all in different rooms.*

Ruby keeps half an eye on the tablet to avoid the two people as she stealths through the kitchen and into the house.

INT. HALLWAY - ASHER'S HOUSE

Every wall is painted white. Everything pristine, no clutter, a few pieces of expensive tasteless art up on the walls.

Ruby creeps down floating wooden steps to the basement.

INT. LIVING ROOM - ASHER'S HOUSE

REX, 7, watches TV. A cute, shy kid, eyes glued to his show.

ON HUMONGOUS TV SCREEN: *a kid's show with horses and girl characters, something like SPIRIT: RIDING ACADEMY.*

INT. WINE CELLAR - ASHER'S HOUSE

Ruby stealths down to the wine cellar. State of the art and entirely glass, even down to the racks. Hundreds of bottles.

She browses the wine and picks out a shiraz. Grabs a corkscrew and opens the bottle. She sips it and tilts her head, appraising the wine - it's good.

Ruby leans her tablet up against the rack, taps rapidly on it with one hand as she takes another sip.

ON TABLET SCREEN: *the SMOKE ALARM SYSTEM of the house.*

INT. LIVING ROOM - ASHER'S HOUSE

Rex GIGGLES at his show on TV.

Suddenly - the smoke detector above an archway to another room FLASHES RED and BEEPS LOUDLY. Rex looks to it, just as -

His dad, BRETT ASHER, 40s, enters through the archway. Sweaty and wearing only a towel, just finished a workout. Even more of a muscle-bound bro in real life than in the pictures.

Asher looks up at the alarm, puzzled. Then looks to Rex -

ASHER

Where is everyone? Did you see Joe?

Rex shakes his head quickly.

Asher spots what's on TV and scowls. He storms over to Rex.

ASHER (CONT'D)

I told you to stop watching this crap! This show isn't for you!

INT. WINE CELLAR - ASHER'S HOUSE

Ruby has found a wine glass and now drinks her shiraz from it. She listens to Asher cruelly YELL at his kid upstairs.

INT. LIVING ROOM - ASHER'S HOUSE

Asher grabs the TV remote from the table and changes channel.

ON HUMONGOUS TV SCREEN: *the kid's show is replaced by NFL.*

ASHER

You're not getting this back until
I can trust you to be a man.

Rex is forlorn but silent, he knows better than to talk back.

Asher carries the TV remote back over to the BEEPING smoke detector and stares up at it, annoyed.

But then it stops beeping.

Seconds later - an alarm further down the corridor in the bg starts to FLASH and BEEP.

Asher frowns at it, confused. He heads towards it.

INT. CORRIDOR/HALLWAY - ASHER'S HOUSE - MOMENTS LATER

Asher arrives at the BEEPING smoke detector and looks up at it. As soon as he stops moving, it stops beeping.

Seconds later - another detector starts BEEPING OS. Asher follows the sound, rounds the corner to see -

At the base of the wooden steps that lead to the wine cellar, a smoke detector FLASHES and BEEPS.

He pads barefoot down the steps, following the BEEPING smoke detectors like a breadcrumb trail - all the way to Ruby.

INT. WINE CELLAR - ASHER'S HOUSE

Ruby swirls her shiraz in the glass. Asher appears, still carrying the TV remote. She smiles off his shocked face.

RUBY

Good evening, Brett Asher.
(off his muscles)
Impressive.

It's true, he's a fucking mountain. Asher places the TV remote down, stops 6 feet away from Ruby. Jaw set firm.

ASHER

What did you do to my guys?

RUBY

I didn't do anything. You sent them
an email giving them the night off.
(re. the wine)
This is really good. Do you want a
glass, while we talk?

ASHER

I'm not talking to you. Get the fu-

RUBY

You will. Because I have questions,
Brett.

Asher picks up the corkscrew. He slides the spike between his
fingers and makes a fist with it.

ASHER

If you don't leave, then your pain
is your fault.

Ruby EXHALES and shakes her head at him, disappointed. She
places down her wine glass, just as Asher LUNGES at her!

Ruby side steps quickly and blocks, deflecting the corkscrew -

It PLUNGES into the cork of a huge SALAZAR CHAMPAGNE BOTTLE
lying on its side in a rack.

Ruby circles back around Asher as he yanks the corkscrew out
of the Salazar - the cork POPS OUT with it and CHAMPAGNE
FOUNTAINS OUT, showering over both of them.

Asher looks at the corkscrew in his hand, blunted with the
cork stuck on it. Glares and throws it to the ground.

He squares up to Ruby as the champagne shower fizzes out to a
steady stream. Champagne bubbles down his hard torso - he's
still wearing only a towel.

Asher grabs a bottle of wine and wields it like a bat.

Ruby slides out a larger Magnum bottle from the rack.

Asher swings his bottle down towards Ruby's head as she
raises the Magnum to block it - both bottles SMASH, showering
Ruby in alcohol and SHATTERING to pieces on the wet ground.

Ruby keeps hold of the broken neck of the Magnum - now a
razor sharp glass weapon. She spins and crouches, lashes out -

Swiping a DEEP BLOODY LINE across Asher's torso. He YELLS in
pain, clutching his stomach.

Asher outmatches Ruby in both size and strength - but she's nimble. His bare feet slip on the booze-soaked floor, he readjusts his towel and grabs another bottle.

So does Ruby.

He attacks - she blocks - SMASH - Ruby SLICES Asher - he attacks - she blocks - SMASH - Ruby SLICES Asher - on repeat.

Ruby lands slices all over Asher's body after each block - his muscles now defined by bloody red ribbons.

CLOSE on Asher's feet as they are cut to bits on the glass.

He limps, YELLS, loses his towel, fighting naked now but he doesn't care anymore.

Ruby wields the broken glass, drenched in red wine from where each of Asher's blows has broken above her head.

Asher hauls down an entire wine rack towards Ruby - she SLIDES out of the way just in time - HUNDREDS SMASH - red wine SLOSHES across the cellar floor like a tsunami.

Ruby lands more strategic cuts -

QUICK CUTS - CLOSE on a slice inside Asher's thigh - CLOSE on his arms sliced - CLOSE on a slice on the inside of his other thigh - suddenly BLOOD PUMPS OUT as she hits an artery.

Asher YELLS and collapses. His expression screams furious defiance - knows he's beaten and fucking hates it.

On the cellar floor - blood from his leg pumps out at speed, mixes with the pools of red and white wine, outlining the glass shards hidden in the liquid as he bleeds out.

Ruby stands over him.

RUBY

Who's trying to kill me?

ASHER

It's too late. You're already dead.

She lands another slice across his chest and he YELPS.

RUBY

And so are you, so there's no need to keep secrets anymore. Why are they after the Gemstones?

Asher grits his teeth.

ASHER

You girls should be more careful
whose toes you step on.

Ruby LUNGES DOWN with the razor sharp glass -

CLOSE on Asher's foot as Ruby severs his little toe.

Asher SCREAMS. Ruby repeats his own words back to him -

RUBY

Your pain, is your fault.

Asher glares, reaching for his wine-soaked towel, just a few feet away. He pushes the towel down on his thigh wound and drapes the rest of it up over his groin. Off this -

RUBY (CONT'D)

It's a little too late for modesty.
I'll ask you one more time, slowly -
who is trying to kill me?

Asher grimaces, hating this but doesn't want to lose another toe - or any other part. He works to control his breathing.

ASHER

Atlas... are everywhere. You won't
escape them.

Ruby crouches down to eye level. Finally getting somewhere.

RUBY

Who are Atlas?

ASHER

So many Gemstones were easy to
find, got regular lives beyond
their work. But not you. Your job
is all you have. You don't have a
life.

RUBY

(bla bla bla)
And that's why you attacked Scott,
my last known contact. I get it -
I'm not new at this. Who are Atlas?

Asher just smirks. Knows he's dying and is prepared to be stubborn to the bitter end.

ASHER

How is Scott, by the way?

Ruby glowers, raises the glass shard again -

ASHER (CONT'D)
 You wanna know how we found him?
 The irony of it...? You were sold
 out, by another Gemstone.

Ruby blanches. That can't be true. She reels for a moment.

RUBY
 Who...? Who?!

But Asher's breathing slows. So much blood on the floor. In his last moments, he goes to raise his middle finger at her.

Like lightning, Ruby slashes out and SLITS his throat.

She rises, rattled by his last words.

She grabs her tablet and moves to leave. Pauses on her way out, spotting the TV remote Asher confiscated from his kid.

INT. LIVING ROOM - ASHER'S HOUSE

Rex watches NFL glumly. He turns towards a sound, to see -

Ruby, standing in the archway, drenched in red wine.

Rex's mouth drops open.

Ruby heads over to him, wiping down the TV remote on her pants. She holds the remote out to Rex and smiles -

RUBY
 You watch whatever you like.

Rex breaks into a shy smile and takes the remote from her. Ruby ruffles his hair affectionately and walks away.

We stay on Ruby as she hears the channel change - SPIRIT NEIGHS in the bg. She smiles wider.

Cold blooded. Warm hearted.

INT. KITCHEN, MELLOR'S LUXURY HOME - WASHINGTON, DC - DAY

TITLE: WASHINGTON, DC

MELLOR, 50s, a huge man with a kind face, squints at a cook book propped open on the counter. A spoon in his hand.

ON PAGE: an éclair recipe in a famous chef's patisserie book.

He turns to the counter, covered in utensils and ingredients. Spoons choux pastry mixture from a bowl into a piping bag.

RUBY (O.S.)
You bake when you're stressed?

Mellor's expression falls, realizing he's not alone. His focus stays on the pastry mixture.

MELLOR
This isn't baking. It's patisserie.

He turns to face Ruby. She sits across the island, backpack at her feet. She gazes around his state of the art kitchen.

RUBY
This is exactly how I imagined it.

MELLOR
How'd you get in?

RUBY
I got some new software from Ruth.

Mellor bobs his head, that makes sense. He leans back against the counter, finishes spooning the pastry mixture from the bowl into the piping bag as they talk.

RUBY (CONT'D)
The Initiative has a leak. A Gemstone secretly working for a group called Atlas.

MELLOR
I know.

Surprise flits across Ruby's face. Replaced by annoyance.

RUBY
And you didn't think I might need to know that going in? That this whole thing is an inside job from one of our own people-

MELLOR
Whoa, whoa, no. The Initiative is sound, we don't have a mole. But we do have a traitor.

Mellor steps forward and pushes his right thumb down onto the flawless white counter top of the kitchen island.

CLOSE on his thumb as the white surface below glows GREEN.

A secret panel in the island top slides open. Mellor reaches in and glides out a TABLET SCREEN on an articulated arm like an Anglepoise, angles it so they can both see. Flips it on.

ON TABLET SCREEN: *PHOTOS of an athletic WOMAN in her late 50s - in combat gear - clandestine on the street - wrestling training - dressed up at a glitzy event. This is SAPPHIRE.*

MELLOR (CONT'D)

Her name is Sapphire. She was one of my most formidable recruits, right back when the Initiative started. She's an all-rounder, the best assassin of her generation - still is. So good that she's one of the few in your line of work who got the luxury of retiring, left the initiative 2 months ago. Except she didn't retire - she decided to go private, and now she's leaking all our secrets, including the identities of the Gemstones.

RUBY

Why didn't you tell me?

MELLOR

We weren't sure who she was working for, needed you to confirm the link to Atlas.

RUBY

And who are Atlas-

MELLOR

Grab that tray, will you? Rip some parchment paper onto it, in there.

Mellor indicates with the spoon to direct Ruby to where things are, then drops the spoon into the empty bowl.

Ruby rises, opens a cupboard and pulls out the parchment paper, rips a sheet and lines a tray with it.

Mellor twists the full bag in his hands, prepares to pipe out the choux pastry mixture onto the tray as they keep talking.

MELLOR (CONT'D)

All we know is that they're a criminal organization made up of some of the world's richest and most powerful people - the 1%.

Mellor starts piping out a row of 6 inch long pastry mixture that will cook into éclairs. A careful hand, a steady eye.

Ruby picks up the empty pastry bowl, slides her finger around the inside to scoop up the leftover mix.

MELLOR (CONT'D)

Fraud, murder, drugs - the tax evasion we hear about on the news is the tip of the iceberg for these people, but we've got no idea who they are or how they operate. Only found out they existed when Topaz took out an oil baron, turned out he was a member. Then Opal killed an Algerian royal, discovered he was in Atlas too- don't eat that.

He pauses piping to look Ruby in the eye. She freezes, her finger in her mouth, eating the pastry mixture.

MELLOR (CONT'D)

These kinds of people are the reason the Gemstone Initiative was created in the first place - the problems they cause can't be solved through official channels - require a short circuit solution. We need you to find Sapphire, find out as much as you can about Atlas, then kill her.

Mellor turns back to finish his piping. Ruby dumps the bowl and heads back to sit on her stool at the kitchen island.

RUBY

Why me?

MELLOR

Opal, Amethyst, Tourmaline and Peridot are dead. You're the best Gemstone I have left.

Suddenly - the sound of a CHILD CRYING fills the kitchen.

Mellor and Ruby look to the island tablet screen, to see -

ON TABLET SCREEN: *the photos of Sapphire are replaced by a LIVE VIDEO FEED of a TODDLER, 3. In her bedroom, she WAILS, wearing pajamas and toddling fast to the door. She exits.*

The CRYING is loud through the speaker but can be heard faintly too - coming from inside the house - getting louder.

Mellor bristles.

MELLOR (CONT'D)
CONCHITA!

He picks up the tray full of pastry mix, slides the tray into the oven and SLAMS it closed, just as -

The door pushes open and the CRYING TODDLER enters nervously, seeking comfort from a nightmare.

Ruby watches the girl look at her dad, Mellor, knowing she's in trouble, then at Ruby. A moment in their eye contact, before she decides to toddle towards Ruby, just as -

A door to a different room opens and the nanny, CONCHITA, 45, rushes in. She keeps her eyes down as Mellor berates her.

MELLOR (CONT'D)
Isn't this your job? I'm not paying
you to be interrupted-

CONCHITA
Sorry, sorry sir.

Ruby bends down for the Toddler as she closes in, but Conchita picks her up and swoops her away. She gives Ruby an apologetic look and exits. Over the girl's receding CRIES -

RUBY
How's your ex-wife?

MELLOR
Uh. I assume fine, haven't had a
call from the facility in a while.

RUBY
I'm sorry.

MELLOR
I'm not.

ON TABLET SCREEN: *the LIVE VIDEO FEED shows Conchita enter with the Toddler and start settling her back into bed.*

Mellor turns off the tablet and glides it back into the island counter top. It closes flawlessly, completely hidden.

He turns to the counter and starts breaking chocolate into a glass bowl. Ruby watches him, thinking.

RUBY

If Sapphire's as good as you say she is, if I come through this alive, it's my last job. I'm out, for good-

MELLOR

Done.

Ruby shoots him a look - he agreed to that fast.

MELLOR (CONT'D)

Once all the Gemstones are dead, who do you think they're coming for next?

Ruby's lips curl into a thin smile, appreciating Mellor's honesty of self-preservation.

Suddenly - in Ruby's backpack at her feet - her cell phone starts BEEP BEEP BEEPING.

In Mellor's pocket, his cell phone does the same.

They both pull their phones out and look at the screens.

ON RUBY'S CELL SCREEN: *an ALARM FLASHES - MOUNT SINAI.*

MELLOR (CONT'D)

The hospital...

RUBY

Scott.

Ruby rushes up, grabbing her backpack. After her -

MELLOR

You'll never get there in time!
Just let Jade deal with it-

- but Ruby's already out the door.

EXT. SUBURBS, WASHINGTON DC - DAY

Ruby's BMW speeds through the quiet suburbs of Southeast Washington DC.

I/E. RUBY'S BMW - MOVING

Driving, Ruby reaches out to her cell phone mounted on the dash, taps the screen to make a call.

THRU WINDOWS - the green of Fort Circle Park rushes by, replaced by the Anacostia freeway. She accelerates.

DIEGO (FROM PHONE)
Hey beautiful, I always knew you'd call-

RUBY
Diego, I need a ride.

DIEGO (FROM PHONE)
(tone serious now)
Business class or personal?

RUBY
Business.

DIEGO (FROM PHONE)
Copy that. When?

RUBY
Now.

Ruby turns the wheel hard right.

The BMW exits the freeway, takes the tight curve of the exit ramp at speed. Her tires threaten to lift off the road.

Ruby immediately turns a hard left into -

EXT. BOLLING AIR FORCE BASE - WASHINGTON DC

Ruby's BMW speeds through the wire mesh gates, in the process of being opened for her by TWO SOLDIERS.

TITLE: BOLLING AIR FORCE BASE

She speeds across the compound, past the barracks and SCREECHES to a halt outside an aircraft hanger.

Ruby exits quickly, popping the trunk. She rushes back and grabs a duffel bag out of it, SLAMS the trunk to see -

DIEGO, hotshot pilot, 28, jogging over. He goes to hug her but she holds her hand out - no. They hustle to the hangar.

RUBY
I'm married now, Diego.

DIEGO
So not even a hug? You look great-

RUBY
Don't sound so surprised.

DIEGO
Ha! Still need to work on my lines
for you, huh? So where to?

INT. AIRCRAFT HANGAR - BOLLING AIR FORCE BASE

They enter. The hangar houses a variety of military aircraft.

RUBY
Mount Sinai, Manhattan.

Diego leads her towards a helicopter.

DIEGO
We'll be there in 40 minutes-

RUBY
(strain in her voice)
Diego, we don't have that time.

Diego stops. A gleam in his eye as he smiles wide -

DIEGO
Better take the new bird then.

INT. CORRIDOR - MOUNT SINAI HOSPITAL - MANHATTAN - DAY

JADE, late 20s, the new Gemstone Mellor assigned to protect Scott, runs full pelt down the corridor pushing Scott, unconscious on a gurney, ahead of her through the CHAOS.

A FIRE ALARM SOUNDS, water rains down from the sprinkler system. PATIENTS and STAFF panic as they rush to evacuate.

Suddenly - GUNFIRE. People SCREAM.

Jade glances back quickly through the sprinkler rain, to see -

TWO GUNMEN dressed as doctors pursuing her.

Jade grips the gurney tight and runs harder. A nasty SLASH WOUND on her arm already - we're joining her mid-fight.

CLOSE on the gurney wheels as they SLICE through pools of water at speed. Locking up and SLIDING for a hard turn.

Jade shoves Scott's gurney into a service elevator. She spins, pushing the button for the BASEMENT and FIRING SHOTS back at the Gunmen as the elevator doors slide closed.

EXT. SKY HIGH ABOVE PHILADELPHIA - DAY

A silver Eurocopter X3 - the world's fastest helicopter - cuts through the sky.

I/E. EUROCOPTER X3 - FLYING

In the back, Ruby preps for the inevitable battle ahead.

Wearing a headset, she loads a gun from her duffel, then turns to her laptop, open on the seat.

ON LAPTOP SCREEN: *CCTV FEEDS from the hospital flicker and pause, struggling to load. A glimpse of Jade wheeling Scott's gurney through a basement corridor towards the morgue.*

RUBY

Come on come on come on...

In the pilot seat, Diego is energized by the adventure. He glances down at the complex instrument panel -

ON INSTRUMENT PANEL: *an LED DISPLAY reads: 261mph.*

DIEGO

I just broke my speed record, from when we were back in Kandahar!

He glances back, sees Ruby frustrated at her laptop.

DIEGO (CONT'D)

We're too fast and too high for the internet! Wheels down in five.

INT. MORGUE - MOUNT SINAI HOSPITAL - MANHATTAN

HIGH ANGLE on Scott, lying unconscious on a morgue tray as he slides fast into a metal body locker.

Jade SLAMS the locker door, hiding Scott quickly amongst the many lockers that line a whole side of the morgue in rows.

She looks around fast.

CLOSE on a tray of autopsy tools - Jade grabs an amputation knife and a scalpel, just as -

The two Gunmen burst through the morgue doors!

Jade's face screws up in fury, she lets out a BATTLE CRY and lunges forward to attack.

EXT. HELIPAD - MOUNT SINAI HOSPITAL

15 floors up, the Eurocopter descends to land on the helipad.

The helicopter door slides open, Ruby braces herself in the doorway then LEAPS down the last 10 feet to the helipad - no time to lose. The duffel slung across her back, gun in hand.

She sprints across the roof to the stairway door.

INT. FIRE STAIRS - MOUNT SINAI HOSPITAL

Ruby CLATTERS down the metal stairs, reaches a door that leads into the hospital and rushes through.

INT. CORRIDORS/CHILDREN'S WARD - MOUNT SINAI HOSPITAL

The sprinklers and alarm are now off. Everyone has evacuated. Silent and still. Water pools on the laminate floor.

Ruby's shoes SPLASH through the puddles as she hurries through the deserted hospital on high alert.

The white corridor walls alongside her give way to CHILDREN'S ARTWORK - paintings and drawings done by young patients.

Ruby turns a corner into a ward and stops, seeing -

A SICK BOY, 10, lying in a hospital bed hooked up to a complicated machine. Completely alone, he WHEEZES, terrified.

Ruby lowers her gun.

RUBY

Are they coming back for you?

The Sick Boy nods vigorously.

RUBY (CONT'D)

Don't worry, there's not really a fire.

His gaze lingers on her gun. She glances to it, explains -

RUBY (CONT'D)

It's just for bad guys.

The Sick Boy nods in relief - oh, that's OK then.

Ruby hurries on.

INT. BASEMENT CORRIDOR - MOUNT SINAI HOSPITAL

Ruby enters the basement corridor through a stairway door. Yellow lighting and bare concrete walls, no one around. The door ECHOES as it shuts behind her.

Up ahead - a sign above double doors reads: MORGUE.

Ruby stealths down the corridor towards the doors, the last images she saw of Scott on her laptop video feed.

She stops at the doors. Steels herself. Bursts through -

INT. MORGUE - MOUNT SINAI HOSPITAL

- and is immediately attacked by Jade! Ruby FIRES - Jade deflects the gun and PUNCHES - Ruby blocks and switches to defense, realizing who Jade is from Scott's video feed.

RUBY

Jade?

They both stop. Take a step back from each other, each realizing who the other person is.

JADE

You Ruby?

Ruby surveys the morgue - sees the dead bodies of the two Gunmen dressed as doctors, bloody on the tiled floor. Bullet dents in the metal of the body locker doors.

RUBY

Where's Scott?

TIME CUT TO:

Jade opens a locker door and slides out Scott on his body tray - unconscious, but safe and sound.

Ruby's fingers rush to check Scott's pulse - still as she counts it. Satisfied, she leans over him, kisses his forehead, cradles his face in her hands with love.

Jade watches Ruby, curious.

JADE

You two meet on the job?

RUBY

At the grocery store.
(off surprised look)
(MORE)

RUBY (CONT'D)
Not everything is about work...
didn't use to be.

JADE
First time I've met another
Gemstone. Not even sure how many of
us there are.

Ruby keeps her eyes on Scott.

RUBY
How many of us there are *left*.

A heavy beat. Ruby takes a last loving moment with Scott,
then turns to Jade, back to business.

RUBY (CONT'D)
Did you report the alarm as false-

JADE
Yes-

RUBY
Because you'll need time for clean
up-

JADE
I know how this works.

Jade gestures to the bodies as proof.

Ruby absorbs this. Gives an explanation by way of an apology -

RUBY
Mellor said you were new. First
time I've met another Gemstone too.
Thank you.

JADE
Just doing my job. I've got this,
until it's over.

A moment of mutual respect, a potential friendship ahead.

RUBY
What's your specialism?

JADE
Chemistry. You?

RUBY
Home specialist.

Jade looks at Ruby with a raised eyebrow - really?!

She winces at her arm wound, the deep slash we saw earlier.

RUBY (CONT'D)
You alright?

JADE
Need stitches.

RUBY
(deadpans)
Maybe you should get yourself to a
hospital.

Jade shoots Ruby a look - great, so you're a comedian too.

INT. RABIN'S DINER - LOWER EAST SIDE MANHATTAN - NIGHT

David, Ruth's grandson, finishes sweeping the floor. He's alone, the diner closed for the night.

He turns off a RAPID KNOCK KNOCK KNOCK at the door. Puzzled, he heads over. Opens the door, to reveal -

Ruby standing outside in the darkness.

DAVID
(borderline speechless)
I'm sorry, my grandma's asleep-

Ruby holds out her black credit card.

RUBY
I need the booth for the night.

INT. BOOTH - RABIN'S DINER - SOON AFTER

Alone in the booth, the lights are bright as Ruby reaches over the table, grabs a light fitting and PULLS PART OF THE WALL DOWN to reveal -

A sleek, high tech computer and screen set up, like the one in Ruby's apartment but better. She sits and types fast.

ON SCREEN: *Sapphire's Gemstone FILE comes up, some of the same PHOTOS we saw back in Mellor's kitchen. Her kill history going back 30 years and skills list - weapons, martial arts, endurance and capability test scores - all so high.*

Ruby scans Sapphire's skills list and rubs her wedding ring absentmindedly. Apprehensive - this woman is really good.

Wondering if she'll make it out alive...

Ruby gets to work.

ON SCREEN: *Ruby brings up a WORLD MAP, overlays Sapphire's last known locations and starts trying to find her.*

INT. RABIN'S DINER - MORNING

Ruth and David bustle behind the counter handling early morning orders, mid-conversation.

DAVID

About 10PM, just after 10-

Ruth waves her hand - alright, don't tell me anymore.

RUTH

Fine. Send her up a Reuben, coffee and a bloody Mary, and remember - no sauerkraut! Don't think I didn't notice last time-

RUBY (O.S.)

Can I get that to go?

Ruth looks over, to see Ruby standing at the bottom of the stairs, energized.

EXT. OPEN AIR GROUND PARKING LOT - COLORADO AIRPORT - DAY

TITLE: COLORADO, ROCKY MOUNTAINS

Ruby walks across the airport parking lot. The air is clear and clean in the bright sunshine. A plane cuts across the snow-capped mountain landscape behind her, coming in to land.

Ruby gets into a black Land Rover and drives off.

I/E. LAND ROVER - ROCKY MOUNTAIN ROADS - DAY

Ruby drives through winding mountain roads. A green and rocky landscape - it's summer, the only snow is high up the mountains. Few cars on the road off season.

THRU WINDSHIELD - up ahead, a small river bridge that leads into a quaint mountain village.

Before she drives over the bridge, Ruby reaches out to her cell phone mounted to the dash -

ON CELL SCREEN: *she pushes: ACTIVATE. It changes to: PENDING.*

EXT. MOUNTAIN VILLAGE

Ruby's Land Rover crosses the bridge and drives slowly into the village. It's a former Victorian mining town, a Telluride look-a-like in a canyon surrounded by 14,000ft high peaks.

She drives down the main street - colorful historic buildings with clapboard storefronts, the whole village just ten blocks square. Ruby pulls into a parking space and gets out.

EXT. GUARD HOUSE - MOUNTAIN VILLAGE - DAY

A small and windowless concrete building sits on the riverbank, a few hundred feet back from the village proper.

INT. GUARD HOUSE

THREE GUYS sit at a wall of surveillance screens. On the other side of the room, an extensive weapons store and a kitchenette, where Kai makes himself a green tea.

ON SCREENS: *CCTV COVERAGE of the entire village, interior and exterior feeds. Serious overkill for such a small place.*

GUY #1
I got something.

Kai walks to him. Watches as he plays back and explains -

ON SCREEN: *Ruby's Land Rover, just caught by the CCTV before she crossed the bridge. Clear it's her in the driver's seat.*

GUY #1 (CONT'D)
I ran the plates, the car's
unregistered.

Kai grins wide - he's got her. To everyone -

KAI
Get me a lock on her real time
location. Let's move!

Kai stalks back towards the weapons store with purpose.

EXT. SIDEWALK - MOUNTAIN VILLAGE - DAY

Ruby strolls down the street, taking in the village. Her eyes linger on a YOUNG FAMILY as they pass her on the sidewalk. A reminder of what she's doing this for.

She heads for a small POST OFFICE and enters -

INT. POST OFFICE - MOUNTAIN VILLAGE - CONTINUOUS

A traditional, old-world post office - wooden walls and a wooden floor that CREAKS. A small, unmanned counter with an open door to the mailroom behind it. No customers.

Ruby browses a wall of mailboxes, searching for one in particular. She finds it -

ON MAILBOX: the address: 1070 MOUNTAIN TRAIL ROAD.

The blandest of addresses for Sapphire to hide behind. The keyhole is dusty compared to the mailboxes around it.

CRANKY POSTMASTER (O.S.)

You don't have any mail.

Ruby turns, to see a CRANKY POSTMASTER, female, 65, appear behind the counter from the mailroom.

RUBY

Nothing at all?

CRANKY POSTMASTER

Nope. Not for the last 2 months, not even junk. We all assumed that house was empty. You from the city? Guess it's your *second* home.

The Postmaster doesn't hide her disapproval. Ruby ignores it.

RUBY

Have you been up there recently?

CRANKY POSTMASTER

No need. My knees aren't what they used to be and your house is a ski to reach, even at this time of year. You're gonna have to keep coming down here to get your mail. Leave your phone number and we can give you a call - if you ever get anything, that is-

RUBY

No thanks. I won't be here long.

She smiles courteously at the Postmaster and heads out.

INT. GUARD HOUSE

CLOSE on a box of tranquilizer darts as it's ripped open.

Kai and GUY #1 load the darts into guns. In the bg, the two other Guys sit at screens, searching for Ruby. GUY #2 spins -

GUY #2

Found her! She just left the post office.

Guy #2 and GUY #3 hustle over from their screens and rush to weapon up. Kai leads the way to the door.

KAI

Remember, no kill shots. Atlas want her alive.

Kai grabs the door handle, but as he goes to turn it we hear the DOOR LOCK CLUNK. All the LIGHTS GO OFF in the same moment, like he's triggered something...

Confused, Kai shoves the door, but it won't budge.

The Guys back off and scan their surroundings - guns up, sensing danger.

Suddenly, from behind Kai - the sound of a SEXY MOAN.

Kai's expression falls, turning to see -

ON SCREENS: *the CCTV feeds are quickly plastered over with DICK PICS, covering them up completely. PORN AUDIO plays, a WOMAN'S VOICE purrs, "you like that, baby? I know you do..."*

Kai glares in shock at the screens.

Suddenly - the same VOICE from Kai's pocket. He pulls out his cell phone, playing the PORN AUDIO, and -

ON CELL SCREEN: *a slideshow of DICK PICS.*

He looks up to see the three Guys pull their cell phones out too, the same thing happening to theirs.

EXT. SIDEWALK - MOUNTAIN VILLAGE

Ruby strides with purpose along the sidewalk. She hears her cell phone PING, pulls it out to see -

ON SCREEN: *the word: PENDING flips to: ACTIVATED.*

She smirks, knowing what's happening in the Guard House. She pockets her phone and pushes through a door -

INT. REI STORE - CONTINUOUS

- into the biggest REI store you've ever seen. Two floors of equipment - ski, bike, camp, climb, kayak - this store has everything. A big open space in the middle of the store, stairs lead up to the open second floor that balconies around on all sides above.

Just a FEW CUSTOMERS mill about, it being off season.

Ruby beelines for the ski section and rifles through the ski suits. A SPECTACLED SALES CLERK, female, 18, bounces up.

SPECTACLED SALES CLERK
Hi there! Can I help you?

RUBY
I need a white ski suit in a 6.

In the bg - a NOSY MANAGER, 40s, eavesdrops.

SPECTACLED SALES CLERK
Of course! We just got in a Moncler Grenoble in white - it's the warmest but it's so lightweight. I can get it from the back for you-

RUBY
Yes please. I also need ski boots to match, and skis too. I'm kinda in a hurry.

SPECTACLED SALES CLERK
Awesome, yeah! So you need everything? What's your budget?

RUBY
My boss is covering this.

The Nosy Manager in the bg hears this and his ears prick up - a big sale. He hurries over to them.

NOSY MANAGER
(rude, to Sales Clerk)
I'll take it from here.
(syrupy, to Ruby)
So, are you here from out of town-

RUBY
Nope. We're good.

She levels a stare at him. The Nosy Manager's expression falls as he gets the message and fucks off.

INT. GUARD HOUSE

The PORN AUDIO is LOUD now. With their tech compromised, Kai kneels and plugs a cable from an old landline phone into the wall. He lifts the receiver and listens, but it's dead.

He throws the phone down in frustration. Rushes over to the weapons store and grabs a belt of GRENADES. To the 3 Guys -

KAI
Blow the wall!

INT. REI STORE

Ruby wears a white ski suit with matching boots. She browses the skis as the Sales Clerk fills her in - she might be only 18, but she's clearly the most knowledgeable person here.

The Clerk pulls out a set of long, white skis.

SPECTACLED SALES CLERK
These are the new version of the G3s - 6 feet long with a short early tip and tail rise - a good all rounder as well as for steeper, more variable terrain. They also have these nifty magnetic contact strips on the inside, so they snap together, easier to carry.

She SNAPS the magnetic strips together and lifts the skis onto her shoulder with a smile, showing how easy it is.

RUBY
Great! I'll take them.

SPECTACLED SALES CLERK
Are you sure you want white ones? You don't want a bit of color in your outfit? So if there's an accident, you'll be easier to see-

RUBY
I'm a very good skier.

SPECTACLED SALES CLERK
(puzzled, but no doubt)
...OK.

EXT. GUARD HOUSE

Quiet and still outside the Guard House. Suddenly - KABOOM!

A 6 foot square hole suddenly BLASTS out the side of the building, concrete DUST EXPLODES everywhere.

Kai runs out through the dust cloud, followed by the 3 Guys, all armed. They sprint up the river bank to the village.

INT. REI STORE

Ruby waits at the counter as the Spectacled Sales Clerk finishes ringing up her purchases. The Nosy Manager seethes in the bg. Ruby taps on the card payment screen to pay.

SPECTACLED SALES CLERK

There's not many people on the hill
this time of year, gotta go pretty
high up the mountain to reach the
snow. Be careful on the slopes-

RUBY

I will.

She smiles - how sweet this kid is concerned about her safety. Ruby slides two twenties across the counter to her.

RUBY (CONT'D)

Have a great day.

SPECTACLED SALES CLERK

You too.

They share a smile. Ruby picks up her skis and boots and turns towards the door to leave, just as -

Kai and the 3 Guys race through the door, breathless and armed. They stop as they see her.

Ruby's smile falls in the same moment they turn their weapons on her - she drops her things and DIVES over the counter as they OPEN FIRE.

The few Customers and Nosy Manager run to find safety.

Behind the counter - Ruby pulls her gun and shelters with the terrified Sales Clerk. Bullet holes pepper the counter wall behind them.

With Kai as he YELLS at the 3 Guys, annoyed -

KAI

Cease fire! I said wound only!

They stop and switch to dart guns, creep towards the counter.

Behind the counter - Ruby peers through a bullet hole in the counter wall, to see -

THRU BULLET HOLE - Kai and the Guys stealth past a display of camping gas canisters. Kai gestures for them to split up.

Ruby aims her gun through the bullet hole and FIRES -

BANG BANG BANG - her bullets hit the gas canisters and the canisters EXPLODE - flinging the two closest Guys to the floor and KILLING Guy #3. The others run to hide.

To the Sales Clerk -

RUBY

Stay here.

The Clerk gives Ruby a look - as if I'm going anywhere.

Ruby peers up over the counter top, to see -

A small FIRE in the canister display, no one in sight.

She ducks back behind the counter, steels herself, then CHARGES OUT -

Ruby FIRES as she runs across the store towards a display of CARGO BOXES. DARTS chase her -

A dart hits a CUSTOMER hiding behind a bike rack - he passes out almost instantly.

Ruby's gun CLICKS, empty as she reaches the cargo box display - the kind you mount on a car roof or pull behind a trailer - and takes cover. She scans fast for a new weapon - eyes on -

A climbing display close by - CRAMPONS.

Across the store - Kai rises from his hiding place, Guy #1 and Guy #2 do the same. Kai gives hand signals, indicates them to pincer Ruby - he's going upstairs.

Kai pads up the stairs as the two Guys advance on Ruby.

Ruby pushes her back up against a cargo box as she prepares herself to fight - she winds a pair of rubber crampons around her fists, spikes out - MAKESHIFT KNUCKLEDUSTERS.

Ruby's eyes snap right - hearing a Guy close to the display on the other side.

She doesn't wait.

Ruby rushes around the cargo box - blocks Guy #1's gun as he FIRES a dart - she PUNCHES him in the face over and over - the crampon spikes cutting his skin into a bloody mess.

Guy #1 drops the gun and recoils, hands to his face as -

Guy #2 FIRES a dart from behind Ruby - she ducks just in time and commando rolls across the floor, picking up Guy #1's discarded gun, she comes up to kneeling and FIRES -

Guy #2 dives for cover behind a cargo box -

CLOSE on the box as Ruby's darts embed in the plastic.

ON THE SECOND FLOOR

Kai reaches the top of the stairs and runs around the balcony railing, looking down for the best vantage point.

ON THE GROUND FLOOR

Ruby's dart gun CLICKS, empty. In the bg, Guy #1 recovers - she half-turns off the SOUND of him pulling a large knife from a sheath.

Can't deal with both Guys at the same time.

She dumps the gun and runs to Guy #2, hiding behind the cargo box - attacks him before he has chance to raise his gun. She KICKS and PUNCHES him relentlessly - forcing him to back up -

Her last PUNCH so hard that Guy #2 falls back into an OPEN CARGO BOX - she KICKS the lid closed and LOCKS IT.

The box SHAKES as he tries to escape from inside.

Ruby spins, just as Guy #1 SWIPES at her with his knife - cutting a bloody slice into her arm. She YELLS OUT in pain.

Ruby fights him one on one - the blade of the knife SHRINGING off the metal spikes of Ruby's crampon knuckledusters.

ON THE SECOND FLOOR

Kai takes up position at a railing, aims down at the fight - FROM ABOVE - Ruby and Guy #1 move fast, hard to get a shot.

ON THE GROUND FLOOR

Ruby blocks Guy #1 and backs onto the stairs to gain a height advantage against him - she throws in some SPINNING KICKS to his head as well as CRAMPON FIST BLOWS.

ON THE SECOND FLOOR

Kai runs to reposition - Ruby and Guy #1 now in full view.

ON THE STAIRS

Ruby lands a kick square to Guy #1's chest - he STUMBLES down a few steps as Ruby turns and SPRINTS up the stairs.

Guy #1 recovers and races after her.

CLOSE on the steps as Kai's DARTS embed in them - near misses as Ruby reaches the top of the stairs - grabs a display rack of colorful KAYAKS at the top and hauls it down - tipping -

EIGHT KAYAKS ride down the stairs - straight at Guy #1!

He stops in his tracks off the sight, just as -

A stray DART hits him in the back - Guy #1 collapses, rides unconscious down the stairs with the flow of the kayaks.

WITH KAI

As he curses at his stray shot - he's more a hand to hand guy, less a marksman. He runs around the balcony railing towards Ruby, who stands near the top of the stairs.

WITH RUBY

Seeing Kai coming, 30ft away around the railing and closing in fast. He raises his gun, has a clear shot right at her.

Ruby's eyes widen. She looks around quickly - spots -

BOULDERING CRASH PADS just along the balcony.

She runs for them - GRABS a crash pad - swings it sideways and TACKLES the railing with it -

The railing SNAPS as Ruby SMASHES through it, FALLING 20ft -

To land on the ground floor below.

Ruby OOFs on impact - the crash pad keeps moving - SLIDES OUT over the wooden floor with the momentum of the fall - finally coming to rest in a display of tents.

WITH KAI

Looking down over the railing, as Ruby slides on the crash pad under the balcony across the store, disappearing from view. He runs for the stairs to head down after her.

ON THE GROUND FLOOR

Ruby recovers. She rips off her crampon knuckledusters, now tangled and ill-fitting. Looks up from the crash pad, to see -

THRU OPEN TENT DOOR - the Nosy Manager clutches his knees to his chest, scared and hiding in the tent. He wears a bicycle helmet for protection. Off it -

RUBY (CONT'D)

Good idea.

Ruby rises.

Kai hits the bottom step, checks his gun - empty - dumps it.

Ruby and Kai square off in the empty space in the middle of the store. They glare at each other, in recognition from their tunnel fight back in New York.

KAI

Just the two of us again.

RUBY

Don't get any ideas. I'm spoken for.

She LUNGES at him and they fight - again, both expert martial artists but Kai is more balletic. He uses the open space to his advantage, hones mercilessly in on Ruby's arm wound.

The Sales Clerk peers out from behind the counter and watches the fight nervously.

Kai KICKS Ruby's knees out and she FALLS into a climbing display, ropes and carabiners go flying.

CLOSE on her hands as she GRABS a climbing rope, SPINS around and up to her knees, just as -

Kai SPRAYS Ruby in the face with BEAR SPRAY.

On her knees, Ruby COUGHS and CHOKES, rubbing her red eyes furiously. She scrabbles on the floor for anything to use as a weapon, but she can barely see. Clear she's beat.

Kai drops the bear spray. Grins as her torments her -

KAI

(mimicking the porn audio)
You like that, *baby*, huh?

The Sales Clerk looks anxious. She spots a SNOWBOARD a few feet away out in the open. Hurries up and towards it.

Kai PUNCHES Ruby in the jaw - her face HITS the floor, blood spatters out of her mouth. Suddenly -

SPECTACLED SALES CLERK (O.S.)

Hey!

The Sales Clerk SLIDES the snowboard across the floor fast - it shoots straight into Ruby's hands and in one fluid move -

Ruby grabs the snowboard firmly and rises, spinning -

She SMASHES Kai hard around the face with the snowboard. It CRACKS in two with the force and Kai goes down, knocked out.

Ruby stands over him. Drops the broken snowboard pieces.

RUBY

Yeah. I like that very much.

She falls back to her knees as the Sales Clerk rushes over with a bottle of water. Ruby tips her head back and the Clerk pours water into her eyes to wash the bear spray out.

RUBY (CONT'D)

Thank you.

Suddenly, a NOISE from across the room -

The cargo box FLIES OPEN - Guy #2 finally managing to break out. He pulls a knife and scans wildly for his target -

Back across the room with Ruby as she grabs a SKI POLE and THROWS it with force like a javelin -

CLOSE on the ski pole as it PUNCHES into Guy #2's eye. He falls back into the box and the lid shuts on top of him.

Ruby blinks through the water in her eyes, recovering from the bear spray. She rises, and moves slowly to the counter. Picks up her skis and ski boots.

PULL BACK to see the store's devastation, like a tornado hit it. The Clerk watches Ruby go, shellshocked. Calls after her -

SPECTACLED SALES CLERK

Be careful on the slopes...

Ruby stops and smiles - the same thing she said earlier.

RUBY

I will.

Ruby heads out.

EXT. ROAD - MOUNTAIN SIDE - DAY

Ruby wears her ski suit and backpack. She pops the trunk of her Land Rover. Parked as high as she can get up the mountain, the village far below.

A DRONE WHIRS as it rises from the trunk - Ruby watches it fly up 100 feet above her - small against the blue sky.

Ruby looks to her cell phone, strapped to her arm.

ON CELL SCREEN: *the DRONE VIDEO FEED shows Ruby and her car below - a wide aerial view to alert for danger around her.*

Her skis CLIP together over her shoulder and she sets off.

EXT. MOUNTAIN SIDE - LATER

A red sun sets on the colossal mountain. Ruby is just a pin prick, skiing past clumps of snowy trees at 10,000ft. The drone follows high above her.

EXT. FOREST - SAPPHIRE'S CABIN - DUSK

Ruby skis through trees. Her breath clouds, freezing at this altitude. She glances at her cell phone on her arm -

ON CELL SCREEN: *the DRONE VIDEO FEED shows a CABIN, 50 feet ahead. Nothing around it for miles.*

Truly remote. Ruby skis up to a stop by a copse of trees.

She clicks her boots out of her skis. SNAPS the skis together magnetically and buries them lightly in the snow. Crouches behind the trees and scopes out the cabin.

20 FEET AWAY - a 1900s former mining CABIN, one and a half stories, just 800 sq feet. Remodeled and self-sufficient - solar panels, a satellite dish and antenna on the roof. The cabin backs onto an ICEFALL. A FROZEN RIVER 30ft below it.

Ruby taps on her cell strapped to her arm, and -

ON CELL SCREEN: *the DRONE VIDEO FEED switches to thermal imaging. The cabin is amber against the surrounding blue. Two red heat signatures inside the cabin, one flickers - looks like a person sitting in front of a fireplace. Sapphire.*

Ruby rises, pulling a gun. She stealths towards the cabin.

In the snow - a single pair of footprints, tracks that lead all the way up to the cabin. Must be Sapphire's.

Ruby moves slowly. She steps carefully in the footprints so as not to leave any tracks of her own.

CLOSE on the footprints as Ruby steps in them, the snow CREAKS beneath her feet. One step, two steps, three steps -

Suddenly - the ground beneath her gives way! Ruby FALLS -

EXT. ABANDONED MINE SHAFT

- 15 feet down into pitch black. Ruby hits the hard bottom - the sound of her painful YELL and her ski boots hitting something METAL, then Ruby scrabbling about in the darkness.

A FLASHLIGHT suddenly illuminates Ruby from above - Ruby spins her gun up fast and FIRES - BANG BANG BANG! The light disappears, as -

SAPPHIRE (O.S.)
(Texas accent)
Whoa, whoa!

A moment in the dark, before the flashlight shines down again on Ruby - a LIQUID SPATTERS down onto Ruby's face with it.

Ruby raises her gun again to shoot, but -

SAPPHIRE (O.S.) (CONT'D)
Keep shootin', you're gonna go up
in flames.

Ruby hesitates. She wipes the liquid from her cheeks and smells it - gasoline. Fuck. She lowers her gun.

SAPPHIRE (O.S.) (CONT'D)
You gonna stop?

Ruby curses under her breath.

RUBY
Yes.

SAPPHIRE (O.S.)
Alright then.

The liquid stops dripping.

Up at the shaft opening - a WOMAN, 50s, appears. This is SAPPHIRE, who we've seen already in photos. She's Texan, like a brunette assassin version of Dolly Parton.

Ruby looks up at her adversary for the first time. Sapphire smiles down at Ruby from her position of safety 15 feet up.

SAPPHIRE (CONT'D)

Ruby. Nice to meet you. I'm
impressed you made it this far.
How'd you find me?

Ruby doesn't answer. She quickly assesses her surroundings
now lit by the flashlight, thinking how to get out of this -

She's at the bottom of an old abandoned mine shaft, flecks of
gold in the icy soil around her. The bottom is just a few
feet wide, much wider at the top. Part of a rusty BUCKET and
other detritus discarded from 100 years ago beneath her feet.

Up at the shaft opening - Sapphire lights a cigarette. Grabs
a hose from beside her and TRICKLES GASOLINE down on Ruby.
The GLOW from her cigarette a real threat. She asks again.

SAPPHIRE (CONT'D)

How did you find me?

RUBY

(through gritted teeth)
If you want to be invisible you
have to hide in plain sight, use
other people as camouflage. This
cabin's off the grid entirely, no
power, no mail - by trying to make
yourself disappear, you just made
yourself stand out more.

Sapphire bobs her head - ah-ha. She takes a drag on her
cigarette, then walks Ruby through her options.

SAPPHIRE

Now, I know what you're thinking -
can I climb out? Well, you could
brace yourself against the sides,
get halfway up. Too wide after
that, risk falling back down,
breakin' something. I doubt you
have any newfangled tech in that
backpack to get you out of this.
Nope, you're on your own now
darlin'. By my count, you got one
bullet left. So, you can either
freeze to death - unless the wolves
get you first - or you can use that
last bullet. I'd prefer to go
quickly, but you? Maybe you wanna
take some time, reflect on your
life, people loved and lost, was
all of this worth it? I'll be back
in the morning, see what you chose.

Sapphire goes to leave.

RUBY
No! Wait! Wait-

SAPPHIRE
Goodnight darlin'.

The flashlight beam disappears as Sapphire walks off, leaving Ruby in complete darkness.

We hear Ruby RUMMAGING about and a moment later, she's lit by the cold white light of a SNAPPED LIGHT STICK in her hand.

The light reflects off the gold flecks in the mine shaft's soil walls. Ruby fumes for a beat, then -

RUBY
Fuck!!!

INT. LIVING SPACE/KITCHEN - SAPPHIRE'S CABIN

Sapphire enters her cabin. It's basic. The downstairs is all one room, the kitchen and living space separated by a counter. Stairs lead up to the mezzanine loft bedroom above.

She unplugs a space heater from an inflatable doll sitting up in front of a roaring fire - the two heat signatures Ruby saw - then heads into the bathroom.

EXT. ABANDONED MINE SHAFT

In the harsh light of the light stick, all of Ruby's tech hits the ground as she tips out her entire backpack. The rusty bucket and mine detritus beneath.

Ruby searches through everything - all she has is next gen tech and weapons. She looks at the cell phone on her arm - no signal down here.

Sapphire was right, she's on her own.

INT. BATHROOM - SAPPHIRE'S CABIN

Sapphire draws a bath and lights some candles. She wears a plush red bathrobe, warm and comfortable.

EXT. ABANDONED MINE SHAFT

Ruby shivers, staring up -

The opening at the top of the shaft is definitely too wide to brace her body across.

She taps on her cell then aims it up at the shaft opening -

ON CELL SCREEN: *the phone camera and the 'measure' function. She taps on one side of the shaft opening then moves her phone across, it settles on 6'1".*

RUBY

6 foot 1...

Suddenly - an idea dawns on her. She rushes into action.

QUICK CUTS - Ruby uses her knife to destroy her tablet and pull out wires. Twists the wires together to form one long wire. She winds the long wire tight around the rusted metal bucket, leaves the tail of the wire dangling at both ends.

She pulls the battery out of her laptop, and connects each end of the wire to the laptop battery's contacts with band aids from her medical kit - one positive, one negative.

As soon as she makes the connection - the metal bucket CRACKLES with electricity - Ruby's made an ELECTROMAGNET.

She disconnects the battery so as not to electrocute herself, then braces against the sides of the shaft. She starts climbing as high up as she can get with the electromagnet.

INT. BATHROOM - SAPPHIRE'S CABIN

Sapphire relaxes in the bubble bath. She sips a glass of wine and reads a book, something like *White Fragility*.

EXT. ABANDONED MINE SHAFT

Ruby gets halfway up the mine shaft - as high as she can safely brace herself. She RAMS the side of the bucket into the shaft wall, wedges it so she doesn't have to touch it.

She connects the wire back to the battery again and the metal CRACKLES, becoming a powerful electromagnet.

EXT. FOREST - SAPPHIRE'S CABIN - NIGHT

CLOSE on the snow where Ruby lightly buried her skis earlier. Suddenly - the snow shifts. The ski tips poke out - magnetic, and *six feet long*.

They begin to slide to the mine shaft.

INT. BATHROOM - SAPPHIRE'S CABIN

Sapphire works through her nighttime skincare regime at the mirror. Her long robe tied with a jiu-jitsu knot.

EXT. FOREST - SAPPHIRE'S CABIN

The skis slide closer to the shaft opening, gaining speed.

EXT. ABANDONED MINE SHAFT

With her back and feet braced halfway up the shaft, Ruby exhales in frustration - no way of knowing if this is actually working. Suddenly, her eyes light up, seeing -

At the shaft opening - the tips of the skis! They slide, tip down and drop -

Right at Ruby - she quickly catches the skis as they fall. She reaches out and yanks the wire from the electromagnet.

Braced awkwardly, Ruby clips her boots into the skis, then twists her body into an upright position - pushing down and jamming the skis across the shaft so she's standing up.

Ruby climbs up the shaft by kicking her skis into the soil walls, they brace her across the shaft as it widens, beyond what she'd be able to reach. Steady progress towards the top.

INT. LIVING SPACE/KITCHEN - SAPPHIRE'S CABIN

Sapphire enters from the bathroom. Texting on her satellite cell as she moves to the kitchen.

ON SATELLITE CELL SCREEN (AS SHE TYPES): *Ruby's done.*

She drops her cell into her bathrobe pocket, opens a kitchen cupboard and grabs a mug.

EXT. FOREST - SAPPHIRE'S CABIN

The SOUND of Ruby struggling. A moment later, her head appears at the shaft opening. She's near the top.

Ruby takes a moment, looks down at her skis - flexing and braced at their limit, as far up the shaft as they can reach.

Suddenly - she LEAPS up - pushing her boots out of the skis - clawing her way up the last of the soil wall until she finally escapes and lands on the snow.

Ruby lies on the ground and gets her breath back.

INT. LIVING SPACE/KITCHEN - SAPPHIRE'S CABIN

Sapphire places a mug of milk into the microwave and turns it on - the mug spins around with a minute to heat.

She moves to the fireplace and tosses on a log. Quiet, just the CRACKLING of the FIRE. But still, Sapphire's expression changes. She doesn't turn around as she senses Ruby -

SAPPHIRE

You thought of a better use for
that bullet?

Ruby stands just inside the closed door. The gun in her hand.

RUBY

Yep.

Sapphire turns to her.

SAPPHIRE

Do you really wanna kill me that
badly? You could've just gone back
down the mountain, I would've
thought the wolves got you.

On Ruby's arm, her cell phone VIBRATES. She ignores it.

RUBY

My husband's in a coma because of
you-

SAPPHIRE

In this line of work, I was
surprised you had one.

RUBY

Delete our data. Whatever you've
shared with Atlas, take it all
back.

Sapphire gives her an incredulous look. Perches on the arm of a worn armchair by the fire.

SAPPHIRE

You really think I can do that, put
the genie back in the bottle?

RUBY

If you're as good as I think you
are, yes.

Sapphire smiles thinly, clear Ruby's right. But still -

SAPPHIRE

You chose this job. It comes with consequences, for you and your family.

RUBY

Do it, and I'll let you live. You can enjoy your retirement-

Sapphire TSKS.

SAPPHIRE

Does this look like the kinda place I'd retire? In this job they'll never let you go, you keep killin' till the killin' kills you. But Atlas, they're gonna give me everything I want, a whole new life - I only get it when every single one of you Gemstones is dead. Wish it weren't so, but...

She shrugs, the Gemstone's deaths unfortunate but inevitable.

Ruby raises the gun at Sapphire. Determined, her jaw set firm. She's come this far, she can't accept this. Not about to give up now.

A moment as they stare each other down, until suddenly -

PING!

Ruby SPINS towards the sound - the microwave across the room.

In the distraction - Sapphire SPRINTS the short distance to the kitchen and DIVES over the counter - Ruby FIRES -

CLOSE on Sapphire's robe - a bullet hole punches through the fabric as she flies through the air over the counter -

Landing hard on the other side. She braces herself back against the counter, out of sight, stretches out with her foot and opens the fridge door.

By the front door - Ruby pulls a clip from inside her jacket and reloads her gun. She strides to the kitchen just as -

Sapphire grabs a gun from inside the fridge and spins on the floor, FIRING as Ruby rounds the counter -

Ruby recoils fast. She runs for cover, dives behind the sofa.

PULL BACK to see the whole open kitchen and living space as they both unleash a HAIL OF BULLETS at each other.

Both the sofa and the counter make ODD PINGS as the bullets hit them - no shots penetrate.

With Ruby - crouched behind the sofa as one of Sapphire's bullets goes wide - hitting the window behind her -

Which does not break.

ON THE WINDOW - an IMPACT MARK on the glass - bulletproof just like Ruby's old apartment was.

Ruby stares at it, realizing - the sofa and counter are shields, neither of them can be hit. She stops firing.

With Sapphire - behind the counter, as she stops firing too.

Ruby and Sapphire take a breath, before they both have the same thought in the same moment -

SAPPHIRE (CONT'D)

You wanna fight-

RUBY

Yeah.

WIDE - they rise simultaneously from behind their shields.

A second, before they honor the agreement, drop their guns. Sapphire steps out from the counter - fighting in her robe. Ruby steps out from the sofa - fighting in her ski suit.

Ruby's expression sets hard, determined. So does Sapphire's.

They CHARGE at each other -

Sapphire hits the hardest, TACKLING Ruby and LAUNCHING them back over the sofa onto the rug in front of the fireplace.

Unlike the graceful martial arts fighting of Ruby and Kai, this is up close and personal - Sapphire's favored style is wrestling, she's an elite jiu-jitsu fighter.

On the rug by the fire, Sapphire beats the shit out of Ruby.

Ruby blocks against Sapphire's close quarter blows but they are relentless - barely space to protect herself, let alone attack. A brutal onslaught by a more experienced fighter.

Ruby stretches out for a log - she manages to grab it, uses it to block Sapphire's blows. She pushes herself backwards, up to her feet again. All Ruby can do is block.

But she's not fast enough.

Sapphire PUNCHES Ruby in the face - her nose EXPLODES with blood as her head CRACKS back and FRACTURES a wall mirror behind her.

Lightning fast, Sapphire spins Ruby around and gets her in a strangle hold, pushes her hard up against the mirror.

IN THE MIRROR - both their faces fractured across the smashed glass. Sapphire's is menacing, Ruby's is bloody and bruised. Behind them, in the reflection, a WINDOW that overlooks the icefall at the back of the cabin. A bright, full moon.

Ruby's cell on her arm VIBRATES again. It's ignored.

Sapphire shoves Ruby painfully up against the mirror. Their faces close, Sapphire speaks to Ruby's reflection.

SAPPHIRE

You surprised me. Getting here,
getting this far... but your form,
every move you make is predictable.
I know you, because I used to be
you. And you can't beat me.

Ruby glowers at Sapphire's reflection in the mirror - but knows she's right. Sapphire is the better fighter. If Ruby's going to win, she needs to do something truly drastic.

And Ruby has an idea.

She gathers herself, then braces her foot up against the mirror and EXPLODES backwards, pushing them both across the room as she turns, SHOVING Sapphire towards -

The WINDOW that backs onto the icefall.

Sapphire's expression morphs with horror, realizing too late as Ruby SMASHES them both through the window -

EXT. ICEFALL - SAPPHIRE'S CABIN

- Ruby and Sapphire FLY OUT into the freezing night air with a SHOWER OF GLASS - they land at the top of the icefall and SLIDE OUT -

Illuminated by the bright full moon, both women scabble to try and find a hold on the ice and rock as they slide at 45 degrees, then vertically down the icefall.

CLOSE on Sapphire's hands as she manages to grab onto a large rock protruding from the ice flow. She dangles by both hands.

CLOSE on Ruby's ski glove as she manages to find a hand hold in a rock depression. She dangles by one hand.

Sapphire hangs a body length above Ruby.

Ruby looks down - the frozen river 30ft below.

Sapphire glares down at Ruby, then spots -

Level with her, to her right - a sharp ICICLE the length of a freeze pop hangs down from the icefall. Directly above Ruby.

Sapphire shifts her grip, holding onto the rock with one hand as she reaches out for the icicle. She breaks it off -

The ICICLE falls 6 feet, HITS Ruby in the shoulder and stabs her like a knife - she CRIES OUT, just managing to hold on.

But for Sapphire, the stretch of breaking the icicle makes her lose her grip on the rock and she falls -

Right past Ruby, seconds after the icicle hits her.

Sapphire's fingers frantic on the ice - she manages to find a hold, hangs on with one hand 20 feet above the frozen river.

Ruby is now 10 feet above Sapphire.

CLOSE on their hands and feet, slipping, struggling to maintain their grip on the ice and rock.

Ruby looks down at Sapphire, then all around her. Thinking of the same idea. She looks up, and starts to climb up the icefall. But she's not heading for the cabin.

A few feet above Ruby, a MASSIVE ICICLE the size of a traffic cone, pointing straight down at Sapphire.

Sapphire sees what Ruby's planning to do and looks around desperately for another handhold, somewhere to swing to.

Ruby reaches the massive icicle and HITS OUT, trying to smash it off the icefall. But it won't budge. Too hard and too big.

CLOSE on Sapphire's foot, briefly finding a new hold... then slipping off.

Ruby grits her teeth and HITS out again, but nothing. She looks down, knows what she has to do.

Ruby swings out and launches herself at the icicle, SNAPPING it off but in doing so, PLUMMETING down after it.

Sapphire looks up just in time - the huge icicle THUMPS her square in the chest - a bloody shove off the icefall -

She falls 20 feet down - hits the ice - the huge icicle in her chest NAILING her to the frozen river as the ice fractures beneath her - her blood finds the cracks and blooms out under her like a crimson snowflake.

Ruby THUDS onto the ice too, landing on her side 6 feet away.

They both lie, silent on the frozen river.

Sapphire bleeds out quickly in her bathrobe. She turns her head to look at Ruby.

Ruby's exhausted, beaten and bloody.

Sapphire smiles thinly at Ruby, knowing she's dying.

SAPPHIRE

(weak)

Fair play. Didn't see that one comin'. So, what do you wanna know about Atlas...?

HIGH ANGLE on both women on the bloody ice. Lying close, looking into each other's eyes, finally laying it bare.

RUBY

I don't give a fuck about Atlas. I just want out.

In Sapphire's eyes, a flicker of recognition, a connection. Her breath slowing, she doesn't have long left.

SAPPHIRE

Don't we all.

She pulls her satellite cell phone from her robe pocket.

SAPPHIRE (CONT'D)

Wipe everything. This never happened.

Just like all of Ruby's jobs.

Sapphire taps on her cell screen with her thumb. Deleting all the Gemstone's information from Atlas, like Ruby asked. She drops the phone on the ice and looks back at Ruby.

SAPPHIRE (CONT'D)

You're free.

She smiles. Her expression fixes like this as she dies. Doing one last good deed, woman to woman, in her last moment.

Ruby's lips part, her eyes wide in shock. She takes a beat to absorb this unexpected gratitude.

Her cell phone strapped to her arm VIBRATES again. This time she looks at it.

ON CELL SCREEN: *a text message that simply reads: HE'S AWAKE.*

Relief washes over Ruby. Her body shakes with SOBS, which soon turn into a LAUGH - she can barely believe it. Scott's OK, and finally it's all over. She takes a moment -

Then pushes herself painfully up off the ice.

EXT. SCOTT'S HOME - WEST VILLAGE, NY - TWILIGHT

Ruby's Land Rover is parked 50 feet down the street from Scott's house.

INT. RUBY'S LAND ROVER

Ruby sits in the driver's seat. Her wounds are patched up, but she still has cuts and bruises. She stares out the windshield at Scott's house. Psyching herself up to get out of the car, her fingers tap nervously on the wheel.

Suddenly, she stiffens off -

THRU WINDSHIELD - Scott exits the house. He leaves the front door open, gets on his knees and starts cleaning the step.

Ruby takes deliberate deep breaths - breathing in, breathing out, breathing in, breathing out - she gets out of the car.

EXT. ENTRANCE - SCOTT'S HOME

Scott bends over, cleaning the front step. The welcome mat is gone, but a stubborn red tinge of his blood remains. He hears feet on the steps and turns, surprised to see Ruby.

SCOTT

Hey.

Ruby stops a few steps up. Visibly overwhelmed in the moment. Her husband is safe, she's leaving her job, everything is going to be OK.

But there's a distance between them, things still unresolved.

RUBY

Hi.

Ruby smiles nervously. She sits on the top step, Scott leans back against the door across from her.

SCOTT

(concerned, re. injuries)

What happened to you, are you ok?

Ruby brushes it off.

RUBY

Yeah I'm good. I'm great. Are you-

SCOTT

All better. Thank you, they told me it was you who called the ambulance. Without you I'd probably be dead by now.

Ruby smiles thinly - if only he knew what she'd been through.

SCOTT (CONT'D)

How did you know what happened, about the break in?

RUBY

Uh, I still have notifications, for the security alarm. On my phone.

Well, that's kinda true. And now she's ready to start their life together - properly this time. To be a family.

RUBY (CONT'D)

Listen, Scott, I-

SCOTT

Don't. You don't need to explain. It's been long enough - whatever your reasons were for leaving, you had them. It's OK.

He's not angry at her... He's already moved on, and come to terms with it. He speaks with the kindness of a stranger.

Ruby stares at him in shock, blindsided.

RUBY

But... I have to, there's so much to say-

SCOTT

Stop, please. I'm sorry, but I
can't hear it. It's too late.

Scott spots the wedding ring on her finger and frowns at it.

SCOTT (CONT'D)

I don't want it back, but you
should stop wearing that.

Ruby looks at her wedding ring and pales. No words.

SCOTT (CONT'D)

Take care.

Scott returns to scrubbing the step, eyes down. That was her
cue to leave.

Ruby doesn't move. She just sits on the step and watches him,
absolutely heartbroken. Never crossed her mind that this
could happen. The chance of the family she wants disappearing
along with his rejection.

Silent tears form in her eyes - she hurries up and away down
the steps, not wanting him to see her cry.

INT. RUBY'S LAND ROVER

Ruby gets in and shuts the door. Her hand over her mouth,
stifling SOBS that turn into a full-on CRY now she's alone.

Devastated, Ruby CRIES it out hard. She balls her wedding
ring hand into a fist and holds it tight, the thing she's
drawn strength from the whole movie now causing her pain.

She flips open the glove and pulls out a bottle of raspberry
Stolichnaya, opens it and takes a swig. She watches as -

THRU WINDSHIELD - Scott finishes cleaning the step, goes
inside and shuts the door.

TIME CUT TO:

Night has fallen, it's dark inside the car. The driver's seat
is now pushed back and reclined, Ruby slumps in it. Can't
bring herself to leave.

The vodka bottle half empty. Her eyes red raw from crying,
her face puffy, illuminated by light from -

ON SCREEN IN THE DASH: *the home video collection of Ruby and
Scott that she watched at the start of the movie plays.
They're in the bathroom, agreeing to keep trying for a baby.*

Ruby drinks deeply from the vodka bottle, torturing herself.

TIME CUT TO:

In the driver's seat, harsh dawn light illuminates Ruby's sleeping face. Been here all night. She wakes, groggy.

Slowly, Ruby begins to gather herself.

Shuts the near empty vodka bottle back in the glove.

Her seat WHIRS as she moves it back into driving position electronically.

She drinks a bottle of water, rehydrating. As she finishes the bottle she notices her wedding ring, still on her hand.

Ruby stares at it, then goes to take it off. It's stuck. Been wearing it so long. She struggles, when her eye catches -

THRU WINDSHIELD - 50ft away, Scott exits the house, heading out for a run. He puts in earphones and jogs down the steps.

Ruby watches him. Literally running away from her along the sidewalk. He turns briefly to check for traffic before he steps out to cross the street.

Suddenly - Ruby's car ROCKS as an AUDI Q5 drives past at high speed. Heading straight for -

EXT. SCOTT'S STREET

Scott jogs, crossing the street, earphones in. Oblivious to the danger, but regardless it's too late as -

THE AUDI HITS SCOTT AT SPEED.

His body flies up onto the windshield, launched high over the car's roof, landing with a sickening thud on the road.

The Audi SQUEALS to a halt 30 feet away.

INT. RUBY'S LAND ROVER

Ruby just stares, frozen in disbelief, as -

THRU WINDSHIELD - the Audi suddenly REVERSES at speed, DRIVING back over Scott's body!

Ruby's hands fly up to her mouth, horrified - this is no hit and run. She races out of the car.

EXT. SCOTT'S STREET

Ruby sprints to Scott in the road as the Audi drives away.

Scott's body lies mangled and bloody. Eyes fixed open.

He's dead.

Ruby lets out a GUTTURAL NOISE, struggling with how to react. She looks after the Audi, now stopped further down the street, to see -

A MASKED MERC looking back at her from the open driver's window. The Merc pulls their head back inside and speeds off.

Ruby rushes into action, a picture of furious grief.

She runs back to her Land Rover and climbs in. Her tires SCREECH as she accelerates in pursuit.

EXT. 8TH AVE - MANHATTAN - SOON AFTER

The Audi speeds out onto 8th Ave, followed seconds later by Ruby's Land Rover. Weaving and speeding through traffic.

I/E. RUBY'S LAND ROVER

Ruby wipes tears from her eyes, blinking them away to see through the windshield after the Audi. Can't believe this is happening. She reaches out to her cell phone mounted on the dash, taps the screen to make a call. It RINGS ONCE -

MELLOR (FROM PHONE)

Ruby-

RUBY

(borderline hysterical)
They killed him! They fucking
killed him-

Ruby's Land Rover cuts up traffic, the Audi close up ahead.

MELLOR (FROM PHONE)

Whoa slow down - are you OK, are
you hurt?

RUBY

I'm in pursuit - call you when it's
over.

Ruby hangs up before Mellor can reply. A beat, before she BANGS her hands on the wheel and SCREAMS out her pain.

EXT. MERC'S AUDI

The car mounts a sidewalk to avoid traffic.

LOOKING IN THRU WINDSHIELD - the Masked Merc reaches for a gun, aims out the window and FIRES back at Ruby's Land Rover.

INT. RUBY'S LAND ROVER

Ruby doesn't even flinch as the bullets make IMPACT MARKS on the glass - bulletproof. All great shots.

She reaches out for the TOUCH SCREEN embedded in the dash -

ON TOUCH SCREEN: a LIVE STREET MAP keeps track as Ruby drives through Manhattan. ICONS for traffic lights, the color they are in real time. Ruby TAPS on the lights coming up ahead, and they change color from green to red.

EXT. 8TH AVE AND W 23RD STREET

CLOSE on the traffic lights, turning from GREEN to RED on Ruby's command.

The Audi races for the lights - forced to SWERVE to avoid traffic ahead coming to a stop - it turns left onto W 23rd, speeding into the heart of Chelsea.

Ruby's Land Rover follows close behind. Ruby shoots out of the open window - BANG BANG BANG - her shots PING off the Audi's trunk.

EXT. VARIOUS STREETS - MANHATTAN

Various traffic lights on different streets change color on Ruby's command, clearing the way and forcing the Audi to follow Ruby's route, west across the island.

A high speed chase, Ruby funneling the Merc into a trap.

EXT. 12TH AVE - MANHATTAN CRUISE TERMINAL

The Audi speeds around a corner, onto a road bordering the Hudson River. No sidewalks.

UP AHEAD - standstill traffic, the lights are on RED.

The Audi has no choice but to swerve left - CRASHING through metal gates, out onto -

EXT. PIER 90 - MANHATTAN CRUISE TERMINAL

Pier 90 is out of use - just one long, concrete dock. No ships or vessels, and no one around.

The Audi races along the pier, the end coming up fast with nowhere left to go.

Ruby's Land Rover speeds after the Audi, close behind. She fires out of the window - BANG BANG -

BOOM! The Audi's rear tire BURSTS and it skids sideways, SCREECHING to a stop right at the end of the pier.

The Masked Merc hurries out and starts to run -

But Ruby's Land Rover skids up 10 feet away. She levels her gun out of the car window at the Masked Merc -

RUBY
Don't fucking move!

The Masked Merc freezes, just a few feet from the edge of the pier. They raise their hands and turn to face Ruby, the Hudson River and Union City beyond it behind them.

Ruby keeps her gun on the Masked Merc and climbs out of her car, holds them at gunpoint at the end of the pier. Her fury and grief are at eleven, but the gun is firm in her grip.

RUBY (CONT'D)
Sapphire wiped us from the system.
Why are Atlas still after me? Why?!

The Masked Merc doesn't reply. There's no way out of this but to slowly reach up and pull away their mask, to reveal -

JADE. The Gemstone assigned to protect Scott.

Ruby stares at Jade, open-mouthed. Her gun lowers a little.

With her hands up, Jade tries to logicize with Ruby.

JADE
I was just doing my job.

RUBY
But you were meant to protect him-

JADE
My orders changed. I had no choice.

RUBY
 (distraught, innocent)
 Why?!

JADE
 Mellor couldn't let you leave.
 You're too valuable to let go.

The gun drops down to Ruby's side. Devastated, admitting -

RUBY
 Scott... he just left me. He was
 already gone.

An "oh fuck" look sweeps Jade's face. Genuine -

JADE
 Ruby... I'm sorry.

Ruby takes a moment in her vulnerable pain, before her anger rises, along with the gun. She FIRES at Jade -

Jade JOLTS in expectation of being shot -

But the gun just CLICKS. Out of bullets.

Ruby's operating with such wild abandon, her immeasurable grief distracting her from keeping count.

Jade sees her chance and RUNS. With nowhere else to go, she SPRINTS the rest of the way to the end of the pier and DIVES -

Into the HUDSON RIVER 10 feet below.

Ruby runs to the edge of the pier and looks down, to see -

Nothing but murky water SLOSHING against the concrete. Jade's nowhere to be seen.

Ruby drops to her knees and WAILS OUT her grief to the river.

INT. KITCHEN - MELLOR'S LUXURY HOME - WASHINGTON, DC - DAY

CLOSE on Mellor's face, deep in concentration, decorating a black forest gâteau. Cherries delicately placed in cream.

His expression falls, sensing someone behind him. He turns, to see -

Ruby stands across the kitchen, on the other side of the island. She looks upset.

Mellor sighs, caring. Offers condolences like he's a friend.

MELLOR

Ruby, I'm so sorry about Scott.
We're gonna make Atlas pay for this-

RUBY

I know it was Jade. I know it was
you.

The atmosphere suddenly incredibly tense. Mellor's serious
now. He switches to damage control.

MELLOR

I'm sorry. Truly. It was necessary,
collateral damage. We need you to
stay working, it's what's best for
the country.

Ruby almost laughs - how high and mighty that sounds.

RUBY

What about what's best for *me*...?
What about what I want?

Mellor shoots her a look - don't be so naïve. He leans back
against the counter as they talk.

MELLOR

Do you think I didn't know you
wanted to start a family? If you
got pregnant, you'd quit - it was
us who faked your identity being
compromised in the first place, to
make you leave Scott!

BENEATH THE COUNTER - hidden out of view, Mellor pushes his
thumb on the underside of the counter - it GLOWS RED. He
pushes harder, but again, it glows red.

RUBY

Are Atlas even real?

MELLOR

Of course they're real, none of
this was us - you think we'd kill
our own people? Atlas are
criminals, we're the government-

RUBY

And you just murdered my husband.

Mellor keeps pressing his thumb under the counter. Ruby
stares Mellor in the eye, knows what he's trying to do.

RUBY (CONT'D)
It won't work. I locked you out.

Mellor scowls. Pulls his hand away from the counter.

RUBY (CONT'D)
You didn't know I'd quit, you
didn't even ask me-

MELLOR
Oh come on Ruby - an assassin with
a family *and* a career? Who are you
kidding. Scott was your blind spot,
we just exploited it.

But now that she's been betrayed by Mellor, Ruby's starting
to realize the truth.

RUBY
None of us can leave, can we?
Sapphire didn't retire - it was you
that wouldn't let her go.
(remembering)
She said Atlas were gonna give her
a whole new life, but only when all
the Gemstones were dead... that was
the only way she could get out, to
do a deal with them and burn the
house down behind her. It's you -
you're my blind spot - been lying
to me, to all of us, the whole
time.

A flicker of desperation in Mellor's eyes - he can see where
this is going.

He reaches back on the counter top - out of Ruby's sight, his
fingers find a thick wooden rolling pin.

MELLOR
Look at the bigger picture. At the
work you do, how important it is-

RUBY
How many Gemstones have you lied
to, manipulated? I'm gonna tell
them all the truth. They can make
their own choices, decide what's
best for themselves-

MELLOR
(fury rising)
Ruby, you can't do that! Face it,
what you wanted was a fantasy!
(MORE)

MELLOR (CONT'D)

A woman like you, having a family,
playing house-

RUBY

I can have whatever the fuck I
want.

And with that, she raises the gun.

In the same moment, Mellor swipes up the rolling pin and
lunges at Ruby -

BANG! Ruby shoots Mellor right between the eyes.

He CRUMPLES to the kitchen floor, dead.

Ruby puts her gun on the counter.

Cold blooded.

She yanks off her stubborn wedding ring and places it on the
counter too - that chapter of her life is over.

Ruby pushes her thumb down the island counter - it GLOWS
GREEN and the counter top slides open. Ruby glides out the
tablet screen, takes a moment, then starts to type on it.

RUBY (V.O.)

Mellor has retired. The Gemstone
Initiative is under new management.

INSERT CUT: a LATINA WOMAN runs hard along a beach, her cell
phone BEEPS and she looks at it, getting Ruby's message.

Ruby digs into Mellor's black forest gâteau with a fork,
takes a bite. Her expression morphs to heaven - it's so good.

RUBY (V.O.)

We're gonna do this right.

INSERT CUT: an OLDER WOMAN has sex with a YOUNG MAN in a
closet, she looks at Ruby's message on her smart watch.

RUBY (V.O.)

We all have our weaknesses. Our
blind spots. But you deserve
respect, enough to tell you the
truth.

Ruby searches Mellor's cupboards for a Tupperware. She finds
one, pops the lid open, fills it with cake. Taking the rest
of the gâteau with her.

INSERT CUT: an ASIAN WOMAN rappels down a bridge at night, she gets Ruby's message on her phone strapped to her arm.

RUBY (V.O.)

I promise you'll always get that from me. No matter how hard it might be to hear, and then you can make your choice. Decide what's best.

INSERT CUT: Ruth sits in her diner, closed for the night, having dinner with her WHOLE FAMILY. Happy. She gets Ruby's message on her phone, and her expression falls. Ominous.

EXT. DRIVEWAY - MELLOR'S HOUSE - SOON AFTER

Ruby exits carrying the Tupperware and shuts the front door behind her. She walks to her Land Rover, just as a battered Honda comes up the driveway.

The Honda stops and the nanny, Conchita, gets out - bringing Mellor's Toddler home.

Ruby stops on the drive. Fuck.

Conchita lifts the little girl out of the back seat and places her down on the driveway. Conchita makes eye contact with Ruby, remembering her from before.

CONCHITA

Hello.

RUBY

Hey.

Ruby's mind goes a mile a minute, watching Conchita walk slowly to the door holding the Toddler's hand. Moments away from finding Mellor's body, from knowing it was her.

Ruby reaches for her gun, tucked into her back waistband.

The little girl watches her own feet toddle to walk on the driveway and LAUGHS. Everything is funny when you're three years old. She stops and looks up at Ruby, recognizing her.

Ruby stares at the girl, deep in thought.

Conchita reaches for the front door handle, when suddenly -

RUBY (CONT'D)

I'll take her.

She turns to look at Ruby. Relief washing over her.

CONCHITA
Are you sure?

RUBY
Yes.

Conchita EXHALES in gratitude, getting to avoid her horrible boss. She leaves the Toddler and hurries back to her car -

CONCHITA
Thank you, thank you.

She drives off, leaving the Toddler and Ruby on the driveway.

Ruby stares at the little girl a moment, then kneels and holds her arms out wide. The girl GIGGLES and toddles over -

Right into Ruby's loving arms.

Warm hearted.

Ruby smiles, at peace in her new beginning, getting to have a family and her job in a way she never could've imagined.

She leads the Toddler by the hand towards her Land Rover, still carrying the Tupperware too.

As she walks, she spots a FAT GRAY CAT hop up onto a wall. It looks very much like the one from the start of the movie.

Ruby gets an idea. Looks down at the little girl -

RUBY
Hey. Should we get a cat?

The Toddler looks up at Ruby, breaks into a big smile as we -

CUT TO BLACK.