

REBECCA GOLD

Written by

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Black:

We hear the sound of a hammer from a gun being cocked back.

INT. UNDER GROUND CAR PARK - NIGHT

A woman stands in front of us. This is REBECCA MODERATZ; we can see a muzzle of a GUN pressed at the side of her head.

REBECCA (V.O.)
This is how it ends...

CUT TO BLACK:

REBECCA (V.O.)
...And this is how it began.

OPENING TITLE

REBECCA GOLD

INT. PSYCHIATRIST'S OFFICE - DAY

A close-up of hands (DOCTOR DREW, 50 ish) typing on a computer keyboard, we hear the sound of a BUZZER.

Doctor Drew's laptop screen changes to...

His POV: An image from a SECURITY CAMERA, revealing a FIGURE (Rebecca) in a RED HOODIE standing in the hallway.

A SECURITY ID CARD hangs from her neck on a lanyard - Rebecca raises the card and waves it right into the camera lens, impatient.

Doctor Drew, with one hand, reaches the edge of the table beside him.

His fingers curl under the table edge and press an ELECTRONIC DOOR release switch.

We hear a door open.

Doctor Drew doesn't look up from his laptop screen as Rebecca walks from the door across the room behind him. He barely acknowledges her presence.

DOCTOR DREW
You're late.

REBECCA (O.S.)
You're old.

A CLIPBOARD with a form attached and a PEN is on the sofa next to her. She picks them up and scribbles her the word NINE.

We get a good look at Rebecca now, innocent-looking, fresh-faced, despite the minor small grazes and bruises, dark hair, pale skin, not very tall, in fact minimal.

She holds up the clipboard.

Doctor Drew, sitting opposite her, gestures to her to leave the clipboard where she found it.

Rebecca places it next to her.

Doctor Drew gives her a stern look.

Rebecca sighs, pulls down her hoodie and uncrosses her legs.

He gives her a look of approval then begins punching keys on his laptop. Next to him on a SMALL TABLE are some FILES.

Caption: PSYCHIATRIST, JOB RATING: BLACK, ASSET: DREW, JOSEPH

REBECCA (V.O.)

Doctor Drew, the company's psychiatrist. He blows off my quips like a fart in the wind. I have to be here. It's company policy.

DOCTOR DREW

You seem stressed Agent Nine.

REBECCA

I'm not stressed, just knackered.

DOCTOR DREW

(Stops typing, and sits back)

Bad Day?

(Nothing from Rebecca)

Okay, tell me about it.

EXT. APARTMENT - DAY

A BLACK MERCEDES pulls up, the occupant's exit, FOUR SUITED MEN, one wears an expensive suit, the rest are his bodyguards.

One of the bodyguards pulls a large SUITCASE on wheels behind him.

INT. STAIRS - DAY

Rebecca sits crossed-legged on the floor, hidden behind a wall. Next to her is a set of stairs leading down to a corridor.

We see the Men walk past within the same frame below the stairs.

INT. APARTMENT HALLWAY - DAY

BODYGUARD 1 holds a KEY in his hand. He unlocks a door to reveal another door.

He takes out a CELL Phone from his pocket, taps the screen, and CLICK! We hear the door unlock, they all enter.

INT. APARTMENT LIVING ROOM - DAY

BODYGUARD 3 lifts the case onto a table, he opens it to reveal a batch of ASSAULT RIFLES and lots of small PLASTIC SEE THROUGH PACKETS WITH WHITE POWDER IN THEM.

It's cocaine, duh!

He begins to unload them onto the table.

BODYGUARD 2 walks up to Mr Kil and hands him a BOTTLE OF BEER. Kil gulps down half of it.

Caption: INTERNATIONAL GUNRUNNER, ASSIGNMENT IN PROGRESS.
TARGET: MARCUS KIL.

Bodyguard 1 looks on.

INT. STAIRS - DAY

Rebecca taps her ear to activate an earpiece and pulls out her CELL.

INT. LANCE'S APARTMENT ROOM - DAY

LANCE NASH sits in front of a state of the art hi-tech computer console.

Computer Caption: LANCE NASH: INFOJACK SUPPORT. JOB RATING:
IN PROGRESS.

LANCE
Hooking into the pinhole feeds.

INT. STAIRS - DAY

REBECCA
Roger, or is it copy that? I never
know the difference.

INT. LANCE'S APARTMENT ROOM - DAY

LANCE
Picture's up. Should be on your
phone now. Mr Kil is standing dead
in the centre.

REBECCA
Now there's a name to die for.

Rebecca's POV on her phone: VIDEO IMAGES shows the men in the living room.

INT. LANCE'S APARTMENT ROOM - DAY

Lance punches a few keys.

INT. APARTMENT HALLWAY - DAY

CUT AWAY of the door to the apartment, we see it unlock.

INT. STAIRS - DAY

LANCE (V.O.)
Well get to it Jedi bitch, begone
while I catch up with some Who.

Rebecca sighs and pulls out her gun.

Within the same frame, we see a GIRL holding PIZZA BOXES walk past in the hallway. She looks at the phone again, her eyes widen. WTF?

INT. APARTMENT LIVING ROOM - DAY

JACKIE (O.S.)
Hi, the door was open, I have your
pizza, that will be...

All eyes WHIP towards a pizza delivery girl holding four large BOXES OF PIZZAS in one hand. The other has the RECEIPT.

This is JACKIE ROBERTS, 27.

She clocks the ASSAULT RIFLES and the drugs on the table, and she backs away slowly.

THE FRAME FREEZES. THERE ARE A FEW BEATS.

DOCTOR DREW (V.O.)
You're just going to stop there?

INT. PSYCHIATRIST'S OFFICE - DAY

DOCTOR DREW

So the pizza girl turns up, and what?

REBECCA

You're a clever guy, you don't need me to tell you how awesome I am at taking down bad guys. Suffice to say, I kicked bum.

DOCTOR DREW

Yet you thought it was important to tell me that Lance is into Doctor Who.

Rebecca sighs.

REBECCA

Okay then, this is how it went down.

INT. APARTMENT LIVING ROOM - DAY

JACKIE

Hi, the door was open, I have your pizza, that will be...

She clocks the ASSAULT RIFLES and the drugs on the table, and she backs away slowly.

Mr Kil looks at Bodyguard 2; he shrugs, then pulls out his GUN and points it at Jackie, who freezes on the spot.

Bodyguard 2 clocks Rebecca.

BODYGUARD 2

Who the hell are you?

Rebecca shows him who she is and not in a PG-13 fashion. She takes Bodyguard 2 out in a Sam Peckinpah, blood splatterfest.

Bodyguard 3 fires at her. He misses. Rebecca shoots twice, once in the chest and the head. He drops.

She aims at Mr Kil.

Bodyguard 1 steps in front of Mr Kil, his gun drawn, he takes a bullet and falls.

Everything SLOWS DOWN. As he hits the floor, his weapon discharges, his shot narrowly misses Jackie. She yelps and drops the pizza boxes.

We hear the sound of the front door lock.

Rebecca turns and looks at Jackie then back. She doesn't see Mr Kil until it's too late.

A beer bottle SMASHES across the side of Rebecca's head, glass flies.

REAL-TIME: Mr Kil Grabs her, flips her into the air and SMASHES her into a COFFEE TABLE. Her GUN falls from her hand, wood and glass fly.

Jackie turns and heads to the door. She pulls. It's locked. Jackie turns to see...

Mr Kil, looking down at Rebecca, towering over her. She tries to crawl away, dazed and bloodied.

Jackie turns back to the door pulling at it; her panic is dialled up to a 100.

Mr Kil flips Rebecca onto her back, pulls a KIFE out of his jacket pocket, drags her to her feet, and stabs Rebecca in the stomach.

She groans in pain then falls to her knees.

Mr Kil smiles, grabs her throat and pulls her up again, but not before Rebecca grabs a shard of glass from the broken bottle.

Jackie turns back from the door to see Rebecca stabbing Mr Kil in the arm with the shard of glass, forcing him to release her.

Rebecca follows up with a kick to his groin.

He drops his knife. Rebecca sticks the shard of glass through the bottom of his chin.

Mr Kil stumbles backwards, lumbering around in pain.

Rebecca retrieves her GUN, turns, and puts one slug into Mr Kil's chest than another in the head.

He hits the deck, dead.

Groaning in pain, she ejects the MAG from her gun, and replaces it with another.

Jackie looks at her wide-eyed, mouth ajar in shock.

She cocks her weapon and points it at Jackie.

DOCTOR DREW (V.O.)
You've been tagged grey. Why is
that?

Rebecca answers DOCTOR DREW as she still stares at Jackie.

REBECCA

That's your question? I just killed a man who dedicated his life to selling illegal firearms to terrorist organizations. I should be congratulated, not demoted from gold to grey.

INT. PSYCHIATRIST'S OFFICE - DAY

DOCTOR DREW

Indeed.

Doctor Drew focuses on his laptop and types, half-listening to Rebecca.

REBECCA

What kind of rating is that? Gold, black and gray?

DOCTOR DREW

Gray means untrustworthy.

REBECCA

I know what it means, but come on, black? How can that mean good? That's rubbish! Everyone knows that colour is associated with evil, bad, Darth Vader, Bane, the kid from the Omen, Hannibal Lecter, Skynet. Twitter?

An ugly pause. DOCTOR DREW gives her nothing, he types.

Rebecca gives in.

REBECCA (CONT'D)

This is about her isn't it?

Doctor Drew looks up, she now has his attention.

DOCTOR DREW

She's Someone from your past. There's an emotional core to each of our memories. I'm here to determine if this incident has triggered that emotional core. How do you feel about this?

REBECCA

Fine.

DOCTOR DREW

You killed because protocol dictates that there should be no witnesses, and you're okay about it.

REBECCA
 Yep. Why wouldn't I be?

DOCTOR DREW
 You're not feeling a little sorry
 or upset about killing someone who
 is not connected to the mission?

Rebecca shrugs.

REBECCA
 It's sod's law right? What are the
 odds, someone from my past showing
 up at work when I was doing my John
 Wick thing.

DOCTOR DREW
 You didn't answer my question.

REBECCA
 I did, I said fine with it.

DOCTOR DREW
 Liar.

REBECCA
 Pants on fire? She's dead, let's
 move on.

INT. UNDER GROUND CAR PARK - NIGHT

The boot of Rebecca's car opens, it reveals Jackie,
 handcuffed, with DUCT TAPE on her mouth lying inside. A FILE
 with a blood smear (bounded folder) is thrown in.

Rebecca pulls the duct tape off her mouth. She yelps in pain
 and looks up at Rebecca, scared.

REBECCA
 Are you going to behave yourself?

CUT TO:

Rebecca opens the door to the car and guides Jackie, towards
 it. She resists.

REBECCA (CONT'D)
 Get in the car.

JACKIE
 I want to go home...

REBECCA
 I'm working on it. Get in the car
 Jackie!

Jackie looks at Rebecca.

JACKIE
How do you know my name?

REBECCA
(Stern)
Get in the car.

JACKIE
No.

REBECCA
Get in the car or you'll get a
slap.

INT. REBECCA'S CAR - NIGHT

Jackie climbs in and moves forward into the passenger's seat. Rebecca gets in and shuts the door. Jackie is scared; she looks at Rebecca, staring straight ahead, unblinking.

JACKIE
Why is this happening?

REBECCA
Because you were in the wrong place
at the wrong time, tis a mayor cock
up!

JACKIE
Who are you?!

REBECCA
The person that saved your life.

JACKIE
Please let me go, I swear I won't
say a word, not even to the police.

REBECCA
(Pulling out a Gun from
under her seat)
You kidding me, that's the first
thing you'll do.

Suddenly Rebecca's focus is elsewhere, not that Jackie notices. Rebecca presses a switch and rolls down both car door windows.

With her gun on her lap, she pulls back the hammer, a MAN in tactical assault gear peers from behind a pillar.

Rebecca spots him.

INT. UNDER GROUND CAR PARK - NIGHT

REBECCA
(To the Man)
Oi! I see you! This is holy ground!
Highlander?!

We hear a weapon being cocked.

REBECCA (CONT'D)
(To herself)
Am I the only assassin who watches
movies?
(To the Man)
This is a safe zone YOU MORON!

The Man in tactical assault gear steps out from behind the pillar with a MACHINE PISTOL in his hands. He fires, two slugs hit the car's roof.

BLAM! BLAM! Rebecca takes him out.

INT. REBECCA'S CAR - NIGHT

Rebecca points her gun at Jackie.

REBECCA
Lean back.

She doesn't. Rebecca pushes her back into the seat to reveal another MAN with a machine pistol. She puts two in his chest, he drops.

Jackie screams hysterically. She reaches for the door handle, Rebecca, with one hand, pushes her back into the seat.

JACKIE
LET ME OUT OF THIS CAR!!!!

REBECCA
Oi! Tone down the freak out!

JACKIE
LET ME OUT RIGHT NOW!

Rebecca raises her weapon and cocks it. Jackie freezes.

REBECCA
Ground control to major shite! If I
do you die, if you go home now, you
die, if I don't clear this, you
die, do you see a pattern emerging
here?!

Jackie stares at Rebecca terrified.

REBECCA (CONT'D)

Where we are, this is the safest place you can be right now. This location is a safe zone, there are rules.

JACKIE

(Refers to the dead men)

Rules, RULES! What Rules? THEY JUST TRIED TO KILL US! DID THEY KNOW THE RULES?!!

REBECCA

Alright, alright, wind it in. Okay, someone forgot to tell them, but we're pretty much safe here I promise.

Rebecca looks at Jackie. She is close to tears. She opens the glove compartment, takes out some BISCUITS wrapped in cling film and begins to unwrap it.

Jackie looks at her, puzzled.

JACKIE

What are you doing?

REBECCA

Giving you a biscuit.

JACKIE

Why?

REBECCA

To make you feel better. Duh!

Rebecca offers her a biscuit, Jackie just stares.

REBECCA (CONT'D)

Everything is going to be fine.

Jackie still staring takes the biscuit.

JACKIE

(She calms)

Really?

REBECCA

Well no, not really, it felt like the right thing to say though.

JACKIE

(She panics)

Oh Christ, why are you doing this to me?

REBECCA

Don't pin this on Christ, he's got
enough nails in him.

Rebecca places the gun on her lap and looks forward.

REBECCA (CONT'D)

I'd kill for a cup of tea right
now.

Jackie looks at her: she's mad. Then...

JACKIE

I think I'm going to be sick.

REBECCA

Not in my car you won't.

Rebecca opens a glove compartment, pulls out a PAPER BAG, and
hands it to Jackie, she takes it.

REBECCA (CONT'D)

Vomit equals stinky mess, and
stinky mess equals nobody likes
you.

Rebecca frowns, where did that come from?

Then... Jackie looks at Rebecca with a shocked realization on
her face.

JACKIE

Wait, Sammy Jackson... you said
that at school sports day when he
drank that whole bottle of gin.

(Beat eyes widen)

You're Boo! "Boo" to a goose, that
shy girl!

REBECCA

Wait a minute. You, Miss popular,
remember me?

JACKIE

That was the first time I heard you
speak. It was the first time
anybody heard you speak. Rebecca,
Rebecca Moderatz!

Rebecca sighs.

JACKIE (CONT'D)

I remembered because you were on TV
when you disappeared. Everyone was
looking for you. You were on crime
watch. Everyone at school was
talking about you. You almost
killed the maths teacher.

(MORE)

JACKIE (CONT'D)

I thought you were dead. Everyone said you were dead! You look different without your glasses. You haven't aged a bit. You still look the same. How can you look the same?

REBECCA

I moisturize. He will be here soon.

DOCTOR DREW (V.O.)

Why didn't you kill her right away?

INT. PSYCHIATRIST'S OFFICE - DAY

REBECCA

How do you know that?

DOCTOR DREW

There's CCTV footage of you both leaving the apartment.

REBECCA

I felt the need to spend some time with her.

DOCTOR DREW

You wanted to spend some time with someone you hardly knew before putting a bullet in her head?

REBECCA

All I know is that I knew bugger all about her, yet I felt the need to protect her.

DOCTOR DREW

Shooting her when you were in the moment, or just letting the target do the job, would've reduced the risk of making us visible.

REBECCA

Yeah, I get it, the first rule of fight club and all that.

DOCTOR DREW

But you decided to save her life. This...

(He fumbles through the pages in the file)

Jackie Roberts. Why?

REBECCA

Jackie Roberts?

DOCTOR DREW

This could lead to all kinds of things psychologically; we wouldn't want you flipping out on a job now, would we.

REBECCA

Flipping out?

An abrupt cut to-

INT. CHANGING ROOMS - DAY

A GIRL in a school uniform wearing GLASSES cowers in the corner. Her face is hidden as three SCHOOL GIRLS wearing HOCKEY KITS pour the contents of her RUCKSACK over her.

We never see the bullies' faces, just their legs.

A heavy BOOK hits the girl's head, and her glasses fall off her face.

The bullies laugh, call her a freak and then head towards the exit. As they do, another girl enters, passing the bullies.

Again we only see her legs. She stops and looks at the girl, and as she looks up, we now see it's a sixteen-year-old Rebecca.

She grabs her GLASSES and puts them on. Yes, she looks very different, nerdy.

The girl kicks a book towards her. There's a beat as both girls regard one another then the legs walk off.

Rebecca scoops up her things, quickly shoves them into her rucksack, and then stands.

REBECCA (V.O.)

Oh, God... I remember her now. You see, I'm different...

Rebecca slowly walks towards the locker in front of her, hiding behind it. She breathes out almost like she's plucking up courage. She is.

Peeking around the locker, she adjusts her glasses. We see what she sees.

Further down the room, with her back towards us, is the same GIRL talking to two other girls near a sink.

They all wear HOCKEY KITS, their surnames on the back of their shirts.

Rebecca's interests fall on the blonde girl wearing the number 9 shirt with her name displayed as Roberts.

The two girls exit, and number nine washes her hands, then wipes them with a TOWEL.

The girl turns slightly, and we see it's a 17-year-old Jackie.

REBECCA (V.O.)

Oh, who am I kidding? I'm gay.

We focus on Rebecca, staring, she smiles slightly, and for her, everything stops. She's mesmerized.

REBECCA (V.O.)

But when you're 17 and have a crush on a girl you've never spoken to, all you feel is shame. Look at me, a stalker in the making.

Jackie shoves her towel into her RUCKSACK.

Leaning up against a wall is her HOCKEY STICK.

MR ALLAN enters. Jackie is surprised by him. He smiles and then walks up to her.

He starts up a conversation, and Jackie relaxes. As they laugh, he subtly places his hand on her arse.

Jackie backs off clearly, taken aback by this inappropriate behavior.

She grabs her rucksack and rushes off, knocking the hockey stick to the floor.

We focus on the hockey stick.

REBECCA (V.O.)

All it took was one touch. And I, for want of a better word, flipped out.

TIME JUMP:

Rebecca beats the hell out of Mr Allan with Jackie's hockey stick. Blood flies and splats her face.

INT. SCHOOL CORRIDOR - DAY

SLOW MOTION: Rebecca walks down the corridor blooded, with the bloody hockey stick in her hand. All the SCHOOL GIRLS watch her in horror.

INT. PSYCHIATRIST'S OFFICE - DAY

And we're back. PSYCHIATRIST'S POV: A FILE is opened, revealing a PHOTO of the bloodied Mr Allan lying unconscious on a floor.

DOCTOR DREW
Yes, you flipped out all right, according to this file. And for no apparent reason, you took a hockey stick to your maths teacher, Mr Allan. You ran away, and well, here we are.

REBECCA
(Sarcastically)
Yeah, lucky me.

Doctor Drew just sits and thinks, he looks at Rebecca.

DOCTOR DREW
Do you remember her? Tell me the truth.

REBECCA
Truth? Darth Vader, Luke's father.

DOCTOR DREW
You do remember her.
(Beat)
The very moment her life was in danger you were compelled to save her. Interesting. How is she connected to Mr Allan? Did you have a crush on him, or was it the other way around?

REBECCA
I don't want to talk about this anymore.

DOCTOR DREW
You have an emotional attachment to her don't you?

DOCTOR DREW looks at the file, he looks up sharply. Something has occurred to him.

DOCTOR DREW (CONT'D)
It was the girl, you had a crush on the girl.

Rebecca looks down at the floor in shame - busted.

DOCTOR DREW (CONT'D)
It looks like fragments of your past are resurfacing, and you know we can't have that.
(MORE)

DOCTOR DREW (CONT'D)

I'm recommending and scheduling you for the intensive procedure.

REBECCA

(Crying)

I don't want you to do that.

DOCTOR DREW

I'm sorry, nine, you're an asset of great importance to the company. It's policy. Look, if I don't write this up and they find out, we'll both be in trouble.

He closes the file, places it back on the table, stands, walks towards her, picks up the clipboard and bends.

DOCTOR DREW (CONT'D)

I'm sorry, Nine. I wish there was a way we can avoid this.

(Feeling sorry for her)

Rebecca, look at me.

(Nothing from her)

Talk to me, please.

Rebecca looks up at him with tears in her eyes.

REBECCA

I don't want to talk to you again... ever!

Rebecca grabs the pen from the sofa and stabs him on his neck. His eyes widen in shock, and he stumbles back, falling into his chair.

With his left hand clamped on the wound on his neck, he reaches for the switch under the table but manages to touch the top of Rebecca's file, leaving a blood smear on it.

Doctor Drew suddenly stops and limps.

Rebecca drops the blooded pen to the floor.

REBECCA (V.O.)

Mightier than the sword.

Rebecca sighs.

REBECCA (V.O.)

I used to think I was unique, killing people for the greater good. I'm not special; I'm just alone. The intensive procedure would have taken away my new memories. The memories of her, Jackie.

She stands and walks over to Doctor Drew. She looks at him, and a wave of regret washes over her, her eyes tearing up.

REBBECCA (V.O.)
What have I done?

Rebecca looks up, then for no apparent reason, she hand gestures a V sign, picks up the file on the table, and heads towards the exit.

INT. REBECCA'S CAR - NIGHT

Rebecca reads the file.

REBECCA (V.O.)
So this is who I was, a screwed up,
lost teenager trying to come out.

Tears roll down her face, Rebecca quickly wipes them away, ashamed of her emotions.

REBECCA (V.O.)
I hate this feeling. When normal
people get this shitty they bounce
off family and friends. I don't
have family or any friends, so here
we are.

She closes the file, places it on her lap and staring out the window.

We hear a muffled voice and thumping.

INT. UNDER GROUND CAR PARK - NIGHT

The boot of a car opens. Inside is Jackie, who is handcuffed with DUCT TAPE on her mouth.

Rebecca throws FILE in, and it lands next to Jackie. She looks up at Rebecca.

Rebecca's hand pulls the duct tape off Jackie's mouth, she yelps.

REBECCA (O.S.)
Are you going to behave yourself?

Jackie nods, yes.

CUT TO BLACK:

INT. LANCE'S APARTMENT ROOM - DAY

Lance walks into the frame as a KETTLE boils. On the counter is a cup. He pours hot water from the Kettle into it.

The frames shift left to reveal a suited man, HAMILTON, 39, half poli-sci geek and half grunt, a git if you ever saw one.

Computer Caption: HEAD OF OPERATIONS, JOB RATING: BLACK, ASSET: HAMILTON, RICHARD.

Lance gives him the cup. He acknowledges his thanks.

LANCE

A face to face meeting, this must be important.

HAMILTON

We're sidelining Agent 9. As your superior, it's my job to inform you.

LANCE

Oh. May I ask why?

HAMILTON

The asset has just turned grey. Drew is gone. He's dead. She killed him.

LANCE

What?

HAMILTON

You look upset.

LANCE

No, I'm just surprised. Why would she kill Drew?

HAMILTON

The investigation is ongoing. But a decision has been made. We're clearing asset nine.

LANCE

Now steady on--

HAMILTON

--Shut up.

A beat, Lance mentally steps back, he can see that Hamilton is deadly serious then...

HAMILTON (CONT'D)

She killed one of our own. This will not go unpunished. She's an experiment gone wrong. It was always going to end this way.

LANCE

This hasn't been sanctioned, has it?

HAMILTON

This is no time to grow a pair.
Change is coming, and I wouldn't
bet against me.

Lance stares at him.

HAMILTON (CONT'D)

You're new here, so I will remind
you of one of the most important
directives, attachments. It's
against the rules. I placed you
here for a reason, to be my eyes
and ears.

(beat)

You have a nice set-up here, a
lovely apartment. Remind me again,
who made your hacking indiscretion
disappear. Ten to twenty, wasn't
it? Warning or helping agent nine
would be a severe breach, not to
mention upsetting me. Now, do you
understand the point of this face-
to-face?

Hamilton stands up to leave.

HAMILTON (CONT'D)

If you'll excuse me, you will be
assigned to another asset in due
course.

(Takes a sip of his
coffee)

It's good. I'll see myself out.

Hamilton smirks and leaves. His work here is done.

INT. REBECCA'S CAR - NIGHT

Rebecca and Jackie in the car.

JACKIE

What happened to you, how did you
end up like this? You kill people,
you know that's not right, right?!

REBECCA

Look, people like you are allowed
to smell the flowers because people
like me have to pull the weeds.
It's my job.

JACKIE

Your job is to kill people?! You're
a murderer.

REBECCA
Murderer is such an ugly word. I
prefer, personal escort to the next
life.

JACKIE
Tell me you work for the good guys.

REBECCA
Hell to the yes!

JACKIE
(Small beat)
How many people have you killed?

REBECCA
I've killed forty-two people, and
yes, I can live with that because
the world's minus forty-two pieces
of shite, excuse my language.

JACKIE
(Feeling uncomfortable)
Forty-two?

REBECCA
Well, forty-three, counting my
Psychiatrist Doctor Drew.

JACKIE
You killed your psychiatrist?!

REBECCA
Yeah, he was being a real wanker,
although, every once and a while,
he could be a real GIT!

Rebecca reaches under her chair and pulls out another hand
GUN and a MAG.

Jackie stares for a second, her fear rises.

JACKIE
Look, I have to go home, I need to
go home, I have plans.

REBECCA
Well it looks like I've caught you
with your plans down.

JACKIE
Christ. What do you want?

REBECCA
I want you alive.

Rebecca pushes the mag into her hand gun.

EXT. OUTSIDE THE UNDER GROUND CAR PARK - NIGHT

Hamilton, in tactical gear, looks at a small MONITOR (IPAD).

We see CCTV footage of Rebecca taking out the two MEN with machine pistols while sitting in her car with Jackie on the monitor.

Jackie starts screaming.

Yes, it's the same scene. Keep up.

TIME JUMP: Hamilton is on his CELL PHONE.

HAMILTON

...I'm sure you'll agree she's lost the plot, sir. It's time to put her down.

ZAID (V.O.)

Time to put her down, and what do you mean two casualties?

HAMILTON

We lost two agents trying to apprehend asset nine, sir.

ZAID (V.O.)

You sent agents into a safe zone?

HAMILTON

They were sent in to secure her, sir. She turned it into a firefight. I thought-

ZAID (V.O.)

-You're not there to think Hamilton. You're there to take orders. You have no idea what you're dealing with.

HAMILTON

Er, an unstable asset that's lost it? She killed Doctor Drew, sir.

ZAID (V.O.)

WHAT? How is that possible? Weapons are strictly prohibited during sessions.

HAMILTON

She was armed with a pen, sir.

ZAID (V.O.)

A pen?

HAMILTON

Sir, this is a cock up to end all cock ups. We have to contain the situation-

ZAID (V.O.)

-Shut up, Hamilton! Secure the perimeter, stay put, I'm on my way.

Mr Zaid hangs up.

HAMILTON

(To the soldiers)

Tool up, secure the perimeter, three minutes, we're moving in.

We track out and see SIX armed SOLDIERS in front of him. The soldiers move off.

Hamilton looks at his monitor. He flicks the screen. We see what he's looking at:

A still CCTV frame of Rebecca in the Psychiatrist's office reading her files, giving the V sign directly towards the frame, a big fuck you to Hamilton.

HAMILTON (CONT'D)

(Under his breath)

Bitch!

He flicks the page on his IPAD to the live feed.

JACKIE (O.S.)

Why did you save me?

INT. REBECCA'S CAR - NIGHT

REBECCA

What?

JACKIE

Why did you save me? It's not like we were high school friends or anything, you risked your life to save mine. Why?

Rebecca sighs, thinks for a bit then...

REBECCA

You know what, I'm going to go ahead and tell you the real reason why I saved your life.

Jackie is all ears.

REBECCA (CONT'D)

(Slightly embarrassed)

You see, we are not allowed attachments, y'know, friends, family. It's one of the rules. It's because of the job, you know. Besides, I have nothing in common with the people of today, who are a bunch of mobile-obsessed morons who can't communicate without emojis and thinks that everyone needs to see what they had for lunch.

(Pretends to text with an imaginary phone)

I am being healthy and eating fish today, smiley face, smiley face, heart thing, Poo thing with a face, like people give a shite! It's just that-- you're the only memory I have of my past life and--

(Thinks)

You know what, they can suck it. We can be friends, right? We can--

Rebecca stops and looks away, realizing how sad and crazy she sounds. She turns back to Jackie, who just stares at her.

JACKIE

(A beat)

Do you know how insane you sound?

Rebecca sighs, turn away then smiles to herself.

REBECCA

Well, Jackie, there's something you need to know about me because it will save your life today. I am, without a shadow of a doubt, totally and utterly... insane.

INT. UNDER GROUND CAR PARK LEVEL 3 - NIGHT

Six-armed SOLDIERS load and check their weapons.

REBECCA (V.O.)

Looking for me?

All the SOLDIERS turn. Rebecca is behind them, a GUN in each hand, and both are BLAZING.

They all dance like puppets, racked by gunfire, they all hit the ground like bags of dirt, and boy, Rebecca is fast.

In SLOW MO, she ejects the MAGS from both weapons. NORMAL SPEED, she drops one handgun and loads the other, pushing in a mag.

HAMILTON (V.O.)
Misdirection, the oldest trick in
the book.

Rebecca looks down at one of the dead soldiers. Hamilton's voice is coming out of a WALKIE-TALKIE strapped to his tactical vest.

JACKIE (V.O.)
(Yelps in pain)
Rebecca!

HAMILTON (V.O.)
See you in a mo.

INT. UNDER GROUND CAR PARK - NIGHT

Rebecca walks towards Hamilton, who is using Jackie as a human shield, his GUN near her head, he smiles.

REBECCA
Hammy Hamilton. Still gutted that I'm Steve Rogers, and the program didn't work on your six-foot grunts?

HAMILTON
You were not meant to be the one with this power.

REBECCA
Yeah, I know, but if it had worked with one of your men, you would've ignored this very important message.
(Beat)
With great power comes great responsibility.

HAMILTON
Don't you take the piss.
(To Jackie)
Where's my pizza bitch?

Hamilton looks at Rebecca, and smiles.

REBECCA
(She get's it)
Ohhhh, well played. Using her to bounce back a memory. Getting me to compromise on the rules, so you can justify this raid and take me out. How's that working out for you?

HAMILTON

Just fine.

Hamilton pulls back the hammer on his weapon.

JACKIE

Oh God, please don't!

Rebecca aims truer.

REBECCA

Come on Hammy, we're both on the same team, can't we just hug it out?

HAMILTON

Lower your weapon.

A small beat, then Rebecca complies.

HAMILTON (CONT'D)

Wow, I've never seen you like this Nine, vulnerable.

REBECCA

She's an innocent. If you have a problem with me then let's dance.

HAMILTON

The problem is her bitch, because protocol dictates--

Before Hamilton finishes his sentence, Rebecca puts one in his bulletproof vest. The bullet's impact pushes him back clear from Jackie, who hits the ground hard.

Rebecca moves towards him.

Hamilton manages to fire off a round that punches through Rebecca's stomach. Blood flies, but this is not enough to stop her, and she puts a bullet in his leg.

Hamilton yelps in pain and falls to his knees. His gun falls out of his hand and slides away from him.

Hamilton groans in pain.

Rebecca walks over to Jackie, who is shaking in fear. She tries to help her up, but Jackie repels away from her.

Rebecca freezes, seeing herself for the first time through Jackie's eyes. She doesn't like what she sees.

Jackie notices the blood from Rebecca's stomach. Then the BULLET DISLodge itself from the wound and falls to the floor. Jackie's face softens, then expresses amazement.

Rebecca shrugs - she offers her hand, there is a beat, then Jackie takes it, Rebecca helps her to her feet.

Rebecca stares at Jackie. Jackie notices that Rebecca is still holding her hand.

A moment passes, and Jackie realizes that Rebecca is crushing on her. Ashamed, Rebecca looks away.

ZAID (O.S.)

What the hell is going on nine?!

Both girls turn and see ZAID holding a gun in his hand.

Computer Caption: DIRECTOR OF SECURITY: CLEARANCE LEVEL: 5
ASSET: ZAID.

REBECCA

Well boss, we had a disagreement.

ZAID

A DISAGREEMENT?!!!

Zaid points his GUN at Jackie, Rebecca steps in front of her.

REBECCA

I know this is against the rules,
but I wanted to protect my friend.

ZAID

(Pissed)

We don't have friends agent nine. I allowed you to take control of your assignments because I thought you had grown up. Now I see you haven't, acting like a child trying to save someone inconsequential. The mission takes president. The rules are in place for a reason, to protect you, to protect me, to protect the company, you get that don't you?

REBECCA

Yep crystal sir. But this particular rule is rubbish.

Zaid pulls back the hammer on his pistol.

ZAID

Step out of the way agent nine.

REBECCA

No, and my name is Rebecca, and sorry, I know you programmed me to follow your orders, prime directive four and all that, but I've evolved.

(MORE)

REBECCA (CONT'D)

Another side effect of the company's experiment. So using the old Jedi mind trick on me is null and void.

HAMILTON

(In pain)

Oh... just kill her already... so we don't have to listen to anymore... pop culture references...

ZAID

Step out of the way nine or I will end you!

REBECCA

I'll do you one better.

Rebecca places the muzzle of her gun against the side of her head.

REBECCA (CONT'D)

I'll end myself if you kill my friend. I took down Mr Kil and his men. I'm rated gold for a reason. Because I'm that good. Yes, I killed Doctor Drew; maybe he didn't deserve it, but I've also done a lot of good. Killing people that would have caused misery and suffering in the world. I want my friend to live, but I swear if you kill her, I will give Hamilton what he wants. I've never asked anything from you, but I'm asking now. Please don't kill her. She has done nothing to deserve death. Do you really want to return to your superiors and tell them their successful ten hundred million pound asset just killed herself?

Zaid stares at Rebecca. Her eyes are filled with tears. Rebecca wipes her eyes quickly.

REBECCA (CONT'D)

So... which way do you want to go, forwards, or backwards?

A Wide shot. Zaid and Rebecca just stare at each other, there is silence.

CUT TO BLACK:

ZAID (O.S.)

Rebecca.

INT. INTERROGATION ROOM - NIGHT

A dark room.

We PAN past the back of Zaid revealing...

Rebecca sits at a table, her head resting on her crossed arms, her hoodie up obscuring her face.

ZAID

Rebecca.

Rebecca looks up, sleepy-eyed.

She sits up, tired, with dried cuts on the left side of her face.

She stands, and Zaid gestures for her to sit back down. We see TWO ARMED MEN in tactical gear behind ZAID.

She sighs and sits back down.

ZAID (CONT'D)

They're still deciding whether to destroy you or to incarcerate you.

REBECCA

Incarcerating. Well, you know what that's like?

ZAID

Come again.

REBECCA

You're trapped here just as much as I am.

ZAID

I'm right where I choose to be.

A tiny woman (60s), enters, holding CARDBOARD FOLDER with paperwork in her arms.

Computer Caption: DIRECTOR OF SECURITY: CLEARANCE LEVEL: 4
ASSET: EDITH SEVEN.

She acknowledges Zaid then arranges her paperwork on the table.

Very, neatly and precisely - corners rotated to exact right angles, page and folder edge perfectly parallel.

When everything is aligned to her satisfaction, she sits opposite Rebecca, with Zaid standing point behind her to one side.

EDITH

Agent Nine. I'm Edith Seven.

Edith slides a PAGE towards Rebecca.

Rebecca doesn't look at it and just stares at Edith.

EDITH (CONT'D)

These are all the charges pending against you, of which there are many. Shall we start with insubordination, multiple homicides, the violation of the first rule of the safe zone?

REBECCA

You may.

Edith waits for Rebecca to continue, but nothing.

EDITH

Do you have anything to say in your defence?

REBECCA

I'm assuming you have the CCTV footage that shows I was defending myself.

EDITH

Yes, we have the footage, but it can be interpreted both ways. Do you expect us to believe you on your word alone?

REBECCA

Of course not. I'm a killer, and I lie for a living. You guys taught me well.

EDITH

I'm sensing a bit of resistance from you, Nine. Let me explain in the way of a warning. As good as you may think you are, as far as you are willing to go. You can't possibly fathom how deep the company will go to maintain secrecy and order. You threaten that order. I urge you to cooperate fully.

REBECCA

What makes you think I'm not?

EDITH

Your attitude.

REBECCA

Never judge a book by its cover.

EDITH

I don't, but you can make a judgment call by its first few chapters and most definitely by its last.

REBECCA

Did you read chapter three, the one where Hammy set me up?

EDITH

And what about Doctor Drew? His blood is on your hands.

REBECCA

It was only a little bit of blood. It wasn't like the end of Carrie, more like the beginning.

Edith leans forward.

EDITH

You killed one of our own, and that can not be tolerated.

REBECCA

(Leans forward)

Can not be tolerated? He was going to get my friend killed, you moron!

(A beat)

Now, that's something that shouldn't be tolerated.

Edith indicates to Zaid, and he bends to exchange a few words with Edith. We do not hear what is said.

Rebecca leans back into her chair.

Edith looks back at Rebecca.

EDITH

Nine, Mrs Roberts wasn't your friend. Never in your history was she ever your friend. That reasoning doesn't fly.

REBECCA

Doesn't fly? That's so 90s. I bet you're still telling your assets to chillax.

EDITH

We know you're lying.

REBECCA

Rubbish! How can you tell if I'm lying? I mean, assuming that my pants aren't on fire.

EDITH

Are you always this flippant agent
Nine?

REBECCA

Yep, always, don't think you're
special.

EDITH

The Council has decided on
incarcerating, meaning twenty years-
to-life in a maximum security
facility held in administrative
segregation, considering your ah,
unique abilities. I am here to
offer you an alternative.

REBECCA

And what is that then?

EDITH

You will be signed over as an asset
under my exclusive supervision for
the next six years. This may be
rescinded at my discretion and at
any time, pending your performance.
You will also be implanted with a
termination chip. The first time
you compromise the integrity of an
assignment, I will activate that
chip.

Edith slides another PAGE towards Rebecca.

EDITH (CONT'D)

Sign here.

She slides a FOUNTAIN PEN towards her.

ZAID

It's a get out jail free card. Sign
it.

REBECCA

I'll pass.

ZAID

Nine.

REBECCA

If I can't live on my terms, I
might as well be incarcerated or
destroyed.

EDITH

I don't think you understand the
gravitas of the situation.

(MORE)

EDITH (CONT'D)

This is the deal. It's either this or jail time for you.

REBECCA

And you think that worries me.

(Refers to herself)

You guys pissed around with my DNA. I'll still be a spring chicken in twenty years. You, on the other hand, will be in a wheelchair, drooling out of the left side of your mouth. Yesterday I pushed a bullet out of my stomach without even trying. Lord knows what I'll be able to do tomorrow. Besides, how sure are you that a termination chip will work on me?

EDITH

The cuts on your face haven't healed. Your torso has completely. It's safe to assume that your head is your Achilles heel. Before you commit to incarceration, consider this. Locked in a cell with no human contact, isolated for twenty years. You may not age physically but think of the psychological damage that will cause - delusional paranoia, dissociation, psychosis, the possibilities are endless. You're choice. Sign it or not.

REBECCA

(A beat)

I choose, or not.

EDITH

Excuse me?

REBECCA

You're excused.

ZAID

Nine, what are you doing?

EDITH

(To Zaid)

I wouldn't waste your time. Maybe incarceration is best. This one is childish, reckless, irresponsible and unstable. Agent Nine, you need to be rained in.

REBECCA

Well, you can stop me from being reckless and irresponsible, but not from being childish.

EDITH

Quite. So often, people overestimate themselves. Misplace their gifts. Maturity is learning the boundaries of one's designated lane. Case in point.

ZAID

Nine.

REBECCA

Don't worry, boss, everything is under control. This one isn't as clever as she thinks.

EDITH

Oh, how so?

REBECCA

(Beat)

You gave me a pen.

Rebecca smiles, holds up the pen, and flicks the top off with her thumb.

The two armed men quickly draw their WEAPONS and aim them at Rebecca.

Rebecca's face turns from smug to astonishment, then confusion as she sees standing between Edith and Zaid...

DOCTOR DREW

Hello, Rebecca.

CUT TO BLACK.

Title Card: TWO YEARS LATER.

INT. DARK ROOM - NIGHT

The room sits vacant as we PAN it.

A table, a FLASK, a DOCTOR WHO MUG, a half-eaten biscuit, Star Wars BOOKS on the floor, an open file with a woman's picture, (LAMARR WOLFF), and a HI-TECH SNIPER RIFLE facing a window.

A muffled, suppressed GUN sound--

INT. ART GALLERY CORRIDOR - NIGHT

Three Bullets send three THUGS in Tactical gear into a wall.

Rebecca in motion with suppressed guns in both hands, fires while dodging bullets takes down two more THUGS in Tactical gear.

One has a walkie-talkie in his hand. As he hits the deck, it slides across the floor.

Still alive, the Thug reaches for it. As the Red Hoddie steps over him, she puts a bullet in his head.

Rebecca turns to look at the carnage, then steps forward to reveal...

...Doctor Drew looks at the dead bodies.

REBECCA
(Activates her earpiece)
Lance, how many in the gallery?

INT. LANCE'S APARTMENT ROOM - NIGHT

LANCE
Hold on.
(Hit a few keys)
Three. Nine, you shouldn't be there, what are you doing?!

INT. ART GALLERY CORRIDOR - NIGHT

REBECCA
I don't know, but I can't wait to find out.

She deactivates her earpiece and pockets her gun.

INT. ART GALLERY ROOM - NIGHT

Rebecca enters, scans the room in a second.

Two suited BODYGUARDS and her target Lamarr Wolff, an attractive woman, thirty-one-ish, wearing a black jacket, a black skirt and a redshirt.

Caption: TARGET: LAMARR WOLFF, OWNER of WOLFF HOLDINGS INTERNATIONAL.

BODYGUARD 1 & 2 turns to see Rebecca admiring a painting on the wall.

Bodyguard 1 goes for his gun but concludes that she is no threat and motions to Bodyguard 2 to stand down.

BODYGUARD 1
How did you get in here? Excuse me Miss, this is a private viewing.

They both walk towards her.

REBECCA

Oh, hi.

(Looking back at the
painting)

Hey wait a minute, this isn't the
Bob Ross exhibition.

Rebecca turns, draws her gun and FIRES, putting TWO ROUNDS
into Bodyguard 1's sternum.

Then ONE to the leg of Bodyguard 2, he falls to his knees,
losing his gun.

BODYGUARD 2

AHH, MY LEG!

REBECCA

Ahh, your face!

Rebecca kicks him in the face rendering him unconscious.

Mrs Wolff witnesses it all. Frozen in horror. Astonished.

Rebecca spins her gun around her finger like a cowboy in a
Western, then aims the gun at her head.

She walks towards her.

Mrs Wolff stiffens up, expecting the inevitable outcome.

REBECCA (CONT'D)

Mrs Wolff.

(Lowers her gun)

MRS WOLFF

(Nervous and robotic)

Yes...

REBECCA

Did you know that your first name
in Arabic means liquid gold?

MRS WOLFF

Yes, it was my grandmother's name
and--

REBECCA

--Nah, your real name is Debbie
Austen. You changed it to Lamarr so
when you first met Issam it was
easier to start a conversation.

MRS WOLFF

Issam?

Rebecca admires the paintings as she talks.

Mrs Wolff eyes Rebecca.

REBECCA

How you met your ex-husband was no accident.

MRS WOLFF

You don't know what you're talking about.

REBECCA

You did your homework, knew his movements around town, where and when he traveled overseas, and you orchestrated every encounter with him until you got that sparkler on your ring finger. Issam Wolff thought he had the perfect marriage.

MRS WOLFF

What are you insinuating?

REBECCA

Seriously? All those countless men you shagged behind your husband's back? You played him like a fiddle, breaking every string until he died of a heart attack. And now here you are, Tony Stark rich.

MRS WOLFF

I loved my husband.

REBECCA

Never said you didn't. But Issam... well... he was no saint himself, was he?

Mrs. Wolff looks stunned.

REBECCA (CONT'D)

You do know they hacked everything, don't you? Downloaded his emails, his files, all his pictures. All that child pornography. The human trafficking network. What a filthy human being he was.

MRS WOLFF

(Defiant)

Who, who are they?

Turns away from the paintings and looks at her.

REBECCA

The people who whisper in the shadows, duh! See, I'm supposed to do this away from the killing zone. You know...

(MORE)

REBECCA (CONT'D)

(Makes out she's holding
a rifle)

Pop! Martin Blank style.

(Turns and looks at
another painting)

The bottom line is your company
does all kinds of horrible things;
people have been hurt, thousands
have died, a lot of kids have been
mentally scarred, and may never
recover from their ordeal, which
you could have stopped now that
you're the boss. But you didn't.

Mrs Wolff looks at her unrepentant, then looks at her dead
bodyguards eyeing their weapons on the floor.

She subtly edges towards a hand gun.

REBECCA (CONT'D)

Why didn't you course correct,
bring some well-needed happiness
into the world instead of pain?

MRS WOLFF

Who are you to judge me? Look at
what you do.

REBECCA

Killing monsters is what I do best.

She reaches for the gun on the floor picks it up but freezes
as she sees Rebecca pointing her gun at her head.

REBECCA (CONT'D)

You haven't denied anything I've
said. Which means the file I've
read on you is true. You're a mean
one, Mrs Wolff.

Mrs Wolff smiles.

The sound of a gun being cocked.

Rebecca turns and sees...

Bodyguard 2, with one hand on his bloody leg pointing his gun
at Rebecca's head.

We are now seeing through A RIFLE SCOPE, our P.O.V,
CROSSHAIRS settle on Rebecca's head.

Double jeopardy!

INT. DARK ROOM - NIGHT

A table, a flask, a Doctor Who mug, yep, the same room. A person with a DARK GRAY HOODIE has an eye on the HI-TECH SNIPER RIFLE scope.

EXTREME CLOSE-UP of a gloved hand holding the grip of the rifle, a finger curls around the trigger and pulls back. The rifle jumps.

CUT TO BLACK:

INT. ART GALLERY ROOM - NIGHT

Rebecca lies motionless on the floor. We tilt up to Doctor Drew, looking down at her.

He steps aside, revealing an irritated ZAID, who walks towards us. He sighs.

Doctor Drew nods at Zaid as he walks past him.

Computer Caption: DIRECTOR OF SECURITY: CLEARANCE LEVEL: 5
ASSET: ZAID.

Then it changes to:

Computer Caption: HANDLER: ASSET NINE: JOB RATING: BLACK.
ASSET: ZAID, GEORGE.

In the background, we see...

...FIVE MEN in HAZMAT SUITS bagging the dead bodyguards, other MEN IN DARK SUITS are talking and looking down at Mrs Wolff's corpse.

ZAID
(To Rebecca)
What are you doing?

REBECCA
(Her eyes open)
Taking five, I really don't get
enough sleep.

ZAID
Get up.

Rebecca sighs then stand, as she does we can see Bodyguard 2 dead on the floor behind her with a bullet hole in his head.

She looks over to see Doctor Drew looking at Mrs Wolff in a body bag.

REBECCA
Knew she was going to die, she was
wearing red.

People walk past them as they talk.

ZAID
(Pissed)
What are you doing in the killing
zone?

REBECCA
I couldn't get a clear shot so...

Zaid's attention shifts to the corpse of Bodyguard 2 on the floor.

He walks towards the window and inspects the two small holes in it. Zaid puts two and two together and looks at Rebecca for an explanation.

REBECCA (CONT'D)
(Shrugs)
Looks like I have a secret Santa.

ZAID
Who?

REBECCA
I don't know. Deadshot?

At that moment, a guy in a HAZMAT SUIT walks past Zaid and... Bang! HAZMAT guy's head jerks back, and he folds.

Bullets whizz by, Zaid and Rebecca hit the deck, as does everyone else in the room.

Zaid scrambles towards the wall next to the window, so does Rebecca. They sit with their back towards it.

Then the assault stops.

There is silence for a few beats, then Zaid activates his earpiece.

ZAID
Visibility has been compromised.
Code 7, authorization zero, zero,
zero, one, lockdown.

We hear the sound of a helicopter overhead.

Everyone in the room moves with urgency.

REBECCA
A code 7? Should we call Jack
Bauer?

They both stand. Zaid turns, take two steps towards Rebecca, and looks her in the eyes.

ZAID

Your new number will be sent. The grid will be unstable. Get to your allocated safe zone and stay there until the curfew is lifted. No deviation, do you understand?!

EXT. COUNTRY ROAD - NIGHT

Rebecca's CAR zooms past frame.

REBECCA (V.O.)

Find her.

LANCE (V.O.)

No, no, no, the company is in full lock down. All services are off-limits to you.

INT. REBECCA'S CAR (MOVING) - NIGHT

REBECCA

She wouldn't be at work it's her day off. Find her!

INT. LANCE'S APARTMENT ROOM - NIGHT

LANCE

She is not your problem. Get to your allocated safe zone and lay low until the curfew is lifted.

INT. REBECCA'S CAR (MOVING) - NIGHT

REBECCA

Her location. Now!

LANCE (V.O.)

No, Nine. I'm not authorized to do that. Besides, they're going to disconnect me in a few minutes. It's standard procedure when a code 7 is activated.

REBECCA

(Threatening)

Lance, you know what I do for a living, right?

INT. LANCE'S APARTMENT ROOM - NIGHT

Lance hits a key on his keyboard.

INT. REBECCA'S CAR (MOVING) - NIGHT

The sound of static. Lance's signal goes offline.

REBECCA

Bollocks!

She slams the brakes.

EXT. COUNTRY ROAD - NIGHT

Rebecca's car comes to a screeching halt.

INT. REBECCA'S CAR - NIGHT

Rebecca hits the steering wheel in frustration.

The sound of static...

INT. LANCE'S APARTMENT ROOM - NIGHT

LANCE

Sorry about that. Had to kill the route directory so it couldn't be traced. I've pinged Jackie, close to her address.

EXT. COUNTRY ROAD - NIGHT

Rebecca's car screeching off.

EXT. CITY - SKYLINE - NIGHT

Establishing shot - City London.

EXT. APARTMENT BLOCK OUTSIDE CARPARK - NIGHT

Jackie walks through the car park towards her apartment block. She passes A BLACK SEDAN.

A mobile hum; she pulls her phone out of her pocket.

The display says - NO Caller ID; she cancels the call and pockets the phone. It hums again. She ignores it and enters the building.

The doors to the Black Sedan open, and three armed MASKED MEN tool up and exits. They all walk towards the building.

INT. LANCE'S APARTMENT ROOM - NIGHT

LANCE
Nine, she's not answering her
phone.

His computer powers down.

LANCE (CONT'D)
Oh... bugger.

INT. REBECCA'S CAR (MOVING) - NIGHT

Rebecca drives, she has her foot down.

REBECCA
Lance. Can you hear me? Lance!

EXT. APARTMENT BLOCK OUTSIDE CARPARK - NIGHT

Rebecca's car comes to a screeching halt next to an apartment block.

INT. JACKIE'S APARTMENT - LIVING ROOM - NIGHT

Jackie enters then--

--The room is plunged into darkness, the front door is kicked in, and three armed MASKED MEN enter.

Jackie screams, and runs off towards the kitchen.

The Masked men lower their weapons, displaying their disappointment.

MASK MAN 1
(To Mask Man 2 & 3)
Stay here. I'll get her.

MASK MAN 1 strolls towards the kitchen.

MASK MAN 2
It was supposed to be 2 targets.
Where's the other one?

BANG! BANG! Mask Man 2 & 3 drops to their knees, holding their legs, courtesy of Rebecca.

Still moving, she puts a bullet in both men's heads. They both hit the deck as she continues towards the kitchen.

INT. JACKIE'S APARTMENT - KITCHEN - NIGHT

Rebecca enters, moving, sees Mask Man 1, he turns, pulls Jackie in front of him, and aims fast at Rebecca, but Rebecca is faster.

Two bullets hit the Mask Man in the side, space that Jackie's body is not covering.

The impact makes him lose his gun and release Jackie, and she falls to the floor.

Rebecca, still moving forward, fires one more at his bulletproof vest, then aims for his head, she fires, but he moves his head just in time.

Now at arm's-length Mask Man 1 slaps her gun out of her hand, disarms her. Her GUN SKITTERS across the floor.

He grabs Rebecca, punches her, knocks her for six, then throws her across the room, smashing into a shelf. It comes down as she lands with a thud.

A beat, Rebecca is unconscious.

Mask Man 1 looks down at Jackie then notices a set of KNIFES in a WOODEN BLOCK. He pulls one out and smiles at Jackie, who is frozen in horror.

The Blade sparks. Now there is only half a blade.

He turns to see...

Rebecca, her gun aimed at him then... Bang!

His head jerks back from the impact then he crumples to the floor.

Rebecca groans in pain, eject the mag from her gun and replaces it with another.

She walks across to Jackie, cowering in the corner, holding her mobile phone to her chest, terrified.

REBECCA
(In pain)
Jackie, we should go.

Jackie looks at her, shaking in fear.

EXT. CAR PARK - NIGHT

Zaid stands next to his CAR, Edith approaches.

EDITH
George.

ZAID

Edith.

EDITH

Was it necessary to call for a code 7?

ZAID

It was a soft code 7, not everything is off line. That bullet was meant for me.

EDITH

Indeed. What's your guess?

ZAID

I don't do the guessing games.

EDITH

I can't tell you how serious this is, the ramifications report. I'll have to launch a coordinated operation.

ZAID

I understand, but too much movement might make it visible.

EDITH

(Sighs)

Okay. Here's the file on the new psychiatrist you requested and her progress reports on Nine. You didn't get this from me, right?

Edith gives Zaid an envelope. He begins to open it.

EDITH (CONT'D)

Two years in confinement wasn't enough. Nine killed one of our own.

ZAID

She was coerced.

EDITH

Yes. I read your report, which I disagreed with wholeheartedly. She's unstable, George.

ZAID

(Reading a page from the file)

I know.

EDITH

I'm assuming the code 7, stepping down from your post, and convincing the council that she needs more therapy is all about using Nine as bait.

Beat. Nothing from Zaid. He is too focused on the file. He pulls out another page.

EDITH (CONT'D)

Okay then.

Edith takes two steps back, about to leave.

EDITH (CONT'D)

And George, whatever happens, don't keep this one under your hat. Cheerio.

Edith turns and walks off.

ZAID

Edith...

Edith stops in her tracks and looks at Zaid.

CUT TO:

Title Card: FOUR WEEKS EARLIER.

INT. PSYCHIATRIST'S OFFICE - DAY

Rebecca sits across from her new psychiatrist, ELLEN (50s). She plays with a CHAIN LOCKET PENDANT around her neck.

REBECCA (V.O.)

This is Doctor Ellen Leighton, my new psychiatrist, recommended by the company she--

DOCTOR DREW

--Has been trying to get you to open up for weeks.

Doctor Drew leans forward, and now we see him sitting next to Rebecca. Rebecca subtly gives Doctor Drew a disapproving look.

Ellen looks at Rebecca, who is staring at the floor.

ELLEN

Is this going to be another session of silence?

Rebecca looks up.

ELLEN (CONT'D)
Are you still having hallucinations
of Doctor Drew?

Rebecca shakes her head no.

DOCTOR DREW
Liar, liar, pants on fire.

ELLEN
When they assigned me to you, they
said you were going to be
difficult.

DOCTOR DREW
Difficult? She's a real pain in the
neck.

Doctor Drew frowns then touches the side of his neck.

ELLEN
Have you heard of a death wish
before?
(Beat, no answer)
With burnt-out assets, this is very
common. Do you want to talk about
Doctor Drew?
(Beat)
Nothing? Okay, what about Miss
Roberts, do you want to talk about
her?

DOCTOR DREW
I don't trust her. Don't tell her
anything, Nine.

Another silence.

Ellen watches Rebecca.

ELLEN
Rebecca, please talk to me.

REBECCA
(Looks at Ellen, she
called her by her name)
I dreamt I... kissed her... and it
felt wrong, like Luke kissing Leia.

Ellen is surprised Rebecca has engaged but looks confused
about what she has said.

We notice Doctor Drew has gone.

Rebecca rolls her eyes.

REBECCA (CONT'D)
Luke Skywalker, Princess Leia?

ELLEN

Oh, Star Wars. Never seen it. I saw a poster for it once, a fat man in a bear costume, a cowboy and a little green man with a glowing sword. That put me off.

REBECCA

Are you sure it wasn't a poster for Spaceballs?

Ellen leans back in her chair and gives her a knowing smile.

Rebecca realizes what she has said to her. Feeling ashamed looks down at the floor.

Ellen picks up a file from the table next to her, opens it and scans.

ELLEN

Impressive CV, you reached gold status, now you're back to grey. Confined for two years for killing Doctor Drew.

(Scanning the file)

Hmm. You've been shadowing Miss Roberts. Why do you feel the need to shadow her?

REBECCA

Hamilton. He went AWOL. He knows how the company works. Jackie is my kryptonite, and he knows this.

ELLEN

What happened that day, in the car park? Do you feel like telling me?

REBECCA

Look, what's stopping me from getting to black?

ELLEN

I'm here to help. But I need you to help me understand you. Then I can evaluate your status.

INT. CAR PARK - DAY

Slow-motion - no sound: HAMILTON on the ground shouting and holding his bloody leg.

Zaid talks with his gun pointed at us.

HARD CUT TO:

SLOW MO: JACKIE resists as soldiers drag her away.

INT. PSYCHIATRIST'S OFFICE - DAY

ELLEN

So, they erased Miss Roberts' memories of you and the incident.

(Looking at the file)

It says here you had a face to face meeting with Hamilton. It doesn't go into detail. What did he say?

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

Rebecca sits at the booth, from behind her HAMILTON walks in with a cocky grin and a self-assured strut. He sits opposite her.

HAMILTON

Isn't this a school day, young lady?

Rebecca gives him a stern look.

HAMILTON (CONT'D)

What's for breakfast?

REBECCA

Green eggs and ham, Sam, I am. Why are you here, Hammy? The breakfast special isn't that special.

Hamilton smiles. Rebecca flashes on something and stiffens.

The camera tracks past Hamilton and heads towards Jackie, who is talking to a waitress called IZZY. We settle on A RED LASER LIGHT that rests on Jackie's body.

HAMILTON

He's good. He can take out your girlfriend and most of the diners here.

REBECCA

What do you want, Hammy?

HAMILTON

A colleague of mine wants to run some tests. See what makes you tick.

REBECCA

Can this wait? I'm dying for a cuppa.

HAMILTON

Come with me now, or I'll give the order to terminate your girl friend.

Rebecca looks at Jackie then back to Hamilton.

REBECCA

Nope.

Hamilton smiles. He gestures with his hand, indicating to his sniper to take the shot.

A beat. Nothing.

Hamilton looks over to Jackie, no red laser light, then back to Rebecca.

Rebecca smiles.

Hamilton's face drops. He reaches for his jacket but freezes when he hears a gun being cocked under the table.

REBECCA (CONT'D)

Yep. It's pointed at your groin.
Remove your hand from your weapon,
or forever hold your piece.

Hamilton stares at her, pissed and slowly takes his hand out of his jacket.

REBECCA (CONT'D)

They knew you were coming even
before I did.
(Gets serious)
You brought this fight to my door.
If it weren't for Jackie and the
people in here, I would end you!

Rebecca calms.

REBECCA (CONT'D)

Now, you can keep coming after me,
or you can quit. I know you
wouldn't come in here without
having an exit strategy if things
went tits up. Look at it this way.
It's a chance to put this all
behind you, start a new. I'm sure
you have some money put away for a
rainy day, and from where I sit,
it's coming down in buckets. Leave,
stay away from my friend and me.
It's better for you. It's better
for me. What say you?

A beat. Hamilton stands, straightens his tie, and buttons up his Jacket.

HAMILTON

I won't rest until you're on a
slab.

REBECCA

Well, Hammy, I won't rest until you get rid of that stupid five o'clock shadow. That went out in the 80s, you moron.

HAMILTON

(Beat)

I'll be seeing you, agent nine.

REBECCA

Yeah. Mind how you go.

Hamilton walks off.

ELLEN (V.O.)

I'm assuming the company picked him up.

INT. PSYCHIATRIST'S OFFICE - DAY

REBECCA

No, but they got the sniper.

ELLEN

What's the company's mission?

REBECCA

What didn't you get the brochure?

ELLEN

I want to hear your interpretation of it.

Rebecca sighs and rolls her eyes.

REBECCA

(Speaks like she's reading off a leaflet)

Governments hire the company, under the deniability clause, to take out evil people who become too powerful to remove via the universal laws of the world. We are the last option.

ELLEN

Interesting. And what about the procedure, why do you think that's necessary?

REBECCA

It eradicates the memory of the missions, just in case we are caught.

ELLEN

You know that if anything happened,
anything bad, the procedure could
just take it away. Especially
things that might remind you of it.

Ellen plays with her Pendant around her neck.

ELLEN (CONT'D)

(Beat, reading from
Rebecca's file)

Your first mind wipe was at the age
of 19. So that would make you...

(Working it out then,
looks up at Rebecca)

Amazing, if only they could bottle
what you have.

REBECCA

Oh, they have tried, believe me.

ELLEN

Indeed.

(Back to reading the
file)

You have grown immune to the
procedure. The good news is because
of this, it'll give you time to
grow as a person. Mentally you've
been in a holding pattern for
years. Is there anything
particularly fuzzy? People you
recognize?

REBECCA

I want to remember my past, but
it's all blank apart from that
memory of Jackie.

ELLEN

So, Miss Roberts, did you break
protocol and make contact with her
again?

REBECCA

Do androids dream of electric
sheep?

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

A man wearing a light long Jacket sees Rebecca, with her hood
up asleep in the booth.

He walks up to her and rests his hand on her shoulder.
Rebecca's eyes snap open, and within a second, she has him in
a hand lock and on his knees.

MARK

Ow!

REBECCA

Oh, sorry.

MARK

What the hell?!

Rebecca helps him up. As she does, she notices a small hand GUN in his jacket pocket.

REBECCA

I'm sorry.

MARK looks at her puzzled.

MARK

You have skills. What was that Jeet Kune Do?

Jackie approaches, a bit alarmed at what has happened, she holds a Menu and tucked under her arm is a script.

JACKIE

Is everything okay?

MARK

(Still staring at
Rebecca)

Yeah, yeah, a quick word.

He pulls Jackie away from Rebecca's ear shot.

MARK (CONT'D)

Don't serve her. I don't like this girl, there's something odd about her.

JACKIE

(Under her breath)

Not this again.

MARK

Excuse me?

JACKIE

Nothing, nothing. Mark, any chance you helping out? We're short. Izzy is the only one working this morning. Mary was due time off, and Chris is off sick.

MARK

What, again?

TWO SUITED MEN enter and sit at a table, they shoot him a glance.

Mark looks at them.

Rebecca notices his attention on the suits, and she also sees Mark's hand reaching into his jacket pocket.

JACKIE

Mark?

He looks back at Jackie.

MARK

No, I've got to go to the cash and carry, you'll have to hold the fort. So crack on.

Mark stares at the suits again.

JACKIE

(Plucking up courage)

Hey, Mark. Um... I need to talk to you about... you know, my wage. You promised--

MARK

--You do remember the loan we took out on this place, right?

JACKIE

(Deflated)

Yes.

MARK

Okay then, later.

He walks out of the nearest exit.

JACKIE

(Under her breath)

Later, right, see you tomorrow then.

Jackie walks towards Rebecca. In the background we can see the two suited men exit the restaurant.

REBECCA

I'm sorry about that.

JACKIE

Just make sure it doesn't happen again, or you'll have to find somewhere else to eat.

REBECCA

Is he related to you? You both have similar features.

JACKIE

Very good. He's my uncle.

REBECCA
He was in the army, right?

JACKIE
Impressive. How did you know that?

REBECCA
Oh, I know a lot of soldiers.

JACKIE
Do I know you? I feel like we've met. Are you Charlie's kid?

Rebecca shakes her head no.

JACKIE (CONT'D)
What's your surname?

REBECCA
It's er...
(Thinks fast)
Gold. Rebecca Gold.

There is an awkward silence as Jackie stares at her. Rebecca sees a way out.

REBECCA (CONT'D)
(Referring to the script
under her arm)
Er. What do you have there?

JACKIE
Uh, I've got an audition tomorrow.

REBECCA
You're an Actor! I didn't know that about you.

JACKIE
(Puzzled)
Why would you?

A lady walks in (JUDY). It's obvious she's had a lot to drink.

Jackie's eyes widen as she spots her.

JACKIE (CONT'D)
(Under her breath)
Shit!
(To Rebecca)
Excuse me.

Jackie meets her near the door, and they have a heated conversation for a few beats, then she pushes passed Jackie.

Izzy looks on, so do the CUSTOMERS.

JUDY
CHRIS! CHRIS, WHERE ARE YOU, YOU
BASTARD?!

Jackie moves in front of her trying to stop her.

JUDY (CONT'D)
Every time he shags around he hides
in here.

JACKIE
Judy, he's not here.

JUDY
Get out of my way bitch, you're
lying! YOU'RE LYING!!

Judy grabs Jackie by the arm.

Back to Rebecca, she activates her ear piece.

REBECCA
Lance.

INT. LANCE'S APARTMENT ROOM - MORNING

LANCE
Yo, Rebecca, you're right, they
destroyed canon, worst episode
ever!

REBECCA (V.O.)
Lance, I want you to block all
recording devices at my location.

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

LANCE (V.O.)
Why?

REBECCA
I'm about to do something, and I'm
sure me, trending on youtube will
not bode well with the boss.

LANCE (V.O.)
What's going on?

REBECCA
Just do it.

JUDY
You're a shit friend, you know
that, Jackie! CHRIS! CHRIS!

INT. LANCE'S APARTMENT ROOM - MORNING

LANCE

Done. Who's the best hacker in the world?

REBECCA (V.O.)

Felicity Smoak.

LANCE

Really? I find that statement objectionable. She's not real. I am.

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

CUSTOMERS now have their mobile phones up trying to record the situation. All frown, as their phones are non-responsive.

JACKIE

He's not here!

Judy pushes Jackie and she falls to the floor. She drunkenly stumbles towards the counter.

Rebecca is right there and helps Jackie up.

REBECCA

(To Jackie)

Are you okay?

Judy turns and walks up to Jackie and Rebecca.

JUDY

(To Rebecca)

Who the hell are you?!

Rebecca stares at her.

JUDY (CONT'D)

You look familiar. Are you sleeping with him? You look like his type, young and stupid.

(Turns away from Rebecca)

CHRIS! CHRIS! I know your back there! GET OUT HERE NOW!!!

JACKIE

(To Rebecca)

It's okay, go back to your table. I'll deal with this.

(To Judy)

He's not here. Why don't you calm down. You're scaring the customers.

Izzy

Shall I call the police?

JACKIE
No. It's okay.

JUDY
(In Jackie's face)
It's so not okay.

REBECCA
--Hold on, there's no need for
that, right? Judy, it's Judy,
right?

JUDY
(To Rebecca)
Oi you! Go back to your table and
mind your own or I'll knock you
out.

REBECCA
Why don't you both sit down and
sort this out.

Judy walks up to Rebecca.

JUDY
This is how I sort things out...

Judy swings twice, but Rebecca avoids them, it's a move
worthy of Mr Miyagi, and she falls on her front onto a table
smashing a glass with her hand.

REBECCA
Oh, are you okay?

Judy cries in pain and sees a shard of glass embedded in her
bloody hand.

REBECCA (CONT'D)
Let me help you.

Rebecca takes hold of her hand and twists it a bit. Jackie
doesn't see this as their backs are facing her.

Judy flinches, reacting to the pain of the twist. Rebecca is
in her face now. She gives her a dead stare.

REBECCA (CONT'D)
(Almost a whisper)
Okay, you're going to put your bum
in that chair, and you will behave
yourself. Got it?

Judy, now scared, nods 'yes'. Rebecca pulls her up and helps
her into the chair.

Rebecca looks at Judy's hand.

REBECCA (CONT'D)
Okay, Judy, it looks deep. I'm
going to pull this out on the count
of three.

Judy nods okay.

REBECCA (CONT'D)
One...

Rebecca pulls out the shard in one smooth movement. Blood
pours.

Judy yelps in pain.

JUDY
(Close to tears)
Ahhh...

REBECCA
Yep, definitely stitches.
(Looks at Izzy)
Can you get the first aid kit
please?

Izzy hurries off.

REBECCA (CONT'D)
I have a solution for you. If this
Chris is cheating on you, leave
him. He doesn't deserve a
passionate, adorable woman such as
you.

JUDY
(Taken aback by what
Rebecca said)
No, he... doesn't.

A beat, then Judy sobs uncontrollably.

REBECCA
Hey, you're going to be alright,
it's going to be alright.

Jackie looks on, impressed with Rebecca.

Judy looks at Jackie.

JUDY
Jackie, I'm so sorry, you're a
friend and I do this.

Jackie walks up to her.

JACKIE
It's okay, Judy, I understand.

Judy gives Jackie a surprising hug.

JUDY

I'm so sorry, I'm so sorry.

Izzy walks up to them, holding the FIRST AID BOX, they part, and Judy turns to Izzy.

IZZY

Let me see your hand.

Jackie notices Rebecca heading towards the exit, and she catches up with her.

JACKIE

Hey, hey. Where are you going, don't you want breakfast?

REBECCA

I've lost my appetite.

JACKIE

That was an impressive move. Do you know karate or something?

Rebecca stares at her then...

JACKIE (CONT'D)

Do you teach? I mean, I would love to learn a few moves. Are you on Facebook?

REBECCA

Hell to the no.

JACKIE

Okay.

Rebecca sighs.

REBECCA

Jackie, you're too nice. If you want to move forward, you sometimes have to be a bitch.

Jackie looks at her.

JACKIE

What?--

REBECCA

--It's all about the balance, Jedi, Sith, nice, bitch. A bit of Jedi inside the bitch, and a little bit of Sith inside the nice.

JACKIE

Oh. Who are you?

Rebecca frowns, turns and walks towards the exit.

JACKIE (CONT'D)
Hold on! How do you know my name?

Rebecca stops, and looks at Jackie.

She walks towards her, picks up a pen and a napkin from a nearby table, writes nine digits on it and hands it to Jackie.

REBECCA
Name tag.

JACKIE
Wait, what is this your number?

Rebecca walks off and exits the restaurant.

JACKIE (CONT'D)
(To herself)
It's only nine numbers.

EXT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

Rebecca exits to find Doctor Drew waiting for her. She walks off, Drew follows.

DOCTOR DREW
You shouldn't have given her that number.

REBECCA
That is none of your beeswax.
Bugger off.

DOCTOR DREW
I can't.

REBECCA
And why not?

DOCTOR DREW
That's for you to figure out.

REBECCA
You were going to take away my memories and get Jackie killed.
That's why I killed you.

DOCTOR DREW
No, you knew even if you took the procedure, it wouldn't affect you.
So the question still is, why am I still here?

REBECCA
You're the psychiatrist. You figure
it out. Go away now.

Doctor Drew stops in his tracks as Rebecca walks on.

INT. JACKIE'S APARTMENT - LIVING ROOM - EVENING

Jackie enters, looking tired. She slumps into a sofa. Her
mobile hums, she pulls it out of her pocket.

JACKIE
Hello.

VOICE (V.O.)
Jackie Roberts?

JACKIE
Yes.

VOICE (V.O.)
Hi, I'm calling from Seed
Productions. It's about your
audition tomorrow, who made your
appointment?

JACKIE
My agent.

VOICE (V.O.)
And who represents you?

JACKIE
Jonathan Hall associates.

VOICE (V.O.)
Okay, I thought you were with a new
agent. Now we have a problem.
You're not on the list, so we
called them to try and straighten
it out. They said they dropped
you... today.

JACKIE
(Trying to put a brave
face on, smiles)
Oh... okay, I'm... sorry about
that.

VOICE (V.O.)
Not a problem.

JACKIE
Thank you.

VOICE (V.O.)

Okay, Miss Roberts, have a good evening.

JACKIE

You too, bye.

(To herself)

I'm just too nice.

--TIME JUMP: Jackie tearful, dressed in a cute, second-hand shop find dress, has her mobile to her ear.

JACKIE (CONT'D)

...Martin... but it's date night...

Can't you come over later?

Jackie's shoulders droop; whatever he's saying, it's not what she wants to hear; she gives in.

JACKIE (CONT'D)

Work, right...

(Beat)

Okay... Martin, love yo-- ...bye.

We get the impression that he has hung up. Jackie is about to explode, but she calms herself and wipes the tears from her face.

INT. JACKIE'S APARTMENT - KITCHEN - NIGHT

Jackie sits at the table, drunk, LAPTOP open, a glass of wine, and an empty bottle next to her. She stares at the computer screen, lost in thought.

She sighs and notices the Napkin with the nine digits Rebecca scribbled on it.

She grabs the glass of wine and drinks it down in one go.

EXT. STREET - NIGHT

An attractive BUSINESSWOMAN walks through milling people: dark, sexy suit, long legs, and cleavage on display.

Approaching is Rebecca.

Caption: ASSIGNMENT: TONI HILLS. CASE NUMBER: 1138. DATA ANALYST. CONFIRMED SELLING GOVERNMENT CLASSIFIED DOCUMENTS.

Rebecca looks down at the MOBILE PHONE in her hand... and the two women bump into each other...

BUSINESS WOMAN

Ow!

REBECCA
(Smiles sweetly at her)
Sorry.

The businesswoman gives her a dirty look. Rebecca continues walking, so does the businesswoman.

On Rebecca, over her shoulder, we see the businesswoman stop, fall to her knees, and tumble on her side.

CLOSE ON: Rebecca's hand as she smoothly palms a spent SYRINGE.

Her mobile hums.

LANCE (V.O.)
Smoothly done, Nine. You got mad skills.

Rebecca answers.

REBECCA
Yellow.

JACKIE (V.O.)
Is this Rebecca, the karate kid?

REBECCA
Er...
(Realizing it's Jackie)
Oh!

INT. JACKIE'S APARTMENT - KITCHEN - NIGHT

JACKIE
It's Jackie from the restaurant...
from this morning.

WE CUT BETWEEN REBECCA AND JACKIE in their respective locations.

REBECCA
Oh hi.

In the background, we can see a small crowd forming around the dead Business Woman on the ground. Rebecca strolls.

JACKIE
I didn't think this number would work. Am I calling you at a bad time?

A heartbeat passes.

REBECCA
Nope, all's fine here, now, thank you. How are you?

Rebecca screws up her face; this is stupid; she should hang up right now.

JACKIE

I'm okay... that's a lie. Uh, it's been, well, a horrid day... I was thinking of ending it all and thought I'd leave a note but realised that no one gave a shit about me. Then I saw this napkin and figured I'd give you a call. I was impressed by you today. And I'm not easily impressed.

Rebecca turns around and looks at the crowd formed around the dead Business Woman.

JACKIE (CONT'D)

So goodbye world, goodbye Rebecca, the karate kid... okay, sorry to disturb.

Jackie hangs up, slides her phone across the table away from her then falls off her chair, clearing the frame.

A beat.

JACKIE (O.S.) (CONT'D)

Ow!

REBECCA

Hello, hello?

She sighs.

INT. LANCE'S APARTMENT ROOM - NIGHT

LANCE

Who was that? Come on, spill.

EXT. STREET - NIGHT

REBECCA

Last name, beeswax, first name, none of your.

Rebecca deactivates her earpiece, thinks then reactivates her earpiece.

REBECCA (CONT'D)

Lance, find her address.

LANCE (V.O.)

Who, whose address?

INT. REBECCA'S CAR - NIGHT

Rebecca climbs into her car. We pan and see Doctor Drew sitting next to her.

A hum from her mobile phone. A message, she reads it.

REBECCA

This is so--

DOCTOR DREW

--Wrong. She's best left in the past nine. Don't get involved. Attachments only draw more attention to yourself.

REBECCA

If you're going to hang with me, then help, or go away.

She fires up the car and drives off.

The sound of a knock on a door--

INT. JACKIE'S APARTMENT - LIVING ROOM - NIGHT

--The door opens, and standing there is Rebecca, out of breath.

JACKIE

(Surprised)

Oh!

Rebecca stares at her. She seems to be sober now with a PLASTER on her forehead.

REBECCA

Wotcher.

JACKIE

How did you know where I lived?

REBECCA

Er... Someone at the restaurant...
(avoiding)

--You seem to be okay now, not dead, so... bye.

Rebecca turns and walk off.

JACKIE

Wait! What?!

Rebecca stops in her tracks, turns and looks at her.

INT. JACKIE'S APARTMENT - KITCHEN - NIGHT

Rebecca sits at the table. Jackie stands near an open fridge and looks back at Rebecca and then back to the refrigerator.

We now see Doctor Drew standing behind Rebecca, looking around the kitchen.

DOCTOR DREW
You shouldn't be here.

Jackie looks at Rebecca -- she can't meet her gaze.

JACKIE
You're thinking, you shouldn't be here, aren't you?

Rebecca looks at her then shakes her head no.

DOCTOR DREW
Liar, liar.

JACKIE
Liar, liar.

She smiles then looks back at the fridge.

REBECCA
(Under her breath to
Doctor Drew)
Go away.

JACKIE
God, I'm so sorry I called you. You know what? Sod it! Let's get drunk together.

Doctor Drew gesture to Rebecca to leave, she shakes her head no.

JACKIE (CONT'D)
Ahh, there it is.

She pulls out a bottle of wine.

Jackie shuts the fridge and places the bottle on the table next to 2 glasses. She sighs and begins to open the bottle.

JACKIE (CONT'D)
I got dropped by my agent today. He puts me up for a job and before I can audition, he drops me.

REBECCA
I'm sorry to hear that.

Jackie pours wine into the glasses.

JACKIE

Yeah, me too. I hate life. I prefer pretending, that's why I love acting so much, it takes you away from reality. I'm shit at reality.

While Jackie talks, she slides a glass of wine to Rebecca. Rebecca stares at it.

DOCTOR DREW

Don't drink that.

JACKIE

I mean, look at me, I can't get a handle on life. At school, it was so much easier. I was very popular, knew where I stood. I had so many friends. I loved my teens, I loved high school.

DOCTOR DREW

And she loved bullying you.

JACKIE

You must still be in high school, right? University? How old are you? Wait, don't answer that. You must have a boyfriend, right? No wait, I didn't mean to suggest, bugger! Are you a them? A they? Non-binary? Oh god, gender identities it's all so confusing these days. It was much simpler in my day. I mean, I wasn't nice to everyone.

She takes a gulp of wine from her glass.

DOCTOR DREW

(Referring to Rebecca)
Case in point--

JACKIE

--But I was young, you know.

DOCTOR DREW

But the question is, do you regret it?

JACKIE

Do I regret it? Yes, I do.

DOCTOR DREW

I wish she'd stop doing that.

Rebecca throws him a look.

JACKIE

Everyone I used to know is married with families... I'd like that, but maybe this is karma, and I deserve to be a big, fat loser. I don't know. You understand, don't you?

She takes another gulps her wine.

Rebecca looks at her glass; she picks it up, a beat takes a gulp, frowns, and spits it back into the glass.

She looks at Jackie like a kid, who pleads to her mother not to make her eat her vegetables.

DOCTOR DREW

Told you.

REBECCA

Sorry. Don't like wine. I'd kill for a cup of tea.

JACKIE

(Taken aback by what Rebecca did)

Oh, okay.

A beat, Jackie is still on Rebecca spitting out the wine, then...

REBECCA

Jackie, one of the first steps in a karmic cleansing is to feel genuinely sorry for your actions.

JACKIE

Really?

REBECCA

Yeah, I read a book about it once.

JACKIE

A book, how quaint. What about if you've done something awful, and continue to do it even though you knew it was wrong?

(Sad)

Well, karma, I am sorry for cheating on my boyfriend. Not that he gives a shit.

(Becoming emotional)

Remember Judy from this morning?

(Rebecca nods yes)

Well, it's me. I'm the one that's sleeping with her boyfriend, Chris. I'm just so tired of being alone. I'm such a bad person. This is why I have bad karma.

(MORE)

JACKIE (CONT'D)

I brought it upon myself.

(Very emotional, cries)

I'm a broken, lonely, over the
hill, washed-up actor that no one
cares about, stuck in a job I hate.

I don't have any friends, none!

Rebecca looks at Jackie, not knowing what to do, then she reaches out and holds her hand.

Jackie looks at Rebecca. She wipes the tears from her face, gives out a nervous giggle, and continues to stare at Rebecca.

Then...

JACKIE (CONT'D)

A tea wasn't it?

Rebecca nods yes.

Jackie gets up and walks toward the cupboards.

Rebecca looks at Doctor Drew, who rolls his eyes and shakes his head in despair.

INT. PSYCHIATRIST'S OFFICE - DAY

Ellen has Rebecca's file on her lap.

ELLEN

Do you believe in karma?

REBECCA

I didn't used to, but ever since
I've been vetting and choosing my
jobs, things haven't been so black.
Pardon the pun.

ELLEN

You have a choice on what's
assigned to you?

REBECCA

Yes.

ELLEN

That's unusual.

(A beat)

Are you lonely? I mean, do you feel
alone?

REBECCA

No.

(A beat)

Yes.

ELLEN

Rebecca, it's better to be alone in this job so nobody can hurt you or the people you care about.

REBECCA

It's never better to be alone.

EXT. PARK - DAY

Rebecca walks and notices Zaid up ahead sitting on a bench with his back towards us.

She walks towards him and sits next to him staring out.

REBECCA

The snow this year is better at Innsbruck.

ZAID

What?

REBECCA

That's your cue to say "But not at St. Moritz"

ZAID

Why are you still shadowing Miss Roberts?

REBECCA

(Sighs)

Blimey, you're no fun. Making sure she's safe.

ZAID

I told you she was under our grid. I guess getting rid of Hamilton's sniper didn't reassure you of her safety.

REBECCA

Hammy is still out there.

ZAID

Yes.

REBECCA

Which means... you let him go. Care to fill me in?

ZAID

Did you learn anything new from him?

REBECCA

Bugger all, only that he hates me
and wants me dead. But you love me,
right, boss?

ZAID

I tolerate you. I suspect he's
working on outing you to a faction
of sorts.

REBECCA

Should I be worried?

ZAID

Nine, you worry about the chess
pieces, let me worry about the
board.

He pulls out two GUN MAGS from his pocket.

ZAID (CONT'D)

You requested mags with B2s. I
would like to know what you intend
to do with these?

REBECCA

Something good. I only need one.

He hands her the mag and pockets the other.

REBECCA (CONT'D)

I also have two for the procedure.

ZAID

Excuse me?

REBECCA

Come on, boss.

ZAID

We do not deal with the little
people, you know that.

(Referring to the B2 Mag
Rebecca has)

Give!

REBECCA

For once, can't we do something
nice for them?

ZAID

Nine, don't push it!

Zaid give her the look.

Rebecca gives the B2 mag back to Zaid.

ZAID (CONT'D)
And stay away from Miss Roberts.
That's not a request.

Rebecca stares at the floor and nods yes.

Zaid stands.

REBECCA
(Still stares at the
floor)
Love you, boss.

Zaid sighs, then walks off.

Rebecca opens her hand and reveals three blue-tipped bullets.

ELLEN (O.S.)
Is Miss Roberts gay?

INT. PSYCHIATRIST'S OFFICE - DAY

REBECCA
Nope, she's not.

ELLEN
But you wish she was.

Nothing from Rebecca.

ELLEN (CONT'D)
Who were the suits?

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

Mark talks to the two suits, (same guys as last time).

REBECCA (O.S.)
Bent police, D.I. Ivan Lewis, and
his partner D.C. Frank Haskins, you
get to see a lot of the behind the
scenes stuff when you shadow a
place, this is called extortion.

Mark hands D.I. LEWIS a thick ENVELOPE full of money, D.I.
Lewis doesn't seem to be happy with Mark.

REBECCA (O.S.) (CONT'D)
I saw something in Mark's eyes that
worried me.

INT. RESTAURANT KITCHEN - ROBERTS'S DINER/CAFÉ - NIGHT

It's dark with a few fluorescent lights are on. We see Mark battered and bruised on the floor. D.I. Lewis and D.C. Haskins stand over him.

REBECCA (V.O.)

Mark is a man on the edge, a man on the threshold of murder. He wanted... no, needed to be in control, and that day he was going to seize it.

D.I. LEWIS

You see war hero. If you pay what's owed, no more problems. If you fall short, well.

DI Lewis kicks Mark in the stomach. Mark winces in pain.

D.I. LEWIS (CONT'D)

You can work it out. See you next month.

Both cops laugh and walk away, leaving Mark, semi-conscious and in pain on the floor.

Mark's hand reaches towards his jacket pocket.

Mark's POV: Everything is blurred, he sees the two cops confronted by SOMEBODY. The colours of red and black are very prominent in his vision.

Yep, it's Rebecca, duh!

ELLEN (V.O.)

You took them on, you?

D.C. HASKINS

(To D.I Lewis)

Who the hell is this?

Rebecca picks up a STAINLESS STEEL LADLE from a table.

The two cops laugh at Rebecca. She swings, causing damage to both men.

D.C. Haskins throws a punch, hitting Rebecca square on the jaw she flies, hitting the floor.

He pulls Rebecca up and lays into her.

His mistake, the last punch sends her hitting the floor again next to the steel ladle.

REBECCA (V.O.)

But I'm a freak, so no matter how hard they hit, I recover fast, very fast.

Rebecca grabs the steel ladle, stands, wipes the blood from her nose, then takes them both down with the recovered weapon.

They both hit the floor out cold.

Rebecca is now looking down at Mark. Mark's head drops, and he passes out.

She pulls out the gun from his jacket pocket, ejects the mag, and the last bullet from the chamber.

She takes the bullets out of the mag and replaces them with the B2s, then pushes it into the weapon and places it back into his pocket.

INT. PSYCHIATRIST'S OFFICE - DAY

ELLEN

Do you feel guilty about killing Doctor Drew.

REBECCA

No. I should have killed Hamilton. If I had, Jackie would be safe.

ELLEN

Tell me about Miss Roberts' uncle Mark.

REBECCA

All you need to know should be in the file.

ELLEN

Again in your own words, please.

REBECCA

(Rolls her eyes and sighs)

As I said, Mark is a man on the edge, he was about to explode, and I didn't want Jackie to get any on her. I needed to stop that nightmare scenario.

INT. RESTAURANT - ROBERTS'S DINER/CAFÉ - NIGHT

Mark stumbles out of the kitchen door, holding his side in pain. He leans up against the counter and notices Rebecca sitting in the booth.

REBECCA

About time.

Mark look at her, then walks over to Rebecca and sits opposite her.

MARK

(In pain)

You must be... Rebecca Gold.

REBECCA

My whole life. You're welcome by the way.

MARK

What?! You think what you did solved my problem. You've made it worst!

REBECCA

I doubt it.

MARK

I had a feeling, but it didn't make any sense. I mean, look at you. I have no idea who you work for, and I don't care. I want you out of my restaurant and out of my niece's life, starting from now.

REBECCA

No can do. Sorry.

Mark stands up, grabs Rebecca by the arm, drags her out of her seat, and pulls her close.

MARK

You're bad news. So help me, if I see you near my niece again, I'll kill you! Get out, now!

He shoves Rebecca back.

Rebecca looks at Mark, then sighs.

REBECCA

I'm not going anywhere. What are you going to do about it?

Mark reaches for his gun and points it at Rebecca. She looks at him.

Beat.

MARK

You're not even scared. You've been around guns before.

REBECCA

So have you. You lost a few of your comrades, close friends.

MARK

How do you know that? Who the hell are you?

REBECCA

I'm someone that can help.

MARK

I don't want your help.

REBECCA

(Beat, Rebecca looks at him, reading his eyes)
You did something out there, didn't you? Something you considered very bad, and it's been eating away at you ever since.

Rebecca can see she's hit on the truth.

MARK

You're way off.

REBECCA

Nope, I'm not.
(Still reading his eyes)
I can see it in you. You told yourself it was kill or be killed but you know that's not the way it always turns out.

MARK

(Agitated)
Stop it... you're wrong.

REBECCA

No, I'm not.

MARK

How are you doing that?!

REBECCA

You have a bad poker face.

MARK

Enough, I pull this trigger, and you die. You leave now, and you get to live.

REBECCA

You're on the edge. I've been there. It's a very dark place.

(MORE)

REBECCA (CONT'D)

I know what it's like to lose people you love. I don't want it to happen again, not for you or me.

MARK

(Nervous laugh)

What do you know? How old are you?

REBECCA

Older than you think. If you take my life, you'll lose part of your soul. That's how it works. That's what I know.

Mark is so confused, how can she know so much? He concludes.

MARK

(Beat, lost)

I think... I have very little... of my soul left... I'm doomed anyway.

He pulls the trigger. BANG! BANG! BANG! Then...

CLICK, CLICK, CLICK...

Beat.

He looks at Rebecca in confusion, she is still standing, then he looks at his gun.

Mark is shell-shocked. He looks at Rebecca. She looks at him, he's lost, shaken, close to tears.

REBECCA

There's no shame in asking for help, I know people that can help you.

Tears well up in his eyes.

Rebecca senses someone behind her, turns and sees Zaid with a disapproved look on his face.

MASKED SOLDIERS in tactical gear enter. Zaid nods to them, and they head towards the Kitchen.

Zaid leaves without saying a word.

EXT. RESTAURANT - ROBERTS'S DINER/CAFÉ - NIGHT

Rebecca exits the restaurant and sees Zaid stand there. She walks up to him.

In the background, we see the MASKED SOLDIERS in tactical gear dragging the cops into a VAN.

REBECCA

Boss, I know what you're going to say, but he needed help--

ZAID

--This is not about him. This is about Miss Roberts, the woman you're obsessed with.

REBECCA

Well, I think obsessed is a bit strong--

ZAID

(Pissed off)

--No! This is the part where you SHUT IT! What if something went wrong today? All he had to do was put the gun to his head, and if he did, that would be on you!

Rebecca can see Zaid is pissed off more than usual.

REBECCA

(Under her breath)

They were blanks.

ZAID

Blanks can kill at close range! Or didn't you know that?!

REBECCA

Er, yeah--

ZAID

--What if the company had been exposed today because of your disobedience? They would have no choice but to destroy you because you falling into the hands of a bad faction is not an option. And if that happens, that would be on me. And I don't want that on my conscience.

REBECCA

Boss, I'm sorry--

ZAID

--You're sorry?!

REBECCA

I just wanted to help, you know... Do something good.

ZAID

You disobeyed a direct order. As a result, the Council has revoked your black status.

REBECCA

For how long?

ZAID

Maybe forever.

Rebecca is lost for words now realising the gravitas of the situation.

ZAID (CONT'D)

You will be confined at your residence until the Council decides on your punishment.

REBECCA

Boss I--

ZAID

--Or would you prefer the cell?

Nothing from Rebecca.

He walks off.

REBECCA

Boss. I'm sorry, okay.
(Sighs)
Shit.

INT. REBECCA'S APARTMENT - DAY

Rebecca is sitting on the bed, legs crossed, cleaning her gun, a mobile sits on her left, earbuds are in her ears.

REBECCA

So what did you think?

INT. JACKIE'S APARTMENT - KITCHEN - DAY

Jackie is sitting at the table watching her flat screen on the wall, the credits from a movie rolling. Her mobile is in front of her with loudspeaker on.

JACKIE

It was alright.

WE CUT BETWEEN REBECCA AND JACKIE in their respective locations.

REBECCA

Just alright?! It's Back to the Future, one of the best movies of the 80s. I can't believe this is the first time you've watched it.

JACKIE

There's something I don't understand.

REBECCA

What's that?

JACKIE

Well, in the ending, how come Marty's Mum didn't think it was odd that her son looks like that guy she met in the 50s?

Rebecca thinks about it.

REBECCA

You're right. I never thought of it that way. Why do you have your TV in the kitchen?

JACKIE

I don't know. Seemed like a good idea at the time.

REBECCA

How's your uncle?

JACKIE

He's on holiday, said he needed the break. Spoke to him on the phone, he says hi, by the way. He says thank you, he said you'll know what he means.

Rebecca mouths, "Yes!" Zaid helped him.

JACKIE (CONT'D)

Did you convince him to report his mugging to the police, is that why he's thanking you?

REBECCA

I did him a solid. It's a long story.

JACKIE

Well, whatever you did, he seems a lot happier, not so tense.

REBECCA

That's good.

JACKIE

Well, a far cry from attacking my ex, Martin. Did I ever tell you that he thought he was spying for the Koreans?

REBECCA

No?

JACKIE

Yeah, he had him in a chokehold.

REBECCA

Wow. Did Martin try to sue?

JACKIE

No. It was Martin that had my uncle in a chokehold.

REBECCA

Oh.

They both giggle.

JACKIE

You know a lot about me, and I don't know anything about you. Are you at University?

REBECCA

No. I work. I'm a lot older than you think.

JACKIE

Oh. Okay then, what do you do for a living?

REBECCA

(Sighs)

Can we change the subject?

JACKIE

Oh, now we're getting somewhere. Is it something you're ashamed of?

REBECCA

Come on, Jackie.

(Sighs, gives in)

Nope. Well, kind of.

JACKIE

Oh. Got it. You're a secret agent like James Bond, and you take people out for queen and country, with your water PK9.

REBECCA

It's a Walther PPK.

JACKIE

Oh.

(Chuckles)

You're such a nerd.

A small beat.

JACKIE (CONT'D)

Can I say something cheesy?

REBECCA

Sure.

JACKIE

Thanks, Rebecca.

REBECCA

For what?

Rebecca begins to screw her suppresser on her gun.

JACKIE

Just for cheering me up, waking me up, and dropping into my life when I needed it, like some superhero.

Rebecca stops, reflecting on what Jackie has said.

JACKIE (CONT'D)

You know, I'll never forget that day when you dealt with Judy.

REBECCA

Okay, enough of that.

JACKIE

I should hire you as my bodyguard.

REBECCA

Yep, I can see that, me Kevin Costner, you Whitney Houston.

JACKIE

Kevin Costner wasn't in the bodyguard, it was Richard Madden.

REBECCA

(Sighs)

What am I going to do with you, Jackie?

JACKIE

I've never met anyone like you before. Do you think it's weird you and me hanging out? You know because of the age difference.

REBECCA
No. Friendship should be barrier-free.

JACKIE
(Impressed with her answer)
Rebecca.
(Beat)
Rebecca, thanks.

REBECCA
For what?

JACKIE
For just saying things I needed to hear... instead of what I wanted to hear.

Again nothing from Rebecca, she is now moved to tears.

JACKIE (CONT'D)
Hey, are you still there?

REBECCA
(Wipes the tears from her face)
Mm-hmm.

JACKIE
I know you like to keep yourself to yourself, but if you need anything, and I do mean anything... you just let me know... okay?

Rebecca doesn't know what to say back. She just stares at her phone, then...

REBECCA
Jackie, I'm not a good person.

JACKIE
Yeah?

REBECCA
I've done stuff I'm not proud of. Things I can't take back.

JACKIE
You? No. I'm a good judge of character. You're good.

Rebecca shakes her head and sighs.

JACKIE (CONT'D)
(A beat)
So, what's this cowboy film all about?

REBECCA
Cowboy film?

JACKIE
Yeah, Raiders of the Lost Ark.

REBECCA
What? No. It's not a cowboy film. I
can't believe you haven't seen
Raiders.

JACKIE
But the guy is wearing a cowboy
hat.

REBECCA
It's not...

Jackie starts to giggle.

JACKIE
I've seen Raiders...
(Laughs)
I was just joking.

Both start giggling.

INT. PSYCHIATRIST'S OFFICE - DAY

ELLEN
It looks like you guys made a real
connection. But you've been told
not to make contact with her.
You've broken protocol.

REBECCA
I don't care.

ELLEN
You do realize that she only sees
you as a kid.

REBECCA
But I'm not.

ELLEN
I understand. But I'm obliged to
report all our sessions.

REBECCA
I said I don't care.

ELLEN
Because you want her to be safe.

REBECCA
Yes but she's not.

ELLEN

The truth is that the company will never tolerate this relationship. If you agree to stay away from Miss Roberts, I'll authorize your black status. To preserve her life, you have to step away.

(Beat)

Hmm. Do you think about her a lot?

REBECCA

(Beat, thinks)

I think about her all the time.

ELLEN

Do you wish for a sexual relationship with her?

REBECCA

(Beat)

We can't, she's not...

ELLEN

How do you feel about that?

REBECCA

I feel... sad.

ELLEN

How else do you feel... at this present moment?

Long pause, Rebecca is deciding whether to tell the truth. She makes a decision.

REBECCA

I'm scared... of losing her.

ELLEN

Okay.

(Beat)

So are you going to agree to the company's mandate?

Ellen stares at Rebecca, she looks at the floor, then back to Ellen, she's has her answer.

ELLEN (CONT'D)

You'll get over her, Nine.

(Looks at her watch)

Time's up.

CUT TO BLACK:

We hear the iPhone recorded message voice: "You have ten new messages, message one..."

JACKIE (V.O.)

Hi again... er... are you upset with me? I have no idea what I've done wrong. Rebecca, please call me back... I'm worried about you... if you can't call, just text me... Okay... bye...

INT. DARK ROOM - NIGHT

...Rebecca, who is upset, holds her phone to her ear. She ends the call and sits there, lost in thought.

Rebecca places her phone next to the Doctor Who MUG. She picks up a folder on the floor next to a Star Wars books and studies it.

Her eye is now on the scope of SNIPER RIFLE, and the CROSSHAIRS settle on Mrs Wolff.

She sighs, makes a decision, pulls her handgun out of her jacket pocket, and exits the frame.

CUT TO BLACK:

A muffled GUN SHOT sound.

INT. JACKIE'S APARTMENT - KITCHEN - NIGHT

Rebecca, her gun aimed at him then... Bang! (Yes we're back to this scene).

His head jerks back from the impact then he crumples to the floor.

Rebecca groans in pain, eject the mag from her gun and replaces it with another.

She walks across to Jackie, cowering in the corner, holding her mobile phone to her chest, terrified.

REBECCA

(In pain)

Jackie, we should go.

Jackie looks at her shaking in fear.

JACKIE

(In shock)

Rebecca, we need... to call... the police...

REBECCA

No. Don't call the police.

Rebecca pulls her to her feet and drags her out of the kitchen.

INT. JACKIE'S APARTMENT - LIVING ROOM - NIGHT

Both girls are moving.

JACKIE
(Tears in her eyes)
They were trying to kill me. What
have I done?

REBECCA
Nothing.

Jackie abruptly stops, looks at the dead bodies of the Mask Men, then back to Rebecca and vomits on the floor. She wipes her mouth.

They stare at each other.

Rebecca's face hardens.

REBECCA (CONT'D)
We have to go.

She grabs her by the arm and forcibly pulls her forward.

Jackie resists and pulls her hand away from Rebecca's.

REBECCA (CONT'D)
Jackie?

JACKIE
(Remembers)
Oh, my God... Rebecca, Rebecca
Moderatz, I remember, no, no,
you... you're crazy! Stay away from
me.

REBECCA
Jackie, listen.
(Reaches to take her arm)

JACKIE
Don't you touch me!

REBECCA
Okay.

JACKIE
They did that thing to me. I was
scared. You almost got me killed.
And now you're doing the same
thing.

REBECCA
No, I'm trying to protect you.

JACKIE
You're a murderer. You kill people.

REBECCA
Jackie, we have to go now!

JACKIE
No!

REBECCA
Jackie!

JACKIE
(Backing away)
You got me to like you, got me to trust you. Our friendship was a lie. I'm not okay with this--

REBECCA
--Jackie we have to go!

JACKIE
No!

REBECCA
Jackie!

JACKIE
What?!

REBECCA
I love you.

JACKIE
What?
(A small beat)
You said what?

REBECCA
I love you--

JACKIE
--Well, I hate you.
(Regrets saying it a bit)

Rebecca's eyes well up. We can see she's DEVASTATED. Then her face hardens.

REBECCA
We have to go now!

Rebecca moves towards Jackie. She recoils and slaps her in the face.

Rebecca steps back.

Jackie stares at Rebecca, hands over her mouth, shocked by what she did. A beat then...

JACKIE
(Tearing)
Stay the hell away from me!

Tears stream down Rebecca's cheeks, she backs away slowly from Jackie.

Slow-motion: Rebecca turns to see Hamilton In his tactical gear standing near the door, gun in hand-- BANG! BANG!

REBECCA IS SHOT IN THE CHEST TWICE. She drops her gun and goes down.

Normal speed: Jackie can't believe what has happened and looks back at Hamilton, whose gun is STILL SMOKING.

JACKIE (CONT'D)
NO! Oh God no!

Hamilton moves towards Rebecca, who is groaning in pain on the floor. His gun aimed at her. He's about to pull the trigger when...

Jackie grabs his hand, pushing it away from the target. BANG!

He back fists her, and she hits the floor hard, out cold.

Rebecca stands uneasy on her feet; she gets into a fighting stance.

HAMILTON
Ha! You want to fight?

Hamilton puts his gun into his holster, and without warning, he slams his fist twice into her face she hits the deck.

Rebecca stands, and throws a punch, Hamilton blocks it and grabs her.

HAMILTON (CONT'D)
Yes, I brought this fight to your door. That is true. But you know what, I'm going to finish it!

He head butts her and proceeds to beat the crap out of her, and it's a bad beating.

He picks her up and throws our heroine smashing into a coffee table.

He straddles Rebecca, strangling her.

HAMILTON (CONT'D)

Two holes in you and you're still
alive. How does it feel to be on
the receiving end of pain?

Rebecca tries to pull his hand away from her neck but she is
too weak.

HAMILTON (CONT'D)

You're going to die today.

Hamilton squeezes harder -- Rebecca gasping for air...

HAMILTON (CONT'D)

We're going to cut you open and see
how you work. And if your death
fails to bear any fruit, well, at
least I rid the world of you.

He pulls out his gun and pushes the barrel into the side of
her head.

HAMILTON (CONT'D)

Never been shot in the head before,
have you? Any last words?

REBECCA

(In pain)

Do you... have a... pen?

Hamilton pulls back the hammer on his weapon.

A sound of glass smashing with a muffled shot sound. Hamilton
is hit in the chest, he goes down.

Rebecca GASPS!

Silenced automatic weapons fire rakes into the apartment.

Rebecca lies there as things shatter around her. She stares
at Jackie, who is about three feet away from her.

Jackie's eyes flicker open. Dazed and confused, she looks
towards Rebecca.

Hamilton flips over, and we can see a bullet lodged in his
bullet-proof vest.

More sound of glass smashing with bullets whizzing by.

He crawls towards a semiconscious Jackie, grabs her, and uses
her as a human shield as he exits the room with her.

The shooting stops.

APPROACHING POLICE SIRENS are heard in the distance; the
sound slows down like a Sony Walkman running out of battery
power.

All background sound disappears as time comes to a halt: Rebecca lies there in a catatonic state, dazed, in pain, and lost.

DOCTOR DREW (O.S.)

Rebecca.

A pair of feet enter the frame, this person kneels and we see it's Doctor Drew.

DOCTOR DREW (CONT'D)

You're scared.

REBECCA

(In pain)

Yes...

DOCTOR DREW

I was hoping it wouldn't come to this, a violent end.

(Beat)

No matter what you thought of me, I tried to warn you about attachments.

REBECCA

(In pain)

I... know... This is my fault... I didn't... listen...

DOCTOR DREW

You did what you did.

REBECCA

(In pain)

Jackie is going to die... because of... me...

DOCTOR DREW

It doesn't have to be that way. You can save her, Rebecca. Save Jackie.

REBECCA

(In pain)

I... want to...

DOCTOR DREW

Then get up, get up. For Jackie's sake.

REBECCA

(In pain)

She hates me... you... heard her. I'll have to... except it... I'll always... be alone. What's the... point now? I just... want to... die...

DOCTOR DREW

Rebecca--

REBECCA

(In pain)

--I was ashamed of how I felt, I was angry... with you... and... I... killed you... There's no way... to come back from that...

DOCTOR DREW

What if saving Jackie is the way back. You can't let her die.

REBECCA

(In pain)

It doesn't matter what... I do, or what I choose... I'm what's wrong... This... is my... fate...

DOCTOR DREW

No Rebecca. You brought Jackie into your world when you saved her. You are responsible for her. Actions have consequences, and this is yours. What do you want... Rebecca?

REBECCA

(In pain)

I want... Jackie to... live...

DOCTOR DREW

Then, get up!

ANGLE ON: Rebecca's chest, the BULLETS DISLODGE THEMSELVES from the wounds and fall to the floor.

Her face begins to relax, and her flesh begins to heal.

The sound of thunder carries through to...

EXT. APARTMENT BLOCK OUTSIDE CARPARK - NIGHT

Heavy rain pours, Rebecca limps towards her car. Devastated. Clutching her side in pain.

INT. REBECCA'S CAR - NIGHT

Rebecca sits in her car, still recovering from her injuries. Now, we can see her. She's a mess. Shaking, bloody, eyes hollow.

EXT. REBECCA'S CAR - NIGHT

We see Rebecca scream in anger through the windscreen. The heavy downpour drowns out her sound... then she calms.

We hear the iPhone message sound.

INT. REBECCA'S CAR - NIGHT

Rebecca pulls out her phone -- Unknown number, it's a voice message, she plays it.

UNKNOWN VOICE

(Distorted)

We have a lot to chat about,
Rebecca; I'm the sniper, sorry I
didn't get Hamilton, by the way,
I've followed him to his hideout,
the Old Candle Factory, Docklands,
Unit 9.

During the voice mail we see...

EXT. WAREHOUSE - OLD CANDLE FACTORY - NIGHT

...A pissed Hamilton holding a dangerous-looking Machine gun and Four-armed MASKED MEN dressed in tactical gear walk towards the warehouse, one cradle carries an unconscious Jackie.

INT. CAR - NIGHT

The Dark Gray Hoodie watches from a distance; Hamilton and the Masked men enter the warehouse.

UNKNOWN VOICE

(Distorted)

You have the element of surprise.
If you hurry, you can kill the
bastard. See you there.

INT. REBECCA'S CAR - NIGHT

The voice mail ends; Rebecca's face turns cold.

Doctor Drew is now sitting next to her.

DOCTOR DREW

It could be a trap orchestrated by
Hamilton.

REBECCA

I don't care.

Rebecca fires up her car.

EXT. APARTMENT BLOCK - NIGHT

Rebecca's car screeching off.

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 1 - NIGHT

Hamilton is standing in a large warehouse talking to a MAN IN A LAB COAT; the four-armed MASKED MEN are also present.

Four shots. All four Masked Men drop like bags of dirt.

HAMILTON

SHIT!

Hamilton points his weapon, but it's shoot out of his hand.

Hamilton holds his wrist in pain.

The Man in the LAB COAT turns and sees...

Rebecca looks like hell and is pissed off.

She puts one in his head; he drops.

REBECCA

HAMMY! YOU GIT!

She walks towards him.

REBECCA (CONT'D)

Where is she, Hammy. Where's Jackie?

HAMILTON

You hurt me and she's dead.

REBECCA

Tell me where!

She aims her gun at his head.

Nothing from Hamilton.

REBECCA (CONT'D)

I should have taken your life ages ago.

HAMILTON

You did, you bitch. The company was my life, she was my life, and now I have nothing.

REBECCA

You had an attachment?

HAMILTON

You have no idea what they did to you.

REBECCA

Nor do you.

HAMILTON

They brought you back from the dead. You weren't randomly chosen; It was all a lie. The experiment wasn't supposed to work on you. You killed an innocent; you were a killer before this.

Rebecca looks at him, puzzled.

HAMILTON (CONT'D)

What, not what you read in the file? I wonder why? Something you should take up with Zaid.

REBECCA

Don't care.

HAMILTON

You don't belong, and that power you possess should be re-engineered, explored and distributed to more qualified assets.

REBECCA

You should keep that green-eyed monster in check. Now, where is she, Hammy? I won't ask again.

Hamilton moves forward and grabs her by the arm.

She hits him with the butt of her gun; he hits the deck and crawls backwards.

She points her gun at him.

A small DART flies through the air and lodges into Rebecca's neck. She pulls it out, her eyes roll back, and she falls to the floor.

Hamilton looks up in the direction where the dart came from.

HAMILTON

Who the hell are you?

Another dart flies and hits him in the arm. He groans as the tranquillized dart rends him unconscious.

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 2 - NIGHT

Another part of the warehouse. Rebecca is unconscious, HANDCUFFED to a chair.

Rebecca comes to, recovering from being drugged and sees...

...The Dark Gray Hoodie standing in front of her pulling off the hood to reveal the face of Ellen.

Rebecca looks up at her, Ellen kneels in front of her.

REBECCA

(Groggy)

Haven't you taken... this therapy thing... a bit too far?

ELLEN

(Concerned)

Hey, hey, sorry about the dart. Relax. The drug will soon subside. I wanted to find out as much as I can about you before I decided on my next step. But you made that kind of difficult. Weeks of silence then, blah! It all came out in one session.

REBECCA

(Groggy)

I take it... you're not a real... psychiatrist.

ELLEN

No, I am a qualified psychiatrist. I'm just not the one the company assigned you.

REBECCA

(Groggy)

What did you do to the... real psychiatrist?

ELLEN

She's retired. It was easy for me to infiltrate the company, I was there when the it was conceived. Life is not black and white; for us, it's gray, black, and gold, the uncertainty of gray is what life can do without.

REBECCA

(Groggy)

For us?

ELLEN

I used to be just like you, an assassin. Believe it or not, I'm not the bad guy here.

REBECCA

(Groggy)

Where's... Jackie?

ELLEN

We need to talk.

REBECCA

(Groggy)

Where is... she!

ELLEN

Jackie is safe, I promise.

REBECCA

(Recovering)

Who are you?

ELLEN

Rebecca. I'm your mother.

A beat, Rebecca stares at her, then...

REBECCA

Oh, wow! Well, I think, hugs, crying, and a chorus of Kumbaya is in order.

Ellen grins, amused.

ELLEN

You don't believe me.

REBECCA

You left me to bleed out on the floor at Jackie's apartment.

ELLEN

You're trapped in a lie Rebecca. The same lie they sold me.

REBECCA

They?

ELLEN

The people who whisper in the shadows. Duh.

REBECCA

So what happened... Mum? I'm a bit fuzzy when it comes to my past.

ELLEN

I fell in love; we made you. I was ordered to give you up for adoption. I couldn't. Attachments are forbidden, as you know. So I decided to run... with you. They caught up with me, my memories stolen of you. But you know how it works. All it takes is a painful jolt in the present to connect you to the past. Then, you remember.

(Beat)

Imagine how I felt when I tracked you down and found out that you were integrated into the company.

REBECCA

Did they steal me from you?

ELLEN

Yes.

REBECCA

And you care about me?

ELLEN

Yes. I had to make a decision, going to you or following Hamilton. I knew you had the power to heal yourself.

(A sigh of regret)

You need to understand my side of the story.

INT. DARK ROOM - NIGHT

FLASHBACK: We see a person with a DARK GRAY HOODIE on, eye on the scope. ANOTHER ANGLE: We see Ellen's face.

ELLEN (V.O.)

I was the one who took out Mrs Wolff.

Her finger curls around the trigger and pulls back.

INT. ART GALLERY ROOM - NIGHT

POP! Glass smashing - Mrs Wolff's head jerks back and she crumbles.

END OF FLASHBACK.

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 2 - NIGHT

ELLEN

I saved you from Hamilton. I care about you. Look, we don't have much time, Zaid has a tracking device in your earpiece. Something he neglects to tell his assets.

REBECCA

What's Zaid got to do with this?

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 3 - NIGHT

Zaid steps out of the shadows, he sees Jackie unconscious, chained to the chair, and Rebecca's gun on top of a table.

He activates his earpiece and walks towards Jackie.

ZAID

(Whisper)

She's here, lock onto my location.

EDITH (V.O.)

Roger that, orders from above, observe do not engage.

ZAID

(Stops in his tracks)

May I ask why?

EDITH (V.O.)

You may.

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 2 - NIGHT

ELLEN

Everything, Zaid has everything to do with this. He destroyed my life and derailed yours. Justice requires that Zaid suffers.

REBECCA

That's not justice. It's vengeance.

Ellen can see that Rebecca has recovered from the drug.

Ellen stands and steps back.

ELLEN

If I take those handcuffs off, do you promise to behave yourself?

Rebecca stares at her, and Ellen takes this as a yes. She unlocks the handcuffs.

REBECCA
Where's Jackie?

ELLEN
She's safe.

Ellen pulls the PENDANT from her neck and throws it at Rebecca.

She catches it.

ELLEN (CONT'D)
Open it.

She does.

There's a picture of a young Ellen holding a baby in her arms.

ELLEN (CONT'D)
It's you and me.

Rebecca is taken aback at the picture, she looks at Ellen, struggles with what to say.

ELLEN (CONT'D)
I know the crap you've been dealing with all these years, the loneliness, the isolation, trying to justify what you do. Well, you're not alone any more, Rebecca, we can be a together, just you and me.

Rebecca's eyes WELL UP. She is still staring at the picture in the pendant.

REBECCA
Okay...

ELLEN
But first, we have to clean up the mess. Then we'll be free. Come with me.

INT. OLD CANDLE FACTORY - WAREHOUSE ROOM 3 - NIGHT

Rebecca and Ellen enter the room.

We see Jackie, unconscious, head down, chained to a chair. Next to her is a table with Rebecca's gun on it.

Concerned, Rebecca rushes towards Jackie and holds her head up.

Jackie is unconscious.

REBECCA

Jackie?

Rebecca turns and sees...

Ellen holding her gun in her hand.

There's a beat then...

...Ellen tosses the gun to Rebecca, she catches it.

ELLEN

It's loaded. For when Zaid turns
up.

ZAID (O.S.)

I'm already here.

Zaid steps out of the shadows. He is not armed. He shows this
by raising his hands.

ZAID (CONT'D)

I came alone.

(To Ellen)

So, you're going by the name of
Ellen now. Your face, the colour of
your hair, I almost didn't
recognize you. I prefer the old
you.

ELLEN

He took you from me, Rebecca.

REBECCA

Is this true?

ZAID

It was necessary.

Rebecca, pissed, points her gun at him.

REBECCA

Necessary?

ELLEN

He destroyed my life and turned you
into a killer.

ZAID

The alternative wasn't an option
for you.

ELLEN

(Tears in her eyes)

No, you took away my life, and now
you control hers!

ZAID

Nine. Not telling you about your past is for your protection. Do you know how much you're worth or what others may do to you if you were exposed?

ELLEN

No. You want me dead.

ZAID

No, if we did, you'd be dead a long time ago. We are authorized to kill when it's the last option. That rule even applies to you... a psychopath.

ELLEN

(Crying)

No... you took my child away from me. Rebecca, he deserves to die.

Rebecca looks at Ellen.

ZAID

Nine, look at me.

ELLEN

(Crying)

Nine? You can't even bring yourself to call her by her real name.

ZAID

She knows who she is.

REBECCA

I want the truth.

ZAID

The truth is she used to work for us, and she's killed for us, she went rogue, she was out of control. She doesn't care about you. I don't know what she's told you, but you were conceived for a mission to get close to the target. Nine months in, then the mission was compromised by her. She knew we were done with her. She ran, tried to terminate you. We saved you, and we excommunicated her. All of this is about getting to me, using you and Hamilton to draw me out. I was the one that gave the order, and I was the one that saved you. There's more to this story, of course, and if I live beyond this day, I will give you access to your past.

ELLEN

(Crying)

It's all a lie! Do you think a mother could do that to her daughter?

(To Rebecca)

Look at the pendant; he says I've changed my appearance, my hair, look at the picture. Is it a different colour?

Rebecca looks at the picture in the pendant, then back at Zaid.

ZAID

Assess this situation, Nine. I'm putting my faith in you to look past the lies. I can lead you to the truth, but I can't make you drink it.

Rebecca doesn't know what to do. She looks at Ellen, then the pendant, then at Zaid.

ZAID (CONT'D)

Rebecca I--

--BANG!

Zaid goes down.

Ellen gasps with shock then place her hands over her mouth, not quite believing what Rebecca has done.

Rebecca lowers her smoking gun and stares at Zaid's motionless body. She can't believe what she has just done.

REBECCA

(Teary eyed)

Boss?

Ellen's shock sound turns into a little giggle.

Rebecca turns and sees...

Ellen, holding a gun, with DUCT TAPE on it, to Jackie's head.

Rebecca looks at Ellen, confused.

Rebecca looks at the pendant, then drops it to the floor.

Ellen pulls the tape off the gun. A groan...

Jackie comes to.

ELLEN

Yeah, it was stuck under the table, an old trick, but it works.

Jackie gasps and stiffens up as she realizes the situation she's in.

JACKIE

Rebecca?

REBECCA

Don't kill her, please let her go.

JACKIE

(Scared)

Why does this keep happening to me?!

ELLEN

Can't you see, we are the same. I need you to know we're not so different. We are meant to be together.

REBECCA

Okay, I'll go with you, just let her go.

ELLEN

If I let her go, you'll have an attachment. I'm the attachment you should have, not her. I'm your mother.

(Beat)

I want you to take that gun of yours and shoot her.

Rebecca looks at Jackie, then back to Ellen, pleading for Ellen to let Jackie go.

ELLEN (CONT'D)

You want to be free? Then all you have to do is kill her.

Nothing from Rebecca.

ELLEN (CONT'D)

Who am I?

REBECCA

You're my Mother.

JACKIE

She's your Mum?!

ELLEN

And I am free. Free from the company, free from the rules, free to be true to my nature and not feel guilty about it. You could be too.

REBECCA

I don't think I'm like you.

ELLEN

Yes, you are. I could have taken out Zaid at the art gallery. He wasn't my target. He was yours. I had to help you connect the dots and make you see the truth. Once you did, nature took over, and you killed Zaid... for me. You killed Doctor Drew. You need to embrace who you are. You have gifts. Do you think the company will just let you back in after what you did to Zaid? Rebecca, we are what we do in the dark, you know who you are.

Rebecca is conflicted.

REBECCA

I don't know who I am.

ELLEN

Yes you do. You just don't want to face it. Shoot her.

Ellen removes her gun from Jackie's head and takes a few steps back.

Rebecca looks at Jackie and she looks at her.

JACKIE

(Scared)

Rebecca...

REBECCA

I can't... not Jackie...

ELLEN

Rebecca, just do it. You killed Zaid. You can't kill people for a company that plays judge, jury and executioner and be the hero. That's not how it works! Now... KILL HER!

Jackie jumps at Ellen's outburst.

REBECCA

(Beat)

No... I'd rather face the company's punishment than go with you.

Rebecca points her gun at Ellen.

Ellen points her gun at Jackie.

JACKIE
No... Please...

ELLEN
Drop your gun.

Rebecca complies.

ELLEN (CONT'D)
Kick it away from you.

She does.

REBECCA
Please.

ELLEN
Are you choosing her over your
Mother? It looks like I'll have to
do it for you.

REBECCA
(A whisper)
Please.

ELLEN
It's okay, what are Mums for? To
clean up the mess made by their
children.

JACKIE
(Scared)
Rebecca...

REBECCA
NO!

BANG!

Jackie's eyes close, and she jerks back in her chair, Rebecca
stumbles forward, then stops.

A beat.

Then Jackie looks up at Ellen.

ELLEN
(Looks at the gun)
What?!

Rebecca rushes towards Ellen and kicks her in the chest. She
drops, hitting the floor hard, dazed, her gun skids away from
her.

Rebecca moves towards Jackie, grabs hold of the chains and
pulls, she strains, then to her surprise the chains give,
releasing Jackie from the chair.

Jackie looks at Rebecca, amazed. Rebecca looks at her, surprised at what she has done. She pulls Jackie out of the chair then turns her attention to Ellen, groaning on the floor.

REBECCA
(Talking to Jackie)

Run!

Jackie stares at Ellen, who staggers to her feet.

REBECCA (CONT'D)
(Looks at Jackie)

RUN!

Jackie runs.

She stops in her tracks as she sees Hamilton approaching her with a smile on his face. In his hand is a GUN.

She backs away, scared.

Rebecca sees Hamilton, and he points his gun at Jackie, Rebecca spots her Ellen's gun on the floor, picks it up and throws it.

It connects, hitting Hamilton's wrist, dislodging his gun from his hand but not before it discharges, hitting Jackie.

She hits the floor onto her back.

REBECCA (CONT'D)
NO!

Rebecca runs over to him and swings. He blocks, grabs her and throws her to the floor. He picks her up from the floor and lays into her.

He pulls his arm back about to send his fist into Rebecca's face again but is kicked in the ribs by Ellen. He releases Rebecca. She hits the deck semiconscious.

Ellen slams her fist a few times into Hamilton's face, but he counters and strikes Ellen sending her to the floor.

Hamilton picks up a gun from the floor points it at Rebecca. A beat, then he looks over to Jackie.

Rebecca looks up and sees movement from Jackie.

Hamilton walks over to Jackie and points the weapon at her.

HAMILTON
You know the rules. Attachments are not allowed. Let me help you with that.

He fires two shots at Jackie. She flinches then looks up at Hamilton. He looks at the gun, puzzled.

REBECCA
Wrong gun Hammy.

Rebecca gets to her feet, and both give each other a look of pure hatred.

Hamilton throws the gun to the floor.

Rebecca and Hamilton rush towards each other. Rebecca takes two hits to the face. She recovers fast, blocks, swings hitting Hamilton in the ribs, punishing his torso.

Hamilton swings, Rebecca avoids. She spins, slams her knuckles into Hamilton's nose, busting it.

Hamilton snarls, drop catches Rebecca's arm and throws her over his shoulder, slamming her into the floor.

Rebecca tosses a shot at his knee. He grunts in pain. He releases her she gets to her feet.

Hamilton sees a gun on the floor, grabs it, turns just as Rebecca launches herself towards him.

He shoots. It's Hamilton's gun, the bullet goes right through her arm, but Rebecca is so full of rage she doesn't feel it. She disarms him, the gun skids across the floor.

Hamilton scores a few minor points striking her wounded arm. Rebecca is in pain but refuses to quit.

She slams her head into Hamilton's busted nose knocking him back. A game-changer.

A dazed Hamilton grabs Rebecca. She grabs his arm, twists, then slams her arm into his elbow; SNAP! Hamilton screams in pain.

Rebecca slips behind him and gives him a chokehold, rendering him unconscious. He drops to the floor.

Exhausted, she backs off and looks over to Jackie, staring with horror at her bloody arm.

JACKIE
Oh my God!
(Looks at Rebecca)
Am I going to be okay?

REBECCA
(Exhausted)
No. You're my friend. Everything
will never be ok.

JACKIE

Look out!

Rebecca receives a fist in the kidneys from Ellen.

Ellen punches Rebecca to the ground.

ELLEN

You're grounded, young lady!

Ellen looks at Jackie, who is still on the floor and walks towards her.

Rebecca staggers to her feet and grabs Ellen by the arm, she kicks Rebecca, and she flies into a wooden pallet, smashing it on impact.

Rebecca looks up and sees Ellen looking down at Jackie.

Ellen grabs Jackie around the neck, pulls her to her feet, and slams her against the wall.

We now see Jackie's arm blooded from the wound given to her by Hamilton. Ellen pushes her thumb into Jackie's wound. She groans in pain.

ELLEN (CONT'D)

YOU! She was supposed to choose me,
not you!

REBECCA (O.S.)

LET HER GO! NOW!

Ellen turns and sees Rebecca with Hamilton's gun aimed at her.

Ellen releases Jackie. She falls to the floor.

ELLEN

Am I one of your targets now?

REBECCA

You're not one of my targets, but
you need to be stopped.

Jackie stands groaning in pain.

ELLEN

You're taking the company's side
over your mother. Why?

Rebecca cocks the gun.

REBECCA

For the safety of Jackie. You can
stop talking now, it's not working.

ELLEN

She's not family. I am. What twisted fantasy you have in your head of you two should be put to rest. I mean look at her. She's not even gay! The company is done with you. You killed Zaid, the way out is with me.

JACKIE

Rebecca don't... you can't--

ELLEN

(To Jackie)

--SHUT UP, BITCH! This is family business. Rebecca...

BLAM! Rebecca fires, Ellen goes down.

Rebecca walks up towards Ellen.

A groan of pain. We see now that Rebecca has shot her in the leg.

REBECCA

She is family. I'm sorry. But I can't listen to you anymore.

Rebecca kicks Ellen in the face rendering her unconscious.

A beat.

Rebecca looks over to Hamilton, her face harder, cocks her weapon and walks over to him.

JACKIE

Rebecca? Rebecca, what are you doing?

Rebecca points her gun at the unconscious Hamilton.

REBECCA

I'm going to end this.

JACKIE

No. NO!

She makes her way towards Rebecca.

REBECCA

(Still staring at Hamilton)

I have to. He's not going to stop until you and I are dead.

JACKIE

No, no, Rebecca, no. I don't want him to die because of me.

(MORE)

JACKIE (CONT'D)

I don't want that on my conscience.
Listen to me. Remember I told you
that you were a good person, well
you are. I know it. I believe it.

Rebecca tears up, anger building inside her.

REBECCA

I kill people. That's what I do.

JACKIE

You didn't kill your Mum.

REBECCA

He's a threat to you.

JACKIE

So was your Mum. Look at him. What
threat is he to me now? He's
helpless. Look at me, Rebecca, look
at me.

She does.

JACKIE (CONT'D)

You're better than this. You're
better than him. You have the power
now to let him live or to take his
life. You heard the one about, with
great power, right?

Rebecca stares at Jackie.

ZAID (O.S.)

Miss Roberts is right. We only kill
when it's the last option.

The girls turn around and see Zaid stepping out of the shadows.

ZAID (CONT'D)

And for him, this isn't the last
option. But you already know that,
don't you, agent Nine.

Rebecca has a WTF look on her face.

FLASHBACK: Zaid walks up to the table towards Jackie chained to the chair. He checks her pulse; she's still alive.

He looks under the table and sees Ellen's gun stuck to it.

He picks up Rebecca's GUN (Jump Cuts), ejects the MAG, thumbs out the last few bullets, and replaces it with the B2s. He does the same with Ellen's Gun.

END OF FLASHBACK.

REBECCA
Why didn't you help us?

ZAID
I was ordered not to. The company
needed to know where your loyalty
stood, with her, or us.

REBECCA
I shot you.

JACKIE
(To Rebecca)
You shot him?!

ZAID
You were emotionally compromised.
That's what she does. She gets into
people's head.

REBECCA
Am I fired, excommunicated?

ZAID
Nine, do you think what you did is
going to make a difference to the
value you have to the company, to
me?

A beat, then Rebecca wipes the tears from her face.

REBECCA
You do love me.

ZAID
I tolerate you.

REBECCA
Okay. Can I give you an awkward
hug?

ZAID
No.

Zaid is startled when Rebecca hugs him. Zaid's arms are up.
He doesn't hug her back; he sighs and rolls his eyes.

Jackie smiles.

ZAID (CONT'D)
Okay, Nine, that's enough.

REBECCA
Just a bit longer.

ZAID
Nine!

Rebecca lets him go, sees his tie is crooked, straightens it, steps back, and composes herself.

Zaid looks at Jackie.

ZAID (CONT'D)
Miss Roberts, the loan on your restaurant has been paid as an apology for, well, all of this.

Jackie doesn't know what to say.

FIVE MASKED SOLDIERS in tactical gear and two Men in HAZMAT SUITS enter the room as well as Edith.

ZAID (CONT'D)
Nine, the part about you shooting me. I wouldn't mention it.

JACKIE
(To Rebecca)
Is he like Captain Scarlet too?

REBECCA
No, they were blanks... Wait, you know Captain Scarlet?!--

ZAID
--Shh.

Edith walks up to them, looks around, then back to Zaid.

EDITH
Hmm, all right. All of this seems cleanable. Good.

JACKIE
Good? What about my apartment and the dead bodies?

EDITH
Oh, that's been taken care of, Miss Roberts. Let's get that arm tended too, shall we?

She signals to a soldier. He walks up to Jackie and guilds her to another soldier who treats her.

Edith takes hold of Rebecca's arm. It's healed.

EDITH (CONT'D)
Remarkable.
(Looks at Zaid)
A word please.

Both Zaid and Edith walk off, leaving Rebecca on her own.

REBECCA
(Under her breath)
I'm fine by the way.

She walks over to the table, sits on it, and watches Jackie.

DOCTOR DREW (O.S.)
I knew this day would come. When
you wouldn't need me anymore.

Rebecca doesn't look at him.

REBECCA
I never needed you.

DOCTOR DREW
Liar, liar--

REBECCA
--Pants on fire.

Rebecca smiles.

DOCTOR DREW
Good luck, Rebecca.

He takes two steps back.

Rebecca looks at him.

REBECCA
Hold on, where are you going?
(Beat, nothing from Drew)
You're coming back, right?

Doctor Drew looks over to Jackie, Rebecca turns and sees Jackie talking to the soldier.

She turns back to Doctor Drew, but he's gone. This saddens her.

REBECCA (CONT'D)
(In a whisper)
Wait... Don't go...

Jackie looks back at Rebecca; she is staring at the floor.

She turns back to Edith, they agree on something; she thanks the soldier, walks towards Rebecca, and sits next to her.

JACKIE
Are you okay?

REBECCA
How's the arm?

JACKIE

I'm told it's a flesh wound. I'll live.

REBECCA

Oh, good.

(Relieved)

(Beat)

I don't expect you to change your mind about me or what I do.

JACKIE

I haven't. I mean, I have... but I haven't. I kind of get it. Your job, but I hate it. Rebecca look--

REBECCA

--I'd like to carry on seeing you for texting, tea and biscuits.

JACKIE

Rebecca, I've...

Edith approaches with two soldiers.

EDITH

Miss Roberts. Please come with us.

Rebecca looks at Jackie then back at Edith.

REBECCA

No, wait--

JACKIE

--It's okay, I've agreed to it.

Rebecca's faces falls...

REBECCA

(Panicking)

What? No not you as well-- I don't want you to go. I don't want you to do that.

JACKIE

I know.

(Turns to Edith)

Can you give us a moment, please?

Edith nods, and the soldiers walk off.

REBECCA

Please don't do this, I don't want you to do it.

Jackie struggles to find the words.

JACKIE

I know Rebecca, I know. But I can't be a part of your world. I just can't. This is the stuff of nightmares.

Rebecca realizes that Jackie has made up her mind. Rebecca's eyes brim with tears.

REBECCA

You don't understand-- I've just found you Jackie-- I've just found you--

JACKIE

--You found a different me. You're in love with the idea of me, the 17-year-old me. It's is not who I am anymore.

REBECCA

(Crying)

I know-- who you are now. I know you now Jackie.

JACKIE

(Shakes her head)

Rebecca.

(Sighs)

I'm going to state the obvious. I'm straight.

REBECCA

(Crying)

So is spaghetti... until it gets wet.

Jackie chuckles a bit, then stares at her.

REBECCA (CONT'D)

Please, Jackie, don't go. I don't have anyone else.

JACKIE

Rebecca. I can't tell you how much your friendship meant to me, so thank you for that. But I'm not strong enough.

REBECCA

You are. I'm going to come and see you and make you remember me.

JACKIE

Please don't--

REBECCA

No, I'm going to--

JACKIE
 --No Rebecca don't. I can't...

A beat as that lands on Rebecca, then...

REBECCA
 I'm going to be alone, Jackie.

Now Jackie's eyes brim with tears.

JACKIE
 You won't be alone.

Jackie takes hold of Rebecca's hand then indicates Zaid, standing a few feet away from them.

JACKIE (CONT'D)
 (Reassuring)
 You can see it in his eyes. He cares.

Jackie pulls Rebecca into a hug.

JACKIE (CONT'D)
 You'll be okay. I know it.
 (Chokes back an emotion)
 Goodbye, Rebecca.

They release from the hug.

Rebecca manages to mouth "Don't go."

Jackie steps back then joins Edith, and the soldiers start to walk off.

Rebecca watches them go as tears roll down her face.

EXT. RESTAURANT - ROBERTS'S DINER/CAFÉ - MORNING

Dark clouds.

Rebecca, hoddie on, stands opposite Jackie's restaurant on the other side of the street. She watches Jackie inside, chatting to customers. Jackie looks up and sees Rebecca.

Rebecca looks at her.

Jackie stares at her with a lingering sense of... recognition? Her attention is drawn back to a customer. She looks up again, but Rebecca is gone.

We hear the sound of thunder then--

--END CREDITS:

EXT. PARK - DAY

A sunny day.

Zaid enters the frame. He notices Rebecca ahead, sitting on a bench with her back towards us.

He holds a box in his hand.

He walks towards Rebecca and sits next to her, staring out.

ZAID

The snow this year is better at
Innsbruck.

REBECCA

(She sighs)
But not at St. Moritz.

ZAID

I see you're still moping around.
Time to grow up, Nine.

REBECCA

Why? I hate grown-ups.

ZAID

I want you to have this.

He gives the box to Rebecca.

REBECCA

You got me a present? It's not my
birthday, is it?

ZAID

It's for the day you decide to
leave.

REBECCA

I'm not leaving--

ZAID

--But you can. Anytime you want. I
want you to have that choice.
Today, tomorrow or five years from
now, that's when I want you to open
that box. There's more to your
story, and this box holds
everything you need to know about
your past.

(Zaid stands)

Any questions?

REBECCA

Yes. Did you ever have hair?

ZAID

(Sighs)

Whatever you decide to do, I'm sure
it will be the right decision. Good
day, agent Nine.

He walks off, leaving Rebecca staring at the box.

CUT TO BLACK: