

ZIP WIRE

TOM BOYLE

22nd August 2025

UUPS. Copyright. American Library of Congress. 99837367

1 EXT. MOUNTAIN - DAY

Mountain range. *

The bloody hand of a climber, surgical glove ripped, comes over a ledge. *

AMY WATSON is wearing a modern climbing harness and belay. No rope is attached. She pulls herself onto a ledge. *

CUT TO:

2 EXT. MOUNTAIN - DAY

Rounding a corner of a mountain path, Amy is startled by a hooded figure. Instinctively, she hits out. *

CHLOE
It's me! Amy, it's me!

Amy sees under the hood - and hugs CHLOE. *

AMY
My hands!

She holds her bloody hands out to Chloe. *

Chloe pulls a bottle of water from her backpack and begins washing Amy's hands and face. *

CHLOE
What happened? *

AMY
They're here... *

Amy stares in the direction she came. *

Chloe follows her eyes. Nobody there. *

The eerie SOUND of something moving above their heads. Amy looks up and sees a rusty zip wire rocking in the wind. *

A SOUND from the direction she came - maybe nothing - just a few loose pebbles falling? *

AMY (CONT'D)
They're coming... *

CUT TO: *

3

EXT. OLD WIRE ANCHOR POINT - DAY

Amy comes around a corner on a trail that becomes a sheer drop she almost falls off falls off.

CHLOE

Amy, listen to me. There's nobody there. It's a panic attack, that's all.

AMY

They're going to kill us.

CHLOE

Nobody is trying to kill you.

Amy scrambles up further - leaving Chloe alone there for a moment.

Chloe looks back down the mountain - where a figure comes into view 70 yards away. Blood runs off the figure's hands, down the handle of a curved ice-pickaxe, and onto the ground beside their boot. Chloe and the figure stare at one another for a moment. Now she believes Amy.

The SOUND of metal on metal. Chloe has hooked the harness Amy is wearing onto the wire.

AMY

What are you doing?

CHLOE

You have to go.

AMY

(looking down the wire)
I can't.

CHLOE

Yes, you can. Look where you are!
Look how far you've come! You can't give up now! You're Amy fucking Watson and you can do anything!

Chloe sees the figure climbing towards them. She doesn't notice the wire is stopping the gate from closing because it's sat behind the nose hook of the carabiner.

CHLOE (CONT'D)

Now Amy! You have to go now!

Chloe pushes Amy out - the nose hook snaps.

Amy slides away with the carabiner broke open.

AMY

No!

Wire shrieking, Amy's ripped surgical gloves grip the belay as she travels down the wire, smoke and rust pouring off the open carabiner.

Chloe looks at a small tin hut, and a rusty hole in it. Padlocked with a chain, she kicks a hole in a rusty tin hut, and sees part of an old harness with a rusty carabiner on it.

She sees the figure continuing to climb towards her.

CUT TO:

4

EXT. OLD WIRE - DAY

As Amy zips, another figure, a man, jumps from a boulder and grabs her feet. The old wire dips - the heated carabiner bends open further - as he tries to pull Amy from the harness. Amy kicks out, and he falls 20 feet to the ground.

Amy slides into the abyss.

The man gets back to his feet.

A noise through the wire - the warped, electronic sounds of it being hit travelling along it above Amy's head. The rusty wire drops six feet, bouncing Amy. She judders, slowing is added to the line, the open carabiner threatening to throw her out as it bounces.

A second SOUND on the wire. She stares back along it - someone else sliding.

Amy slows in the dip of the slack, but the second figure is only just approaching it. Amy sees it's Chloe approaching at speed.

Amy wraps her hand tightly around the harness as Chloe crashes hard into her. They slide and bounce on the wire, trying to hold onto one other.

The SOUND of the wire being struck again. The wire drops - further this time, bouncing Amy and Chloe violently, smashing them against one another and knocking them both unconscious.

They swing wildly in the abyss, spinning. Amy's carabiner open. They hang there, two seemingly lifeless bodies slumped on the line in the white abyss 2000 feet above the ground.

CUT TO:

5 INT. AMY'S APARTMENT - DARKNESS *

In moonlight, Amy wakes GENTLY. Getting from the bed, she tries not to disturb her boyfriend. *

ROBERT

It's the middle of the night...

He pulls the covers back over himself. *

CUT TO:

6 INT. ENTRANCE. AMY'S APARTMENT - DARK/DAWN

Amy moves around the flat without a single light on. In jogging gear, she ties, and re-ties her trainers three times so the ends are the exact same length, before she can leave. *

CUT TO:

7 INT. LOBBY. MEDCHEMY PHARMACEUTICAL BUILDING - DARKNESS

Having jogged to work, Amy enters the Medchemy pharmaceutical facility holding her security pass. She stares at the security turnstiles unable to pass through. *

SECURITY GUARD

Miss Watson, please come this way. *

He opens a gate at the side of the turnstiles.

CUT TO:

8 INT. LOBBY. MEDCHEMY PHARMACEUTICAL BUILDING - DARKNESS

Amy stares at the buttons on the elevator.

Another employee passes, presses the elevator button, and gets onto it. The employee holds the door for her.

EMPLOYEE

Are you coming?

Amy stands motionless and the employee lets the doors close without her. *

CHLOE (O.S.)

It's statically proven you are more likely to die in a plane crash than on an elevator. *

(MORE) *

CHLOE (O.S.) (CONT'D)
But given you are afraid of heights
I guess the chances of you even
getting on a plane... - C'mon, I'll
walk the stairs with you. Just
think of the money we're saving on
gym fees.

*

CUT TO:

9 INT. CLOSED DOOR. MEDICAL BUILDING - DAY

The SOUND of a shower running behind a bathroom door.

*

CUT TO:

10 INT. LABORATORY - DAY

Her hair wet from the shower, and wearing surgical gloves,
Amy switches the light ON 5 times, OFF five times, then ON.

*

*

Everything on Amy's desk is neatly set out in lines. She
moves a small pile of glass slides that, to her, appear
fractionally out of parallel.

*

TIME CUT TO:

11 INT. HIGH SECURITY AREA. LABORATORY - DAY

Amy looks through a microscope, as she collates results in
her notebook. The writing appears to be gobbledegook - or
some kind of code. A small drop of the alcohol fluid drops
onto the book and smudges part of a single symbol. Amy blots
it - but the ink has already run. She stares at it.

*

*

*

*

TIME CUT TO:

12 INT. LABORATORY - DAY

Amy has re-written the page word for word into the book.

*

Her boss, DONALDSON, enters. She sees the book.

*

DONALDSON
You know everything has to go onto
the system. It's the only way to
secure it, and prove or disprove
any theory you have.

*

Donaldson opens a laptop on a bench and points at it Amy.

*

DONALDSON (CONT'D) *
You have already received two *
written warnings about this. I *
suggest you don't make it a third.

Donaldson looks into the microscope. Amy watches *
uncomfortably as her Donaldson's long eyelashes touch the *
eyepiece.

DONALDSON (CONT'D) *
You are looking for a needle in a *
haystack of needles. You have been *
working on this research a long *
time and this company has shown *
considerable faith in you - *
alongside having spent millions of *
its shareholders money. Maybe it's *
time to consider the possibility *
the needle you are looking for, *
doesn't exist.

Donaldson leaves, and Amy hurriedly wipes the eyepiece with
an alcohol swab.

TIME CUT TO:

13 INT. HIGH SECURITY AREA. LABORATORY - NIGHT

Amy looks at the clock - 10.15pm. She closes the notebook and
puts it in her bag. She begins to wash her hands at a sink.

TIME CUT TO:

14 INT. HIGH SECURITY AREA. LABORATORY - NIGHT

The same clock says 11.30pm. Amy's hands are red-raw as she *
continues to wash them. She dries them under an air-dryer, *
and stares at the open laptop.

She applies more soap and begins washing her hands again. *

TIME CUT TO:

15 INT. HIGH SECURITY AREA. LABORATORY - NIGHT

Amy switches off the lights to leave the lab - off 5 times, *
on 5 times, then OFF. *

CUT TO:

16

INT. BEDROOM AMY'S APARTMENT - NIGHT

As quietly as she can, Amy gets into bed beside Robert. *

AMY

I'm sorry...

ROBERT

I'm in bed when you leave, and in bed when you get home. If you didn't wake me, we would never see each another.

She flinches as he runs his hand over hers that are red from the scrubbing.

ROBERT (CONT'D)

How long this time?

AMY

They think I'm wasting their money. *

She looks at a photograph of Robert in the mountains, stood beside a shrine. * *

AMY (CONT'D)

Tell me about them - the mountains.

ROBERT

You've heard it a hundred times.

She nudges him playfully. *

ROBERT (CONT'D) *

It's like being on top of the world. *

AMY

Take me there.

ROBERT

To the mountains when you can't ride an elevator?

AMY

Do you ever think about finding someone else - someone who will do all of those things with you? *

ROBERT

All the time, but do you know how hard it is to find a monumentally stubborn, sexy genius girlfriend out there?

*
*

CUT TO:

17 INT. LABORATORY - DAY

Amy looks through the microscope. Her mouth drops open and she takes a step backwards.

TIME CUT TO:

18 INT. LABORATORY

Donaldson looks through the microscope. She takes her eye away - shocked at what she has seen.

*

DONALDSON

You know what this means... If you can match the pathogens, it could work. Write it up - on the system this time. It all has to go onto the system.

*
*
*
*
*

Donaldson gestures to the laptop.

*

DONALDSON (CONT'D)

I'll inform the board - the directors will want to know. This could change everything.

*
*

CUT TO:

*

19 INT. PATIENT ROOMS. HOSPITAL - NIGHT

Amy wanders around a hospital, the only light is from the machines helping patients to breathe.

*

CUT TO:

20 INT. WAITING ROOM. HOSPITAL - NIGHT

Amy turns to a woman smoking a crafty cigarette in a quiet area. The woman is aged 40-50.

*
*

AMY

I don't think you're supposed to be doing that.

MOTHER

A fat lot of difference it's going to make now.

She puffs on the cigarette - enjoying it.

MOTHER (CONT'D)

They tell us not to use words like terminal and dying around here because it doesn't promote a positive mental attitude. Mind you, they also say it's harder for the ones left behind. I say, they're not the ones with plastic tubes stuck up their arse and coughing up bits of their own spleen.

She gives Amy the notebook.

MOTHER (CONT'D)

It's all in there - everything you asked for - what it feels like to be dying - eaten from the inside.

Amy opens the book, stares into it - a diary.

MOTHER (CONT'D)

Most people think what you have - your OCD - is a sickness. They're going to say you're a freak - some kind of weirdo. But it's the obsession and compulsion part, the attention to detail, that's the thing that will keep you going when everybody else quits. The book - all it needs is an ending. That's up to you.

NURSE (O.S.)

Is everything okay, I thought I heard voices?

A nurse stands at the door. Amy is sitting alone having imagined her mother there.

Amy stares at a handwritten inscription in the book: **To my darling Amy, winners are the dreamers who never give up. Love you always. Mum**

CUT TO:

21 INT. LOBBY. MEDCHEMY LABORATORIES

As Amy approaches the barriers, she sees colleagues through a glass wall, including Chloe, tearfully consoling one other. Chloe stares back through the glass at Amy. *

CUT TO:

22 INT/EXT. MEDCHEMY PHARMACEUTICAL RESEARCH BUILDING - NIGHT

Late at night, and in running gear, Amy comes out of the building, exiting the door by placing her back against it rather than touching it with her hands. *

CHLOE
Did you know?

Amy startles and drops her backpack. It's contents spill onto the pavement.

CHLOE (CONT'D)
Because of your research they've moved resources to clinical trials. They say we're no longer needed. *

Amy stares at the books lying on the ground. *

CHLOE (CONT'D)
Did you know they would fire us? *

Amy stares, frozen, looking at the books. *

CHLOE (CONT'D)
Amy? Do you have anything to say? *

Amy begins to fumble with surgical gloves from her pocket. She splits one as she puts it on. *

CHLOE (CONT'D)
Jesus Christ, I don't even have a job here anymore, and I'm still cleaning up after you. *

Chloe begins to put the books back into Amy's backpack. *

CHLOE (CONT'D)
So you did know. Ten years, Amy; ten years of microwaving your samples because you couldn't use the machines.

(MORE)

CHLOE (CONT'D)

I washed ten thousand Petrie dishes
and slides for you, and walked you
up the staircase because you can't
get onto an elevator by yourself.

*
*
*

Amy takes the backpack - awkwardly turning to avoid
confrontation as she begins to walk away.

*
*

CHLOE (CONT'D)

Do you think the people in that
building care about you? They will
use you up, squeeze out every last
drop, and throw you away like the
rest of us.

CUT TO:

23 INT. LABORATORY - MORNING

In the laboratory, Amy searches her bag for the notebook.

*

CUT TO:

24 INT. OFFICE. MEDCHEMY PHARMACEUTICAL RESEARCH BUILDING - DAY

A lawyer puts a sheet of paper on a table in front of Amy.

*

LAWYER

It's the NDA you signed the day you
came to work here - the day you
agreed not to disclose anything
about your work. This company has
invested tens of millions in you.
And let's face it, it's not like
you're up for employee of the year.

*
*
*
*
*
*

He looks at the surgical gloves she is wearing.

LAWYER (CONT'D)

We built shielding materials and
anti-radio frequency film into the
walls of your laboratory. There are
grounding mats under the floors,
and we gave you a bunch of minions
to work the equipment, and clean up
after you.

*

*

DONALDSON

Part of Amy's condition is that-

LAWYER

I know what her condition is. But we also happen to be sat in one of the most advanced buildings ever constructed when the thing Miss Watson claims to have isn't recognized by a single medical organization anywhere in the world.

AMY

I can re-write the notes.

DONALDSON

You've been working on this research for over years. Are you saying you can remember everything you've done?

She nods.

LAWYER

And if you can't well, you will be charged with industrial espionage and will go to prison for a very long time. Prison - how about your germ phobia then when they make you shit in a bucket and take showers with fifty other people?

The lawyer puts the NDA back into his case.

LAWYER (CONT'D)

It goes onto a computer - do you understand that? And you can no longer enter this building until it's finished. Your lab is now off limits.

CUT TO:

25 INT. AMY'S APARTMENT - DAY

Robert sits with Amy - staring at the open laptop.

Wearing surgical gloves, she reaches forward, and opens it.

ROBERT

See, what did I tell you - still alive. Now all you have to do it switch it on.

Her finger hovers over the start button. But she can't press it.

AMY

You can't just stay home with me
today?

*
*

ROBERT

I have to show my face at work.
I'll be back in a few hours.

*
*

He takes his car keys from the drawer of a table at the door.
Hidden there is a red envelope he looks at for a moment, and
appears to smile.

*
*
*

CUT TO:

26 INT. AMY'S APARTMENT - DAY

The SOUND of movement in the apartment. Possessions lie
scattered and broken across the floor having been emptied
from drawers.

CUT TO:

27 INT. AMY'S APARTMENT - DAY

Robert returns into the apartment.

ROBERT

Hey, I got a couple of miles down
the road and thought why shouldn't
I spend the day with my girl-

*
*
*

He sees books and candles on the floor, the drawer having
been emptied. He takes two steps inside and sees Amy, gagged,
and tied to a chair - eyes wide staring a warning at him.

*

A figure hits Robert on the back of the head. He drops. The
figure, wearing gloves, and a balaclava, stands over him.

*
*

Amy screams under the gag.

*

TIME CUT TO:

28 INT. AMY'S APARTMENT - DAY

Amy wakes having passed out wearing the gag. Still tied to
the chair, she tips it over and pushes herself along the
floor to Robert's body. She lays her head on his chest. He's
not breathing. She sobs.

*
*
*
*

CUT TO:

*

29 EXT. PARK - DAY

Sitting on a park bench, Amy stares ahead.

CHLOE

Amy?

She looks up to see Chloe, and breaks down.

TIME CUT TO:

30 EXT. PARK - DAY

AMY

The police said whoever broke in wasn't expecting the flat to be empty. I've left for work every morning for the past ten years. He would have seen Robert leave, but not expected him to come home so soon. I wanted us to spend the day together - it was my fault. - You were right, when you lost your job I should have stood up for you. The company - all they want is the research - but I lost the book.

Amy reaches into her pocket and gives Chloe a silver pouch.

CHLOE

Is this a Faraday pouch - to block the EMF signals?

Chloe takes a cell-phone from it.

CHLOE (CONT'D)

They gave you a cell-phone... It's like they don't even know you.

Chloe switches the phone on.

AMY

Chloe, I want to say sorry - after what I did to you...

CHLOE

Forget it ever happened. I don't want to work for those bastards anyway. You know what I'm doing now? I'm working in my cousins hairdressing salon. All the old biddies come in there and we have a good ol' natter.

Chloe looks at the phone.

CHLOE (CONT'D)

You've got twenty-four missed calls
from the same number on here. That
must be Donaldson checking up on
you, right?

Chloe switches the phone off.

AMY

I need to ask you something.

CUT TO:

31 INT. AMY'S APARTMENT - DAY

Amy hands Chloe the red envelope.

AMY

I found it after...

She looks at the area of the floor where Robert died.

Chloe takes train tickets from the envelope.

AMY (CONT'D)

Robert bought them as a surprise -I
made him promise to take me. I want
you to take him there.

Chloe looks at a small box on a coffee table. Then the
photograph of Robert at the shrine in the mountains.

CHLOE

Robert bought the tickets for you.
He wanted you to see it.

AMY

How can I..?

She looks at her hands in surgical gloves.

CHLOE

How can you? Because you've spent
your whole life proving people
wrong, that's how. Those bastards
told you the research wouldn't
work, didn't they? They were wrong.
And Robert, he believed in you -
that's why he got these tickets -
because he knew you could do it.

AMY
With him, maybe.

Chloe looks at the tickets. *

CHLOE
What if I went with you?

AMY
What would I tell them - the
company? *

Amy looks at the laptop. *

CHLOE
Fuck them, fuck the board of
directors, fuck the shareholders,
and fuck Donaldson too. You're
doing this for yourself Amy, and if
you can't do that, then do it for
Robert. *

CUT TO:

32 INT. TRAIN STATION - DAY

A hand in a surgical glove. Another hand joins it as Chloe
slips her hand into Amy's. *

They step onto an elevator. It rises, but it is not the
pharmaceutical building - it's a train station. *

CUT TO:

33 INT/EXT. CABIN. CAMP SITE. MOUNTAINS - DAY

Mountain range. *

Amy and Chloe walk into a chalet site amongst the mountains. *

CHLOE
(lowkey - but trying to
keep Amy positive)
Nobody knows us here - we can be
whoever we want to be... I think
I'll be Carina, a film-maker
scouting locations for my next
documentary. Who would you be -
Joanna, no, Alex. Party organiser,
event manager to the stars. *

Chloe walks to a hiker outside the cabin. *

Amy checks Robert's ashes in her backpack, alongside a spare jumper, and water bottle.

*
*

TIME CUT:

*

34 EXT. CABIN - DAY

*

The hiker comes to Chloe.

*

BART

*

I asked around, and one guy thinks he might know your shrine. A few of us are heading the same way for a climb so we can go together if you want to?

*
*
*
*

Bart returns the photograph.

BART (CONT'D)

I'm Bart, by the way.

CHLOE

Carina and Alex.

Two more hikers join them.

*

BART

This is... sorry, I forgot already.

*

KAT

Kat.

EVAN

Evan.

BART

Evan thinks he knows your place.

Evan nods at Amy.

TIME CUT TO:

35 EXT. CABIN. CAMP SITE. MOUNTAINS - DAY

Amy, Chloe, Kat, Evan, and Bart set off. Kat is an enthusiastic leader setting a good pace.

For a moment, Evan seems to stare at the backpacks Kat and Bart are wearing. They appear to match.

*
*

BART

So, what brings you guys out here?

CHLOE
I'm considering the area for a film
I'm working on.

He nods impressed.

Amy walks last in the group. *

CUT TO:

36 EXT. ABOVE THE VALLEY - DAY

A little way up the trail, Chloe takes Amy's arm. *

CHLOE
Hey, you've got this. We're out
here away from that lab and all
those fuck nuggets. Look at this
place - this is what Robert wanted
you to see.

Amy looks out across the mountain. *

CUT TO:

37 EXT. VALLEY - DAY

The group stop for drinks from their backpacks. Bart and
Chloe are chatting. *

Evan is close to Amy. He looks towards Bart talking to Chloe.

EVAN
So what brings you out here - are
you making a movie too?

AMY
It's a 'face my fears' situation. *

EVAN
Have a lot of them, do you? Mine
are spiders. Eight eyes, eight legs
- what's that all about? How well
do you need to see to want eight
eyes? *

Bart sees Amy looking at a metal plate with an eye hook
bolted into the rock. *

BART

It's an old zipline anchor point.
They put them here in World War One
to take ammunition and supplies
across rather than hump it across
the valley.

(comical German accent)

Zay also zay zee spies used them to
zend zee messages from one town to
zee other. - The locals still use
them to get livestock down the
mountain. - So, who's first? C'mon,
they've been here for a hundred
years. Nobody? Where's your sense
of adventure? I guess if you can't
handle this one, there's no point
taking you up Big Blue.

CHLOE

Big Blue?

BART

Zee mother of all zee zip vires.
They saw these old ones and came up
with the idea of exploiting soppy
tourists. There's one called K3 in
South African that's about two
miles, but once it's finished, Big
Blue makes it look like something
you'd hang your washing on.

CUT TO:

38 EXT. STEEP PATH - DAY

Having fallen behind the others, Amy is limping.

Evan turns back to her.

EVAN

New boots? Sit there and let Doctor
Evan take a look.

Chloe, Kat and Bart return to Amy sat on a boulder.

BART

Rookie mistake; boots need to be
worn in before you come out here.

Evan slides the boot and sock off Amy's foot.

KAT

Ouch, that looks sore.

EVAN

Well, there isn't going to be any
shrine today.

*

Evan takes a small first aid kit from his bag.

KAT

Aren't you a little Florence
Nightingale.

EVAN

Boy scout wasn't I.
(smiles at Amy)
This is going to take me a few
minutes. Why don't the rest of you
go up and see that wire. It's past
that ledge for another twenty
minutes.

*
*
*
*
*
*

Kat and Bart appear a little surprised by the suggestion.

*

EVAN (CONT'D)

You can't come all the way out here
and not see it, right?

*
*
*

Chloe looks at Amy.

*

KAT

Okay. Let's do it.

*
*

EVAN

Good.

*
*

CHLOE

(to Amy)

I love you. See you soon.

*
*
*

Chloe hugs Amy. It's a poignant goodbye to someone she will
see again shortly.

*
*

TIME CUT TO:

39 EXT. MOUNTAINSIDE - DAY

Evan returns from the point he pointed the others to. Amy has
sat waiting.

*

EVAN

There's no sign of them. It's been
almost two hours.

*
*

Evan takes his phone from his pocket.

*

EVAN (CONT'D)
I don't know them so I don't have
their numbers. Why don't you give
your friend a call?

AMY
I don't have a phone.

He stares at her shocked.

AMY (CONT'D)
I mean, I left it at the cabin.

EVAN
Living off grip for a few days? I
wish I could do that but I have
bosses to answer to, and when they
ring me... Okay, so your friend has
Facebook, Insta?

Amy shrugs.

AMY
What if something has happened to
them?

EVAN
The other two were wearing the
right gear - boots worn in. They've
been out to places like this
before. - With your foot like that,
it's a rough trek back the way we
came, but there is a quicker route.
It's a bit hairy in one spot, but
I'll tie you on. It'll save you a
couple of hours walking at least.

CUT TO:

40 EXT. RIDGE - DAY

As they go over the ridge, the side of the mountain Amy is
limping over is a substantial drop. The ground appears to
spin away from her, and she leans away from it, her back
against the rockface.

EVAN
Okay, I saw that, and I'm clipping
you on.

He takes a harness from his backpack and holds it up to her.

EVAN (CONT'D)

Like this, you see? Blistered feet
through here.

*
*

CUT TO:

41 EXT. MOUNTAINSIDE - DAY

Amy and Evan continue along the ridge. Amy is wearing the
harness - the rope clipped to a belay. Evan appears ready to
tie the other end of the rope around his waist - but doesn't
yet.

*
*
*
*

EVAN

I saw something about a person with
a peanut allergy once, and they
were feeding them peanuts. I don't
remember what they called it.

*
*
*
*

AMY

Immunotherapy...

*
*

EVAN

That was it. They start with a
micro-dose - a thin shaving off a
nut. They increase it every day
over the period of a year or more.
Slowly it can reduce symptoms -
sometimes even cure the allergy
completely. Maybe it's the same
with your fear of heights?

*
*
*
*
*
*
*

AMY

I don't have a fear of heights. I
have a fear of falling.

*

EVAN

There's a difference?

AMY

It's part of my condition. If I
think it can kill me, then I
probably have a phobia of it.

*
*

EVAN

But even a germ can kill you, can't
it? - What about shock therapy?

*
*

Walking behind Amy, and without breaking stride, Evan clips
the rope around a tree.

*
*

EVAN (CONT'D)

I mean, if you really want to
conquer your fear of heights,
sorry, fear of falling, somewhere
like this would seem to be the
perfect place. So, what better way
than to just-

*
*
*
*
*

He grabs the back of Amy's pack and throws her off the
mountain.

Amy falls. The rope stretches to its maximum, and jolts her
through the harness. She hits the rock-face with her
shoulder, bounces and swings.

*
*
*

Evan looks at the tight rope disappearing over the edge of
the mountain. He takes a deep breath.

*
*

EVAN (CONT'D)

It's really beautiful up here...

*
*

He takes her lost notebook from his pocket.

*

EVAN (CONT'D)

Alex, are you okay? Or can I call
you Amy?

*

He opens the book and reads the inscription inside:

EVAN (CONT'D)

**'To my darling Amy, winners are the
dreamers who never give up. Love
you always. Mum'.** It's a little
cheesy but...

*

Amy swings, clinging onto the rope, trying not to look down.

*

EVAN (CONT'D)

(flips through the book)

As for the rest of what's in this
book, they had some top Palo Alta
geeks try and crack this code of
yours. The conclusion made is that
it's genius level - like you're
some kind of savant or something.
They tried their way but you
outsmarted them. Now it's time to
try mine and, as you can see, it's
not so friendly.

*
*
*
*
*
*
*
*
*
*

Amy sees a ledge below her and tries to swing to it, pushing
off the rockface with surgical gloves. Her fingertips graze
it but she can't hold on.

*
*
*

EVAN (CONT'D)

Do you know what happens to the human body when it lands from a height like this? All those bones, internal organs - that brilliant brain of yours? It all turns into a big puddle of mush. So how about you just tell me that code?

*
*
*
*
*
*

Amy can't reach the ledge.

*

AMY

Okay, I'll tell you.

*

EVAN

You'll tell me? Just like that? Well, now you've got me thinking it's just too easy.

*
*
*
*

AMY

I said I'll tell you. Just pull me up.

*
*
*

EVAN

That's not how it's going to work. What with that big brain, I don't know if I can take the risk.

*
*
*

AMY

I tell you, and you'll let me fall anyway.

*
*

EVAN

I guess that means we can add trust issues to the list. - They paid me to get the code, not to kill you. And you're hardly in a position to negotiate.

AMY

You said genius level, right? So how am I going to be able to explain it to someone like you?

*
*
*

EVAN

Did... did you just throw me shade? Wow. Really? Hold on, here we go...

*
*

Pulling on the rope, he begins to heave Amy up.

Appearing over the ledge, Amy slumps face down onto it. She starts frantically wiping the dirt from her face with the sleeve of her jacket.

EVAN (CONT'D)

Get up.

Amy paws at the dirt.

EVAN (CONT'D)

I said get up.

Amy stands.

EVAN (CONT'D)

The rope...

Amy unscrews the rope from the belay attached to her harness
and throws it back to him. *

AMY

How did you get the book?

EVAN

My employers are extremely
resourceful. I suggest you give
them what they want. *

(He takes his phone out)

On here. *

Amy shakes her head.

EVAN (CONT'D)

You mean the EMF, right? The fear
of electrical currents and radio
waves. What if I was to tell you I
think it's all a crock of shit? *

AMY

I can write it down. But I need the
book.

EVAN

No book.

AMY

I need the book to show you the
code.

A beat.

EVAN

One page.

He rips a single page from the book, balls it up and throws
it to her. It falls at Amy's feet. *

EVAN (CONT'D)
Well, what are you waiting for?

AMY
I need a pen.

He takes a pen from his pocket and throws it.

EVAN
(smiles)
Boy scout.

*
*
*

Amy unballs the page. She writes, balls the page, and throws it back at him.

He flattens the page, takes a screenshot on his phone, and sends it.

AMY
What about Chloe?

*
*

EVAN
I don't think I know any Chloe. I
do know a Carina though - says
she's some kind of, what was it
now, documentary maker?

*
*
*
*
*

The phone rings. He answers. He nods, and ends the call.

*

EVAN (CONT'D)
Okay, we seem to be done here. You
can go now - just like I promised
you.

*

A beat.

*

EVAN (CONT'D)
I said go.

*
*

AMY
Does that make it easier for you?
Not having to look someone in the
eyes when you do it. We both know
the moment I turn my back...

*
*
*
*
*

EVA
They told me you were smart Amy,
and I have to say, you do not
disappoint.

*
*
*
*

AMY
I guess, you had better get on with
it then...

*
*

She turns her back to him, and stands facing over the drop
ready to be pushed.

*

EVAN

If it's any consolation-

AMY

(interrupting)

It isn't. - You were going to say
what's in that book will be used to
save millions of lives, right?
Except it won't be.

*

*

*

*

EVAN

What are you talking about?

*

AMY

The code I gave you is useless.

*

EVAN

That's not what they said.

*

*

AMY

That's because it worked on the
page you gave me. But it won't work
on the next one.

*

*

*

*

Evan screenshots another page, and sends it.

Amy shifts her feet closer to the edge, as if preparing to
jump.

*

*

His phone rings. He answers, listens, and then ends the call.

*

AMY (CONT'D)

The research belongs to me. It's
everything I worked for - all those
years - my whole life. I'll never
give it to you or the people who
sent you here.

*

*

*

*

*

*

Amy takes a small step closer to the edge.

*

EVAN

You won't do it - not now your work
means something. You won't throw
all of it away like this.

*

*

*

As he takes another step towards her, Amy steps off the
ledge. Evan drops the book and dives forward to grab her -
but she has gone. He lies face-down in disbelief.

*

*

*

A beat.

*

As he peers over the edge expecting to see her body in the distance, he can't see her on the ground. - Then a SOUND not far beneath him, and he catches a glimpse of her having tried to land on the ledge she saw while swinging on the rope. Having almost missed it, Amy clings to its edge, dangling from it.

Evan hooks the carabiner to his waist and starts to descend on the rope.

Almost at Amy's height, Evan kicks off the rock-face, gaining momentum to swing and drop onto the ledge. He spins on the rope, facing away from her a moment.

Then he drops onto the ledge. But Amy isn't there. He looks over the edge checking she has fallen, and under it expecting to see her there. From behind a side of rock she lunges at him - hitting him with a boot she has placed her fist into, and knocking Evan over the edge. He grabs her and pulls her with him. The rope stretches, and slams them both against the rock. Evan hits his head against the rock-face. Amy holds onto him unattached from a rope as they bounce and swing.

The laces of the boot between her teeth, Amy climbs the rope away from the dazed, bleeding Evan hanging on the end of it dazed.

Having climbed back to the edge she jumped from, Amy sees the book on the ground propped up beside a rock.

CUT TO:

42 EXT. MOUNTAIN - DAY *

Amy turns a corner and looks up at the face of a mountain.

KAT

Alex!

She turns to Kat 20 yards along the path.

KAT (CONT'D)

We've been searching for you! What happened to you guys? *

AMY

Don't come any closer.

KAT

What is it? What's wrong?

AMY

I know why you're here! *

KAT

What are you talking about? The path we took was closed because of a rock-fall so we had to go a longer way around to see the wire. We were late getting back, and you had already gone. - Where's Evan?

*
*
*
*
*

Kat takes several steps towards Amy.

*

AMY

You came here together.

*

KAT

Me and Evan? I met them both ten minutes before you did.

*
*

Amy sees Bart approaching from across another path. He waves - friendly.

*
*

Kat takes a few more steps towards Amy.

*

AMY

What about Chloe?

*
*

KAT

Chloe's out here looking for you. I can call her if you want me to...

*
*
*

Kat takes a phone from her pocket. She looks at it ready to call. Then stops and looks directly at Amy. She nods resignation...

*
*
*

KAT (CONT'D)

It's supposed to be Carina, isn't it...

*
*
*

As Kat rushes her, Amy throws the rock and hits her square on the nose. Kat keeps coming, and grabs hold of her. Amy tries to kick her off. The surgical glove Amy is wearing begins to rip exposing her skin. Kat puts her teeth in close trying to bite Amy's exposed flesh. Amy stabs her in the cheek with the pen Evan gave her. Kat drops her phone. She grabs Amy's hair and presses her face down against the phone.

*
*
*
*
*
*
*

KAT (CONT'D)

That was a clever trick. How do you like that, uh? How do you like it?!

*
*

Amy hits Kat hard across the nose with the bound end of the book forcing her to release her grip. Amy's hand slips out of Kat's grip when the ripped glove comes away.

*
*
*

Amy runs. Kat puts her hand against her bloody nose. She reaches into her bag and finds a curved ice-pickaxe.

43 EXT. MOUNTAIN PATH - DAY

Amy ascends the mountain path. Rounding a corner, Amy is startled by a hooded figure directly in front of her. She hits out.

CHLOE
It's me! Amy, it's me!

Amy hugs Chloe. She holds her bloody hands out to Chloe.

AMY
My hands!

Chloe pulls a bottle of water from her backpack and begins washing Amy's hands and face.

CHLOE
What happened?

AMY
They're here...

Amy looks in the direction she came.

Chloe follows her eyes.

Amy scrambles up the mountain.

CUT TO:

44 EXT. OLD WIRE ANCHOR POINT - DAY

Chloe looks back down the mountain where Kat comes into view 70 yards away. Blood runs off her hands, down the handle of an ice-pickaxe, and onto the ground beside their boot.

Kat pulls the pen out of her cheek.

Chloe and Kat stare at one another for a moment.

The SOUND of metal on metal. Amy realises Chloe has hooked the carabiner on the belay of her harness onto the wire.

CHLOE
You were right - you have to go.
Now Amy! You have to go now!

Amy looks down the wire - that disappears into a blue and white abyss.

CHLOE (CONT'D)

You worked for your whole life for what's in that book. You can't let them take it. You are Amy fucking Watson, and you can do this!

Chloe pushes Amy out.

AMY

No! Chloe!

As Amy slides, the hook clipped carabiner breaks.

Chloe looks at a small tin hut, and a hole the rust has made in it and pulls out an old rope harness.

As Amy zips, Bart jumps from a boulder and grabs her feet. The wire dips. He tries to pull her from the harness, but Amy kicks out, and Bart falls 20 feet onto the rocky ground.

Amy slides into the abyss. Open carabiner screaming on the wire, ripped gloves holding tightly onto the harness.

CUT TO:

45 EXT. OLD WIRE ROCK ANCHOR - DAY

At the anchor point, Kat ferociously hits the wire with the ice-pickaxe, but it barely leaves a mark.

The SOUND of the wire being hit travels through it above Amy's head.

Kat hits again, failing to make a dent.

Kat begins hitting the point of the pick behind the anchor plate, trying to loosen the concrete around its bolts. She wedges the pick between the rock and the plate to lever it free. The concrete begins to crumble, and the bolts begin to give.

As Amy bounces, the cross threaded carabiner pings loose.

Chloe, twisted in the old rope harness, zips towards Amy. Amy wraps her hand tightly around the belay as Chloe crashes hard into her. They slide and bounce on the wire, trying to grab hold of each other.

As Kat continues to hit and loosen the concrete, she is gripped by a figure and thrown - landing heavily on the ground.

*
*
*

EVAN

What the hell are you doing?!

*
*

The anchor breaks free of its anchor point and shoots down the mountain 50 yards - hitting rock and bouncing over Bart's head - almost decapitating him as he ducks.

*
*
*

The wire slackens, plunging Amy and Chloe downwards. They drop fast seemingly on their way to the valley floor.

*
*

The freed anchor wedges in between two boulders bringing it to a sudden stop.

*
*

The old wire jerks tight again, halting the drop suddenly, and violently - jolting through Amy and Chloe. The open carabiner rattles around the wire threatening to drop Amy as she and Chloe slide opposite ways on the wire, bouncing until they smash back into one another and are both knocked unconscious.

*
*
*
*
*

They swing wildly in the abyss, two seemingly lifeless bodies slumped in harness, slowly spinning, in the white abyss 2000 feet above the ground.

*
*

CUT TO:

*

46 EXT. OLD WIRE ROCK - DAY

Kat begins to get to her feet.

*

KAT

That bitch broke my nose.

*
*

EVAN

She has the book, and the code.

BART

(arriving)

What do you mean she has the book?

*
*

EVAN

The book doesn't matter - they made copies. We still need the code and for that we need her alive.

*
*

He stares at Kat, and at the four holes where the anchor plate had been.

*
*

CUT TO:

47 EXT. OLD WIRE - DAY

On the old wire, Amy wakes. She tries to shake Chloe awake, but Chloe remains unconscious hanging from an old harness, threatening to break in places.

From her pocket, Amy puts on a new pair of surgical gloves. She looks up to the bent carabiner. She looks back in the direction she came - to the mountain.

CUT TO:

48 EXT. TWO BOULDERS - DAY

Evan, Kat, and Bart look at the anchor plate stuck between the two boulders.

BART
(to Kat)
Why did she hit you? How did she know why we're here?

EVAN
She figured you knew each other before you got out here.

BART
Bullshit. How could she have known?

EVAN
It's generally considered against protocol for two operatives who are fucking to be put on the same job.

BART
What are you talking about?

EVAN
I'm talking about these.

Evan pulls at Kat's back-pack.

EVAN (CONT'D)
Matching backpacks - his and hers accessories. Both brand new. You don't know each other but you shop at the same store the week before you come out here? I imagine if I look in the bag, I'll find a copy of industrial espionage for dummies.

BART

What about you - all that about walking up to see the wire with her friend while you took a look at her foot? That wasn't part of the plan.

*
*
*
*

EVAN

I had to gain her trust - and I had to do it quickly.

*
*
*

BART

Well, now their little double act is back together and the target is stuck out there.

*
*
*

EVAN

She's not a target; she's an asset. And you know what that means, right? It means we have to go out there and get her.

*

BART

You're kidding, right?

Evan looks at the anchor straining between the two boulders.

*

EVAN

You want us to go out there on that thing?

*
*
*

EVAN (CONT'D)

I'm not talking about that one.

*

Evan looks up at a steel wire 50 feet above their heads that travels up the mountain. Big Blue.

*
*

CUT TO:

49

EXT. OLD WIRE - DAY

*

Chloe begins to wake. There is a sudden start through her body as she looks down remembering where she is and looks down.

*
*
*

AMY

You're okay!

*
*

Amy holds her. They hold on - swinging and bouncing on the line with Amy threatening to fall out of the open carabiner with each gust of wind that blows them.

*
*
*

CUT TO:

*

50

EXT. BIG BLUE ANCHOR STATION - DAY

Evan, Kat, and Bart are standing on the platform of an anchor station. It's unfinished as there are building materials surrounding it, a wooden crate, and a temporary fence surrounding it.

They face the same way, speechless, in awe at the site in front of them. Standing at the very top of the mountain, they are the highest thing around. They stare at the steel grey wire as it disappears into the abyss. Birds pass beneath it, and a cloud moves through it as the wire rocks and sings in the wind and it moves - before disappearing down so far as if disappearing in the distance completely.

EVAN

It takes the same line down the mountain as the old one except it starts higher, and ends in the car park so you can get straight in your motor. Meaning, at some point the two wires will be close together.

Evan takes a small pair of binoculars from his pack and tries to focus them on Amy and Chloe. They are small dots out in the abyss.

Bart looks at the station.

BART

It's not even finished. How do we know it's safe?

EVAN

(without removing the binoculars)
'Insane parachute off zip wire - first on Big Blue.'

BART

What are you talking about?

KAT

It's a video posted online, right?

Kat searches her phone.

EVAN

You could hang a jumbo jet off that wire.

Evan lowers the glasses and looks at the anchor point in the mountain.

EVAN (CONT'D)

And it's anchored into rock that's
been here for a million years.

Kat and Bart watch the video of a thrill-seeker getting onto
Big Blue.

VIDEO

Taking Big Blue's virginity, baby!
Woohoo!

The influencers whoop with joy as they zip down the wire,
dropping off it wearing a wing-suit, and flying away.

CUT TO:

51 EXT. OLD WIRE - DAY

Amy pulls herself along the wire back towards Chloe. She
looks at the rust from the wires now on her hands and wipes
them on her jacket.

Chloe is trying to get comfortable in the harness - one of
her legs twisted in it.

CHLOE

I can't feel my leg.

AMY

Get rid of anything in your pockets
and make yourself lighter.

Chloe begins throwing stuff away.

CHLOE

My phone, I don't have it. She must
have taken it...

They empty their pockets of coins, keys, sunglasses, power-
pack, gum. Chloe drops them.

From her own pocket, Amy takes surgical gloves, wet-wipes, a
bottle of sanitizer. She stares at them - her necessities she
can't yet drop.

CUT TO:

52 EXT. BIG BLUE ANCHOR STATION - DAY

Evan ends a call, puts the phone back into his pocket, and
returns to the platform.

EVAN

I don't imagine it was the call
they were expecting. I guess we'll
see how much this thing is worth to
them now.

*
*
*

KAT

You mean you think they'll offer us
more money? How much more?

*

CUT TO:

*

53 EXT. TWO BOULDERS - DAY

The anchor wobbles between the two boulders, appearing to
drag one forward very slightly.

CUT TO:

*

54 EXT. OLD WIRE - DAY

The old wire seems to give a little - dropping another foot
or so, as Amy and Chloe swing in the wind, the wire sings
above their heads.

*

*

Having dipped, Amy now notices the new wire, Big Blue, 50
feet away from them.

*

CUT TO:

55 EXT. BIG BLUE ANCHOR STATION - DAY

The phone to his ear, Evan watches a Raft spider on a rock.
He ends the call.

*

*

*

He looks at Bart's backpack beside a rock.

*

EVAN

They've doubled the fee.

*

KAT

Doubled it?

EVAN

Plus a five million bonus for
whoever gets the code.

*

*

BART

Money we'll never spend if we go
out there.

*

Kat steps forward onto the edge of the platform and stares at the wire as it disappears into the abyss below. *

KAT
I'll go... *

BART
No! I won't let you. *

KAT
You won't 'let me'? *

She pulls a harness from her backpack, attaching carabiners, and rope to its loops. *

BART
However much money it is - it's not enough. *

KAT
It's already been posted online - if a bunch of pussy squirrel-suiters can do it. *

BART
They had parachutes! *

KAT
Because they're amateurs. We're supposed to be the professionals, right? *

Evan nods, admiring her chutzpah.

Kat brakes open the wooden crate to find trolleys inside it. *

Bart holds Kat's arms down so she can't put the harness on.

She only has to stare at his grip for him to let go. *

BART
I don't want you to go. Please. *

For a moment, it looks as if Bart might persuade Kat to reconsider. Evan sees her hesitate. *

EVAN
Big pharma.

Kat turns to him. *

EVAN (CONT'D)

What's in that book is research for the company she works for - a breakthrough she made - a big one. Medical companies don't share the results of their research. They spend billions of dollars and years developing a drug that might fail only to find out a rival company already did the same trials. If they were forced to share the research, instead of a cure being found in fifty, twenty, or ten years, how about right now? So you think about that - you think about somebody you lost because of someone like her.

*
*
*
*
*
*

A beat.

KAT

(to Bart)

That's my retirement plan out there - our retirement plan if you want it to be. It's a beach house anywhere we want to go. I'll make us a couple of rug rats and we'll lie in the sun drinking Margaritas for the rest of our lives.

(looks down the wire)

That, and the fact that bitch broke my nose.

*
*
*
*
*
*
*
*
*

CUT TO:

*

56 EXT. OLD WIRE ANCHOR POINT - DAY

*

Using the ice-pickaxe, Kat breaks the chain off the old tin shed.

*
*

CUT TO:

*

57 EXT. BIG BLUE ANCHOR STATION - DAY

*

Evan fixes a trolley from the crate over the new wire.

*

Kat attaches the belay on her harness to the trolley. She is about to slide away when Bart stops her. They kiss.

*
*

Bart watched Kat slide away - into a vast blue yonder. She looks back at him, smiles, and rubs her finger and thumb together to symbolise money.

*
*
*

CUT TO:

58 EXT. OLD WIRE - DAY

*

The SOUND of a something in the sky close by. At first a dot, then Amy sees Kat on the wire coming to them.

*
*

Kat uses the brake on the trolley, and then wraps the chain around the new wire in front of it as a stop.

*
*

With bloody nose, she stares at Amy.

KAT

How do you see this playing out?
You wait until you're rescued? This whole area is closed because of rock falls. Nobody is coming. Why do you think we brought you out here - because of some shrine?

*
*
*
*

Kat looks at Chloe's leg trapped in the rope harness.

*

KAT (CONT'D)

With your medical background, I guess you know what happens when blood circulation to a limb is cut off even for an hour? The tissue in the leg will die due no oxygen or nutrients, leading to infection and gangrene. It can spread through the entire body. You won't make it a day. My guess, hypothermia will kick in. So, I get the code, I throw you the rope, you get on this wire, and...

*
*
*
*
*
*
*
*
*

Kat looks down the mountain.

AMY

We'd still be witnesses.

*

KAT

Witnesses? How do you think this works? I'm a ghost that can disappear back into the shadows. I just got offered a bonus for the book and that code. I'll leave here and go where nobody will ever find me.

*
*
*
*
*
*

Kat looks back along the wire towards the station where she left Bart.

*
*

KAT (CONT'D)
Nobody...

*
*

KAT (CONT'D)
I'm throwing you the rope. You tie it on.

*
*

Kat takes the rope from her harness and throws towards Amy. Amy misses it, and as she tries to grab the end she sees the ground below her. She quickly looks upwards and closes her eyes.

*
*

KAT (CONT'D)
Let's try that again shall we?

Kat throws the rope a second time. Amy catches it.

KAT (CONT'D)
Good. Now tie it on.

*

Amy ties the rope around the old wire with a slipped boat-line knot.

*
*

Kat pulls on it. She's strong and the old wire moves, but not enough.

*
*

KAT (CONT'D)
I tried Amy. - You give me the phone, I make a call, and get you out of here.
(looks at Chloe)
How long do you really think she's going to last out here?

*
*
*
*
*
*
*

AMY
Throw the rope.

*
*

KAT
What are you planning here, Amy?
The line is too heavy. If I can't pull it, you sure as well won't.

*
*
*
*

A beat.

*

Kat throws the rope to Amy.

*

Amy ties a series of loops in the rope and throws one end back at Kat.

*
*

AMY
Tie it on.

*
*

Kat ties the rope onto the new wire. *

Amy loops her end of the rope through the closest loop, wraps it around the old wire and pulls on it. The two wires move closer together. *

Kat nods. *

Amy repeats by putting the end of the rope through the next loop. She pulls again, and the wires move closer. *

Kat looks pissed Amy is smarter than her. *

Having taken up the slack, the old wire tightens still 15 feet away from the new one. Kat ties the two lines together with the rope. *

KAT
Now hook the harness onto the rope.
You're going to have to pull
yourself over here.

AMY
Chloe first. *

KAT
That wasn't the deal. *
(a beat) *
Okay. *

Kat throws Amy a rope from her backpack. *

KAT (CONT'D) *
Tie it on. *

Amy ties the second rope with a slipped boat-line knot. *

Once tied, and tight, Kat cuts the first looped rope away. *

AMY *
(to Chloe) *
Hold onto the rope. *

Chloe holds the rope as Amy reaches up and opens the carabiner attaching her to the old wire. *

KAT *
Pull yourself across. *

Chloe begins to pull herself on the rope towards Kat. Kat hovers the knife over the joining rope. *

AMY

Cut that rope and I'm make sure you
never know what's in that book.

Kat lowers the knife. Chloe continues across the rope. She
gets to the other side and holds on to the wire. Kat clips
her carabiner onto the new wire. *

Now on the new wire, Chloe appears to be safe. *

Kat stabs the knife into Chloe's thigh. *

AMY (CONT'D)

No!

Chloe stares down at the knife in her trapped leg without
having made a sound. Kat pulls the knife out. *

KAT

You see that, Amy? She didn't even
scream - that's because she didn't
feel it. There's no blood - that
means there's no circulation. That
one was for the nose-job, Amy. But
don't worry, I missed the femoral
artery. I could do it as many times
as I like and she still wouldn't
feel a thing. *

Kat stabs Chloe's thigh multiple times. *

AMY

Stop - stop! *

KAT

The other leg - that would be a
whole different ballgame. *

CHLOE

No, please... *

Kat sticks the knife in Chloe's other leg. Chloe screams. Kat
pulls the knife out and there is a squirt of blood.

Kat puts the blade of the knife against the old rope belay on
Chloe's harness. *

KAT

What's it going to be, Amy? The
code, or Chloe?

Amy looks at Chloe but remains silent.

KAT (CONT'D)

Okay then.

Kat makes small cut in the rope holding Chloe. Strands break. *

CHLOE

Tell her... please tell her...

Kat makes the cut a little deeper. *

CHLOE (CONT'D)

Amy, please...

A third cut - deeper again. *

CHLOE (CONT'D)

No!

AMY

Okay, I'll give you the code! Just stop! *

The SOUND of a phone ringing. Kat takes it from her pocket.

Kat catches holds a finger up as if to say 'one moment, please'. *

KAT

(into phone)

Hey babe. *

59 EXT. BIG BLUE ANCHOR STATION - DAY *

Evan has the binoculars to his eyes. *

Bart is standing on the edge of the platform looking down the wire. *

BART

(phone)

What's going on out there? *

KAT

(phone)

I'm trying to do my job. *

EVAN

(phone)

If we want that money, we need her alive. *

KAT
(phone)
She's still alive.
(looks at Chloe)
The other one, not so much.

*
*

60 EXT. NEW WIRE - DAY

*

Kat ends the call.

*

KAT
My boyfriend. He thinks I'm doing
this for him - that we'll settle
down, have a bunch of kids, white-
picket fence. Do I look like
someone who will sit on a beach
with the same guy for the next
forty years of my life? - Let's try
the book, Amy.

*
*
*
*
*
*
*
*

The sky is darkening around them. The rumble of thunder in
the distance.

Amy takes the book from her pocket.

KAT (CONT'D)
And the code?

Kat begins tying her phone to a rope.

*

AMY
I can't do that.

KAT
No more games, Amy. You're afraid
of heights but here you are half a
mile in the air. You have three
seconds to take the phone otherwise
I cut the rope!

*
*
*
*
*

Kat places the blade of the knife back on the rope belay
Chloe is hanging from.

*
*

KAT (CONT'D)
One.

AMY
I told you I can't do it.

*

KAT
Two.

CHLOE
Amy, please...

KAT
Three.

Kat tenses to cut the rope.

AMY
Okay! I'll tell you! But she does
it - Chloe puts it on the phone.

KAT
Anything other than the code and
you know what happens...

Kat puts the phone into Chloe's pocket and kicks her -
starting Chloe's momentum across the joining rope back to Amy
on the old wire.

Amy pulls Chloe back to her. She looks down at Chloe's badly
bleeding leg.

AMY
Hold yourself on the wire.

CHLOE
I can't.

AMY
You have to. C'mon, pull yourself
up.

Again, the thunder rumbles in the distance, closer.

KAT
Let's hurry this along, shall we.

Chloe pulls herself up and Amy clips her onto the old wire.

Amy talks to Chloe. Chloe types into the phone.

KAT (CONT'D)
Now bring it across.

Amy and Chloe remain still.

Kat looks in her back-pack.

KAT (CONT'D)
There's no more rope, Amy. I said
no more games.

AMY
You'll have to catch it.

KAT
Don't you dare... Don't you fucking dare...

AMY
(to Chloe)
You can do it.

Chloe shakes her head.

AMY (CONT'D)
You have to.

KAT
If I don't catch that phone... Do you have any idea what I will do to you? Do you?!

AMY
C'mon Chloe, you can do this...

Kat nervously balances herself...

61 EXT. BIG BLUE ANCHOR STATION - DAY

BART
What's going on out there?

Evan stares through the binoculars.

62 EXT. OLD WIRE - DAY

Chloe lies up the throw.

KAT
Throw the phone, c'mon...

AMY
(to Chloe)
You can do it...

KAT
C'mon, throw the fucking-

Chloe throws the phone, Kat juggles it - but holds on. She looks relieved. Then smiles, and almost laughs.

Kat looks at the phone.

KAT (CONT'D)
How do I know this is it?

*

AMY
You don't have a masters degree in
molecular biophysics or chemistry?

KAT
Fuck you too.

*

*

CUT TO:

63 INT. BIG BLUE ANCHOR STATION - DAY

*

Evan's phone beeps a message. He reads from its display:

$F_c = \sqrt{f^2 + R^2}$ $F_c = \sqrt{(mg \sin \theta)^2 + (mg \cos \theta)^2} = mg$.

He forwards it to a private number. The message is
immediately read. A reply is being typed.

*

CUT TO:

64 EXT. NEW LINE - DAY

Amy is wrapping two bits on clothing from her back-pack,
around Chloe's thigh wounds.

*

*

AMY
(quietly to Chloe)
Hold on...

*

*

*

Amy nods weakly.

*

AMY (CONT'D)
(quietly to Chloe)
The harness... hold onto the
harness...

*

*

*

*

Chloe grips her harness.

*

Kat's phone rings, she answers.

*

KAT
(into phone)
It's what?

*

AMY
He said it's an equation for
contact force - the resultant of
normal reaction and frictional. In
normal terms, it's an error.

KAT

An error?

*

AMY

A mistake - like somebody fucked
up. Somebody like you.

Gripping the tight rope joining the two wires, Amy pulls on the loose end of the boat-line knot. The two wires separate and fly apart again. The slack returning to the old wire sends Amy and Chloe bouncing and swinging.

*
*
*
*

The new wire acts more as a catapult - the force of the release pinging Kat away - the trolley travelling her up the wire 10 feet while violently shaking her.

*
*
*

Amy's carabiner threatens to fall out the open carabiner as she and Amy bounce and swing.

*
*

Kat begins to slide the ten feet back down the wire. Safely attached to the new wire on the trolley, she stares over at Amy, and puts her hand on the wire above her as a brake - having forgotten the chain wrapped over the wire. Her bodyweight swings her against it - jamming her fingers between the trolley and the chain. She screams in pain - her gloved hand trapped.

*
*
*
*
*
*
*

Amy and Chloe's swing begins to slow.

*

Howling in pain, Kat tries to swing her bodyweight back up the wire enough to release her fingers. She tries to pull them out, and they appear to give a little. She screams in pain.

*
*
*

Kat finally releases her hand.

*

She looks across at Amy.

*

KAT

*

You fucking bitch!

*

Hands trembling, Kat slowly pulls the glove off. The four fingers of her hand are missing. She shakes the glove out and her fingers drop into the palm of the fingerless hand.

*
*
*

Kat puts the severed fingers into a pocket of her coat.

She pulls on the wire with her good hand - heaving herself back up-line towards the rope she has tied to it that Amy released from the old wire.

*
*
*

Functioning with one hand, she takes the ice-pickaxe from her pack, and threads the rope through its handle. She slings the ice-pickaxe over the old wire, and using it as an anchor, pulls it tight and ties it around the new wire.

*
*
*
*

She has re-attached the two wires. She hangs the arm of her
fingerless hand over the new wire, heaves her bodyweight up,
unclips her belay, attaches it to the rope and slides down to
the old wire. *

CUT TO: *

65 EXT. TWO BOULDERS - DAY *

The old wire's anchor strains and moves the two boulders a
fraction. But the anchor still sticks. *

CUT TO: *

66 EXT. OLD WIRE - DAY *

Kat puts her arm over the joining rope, heaves her weight up,
and clips herself to the old wire. She slides towards Amy and
slashes at her with the knife - while difficult for her to
keep her balance as she can't grip anything with the mangled
hand. She thrusts again, off-balance, and Amy grabs her wrist
with the knife in it. *

The knife wavers in front of Amy's face as they struggle. *

CUT TO: *

67 EXT. BIG BLUE ANCHOR STATION - DAY *

Evan stares through his binoculars. *

CUT TO:

68 EXT. OLD WIRE - DAY

Even with one hand, Kat is strong. She slowly forces the
blade against the strap of the harness above Amy's head
attaching her to the old wire. The knife begins to make a
cut. Kat smiles, about to cut Amy free. Amy forces the knife
out of Kat's grip - just as the strap breaks and Amy drops
off the wire. *

Kat's harness jerks and pulls downwards with weight suddenly
added to it. No longer attached to the wire, Amy has stuck
the knife into Kat's thigh and is hanging from its handle. *

With her good hand, Kat tries to prise Amy's hands off the
handle of the knife, while trying to kick Amy away. *

Holding the knife in Kat's thigh, Amy begins to slip down
Kat's leg as it opens up and her thigh muscles begin to seep
out of the 20 inch wound. Amy splutters as the blood splashes
down on her. She reaches up and grips Kat's harness, then
begins to climb up Kat's back. *

She secures herself to the old wire. *

Kat is losing blood quickly. The muscle in her leg is hanging
out, and she tries to push it back in. *

Amy takes a carabiner off Kat's harness. She cuts a short
piece of rope off the looped rope dangling from the old wire,
and ties her new belay and carabiner to her harness. *

CHLOE

The phone - she has the phone. *

Chloe begins to pull her way towards Kat. The belay rope on
the harness Chloe is in, still threatening to snap. *

Kat weakly reaches into her pocket and takes out the phone.
She looks at Amy and Chloe, almost smiles, and drops it. *

CHLOE (CONT'D)

No!

Chloe looks at her own harness - cut halfway through by Kat. *

Chloe continues to shuffle towards Kat. *

AMY

Chloe, what are you doing? *

Chloe pulls on Kat. With huge blood loss, a fingerless hand,
and the other hand trying to hold her leg together, Kat has
no fight left. *

She begins to release the buckles of Kat's harness. *

CHLOE

Sorry bitch, but I need this... *

AMY

Chloe... No... *

Chloe tips Kat out of the harness. Kat falls. *

CUT TO:

69 EXT. BIG BLUE ANCHOR STATION - DAY *

From the end of Big Blue, Bart thinks he sees something drop *

from the old wire. *

BART *

What was that? *

Evan lowers the binoculars from his eyes. He hands them to *

Bart, and he peers through them. *

BART (CONT'D) *

No... No! *

CUT TO:

70 EXT. NEW WIRE - DAY

AMY

You didn't have to do that.

CHLOE

It wasn't your leg she turned into *

sushi. Help me get into this. *

Chloe leaves the old harness on, gets into the new one, and *

attaches its belay to the old wire. *

CUT TO: *

71 EXT. PLATFORM. MOUNTAINS - DAY

Bart rings Kat's phone.

PHONE

The number you are dialling is

unavailable.

He stands on the edge of the platform and shouts into the *

abyss. *

BART

I'll fucking kill you for this!

CUT TO:

72 EXT. OLD WIRE - DAY

Amy thinks she hears a voice shouting on the wind and looks back towards the mountain.

*

CUT TO:

*

73 EXT. BIG BLUE ANCHOR STATION - DAY

*

BART

*

They killed her! They fucking killed her!

EVAN

She knew the risks when she went out there for her share.

BART

What do you mean - her share?

*

Evan sighs, sheepish but confident.

*

BART (CONT'D)

*

What is it?

*

EVAN

You must have misheard me; it was fifteen million - five million each.

*

*

Bart charges at Evan. Evan avoids him easy enough the first time - but then they grapple and trade attacks.

*

*

Evan is the better fighter and forces himself on top of Bart.

EVAN (CONT'D)

Look at it this way - now it's fifteen and there's only two of us. You do the math.

*

*

BART

You son of a bitch.

EVAN

You can still get that beach house and fill it with a hundred just like her.

*

Bart struggles - forcing Evan off him.

EVAN (CONT'D)

You think she would have walked off this mountain with someone like you once she got her hands on the money? The first chance she got she would have put that ice-pickaxe in the back of your head.

*
*
*

BART

Is that your plan? You put a hole in mine and take it all?

*
*

EVAN

I won't be able to put a bullet in your head if you get the code. Then you become the asset - and that makes you untouchable. They wire you the money, and you carry on down that line straight out of here.

*
*
*
*
*
*

Bart looks down the wire.

*

EVAN (CONT'D)

Seven point five softens the blow on the whole heartbroken boyfriend thing, right? If it was me, I would be asking myself why I didn't go out there inside of her? And why I let her go without the gun I have in my backpack?

*
*
*
*
*
*

Bart looks at his backpack.

*

BART

You looked through my pack?

EVAN

Call it professional curiosity.

Evan looks at the ever darkening sky. A low rumble of thunder on the other side of the mountain.

BART

Kat's dead - I don't want their money. You take it, and I walk away.

*

Bart goes to his pack.

*

EVAN

You take a job with these people, you had better finish it.

BART
They'll have to find me first.

EVAN
You think they won't? They have people watching credit card transaction on every facial recognition camera around the world. They'll send an entire army after you - the target on your back will be the size of an SUV. Why do you think your girlfriend went out there? Was it for the money, or because she knew she had no choice?

BART
Michelle, her name was Michelle.

EVAN
Get the code and the whole fifteen mill is yours.

BART
And what do you get?

EVAN
I get the two million from the original deal. And I get to live without having to look over my shoulder.

Bart looks down the wire.

EVAN (CONT'D)
Fifteen million. It's a big fucking beach house...

CUT TO:

74 EXT. OLD WIRE - DAY

Amy and Chloe on the wire as the sky continues to darken around them. Spots of rain. They huddle together. Amy hears a figure sliding closer on the new wire. Bart slows himself on the wire with his feet - hitting the trolley Kat was on, and the chain she put their as a brake. He stops opposite Amy and Chloe.

Bart stares at the body of Kat on the ground directly below.

BART

(to Amy)

You know the thing I don't
understand? I know why we need you
- but why do we still need her?

*

He takes out the handgun, and aims it at Chloe.

AMY

No!

Amy puts herself in the line of fire.

BART

What do you say we make this more
interesting?

He aims at the old wire as it rocks in the wind.

*

BART (CONT'D)

I'm going to need you both to keep
very still...

He fires. The bullet clips the old wire and breaks a few of
its strands.

*

*

BART (CONT'D)

You think I care if you fall - I
don't. I know all about what's in
that book and the kind of person
you are. At least this way there
will be no more secrets.

*

*

AMY

No more secrets?

*

(looks up the wire)

*

Is that what he told you - that
he's out here doing it for the
greater good? He wants the code so
he can sell it to the highest
bidder!

*

*

*

*

*

BART

You're lying - I heard him.

*

AMY

You heard him what? Talking to
them? On a phone, right? But you
never actually heard a voice, did
you? That's because nobody was on
the other end of the line.

*

*

*

*

Realising she might be right, Bart aims the gun again.

*

BART
Hold steady now...

He fires at the old wire again. Clipping it, more strands break.

*

AMY
Okay, stop!

BART
That's better. Now, I want you to both come across here and we all slide down the wire together.

AMY
And then?

BART
And then I don't give a shit as long as I get the code.

*
*

A loud crack of thunder over Bart's shoulder. Unnoticed by Bart, the raft spider emerges from his backpack and begins crawling up his back.

*
*
*

BART (CONT'D)
The rope...

*
*

He nods at the ice-pickaxe with rope still attached over the old wire.

*
*

CUT TO:

*

75 EXT. BIG BLUE ANCHOR STATION - DAY

*

Evan sees lightning strike, close now, and steps off the metal platform as a precaution.

*
*

CUT TO:

*

76 EXT. OLD WIRE - DAY

*

The spider reaches Bart's neck as he looks at Amy.

*

BART
Let's go...

Amy helps Chloe unclip herself onto the rope and begins to pull herself to Bart.

*
*

Bart helps Chloe to the new wire, unclips her from the rope, and onto the new wire.

*
*

He nods at Amy. *

Amy undoes the short piece of rope holding her onto the old wire. Amy cuts a piece of the looped rope and ties it in a klemheist friction hitch knot onto the rope holding the two lines together. *

Amy pulls herself along the rope, having to lift her own weight to shift the klemheist along the rope six inches. Each time she puts her weight back on the rope, the klemheist friction hitch tightens. *

Amy makes to Bart and Chloe on the new wire. *

BART (CONT'D)
The book. *

Amy takes the book from her pocket. *

Bart reaches out. Bart brushes at something irritating his neck. He stretches for the book, and is fingertips away, but as the spider irritates him again. *

Amy lets Kat's knife slip from her sleeve, into the palm of her hand. *

Bart hits his neck. Trapped in his clothing, the spider bites him. He cries out just as he puts his hands on the wire to pull himself to them. *

CUT TO: *

77 EXT. BIG BLUE ANCHOR STATION - DAY *

Amy sees the start of a lightning strike funnel above the far end of the wire. She clips the carabiner on a rope belay from her own harness to Chloe's harness, cuts Chloe's belay off the new wire, and cuts the rope holding the two wires together. *

Amy and Chloe drop as the lightning hits the new wire and travel at him at the speed of light. It hits Bart - setting him alight and snapping his harness. He falls - grabbing the chain left by Kat as a brake. *

Amy and Chloe swing on the rope, the klemheist hitch tightening under their weight. They dangle under the slack, old wire by the rope, swinging violently. *

Bart screams in pain as he burns, firing the gun wildly in their rough direction. Bullets zip through the air - fizzing past Amy and Chloe. A bullet pings off the old wire close to them. More strands break. *

Bart stops screaming as he burns.

Amy and Chloe hang from the old wire by the rope that held the two wires together, and the second, short piece of rope on the klemheist hitch. Chloe is attached to Amy's harness by the short rope and carabiner taken from Kat.

Amy has a grip on Chloe's harness, trying to alleviate the weight on her own as it pulls her backwards. Her other hand is on the rope belay above her. The spider begins to make its way down the rope and Amy's arm. She looks up at it crawling towards her, the blood on her face mixing with tears from her eyes and damp tousles of hair stuck to her skin. The spider looms larger and it walks down her arm towards her shoulder. Her mouth is open as she tries to catch her breath, and tries not to sob openly. She closes her mouth and grits her teeth as the spider crawls onto her face, under over her face and lips. She purses her lips, trying to blow it away.

It starts to go back up her other arm.

The spider crawls away back up the rope and along the wire.

Amy looks at the old wire 15 feet above their head as they hang from the jagged, curved edge of the ice-pickaxe as it swings preciously overhead.

AMY
Chloe, we need to get to that
wire...

But Chloe looks as if she has gone as far as she can go.

CHLOE
I can't.

AMY
You have to!

With Chloe dangling below her, Amy throws a rope over the old wire 15 feet overhead. She threads it through a carabiner from Chloe's cut belay and rigs a pulley.

Pulling hard, she begins to lift herself and Chloe back to the old wire. The rope strains and stretches to its maximum as she hoists them steadily upward until they're back at the old wire.

Amy puts the open carabiner off Chloe's harness and ties them both on with the klemheist hitch.

CUT TO:

78 EXT. BIG BLUE ANCHOR STATION - DAY *

Through binoculars, Evan looks towards the middle of the two wires where the plume of black smoke rises. *

CUT TO: *

79 EXT. OLD WIRE - NIGHT

The storm has passed and darkness fallen. Wet and cold, Amy and Chloe huddle together. The occasional sound of the old wire 'pinging' as strands of it continues to break. *

80 EXT. OLD WIRE ANCHOR POINT - DAY *

The anchor moves precariously between the two boulders. *

CUT TO:

81 EXT. OLD WIRE - NIGHT

Amy looks up at the night sky above her twinkling with stars.

The flashing red light of a plane passes thousands of feet overhead. *

CUT TO:

82 EXT. OLD WIRE - DAWN

A fine white mist at dawn. Amy is huddled next to a figure we assume is Chloe. Visibility is almost nothing. Amy's hands and bloody and filthy, the cuff of a ripped off surgical glove still around one wrist. *

AMY *

I can't do this anymore.

MOTHER

You can't stop now - not when you're so close.

Amy is imagining her mother on the wire next to her. *

MOTHER (CONT'D)

When you were a little girl, I knew you were not like the other kids. *

You were so stubborn even then. *

With a slight start, Amy wakes from the dream. She is next to Chloe rather than her mother. With cold, bloody, trembling hands, she opens the notebook and reads the inscription in her mother's handwriting:

To my darling Amy, winners are the dreamers who never give up. Love you always. Mom

TIME CUT TO:

83 EXT. OLD WIRE ANCHOR POINT - DAY *

Evan kicks at the rusty hut, and pulls an old rope harness from it. *

CUT TO: *

84 EXT. OLD WIRE - DAY

Amy looks across at Bart, charred and holding onto the chain having melted to it. She looks down the wire - their only escape route. *

AMY
We need to get on that wire. *

Chloe can barely move. *

Amy tosses the ice pickaxe over the new line. Amy secures the end of the rope through the carabiner at Chloe's waist, then loops the rope's end around her own foot. Using Chloe's harness for support, Amy pulls herself upward slightly and then pushes down with her foot in the rope loop, using her own weight to bring the wires closer. With each push, Amy sinks a little lower, but gradually drawing the two lines together and closing the gap. *

She looks at Bart, his hand melted onto the chain. *

AMY (CONT'D)
I'm going to clear the wire. Then
I'll come back for you. *

Amy ties the klemheist hitch on the rope connecting the two wires, and makes her way across to the new wire. She loops another hitch onto the new wire, and releases herself from the rope connecting the two wires. Amy pushes herself along the new wire to Bart's charred body - his hand melted onto the chain. *

Completely blackened, Bart's eyes are closed. *

Almost not wanting to touch him at all. Amy tries to reach
past the two trolleys to the chain over the new wire. But it
is wrapped over itself, as well as having been fused by the
lightning. *

Amy sees the gun down at Bart's side in his other hand. She
adjusts the rope, and reaches down. Amy takes hold of the
gun. But it is stuck in his hand as his flesh has melted to
it. Amy pulls harder. The gun begins to come away from Bart's
hand - pulling flesh away with it. Amy has the gun - and a
handful of sticky gooey mess of burnt flesh. *

A beat. *

She stares into his face right next to hers. Bart's eyes open
and he grabs the gun. They struggle for it. It fires close to
Amy. *

CUT TO: *

85 EXT. BIG BLUE ANCHOR STATION - DAY *

Putting the rope harness on, Evan hears the shot. *

CUT TO: *

86 EXT. NEW WIRE - DAY *

Amy tries to point the gun back at Bart. Their combined
weight begins to separate the other hand he has melted to the
chain. The gun fires - blowing his head off. His arm
separates from the rest of his body at the shoulder. He
falls. *

His severed arm stays melted to the chain. *

Amy hears a sliding nose on the wire - Evan coming for her. *

She aims the gun and the wire - fires - no bullets. She
throws the gun away. *

Now she's in a hurry to get back onto the rope connecting the
two wires. She shuffles the klemheist hitch along the new
wire, pulling herself up to release the friction and pushing
it along ten inches at a time. *

Sliding on the wire towards Amy, Evan see the ice-pickaxe on
the wire directly in his path, and he's ready to grab it. *

Amy hooks herself into the joining rope, and begins to make
her way quickly back to the old wire. *

When she gets to Chloe, she releases the rope from the carabiner - just as Evan approaches the ice pickaxe. The joining rope shoots through the carabiner around Chloe's waist - the wire ferociously separate - the ice-pickaxe and rope catapult away - touching Evan's figures as it flies and falls - but he's unable to grab it. *

Amy and Chloe bounce and swing on the old wire. *

Evan uses his feet to brake on the new wire and slams up against the two trolleys already there. *

Amy dangles with Chloe attached by the Klemheist hitch on the rope. *

Evan looks down at the bodies of Kat and Bart below him.

The wires slowly stop swinging. *

EVAN

You know they ticket people for littering trash out here. - Genius level, that's what those geeks in Palo Alta said about you Amy. If only they knew... *

AMY

You lied - you told them the people you were working for would publish the research so the whole world can see it. *

Evan pulls Bart's arm off the chain. *

EVAN

He thought they were paying us fifteen million to steal something they were planning to give away for nothing. I don't think the world has lost one of it's geniuses, do you? *

Evan throws the arm away. *

EVAN (CONT'D)

You on the other hand, Amy - they told me all about you. The number one student at Harvard Medical School, wanted by every big pharma company in the country. And then you went and did it - you found the Holy Grail - a cure for incurable disease - the one your mother had. *

(MORE)

EVAN (CONT'D)

But that wasn't what killed her,
now was it... She got an infection
in that hospital - went in and
never came out - a goddam bug, Amy.
And that was the start of that germ
phobia of yours.

*
*
*
*

CUT TO:

*

87 EXT. TWO BOULDERS - DAY

*

The anchor slips from the two boulders, drags for twenty
feet, and wedges behind a smaller rock.

*
*

CUT TO:

*

88 EXT. OLD WIRE - DAY

*

Amy and Chloe dip twenty feet. Amy grabs hold of Chloe as
they bounce and swing. Chloe is anaemic, and almost unable to
hold on by herself.

*
*
*

A 'ping' of breaking wires strands.

*

EVAN

*

That wire is going to last much
longer Amy, and you're all alone,
your mom, then Robert - both gone.
You don't have a single friend in
the world.

*
*
*
*

Amy holds onto Chloe.

*

EVAN (CONT'D)

Oh, that's right, you don't know.
How the hell else where we going to
get you to come out here to the
middle of nowhere and get that code
from you? - That's the problem with
geniuses - they know all kinds of
stuff, but when it comes to people,
they're as dumb as shit just like
the rest of us.

*
*
*
*
*
*

AMY

You're lying...
(to Chloe)
He's lying, right?

A beat.

CHLOE

I didn't know they would try to
kill you.

AMY

You... you took the book? Why?

CHLOE

Ten years, Amy; for ten years I did
everything you told me to. We found
what they were looking for - we did
it together. When they fired me, I
came to you for help. But you were
so busy chasing ghosts, you forgot
about the people who are still
living. I was working in a
hairdressing salon washing blue
rinse into grannies hair. That
night I waited for you after they
fired us - you dropped the book.
They sent you home. I wanted you to
know what it felt like to feel as
if you didn't matter.

*
*
*
*
*
*
*
*
*
*
*

EVAN

Trouble was, the book was no good
without that code. The real answers
are written down in your head.

*
*

The wind blows them around. Another ping of breaking wire
strand on the old wire.

*

EVAN (CONT'D)

What's in that book won't matter if
you don't make it out of here.

*
*

Exhausted, Amy's eyes open to a SOUND beside her. She turns
to Chloe unbuckling herself.

*

AMY

What are you doing?!

CHLOE

He's right, the wire isn't going to
hold both of us.

AMY

Chloe, no!

*

Amy grabs hold of Chloe. Chloe shrugs her off and tries to
fall. But Amy has hold of her.

CHLOE

Think about what your mum would
have wanted - and the ones just
like her. Stop the same thing
happening to them. What's in that
book - make sure the whole world
sees it.

*
*
*
*
*

AMY

Hold on! I'll tie a rope around
you.

*

CHLOE

It's okay, I'm not scared.

Chloe lets go and drops.

AMY

Chloe!

TIME CUT TO:

89

EXT. OLD WIRE - DAY

*

Amy has her head resting against the harness.

Evan looks down.

*

AMY

You want the book, right? This -
this is what you want?

*

Amy holds the book up.

AMY (CONT'D)

Let's see now, is this what you're
looking for?

*
*

She rips the page from the book and holds it up to blow in
the wind.

She releases the page. The wind blows it upward and Evan
tries to grab it. He misses - passing through his fingertips. *

Amy tears another page from the notebook.

AMY (CONT'D)

Or maybe it was this one...

*

She throws it into the wind.

EVAN

We made copies of the book, Amy!
All we need is the code!

*
*

She rips out another page and releases it.

*

AMY

*

All those days and nights. All
those weekends, birthdays and
Christmases working in a windowless
room. And the OCD? My mum used to
say it was the thing that made me
different - made me special. What
if I don't want to be different -
what if I don't want to be special?
What if I just want to be plain,
boring Amy who doesn't have to
switch lights on and off before
leaving a room, or scrub my hands
until the skin falls off? Did
anyone ever stop and ask me if I
wanted any of that?!

*
*
*
*

*
*
*

CUT TO:

*

90 EXT. ROCKS. MOUNTAINSIDE - DAY

*

The anchor slips from the rocks and begins to drag down the
mountain.

*
*

CUT TO:

*

91 EXT. OLD WIRE - DAY

Amy drops violently 100 feet.

*

CUT TO:

*

92 EXT. TWO BOULDERS - DAY

The anchor drags along the rocky ground. Hits trees, bounces
over a boulder, until it wraps around a fallen tree.

*
*

CUT TO:

*

93 EXT. OLD WIRE - DAY

The wire comes to a jolting halt after dropping. Amy loses grip on the book and it falls, as the wire continues to swing. Amy shivers with cold. Her hands shaking, as she looks at the photograph of Robert. *

CUT TO:

94 EXT. NEW WIRE - DAY

Evan struggles, but manages to take the piece of chain off the new wire, and attaches it to a carabiner at the end of a length of rope. *

A low, white cloud begins to cover both wires. Amy and Evan can no longer see one another, or the wire the other is on. *

Evan throws the rope with the chain attached into the direction off the old wire. It doesn't appear to hit anything, and he brings it back. *

He throws it again. And again, misses. He brings it back. *

CUT TO: *

95 EXT. OLD WIRE - DAY *

In the mist, Amy's eyes are closed. She looks white - as if there is a slight frost on her - or maybe even dead. *

MOTHER *

He's right about this wire, you
don't have much longer. *

Amy's mother is in a harness beside her on the slack zipline. *

MOTHER (CONT'D) *

Have you ever seen suicide jumpers
when they send somebody onto the
roof to talk them down? They tell
them how their life isn't so bad -
how much they have to live for.
This isn't your time, Amy - you're
not going to die out here. You
still have work to do. *

CUT TO: *

96 EXT. NEW WIRE - DAY *

Aiming the chain into the white mist again, Evan throws. The chain hits something at least - wrapping around the old wire. *

Snapped from her dream, Amy peers into the mist having felt something hit the old wire. *

On the new line, Evan pulls hard on the rope to test it. He clips the carabiner on his harness to the end of the rope. He pulls his weight up, releases the harness from the new wire, and swings into the white abyss. *

CUT TO: *

97 EXT. MOUNTAINSIDE - DAY *

The old anchor drags debris down the mountain with it - putting a large amount of slack into the old wire. *

CUT TO: *

98 EXT. OLD WIRE - DAY *

Amy feels the old wire drop with the added weight, and the slack in the wire. The wire bounces and swings violently. *

Amy clings on tightly - peering back up the wire into the mist. *

A noise on the wire - and Evan suddenly comes sliding out of the mist directly at Amy. *

Using the chain as a whip, he flicks it out at Amy, trying to knock the knife from her grasp. The chain wraps around her wrist. He pulls hard on it - jerking her towards him. He grabs at her and her back-pack rips apart - tearing the box of ashes inside. The ashes blind Evan. Amy watches Robert's ashes disperse into the wind. *

CUT TO: *

99 EXT. MOUNTAINSIDE - DAY *

The wire begins to cut through the trunk of the tree. *

CUT TO: *

100

EXT. OLD WIRE - DAY

The strands of the wire continue to break and the old wire dips - separating them in different directions on the wire.

He pulls on the chain - sliding back at Amy. She swings with the knife and he grabs it by the blade. Pain knots his face, blood falling through his hand - but he won't let go. He pulls the knife out of her grip and throws it away.

He puts his own knife to her throat.

EVAN

Last chance. It would be a shame if all of this was for nothing! Give me the code!

AMY

Fuck you.

He tenses to cut her throat-

EVAN

Goodbye, Amy!

He press on the blade and -

- the old wire breaks.

They both drop.

The klemheist friction hitch tightens, keeping Amy attached to the wire as it drops. Evan's carabiner slides out of the wire and he would be freefalling if he wasn't still holding onto the chain wrapped around Amy's wrist.

They drop through the bottom of the cloud and swing down into the tops of trees. They hit hard, the canopy slowing them a bit, before one wipes Evan out completely and he disappears off the chain.

Amy is about to hit the ground hard - but grazes a vertical wall, slowing her a bit more, before dropping her into a river/pool.

Amy crashes into the river - smashing through the water down heavily onto the riverbed. She appears to have been knocked cold for a moment.

Gasping for a lungful of air, Amy is tangled in the wire. She is choking and drowning. She ducks her head under water and unwraps one hand from the chain that's stuck between rocks. She gets out from under the wire, and falls exhausted onto the riverbank.

Lying on the bank, looking up through the canopy, she can see big blue running overhead. *

CUT TO:

101 EXT. TREES - DAY *

Amy walks cautiously back through the trees. She sees debris there, broken branches. She looks up and sees the jacket that was ripped off him. *

CUT TO: *

102 EXT. VALLEY - DAY *

Amy comes into the valley - to the point beneath the wire. She sees Kat's body, and Bart's, then Chloe's - face down. *

Amy sees the notebook. She picks it up and opens it. She runs her fingers over her mother's writing. *

She begins looking for something else... She turns Bart's mused body over to see if it's there. He has no face left.

She turns Kat over - nothing there. Amy looks at Chloe's body - but doesn't go to it. *

The SOUND of pebbles falling from above her. Amy turns to see Evan. He looks down at Amy. He is holding the ice-pickaxe. *

CUT TO:

103 EXT. MOUNTAINS - DAY *

Amy runs uphill, amongst the rocks and large boulders, glancing behind her. She turns a corner. *

Amy squeezes herself into a darkened crack. She looks at the dirty sides of the rock. Slowly she manages to put her fingers in the dirt. She rubs some of it onto her face, and sinks back into the darkened crack. *

Evan's voice somewhere... *

EVAN (O.S.)
Is this what you were looking for
back there? *

He is holding the ice-pickaxe. *

EVAN (CONT'D)

It was under Chloe's body - not a pretty sight. At least you have the book now, and all those memories of your mum, right? That's why this all means so much to you - because of the promise you made.

Amy is listening from inside the dark crack close-by. She sees him come into view.

EVAN (CONT'D)

I can see why Robert loved it here. - It wasn't supposed to be like the day in your apartment. You were supposed to be at the lab, and Robert left for work. But you were still there, and he came back to be with you. I was just looking for the code, that was all.

CUT AWAY TO:

104 INT. INSERT - AMY'S APARTMENT - DAY

INSERT FLASH IMAGE: Amy is tied to a chair, and gagged.

Looking down at Robert's body. Out of view of Amy, he takes the hood off. It is Evan.

BACK TO:

105 EXT. BOTTOM OF THE MOUNTAIN - DAY

On the low part of the mountain, Evan almost appears to look directly at Amy in the crack.

He moves away - out of view.

EVAN

Maybe I hit him too hard. I'm sorry about that - but sometimes you get collateral. What's important is the work - how many lives you can save with what's in that book.

Hiding in the crevice, Amy puts her hand over her mouth to stop herself crying out loud as tears roll from her eyes.

CUT TO:

106 EXT. VALLEY - DAY

Evan's hand reaches out trying to grab her. He takes a grip on Amy's coat and tries to pull her out of the crack. As he pulls, the coat comes away and Amy falls out the back of the crack. Evan tries to push himself through but he is too big. He is left holding Amy's coat.

CUT TO:

107 EXT. CHIMNEY - DAY

Amy has run to the 'chimney' - a vertical, tunnel like gap with an open side. She begins to climb down it. Its side are slippery and loose. Its damp walls have some vegetation including trees that grow on its sides. Amy puts her foot on a rock hold, and it gives way under her.

Evan hears the rocks fall, and turns in its direction.

Amy puts her foot on a tree, and it gives way. The tree is pulled out by its roots and falls along with more rocks.

Evan has reached the top of the chimney and looks down at Amy below him as she descends. He takes a rope from his backpack and looks around for something to tie it to. Nothing there, so he begins to secure the rope around his waist.

As Amy continues down the chimney, the loop of rope appears above her head, and then drops around her neck. As it quickly tightens, she is able to push one hand in between the rope and her neck - as Evan pulls on the rope.

Amy groans as the rope begins to lift her back up. She tries to force her head out of the noose with both hands but it continues to tighten as Evan pulls.

Amy tries to hold onto a tree or anything that will stop being pulled up, but it just puts more strain on her neck and trapped hand. Up she goes, trying to force her head out of the noose or grab anything she can. Amy begins to force her head out of the noose using her hand.

Then Evan stops. The rope appears to have jarred on something. He pulls harder. The rope is tight. He pulls again and this time there is a little bit of give in the rope.

Amy has managed to escape the noose and she has looped it around a tree growing on the side of the rock. Thinking he still has Amy attached, Evan pulls hard. The tree begins to come out of its roots. Evan continues to pull backwards thinking Amy is now ascending again.

The heavy tree is pulled out of the rock - and Evan feels a greater weight on the rope. He immediately knows it's too heavy and it begins to now pull him towards the edge of the chimney. He tries to undo the knot around his waist but the weight of the tree has pulled it too tight to undo. He takes the rock axe from his waistband but drops it. The rope is pulling him to the edge of the drop. He reaches for the axe but it is finger tips away from him as he is dragged slowly to the edge. *

Amy avoids the rocks and debris falling from the sides of the chimney as they hit and drop on the tree which is wedged into the chimney with falling rocks making it heavier.

The SOUND of Evan's bones snapping at his hips as he is dragged to the edge of the drop. Evan falls into the chimney.

He lands close to Amy - wedged in amongst rocks. The tree beneath him, it's weight continues to tighten and squeeze around his waist. *

He looks up at Amy. *

EVAN

Seems like this was a good week for you to overcome some of those phobias, Amy... - The book, do you have it? *

Amy nods.

EVAN (CONT'D)

That's good.

AMY

Who are you working for?

EVAN

You're just another part of their dirty little secret. Trust nobody... nobody... *

Rocks fall on the tree adding huge weight. *

EVAN (CONT'D)

Just a puddle of mush... *

The tree pulls the rope around his waist tight and drops - pulling him in half. The bottom half falls. Evan's top half sits there in the chimney. *

CUT TO: *

108 EXT. MOUNTAIN - DAY

*

Walking around the mountain, Amy sees a distant rifugi
perched on the side of a mountain.

*

CUT TO:

109 INT. RIFUGI - NIGHT

Amy pushes on the broken door. Part of its roof has collapsed
inside. The floorboards creak underfoot as she settles to
huddle under a dirty blanket.

*

*

*

TIME CUT TO:

110 INT. RIFUGI - MORNING

Amy wakes to the sound of voices.

*

She gets to her feet about to walk out of the hut, before she
stops and takes the notebook from her pocket. She looks
around for a place to hide it.

*

She steps out of the rifugi and sees hikers above her. She
begins walking towards them.

*

CUT TO:

111 INT. MOUNTAIN RESCUE CENTRE - DAY

Amy is sitting in a mountain rescue centre, with police
officers present. She is holding a towel she has used to mop
some of the blood from her face.

*

*

POLICE OFFICER

This is your statement. Good, yes?

Amy nods. She looks through an open door at a laptop on a
desk unattended.

*

*

POLICE OFFICER (CONT'D)

There was a call - someone is going
to come here for you today. A
Donaldson - yes?

*

AMY

Do you know this place?

She shows the policeman the photograph of Robert at the
shrine.

He nods.

CUT TO:

112 INT. HOTEL - NIGHT

Amy arrives back at the cabin she shared with Chloe. She looks at Chloe's belongings beside the bed. On the bedside table is the phone inside the EHF bag given to her by Donaldson.

Amy unwraps the bloody towel to reveal the laptop stolen from the rescue station. *

Without gloves, her finger hovers over the start button. *

CUT TO:

113 EXT. HIRE CAR - DAY

Travelling the mountain road, Donaldson is following the location the police have given him on SatNav on her phone: *

DONALDSON

I have the location where they found you. Is that where you hid the book? *

Amy nods.

DONALDSON (CONT'D)

The directors sent me to bring you back. Your research has to be completed. You can come back to the lab, Amy. *

AMY

They killed him... Robert.

The car turns onto a mountain road and begins climbing.

DONALDSON

Did you tell the code to anyone? *

Anyone at all? *

AMY

He said I was just another part of the dirty secret.

Amy looks at the SatNav.

AMY (CONT'D)

How did you know where to find me?

*

DONALDSON

There's a tracker on the phone I gave you. I'm sorry, I should have told you.

*

Donaldson glances at the phone. She watches as Amy slowly begins to move her hand towards the handle of the door. Donaldson begins to slowly move her hand towards the central locking button.

*

*

*

DONALDSON (CONT'D)

Of course... That was a stupid of me. The phone - you never switched it on, did you?

*

*

Amy opens the door and tumbles out of the car - just before Donaldson can press the button and grab hold of her.

Donaldson slams on the brakes.

Donaldson stands at the verge, and watches Amy roll down the side of a valley.

*

*

CUT TO:

114 EXT. MOUNTAIN - DAY

Having followed Amy, Donaldson sees her enter the rifugi.

*

CUT TO:

115 INT. RIFUGI - NIGHT

Donaldson enters. She locks the door, and puts the key in her pocket. She lights the torch on her phone and aims it around the room. Her shoes creak on the floorboards.

*

*

DONALDSON

Do you know how hard it is for someone like me to have got where I am, Amy? I am a woman at the head of a multi-billion pound operation. I didn't get a scholarship to Harvard - I wasn't top of my class and wanted by every big pharma across the country. Nobody built me my own special laboratory.

*

*

*

*

*

*

*

*

*

(MORE)

DONALDSON (CONT'D)

I had to work my way up from the bottom by becoming the best sales rep this company has ever seen. Do you have any idea of the things I had to do to get where I am - the favours I had to make to doctors to fill my quotas? I've never been married, or had children. I didn't think I had enough time to do that and still run this company. I have made every sacrifice to be where I am now - and you want to throw it all away? I won't let you do that!

*
*
*
*
*
*
*
*
*

Donaldson starts to prod the blankets with a snow shovel. She shines the phone light under the bed, and look behind part of the roof collapsed there. She sees survival equipment there - tins of food, a first aid kit, small stove, kerosene lamp, a box of matches.

*
*

DONALD

Not everybody can be a survivor. We sell the pills to fund more research to make more pills. It's a business just like any other - except our business is the business of pain. To make money we need the disease to exist. They get the drugs and in exchange you get the billion pound lab and everything that goes with it. It's how the world works, Amy.

*
*

She hears a faint sound behind a modesty curtain around a bed, and moves to it.

DONALDSON

We needed to know what you did, and how you did it. Then we could publish your results - with a few modifications of course - enough so they didn't think it worked - to make sure they didn't waste their time and money on it. That way they would never find what you did.

*
*
*
*
*
*
*
*
*

Donaldson looks at a wardrobe, and puts her hand on the door, when the wind blows through and moves a loose part of the roof behind her and a pieces of slate falls into the hut. As she turns to look at it, Amy bursts from the wardrobe and hits Donaldson with a hiking pole.

*
*
*

Donaldson's phone flies from her grip, but in one swift motion she swings the shovel and hits Amy on the shoulder, sending her falling across the room. The floorboards bow. The phone hits the ground and the torch goes off - placing the room back into darkness, as Amy collides with a shelf, knocking over tins of food, kerosene lamp, bottles. *

In darkness, there is the SOUND of creaking underfoot as they move around the room unseen. *

AMY

We're supposed to be doctors -
we're supposed to help people. *

DONALDSON

Help them? The same people who
already know what's killing anyway?
We tell them not to eat sugar, to
stay away from junk food, don't
drink, don't smoke - get their
fucking ass up off the couch and
move every once in a while. People
already know the cure - because
they are the cure - but they still
put poison in their mouths and
expect us to fix it. - Prevention
is a handful of pills. Treatment is
a lifetime of them. *

Donaldson's phone lights up with a message - casting enough light for them to glimpse one another for a moment. Amy throws a tin of food that hits Donaldson in the face and she grabs Amy by the hair. As Amy resists her head goes through a curtain and through the pane of glass on the other side of it, and for a terrifying moment, she is staring down at a long drop down the side of the mountain. *

DONALDSON (CONT'D)

You're just a stupid little girl
who got pissed off because she
watched her mother die. It's time
for you to grow up! *

Amy's face is millimetres from a jagged piece of glass in the broken window. She forces Amy's head closer to the glass which is now next to her eyeball.

AMY

Okay, I'll tell you. The book, and
the code - I'll tell you!

DONALDSON

The book first!

AMY

The wardrobe. It's in the wardrobe!

Donaldson releases Amy and starts emptying the closet - throwing the blankets, and an old coat, blanket, tins of supplies. *

DONALDSON

Where is it?

AMY

It's too late. *

DONALDSON

I said, where the hell is it?!

AMY

In the blanket... *

Donaldson searches the blanket she has already thrown from the wardrobe. The book falls from it. A relieved smile - finally she has it. *

DONALDSON

And the code? *

AMY

I already told you - it's over. *

Donaldson's phone glows and sounds a message, but she is manically thumbing through the book. *

DONALDSON

There are pages missing... Okay, okay, it doesn't matter... *

She gets to the blank pages at the back of the book, and slams it down alongside a pencil onto a table.

DONALDSON (CONT'D)

The code! Now, Amy!

Amy sits at the table.

DONALDSON (CONT'D)

Now!

Amy begins to write.

Donaldson's phone sounds again. She ignores it, too concerned with watching Amy write in the book.

DONALDSON (CONT'D)

Hurry up.

Amy hands the book to Donaldson who studies it. Donaldson nods, as she flips the page.

DONALDSON (CONT'D)
It changes on every page. So that's
how you did it...

She nods, almost a smile, and puts the book into her pocket.

Donaldson takes the blanket to the window, wrapping her in it, and quietly removing a piece of the jagged glass.

DONALDSON (CONT'D)
I can't let you leave Amy, you know
that. The moment you do, you become
a competitor.

Donaldson's phone lights up again.

AMY
Maybe you should check your
messages...

Another message.

Donaldson takes out her phone. It is flooded of messages - texts, WhatsApps, emails, calls - pouring in. One reads 'WHAT THE HELL HAVE YOU DONE?!!!'

DONALDSON
What did you do, Amy? What did you
do?!

AMY
What I should have done in the
beginning.

Donaldson quickly searches the internet and finds the web pages of Amy's research results.

AMY (CONT'D)
It's all there. Everything I ever
worked on.

DONALDSON
You posted it all online? Have you
any idea what you have done?

Donaldson rushes at Amy. She swings the shovel at Donaldson, who dodges and knocks her down. They scuffle and Amy's hands scramble for any weapon they can grab. She finds the kerosene lamp, and swings it into Donaldson's face. The glass shatters, stinging her eyes. Donaldson trips Amy as she bolts for the door, and keeps hold of her foot.

Amy grabs hold of a piece of timber from the fallen roof and swings it at Donaldson. The timber, with a nail in it, sticks in her head. Donaldson reels backwards, and Amy rolls away. *

Amy tries to open the door - but it's locked. She picks up a piece of slate to smash the lock but it won't break and slices her own hands open. She picks up the hiking pole and wedges it into a gap in the door. The pole snaps. *

Donaldson swings the shovel. Amy avoids it, and the shovel breaks a small hole in the door.

Having fallen, Amy is unable to defend herself as Donaldson stands over her.

DONALDSON (CONT'D)
Goodbye, Amy.

She swings the shovel, but clips a rafter in the roof and brings part of it down onto herself. Part of the floor gives way.

Amy stares at the hole having watched Donaldson disappear through it. She goes back to the door that now has a hole in it. She looks for something to wedge the door open, and sees shovel by the hole. As she picks it up, Donaldson's hand reaches through the hole and grabs her wrist. Donaldson pulls Amy down to the hole. Amy's fingertips reach the broken hiking pole and she stabs Donaldson with it. *

Amy goes to the door - and tries to pull the damaged slats away with her bleeding hands.

DONALDSON (CONT'D)
Help me...

Her grip is hampered by still holding onto the book - but she won't let it go. *

Amy looks down at her.

DONALDSON (CONT'D)
Help me! Please... Help me.

Amy reaches down as if to help her, but instead, she takes the book.

Amy loosens a board from the floor to wedge the gap in the door as the cabin begins to fall apart. *

Amy breaks through the door, leaping out onto the rock just as the cabin, with Donaldson's screams echoing, goes crashing down the valley, leaving Amy clinging to the mountainside with the book beside her. *

CUT TO:

116 EXT. VALLEY. MOUNTAINS - DAY

Amy, battered and beaten, is accompanied by a policeman as she walks to a shrine. *

She opens the book and looks at the inscription her mother put there: **To my darling Amy, winners are the dreamers who never give up. Love you always. Mum** *

Amy leaves the book at the shrine. She turns to move away. Then turns back, straightens the book so it is exactly parallel to the figure in the shine. *

OUT on the valley and Amy walking away.

FADE OUT. *