



**RED ROSE**

Episode 104

SHOOTING SCRIPT  
29.07.21

Written by  
Gemma Hurley

**Pink Revisions of 11.08.21: 1, 2, 3, 4, 13, 14, 14A, 17, 24.**

Eleven  
14-18 Great Titchfield St  
London, W1W 8BD  
+44 20 3040 5445  
contact@elevenfilm.com

4/1

**INT. WORKING MEN'S CLUB - DAY**

4/1

A CHANDELIER FLICKERS. REVERSE to reveal RACHEL, but she's in her 20s, across the other side of the CLUB. She stares at the flickering with trepidation. NB: The CLUB is closed as STAFF, including SHELLEY, set up for the evening. JENNIFER stands beside Rachel, wearing a TABARD.

RACHEL

They keep saying they'll fix it.  
But do they? Do they hell. What do  
you think's wrong with it?

JENNIFER

(nonplussed)  
I think the bulbs needs changing.

SHELLEY

That, or it's the Phantom of the  
Opera.

JENNIFER

I ain't seen no weirdos in a mask.  
Probably a ghost.

RACHEL

Don't.

JENNIFER

Stop being daft. Tell Gloria. She's  
already on the case if I know her.

On CUE, GLORIA MASON leads an ELECTRICIAN towards the CHANDELIER. She has a BABY BUMP - pregnant with the TWINS.

JENNIFER

Speak of the devil.

After instructing the Electrician, who leaves, Gloria stares into space. Lost in a dark, pensive moment. Rachel watches, semi-concerned. Then, calling across to Gloria:

RACHEL

My hero.

Gloria, pulled back to herself, glides over to the sisters.

GLORIA

I've been on at them for weeks to  
sort this. It's an accident waiting  
to happen. When you two open your  
café, take me with you yeah?

JENNIFER

Sure thing. I'll cook, you serve,  
and Rachel can be on ghost watch.

GLORIA  
So it's you behind this Ouija board  
then?

Rachel and Jennifer share a look, then stare at Gloria.

RACHEL  
What Ouija board?

GLORIA  
Guess not.

JENNIFER  
What idiot's doing a Ouija board?

4/2

**INT. WORKING MEN'S CLUB - DAY (LATER)**

4/2

Rachel, Jennifer, Gloria, SHELLEY and TWO OTHERS stand near a TABLE headed by RITA - an androgynous mystic. The only lights on are those above. The room is set up for the evening now.

Rita places down a HAND-WRITTEN OUIJA BOARD and a SHOT GLASS.

JENNIFER  
What kind of backstreet Ouija board  
is this?

RITA  
They're the same letters aren't  
they?

SHELLEY  
I don't like this.

RITA  
Then go.

She doesn't leave. Rachel, eyeing Gloria's belly:

RACHEL  
Should she be doing this?

GLORIA  
Midwife said no shellfish. Didn't  
mention speaking with the dead.

A few dark laughs. Gloria winks at Rachel, who relaxes.

SHELLEY  
Can we do this then?

RITA  
I need a volunteer.

No one steps forward, nervous looks are shared.

SHELLEY

Go on Gloria. You are the manager.

Gloria instinctively touches her BUMP, then, emboldened.

GLORIA

Fine.

Gloria sits opposite Rita, who places her fingers on the SHOT GLASS and rotates it three times clockwise in the centre of the PAPER OUIJA BOARD. She nods at Gloria, who puts her hands on the SHOT GLASS too. Rita shuts her eyes. Gloria imitates.

RITA

I ask for a shield against  
malevolent spirits. Cloak all  
participating in this session with  
the armour of righteousness,  
goodness and love. Repel all  
harmful energies from this sacred  
space and from all present.

RACHEL

Shoulda done this to Rick.

RITA

Any spirit willing to communicate  
with us must do so through the  
Ouija board.

JENNIFER

And not the tannoy system.

RITA

Is anyone here with us today?

Rita and Gloria move the SHOT GLASS to '**YES**'. Gloria looks to the corner of the club.

SHELLEY

You moved it.

RITA

Yeah. Guided by the spirits.  
(clears throat)  
What is your name?

Nothing happens. Then, with the slightest touch, they move the SHOT GLASS over '**T.O.M**'. Then back to the MIDDLE. Rita opens her eyes and looks pleased. Gloria looks shaken.

RITA

Tom - does that mean anything?

GLORIA

My grandad was Tom.

Gloria sweats. She starts to breathe quicker. Rita notices.

RITA  
Tom, do you want to speak with  
Gloria?

The hands move the GLASS to 'YES'. Gloria pales.

RITA  
Gloria? Owt you wanna say?

Gloria thinks, then sadly, darkly, shaken:

GLORIA  
Are you sorry?

Silence. Then - A STACK OF CHAIRS FALLS over in the CORNER, clanging to the FLOOR. Everyone FREAKS. Rita stays at the OUIJA BOARD, despite fear. Rachel and Jennifer cling to Gloria, all staring at the CORNER.

GLORIA  
I'm going.

RITA  
(scared)  
Wait! You can't - we need to close  
it properly! Gloria, you -

- But Gloria doesn't care, she goes. Rita looks down at the board, nervous.

4/3 **INT. RACHEL'S CAR - DAY**

4/3

WREN (O.S.)  
Mum?

We're on RACHEL - she's been *daydreaming about what we've seen*, parked outside the TRAIN STATION. She's pulled to the PRESENT by Wren. Rachel stares at an exhausted WREN, ASHLEY, TAZ and ANTONY squashed into the 3-door CAR. She opens her mouth to speak, hesitates, then:

RACHEL  
None of you could have known what  
would happen. And none of you are  
to blame.

#### **TITLES**

4/4 **INT. TRAIN - CARRIAGE - DAY**

4/4

The Dickheads have bagged a table. Boys on one side. Girls on the other. Taz is the odd one out, twisting awkwardly to join in. Wren is desperate to catch Noah's gaze. He stares at the passing scenery. *But he knows she's watching.* (NB: Sat nearby, THE PASSENGER, someone who seems like an extra but we will see them again in a different, more dangerous context).

ASHLEY

Wren - do you wanna tell him?

Wren shakes a 'no'. Noah protectively eyes Wren.

ANTONY

We heard Roch last night. She...  
It... spoke to Wren. Through her  
phone. It sounded just like her. It  
was... scary.

ASHLEY

I was shittin' myself! Didn't sleep  
a wink. That's why I look so rough.

TAZ

Guess you miss a lot of sleep.

ASHLEY

(fanning self)  
Taz, it's hot, and I can't be  
bothered.

NOAH

What did... 'it'... say?

WREN

She said she'll see me in the  
Garden. When Roch was on her phone,  
she said she heard her mum.

TAZ

How does Alyssa tie into this?

WREN

I dunno. I feel like turning this  
off and burying it.

(then)

But it told me I can't...

NOAH

Doesn't fill me with confidence  
about meeting... Who are we meeting  
in Manchester?

WREN

Someone who says they can help.  
Down by the viaducts.

TAZ

A perfectly safe place to meet an  
anonymous stranger, with easy  
access for dumping our bodies.

WREN

If you're not up for it, you don't  
have to come.

NOAH  
We're coming.

WREN  
Thought you weren't confident -

NOAH  
- we're coming. So just listen to  
what I'm saying and drop it.

It's all still so raw. The TRAIN comes to a HALT.

INTERCOM (V.O.)  
Ladies and gents, sorry for 'delay.  
We're being held at a red signal.

ASHLEY  
Northern Fail strikes again...

Ash sighs and pulls out her PHONE. As do the others. A  
NOTIFICATION awaits - they gape at Wren.

WREN  
What?

ANTONY  
Er. Nothing.

ASHLEY  
Just a meme...

The POST is footage of the fight, caption: '**2 JENNAS 1 WREN**'.  
Wren looks possessed. It's rough.

ANTONY  
Fucking dicks...

Taz reading the comments:

TAZ  
*'Like father like daughter?'* Does  
your dad beat up teenage girls?

Wren looks overwhelmed. Ant elbows Taz. *Shut up.*

TAZ  
Ow. What?

NOAH  
You've gotta ignore shit like this.

WREN  
Well why don't you fucking download  
this and see how you deal with it?

Wren leaves.

ASHLEY  
Are you an idiot?

TAZ

What? I'm not saying anything bad.  
I'm just pointing out - her dad  
don't beat up teenage girls. So  
what did he do?

ANTONY

He spent time in jail. He... It was  
manslaughter.

TAZ

Is there a manual to this  
friendship group I can read?

Taz watches the VIDEO while Noah stares out the window. Taz  
leans in:

TAZ

Pow. Right in the kisser!

NOAH

Do one, Taz.

Noah looks in the direction Wren left, worried.

4/5

**INT. TRAIN - CARRIAGE CONNECTOR - DAY**

4/5

Wren takes a TIMEOUT as she gathers her thoughts. Noah  
approaches from the BG as Wren gets a message from RED ROSE:  
**'You can take the girl out of Bolton, but the girl SHOULD NOT  
turn off her phone'**. Wren grimaces, then pockets her PHONE.

Noah's about to come through the TRAIN DOOR but sees Wren's  
having a moment. He considers, then walks away, leaving her.

4/6

**INT. TRAIN - CARRIAGE - DAY**

4/6

Noah sits. Taz stares at Ash's PRINCESS DIANA PHONE CASE.  
Wren approaches in the BG.

TAZ

Do you think Princess Di ever came  
to Bolto - ?

ASHLEY

- March 17th. 1993. Visited the  
hospice. Could have driven off  
after, but she shook everyone's  
hand who were waiting for her.  
Class act. Hard to follow that.

INTERCOM (V.O)

Ladies and gentlemen, thank you for  
your patience. We will shortly be  
arriving at Manchester Piccadilly.



ANTONY  
Now come on. We've got a complete  
stranger to meet - who may or may  
not want us dead.

Wren smiles at Noah. Noah looks at her, then looks away.

4/7

**EXT. MANCHESTER VIADUCTS - DAY**

4/7

A disused RED BRICK VIADUCT/FLYOVER. It's dark. The sound of Manchester's vibrant safety nearby. They're all on edge.

WREN  
Okay... This is the place.

ASHLEY  
We early or summat?

When from out behind a column, a FAMILIAR FIGURE appears.

JAYA  
Neither are you late or early. You  
arrive precisely when you mean to.

It's JAYA MAHAJAN. Childish anime t-shirt underneath a TRENCHCOAT. Everyone gawks, blindsided. Only Taz laughs:

TAZ  
Gandalf!

ANTONY  
(confused)  
Jaya?

ASHLEY  
You're our rendezvous?

Jaya nods. She's loving this. Wren's confused.

WREN  
Is this a joke?

JAYA  
Joke?

Wren turns to go. The others start to follow.

JAYA  
Wait! Sorry, I... do you guys know  
what Red Rose is?

Wren turns back. Suspicious.

ASHLEY  
Can we trust her?

WREN

I dunno. This is weird.

NOAH

She's strange, but harmless. Like a maths teacher.

Jaya walks towards them.

WREN

Okay. Let's chat -

JAYA

- cool. We should go to -

WREN

- but only after you tell us how you know about Red Rose... Did you download it or - ?

If Jaya had fur, she'd BRISTLE.

JAYA

- download it?

WREN

Yeah. Roch sent me a -

Jaya holds out an expectant hand.

JAYA

Your phone.

WREN

What?

JAYA

Your phone, now please.

Wren UNLOCKS her PHONE and passes it over. Jaya scrolls through the apps, eyes boring into it.

WREN

It hides itself -

JAYA

- is this it?

Wren can't believe Red Rose is there for all to see.

WREN

But it hid itself from my parents.

The PHONE GLOWS RED. Wren's eyes widen. Jaya's intrigued as Wren takes the PHONE back. ON SCREEN: a Red Rose blooms and dies. Trippy. Hypnotic. Wren stares, trance-like. The ROSE finally peels back, revealing an AR CAMERA VIEWER.

**ON SCREEN:** ROCHELLE'S TRAINERS. With bated breath, Wren tilts her CAMERA up to reveal a VIRTUAL ROCHELLE standing there. Her back to Wren and the Dickheads. Unmoving. Unnatural. She flickers, like she's fading. Before vanishing.

All the Dickheads look to Wren. Jaya does too.

**ON SCREEN:** Rochelle's image moves on, flickering. Wren takes in a breath then follows VIRTUAL ROCHELLE. Noah immediately falls in behind, protective. The others follow.

4/8 **EXT. MANCHESTER VIADUCTS - DAY**

4/8

In the shadows of the midday sun, Wren leads the Dickheads through the LINKED WATERWAYS, trance-like, following GHOST ROCHELLE. **ON SCREEN:** Ghost Rochelle glides round a crumbling corner, taking them deeper into...

4/9 **INT. MANCHESTER AND SALFORD JUNCTION CANAL - DAY**

4/9

Underground TUNNELS. Darkness. All of them are scared, but Jaya's more intrigued.

**ON SCREEN:** Ghost Rochelle stops. The others step forward to look, but then ROCHELLE VANISHES.

WREN

Step back.

As the Dickheads step away, Rochelle's image reappears, before beckoning to Wren who then follows her into the TUNNELS. The others follow, but from further behind.

4/10 **INT. TUNNELS - DAY**

4/10

Wren speedily follows the AR Rochelle. Rochelle turns to look at Wren before disappearing into a connecting SMALLER TUNNEL. At this moment, Wren's PHONE FLICKERS and GLITCHES. Wren looks behind her, the distant PHONE TORCHES of the Dickheads. She doesn't know what to do, when:

ROCHELLE (V.O.)

Wren.

It's coming from the SMALLER TUNNEL. Wren brings her PHONE TORCH to bear... and rushes into the SIDE TUNNEL.

SIDE TUNNEL: Wren stops in the SIDE TUNNEL. Nothing. When:

ROCHELLE (V.O.)

Wren.

It sounds further along. Wren follows and picks up speed.

ROCHELLE (V.O.)

Wren.

It sounds stronger. Nearby. Wren stops and listens. That's when a WIND eerily begins to WHIP UP around Wren. Above the BILLOWING NOISE, Wren hears:

ROCHELLE (V.O.)

Wren.

She takes a step towards it when -

NOAH

WREN!

- Wren turns to face Noah when A TRAIN THUNDERS PAST, terrifying Wren. *One more step would have been fatal.* The sound of the train recedes as Wren clings to the WALL. Noah and her share a deadly scared look.

4/11 **EXT. MANCHESTER VIADUCTS - DAY**

4/11

Wren, emotionally drained, sits in the sunshine. Ash and Ant flank her for support. Noah and Taz look scared. Jaya watches them all, thinking deeply.

JAYA

Well that was thrilling.

ASHLEY

Do you not get what you've just seen? Are you trynna upset her on purpose?

Ash holds Wren close. Jaya steps forwards.

JAYA

Wren - can I have your phone?

WREN

You're not gonna turn it off are ya?

Jaya shakes a 'no'. Wren looks at the others, hesitant. But she hands it over. Jaya takes off her TRENCHCOAT and wraps it around and around Wren's PHONE, then BAGS it.

ASHLEY

What're you doin'?

ANTONY

Why you wrapping it up?

JAYA

In case it's listening [duh]. Now come on. Let's have that chat. But not here.

4/11A INT. CODERDOJO - LIFT - DAY 4/11A

The Dickheads and Jaya travel in a lift.

4/11B INT. CODERDOJO - STAIRCASE - DAY 4/11B

The Dickheads and Jaya take the stairs towards the Main Hall.

4/12 INT. CODERDOJO - MAIN HALL - DAY 4/12

The Dickheads and Jaya make their way into the MAIN HALL: A warehouse filled with BANKS of COMPUTERS, GAMES CONSOLES, VR HEADSETS, PLUSH ORANGE SOFAS, BUZZING DRONES and MICRO ROBOTS, and dozens of NERDS.

ASHLEY

There's enough grease in here to  
open a chippy.

DOUGLAS SENSEI (O.S.)

Hi there, weary travellers!

A very enthusiastic, greasy, geek chic DOUGLAS SENSEI (30s).

ASHLEY

Two chippies.

DOUGLAS SENSEI

I'm Douglas Sensei. Welcome to our  
CoderDojo. Anything I can help you  
guys out with?

NOAH

Douglas... Sensei?

JAYA

They're with me. They're my mates.

Ash and Wren share an embarrassed, commiserative look.

DOUGLAS SENSEI

Oh, good for you Jaya!

MARK

Don't patronize her.

MARK (30s), approaches Douglas with a COFFEE. He hands it to Douglas and kisses him on the cheek. A COUPLE. Ant watches their easy intimacy. *He was not expecting this.* Ant looks away, trying not to stare as he processes it.

MARK

Go on Jaya, I'll keep him occupied.

Jaya leads the Dickheads further into the DOJO.

4/13

**INT. CODERDOJO - SUITE - DAY**

4/13

A semi-private suite. Jaya slides in front of a CONSOLE. The CLUTTER tells us this is her DESK.

JAYA  
Pull up a seat.

There's a pile of BEANBAGS in the corner. The Dickheads drag them over. Noah and Wren sit close to each other. Ash nods at a MONITOR filled with CODE.

ASHLEY  
That's code?

ANTONY  
Looks like The Matrix.

ASHLEY  
Looks boring is what it looks.

JAYA  
This boring stuff underpins our entire civilization.

WREN  
Why'd you message us Jaya?

JAYA  
Because. It doesn't make sense. Exams were already over, so if you were gonna kill yourself, you'd have done it during exam stress. Why do it after? And then I heard you say 'Red Rose' when you smashed up the Two Jennas...

Jaya abruptly PUSHES aside the CLUTTER on her DESK. **THE SURFACE IS COVERED IN ROSES IDENTICAL TO THE RED ROSE LOGO.**

The Dickheads' eyes widen. Wren pales, it's uncanny.

JAYA  
It's beautiful, isn't it? He probably would have been an artist if he wasn't so good at coding -

NOAH  
- who?

JAYA  
Jacob Taylor. No one else wanted his desk.

TAZ  
Jacob Taylor? Who's he now? What's he gotta do with this?

JAYA

A lot. He wasn't a friend, but he was someone I knew. He changed. He killed himself... and I'm pretty sure Red Rose had something to do with it.

TAZ

So it has happened to more than Rochelle.

WREN

I'm having a hard time of this Jaya. What we doing 'ere?

NOAH

She's here to help.

(to Jaya)

You're here to help, right?

WREN

Summat just tried to kill me. So excuse me if I'm taking a sec to check whether I can throw my trust on someone who hated Rochelle.

JAYA

I didn't hate Rochelle. I didn't like her, for obvious reasons... but I didn't hate her.

ASHLEY

What did she ever do to you?

JAYA

She treated me like crap. All the time.

Silence. Looks are shared by the others, but not Taz.

ASHLEY

She never meant any of that.

JAYA

I guess that makes it ok.

Checkmate. No one can look at Jaya for shame. Jaya moves on.

JAYA

We're gonna have to turn your phone off. Are you happy to proceed?

WREN

What... what you gonna do?

JAYA

Hook it up to this.

Jaya pats the DESKTOP COMPUTER like a car salesman. Ant's angled himself to observe Douglas and Mark in the BG. One eye on the lovely gay couple.

WREN

I can't. It's told me to never turn  
off my phone.



JAYA  
Then I can't help you.

Wren TURNS OFF HER PHONE.

4/14 OMITTED 4/14

4/15 EXT. WREN'S HOUSE - GARDEN - DAY 4/15

Rachel takes WASHING off the LINE.

4/16 INT. WREN'S HOUSE - STAIRS - DAY 4/16

Rachel ascends the stairs, sorted WASHING in hand.

4/17 INT. WREN'S HOUSE - WREN'S BEDROOM - DAY 4/17

Rachel places WASHING down and smooths out the WRINKLES on Wren's BEDSHEET. She looks outside through the WINDOW, it's a mundane day. Her PHONE RINGS. The CALLER ID: Wren.

RACHEL  
(answering)  
Hiya love. How's Manchester?

But there's no reply.

RACHEL  
Wren? Wren?

Rachel hangs up - when Wren calls again.

RACHEL  
Wren? Can you hear me?

It sounds like someone is moving on the other end, but no one speaks. Rachel hangs up, then messages Wren: **'Stop trying to prank me.'** **'Wren is typing...'** appears. Wren: **'Just having some fun xxx.'**

4/18 INT. CODERDOJO - SUITE - DAY 4/18

Wren casts nervous looks between her PHONE and a LOADING SCREEN. We're at 95% complete. Wren wills it to FINISH.

NOAH (O.S.)  
Anyone tell you a watched progress  
bar never loads?

Noah appears in the open doorway. Wren doesn't look up.

WREN  
Someone needs to keep an eye on it.

Noah pulls out a COOKIE and eats it. Wren eyes him:

WREN  
I'm sorry. I -  
(looking at him)  
I'm sorry Noah.

NOAH  
It's not this that upsets me. I  
feel there's stuff you're not  
telling me.

WREN  
If I'd told you I was going to the  
graveyard, you would have stopped  
me.

NOAH  
I would've tried.

Wren smiles. Noah smiles back. He splits the COOKIE and  
offers it to her.

WREN  
Can I have the side with more  
chocolate chunks?

NOAH  
I dunno if you deserve that though.

WREN  
(playful)  
I'm having a rough day.

NOAH  
And chocolate chunks is gonna sort  
that is it?

WREN  
Yeah.

The 'fuck me' eyes are back. Noah hands Wren the side with  
more chocolate. They smile, romantic. She slides closer to  
Noah, when - PING! Progress complete. 100%.

JAYA (O.S.)  
It's done.

4/19 **INT. CODERDOJO - SUITE - DAY**

4/19

A SCREEN of UNINTELLIGIBLE SOURCE CODE greets us.

JAYA  
Incredible. It's not just listening  
- it has access to everything. All  
your photos, texts, videos... it  
knows *everything* about you, Wren.

WREN

So no ghosts?

JAYA

I hope not.

WREN

So... what is it then?

TAZ

And why's it stalking Wren, like it did with Rochelle and... Jacob?

JAYA

I'm not sure. He was acting more weird than usual in the weeks leading up to his death. What's going on with you and what happened to Jacob might be connected. Whatever happened to Rochelle, all that matters is - it worked. It worked on her, it worked on Jacob.

TAZ

And Alyssa.

(off Jaya's look)

Someone else we think died coz of this.

JAYA

Well clearly it worked on Alyssa and now it's working on you.

Jaya packs her bag, stretches and gets up.

ANTONY

Where're you going?

JAYA

We're done here.

WREN

So that's it? You're giving up - I go back to Bolton, try not to die?

JAYA

Well, you can go back now if you want, but you'll miss out on Jacob Taylor's house.

Wren stares at her PHONE:

WREN  
What do I do with this?

JAYA  
Keep it off, for now.

4/20 **INT. WREN'S HOUSE - BATHROOM - DAY** 4/20

Rachel lies in a PINK BUBBLEBATH. Music plays on her PHONE, balanced on the side of the BATH, when - KNOCK, KNOCK, KNOCK from downstairs. Rachel sits up, on edge. She looks confused.

4/21 **EXT. WREN'S HOUSE - DAY** 4/21

A damp Rachel, DRESSING GOWN on, unbolts the REINFORCED DOOR.

RACHEL  
You're a bit early, I wasn't -  
It's RICK. Rachel's face drops...

RACHEL  
- expecting you.

Rick's confused at this.

RICK  
Wren sent me a message.

RACHEL  
She's in Manchester.

RICK  
But she said you wanted me to come over?

RACHEL  
Erm... no I didn't.

Rick nods, upset but also understanding.

RICK  
We're being Parent Trapped.

RACHEL  
I don't know why you think Wren'd try summat like this. What were you hoping for?

RICK  
I... thought that maybe -

RACHEL  
- we'd play happy families? Go 'cinema on Saturdays?

RICK  
(angered)  
No, Rach. I thought you'd accept  
her dad back in her life.

Rachel picks up the FIRE POKER.

RACHEL  
You're about to leave. And I'm  
gonna have words with Wren when she  
gets back. And I might as well have  
words with you now. Leave her  
alone. Don't come to my house.

The REINFORCED DOOR is shut in Rick's face. He stares at it.

4/22 **INT. WREN'S HOUSE - HALL - DAY**

4/22

Rachel locks the door, speedy, and places the FIRE POKER back  
in the UMBRELLA STAND. She calls Wren, but it goes straight  
to voicemail.

RACHEL  
Why'd you invite your dad over and  
why is your phone off? Call me as  
soon as you get this.

Rachel hangs up. She tries to shake off her worry as she  
TOWEL DRIES her hair, heading upstairs.

4/23 **EXT. WREN'S HOUSE - DAY**

4/23

Rick calls Wren. Voicemail. He looks annoyed/confused.

RICK  
Wren, call me back. I don't get  
what's going on...

4/24 **EXT/INT. JACOB TAYLOR'S HOUSE - DAY**

4/24

The Taylors' residence - a commercial-perfect mini-mansion.

ANTONY  
Look at those hedges. Is that a  
tennis court? I feel  
underdressed...

Jaya looks from her PHONE to the house.

JAYA  
This is it.  
(off their looks)  
What? His mum likes posting photos  
of the garden.

ASHLEY  
Which one?

ANTONY  
Jesus. Jaya's a straight up  
stalker. When did you -

- The FRONT DOOR swings open. The comely looking MRS TAYLOR  
(40s) peers out.

MRS TAYLOR  
Hello? Can I help you?

4/25 **INT. JACOB TAYLOR'S HOUSE - LIVING ROOM - DAY**

4/25

A beautiful and grand space. A CLOCK ticks loudly.

The Dickheads spread out on SOFAS, trying to appear  
presentable. Wren stares at a FAMILY PORTRAIT. JACOB TAYLOR  
is an average TEEN. Wren looks away. Mrs Taylor enters with a  
TRAY of TEA and BISCUITS.

ANTONY  
Lovely home you have Mrs Taylor.  
It's like being inside a magazine.

MRS TAYLOR  
Oh... thank you, that's so kind of  
you to say...

ANTONY  
Antony.

MRS TAYLOR  
Antony. I have a lot more time on  
my hands nowadays.

Mrs Taylor lowers the TRAY onto the COFFEE TABLE before them.  
She sits, elegantly poised with a TEACUP.

ASHLEY  
M&S? Dead posh...

They get stuck in, cramming BISCUITS. Mrs Taylor raises an  
eyebrow.

MRS TAYLOR  
So you said you all went to St  
Augustine's with Jacob?

ANTONY  
Yeah.

MRS TAYLOR  
St Augustine's... the *private*  
school?

ANTONY

Yeah... we're all on...  
scholarships.

MRS TAYLOR

How... fortunate for you all.

The CLOCK ticks.

ANTONY

We are so sorry... for your loss.

MRS TAYLOR

Thank you Antony. So am I.

Mrs Taylor sips immaculately from her TEACUP.

MRS TAYLOR

Why are you all here?

Her question catches them off guard. Wren panics when -

ANTONY

We were talking about Jacob today  
and realized we'd never been round  
to pay our respects.

MRS TAYLOR

To be perfectly honest, I don't  
recognize any of you.

TAZ

We only hung out with Jacob at  
school.

MRS TAYLOR

That's a shame.

*What now?* The CLOCK keeps ticking.

JAYA

So... is all of Jacob's stuff and  
all that still here?

The Dickheads wince, but Mrs Taylor isn't perturbed.

MRS TAYLOR

I tried packing it away, but it  
felt like I was... erasing him. So  
I left it. Sometimes I walk past  
his room and imagine he's still  
there at his computer.

Jaya's eyes flit to Wren's - *bingo*.

MRS TAYLOR

You must think that's terribly  
strange of me.

Mrs Taylor is suddenly on the verge of tears.

ANTONY

No! Not at all. It's hard saying  
goodbye to someone you loved.

Mrs Taylor tries to regain her composure. But their kindness  
sets her off even more.

MRS TAYLOR

I'm so sorry. You shouldn't have to  
see this. I just never get the  
chance to talk about him.

ANTONY

We get it. We... We lost a friend.

*If only this weren't true.* Eyes all round shimmer with grief.

JAYA

I'm gonna... go to the toilet.

MRS TAYLOR

Oh... Of - of course. Upstairs.

Jaya exits. The Dickheads share a look. *What now?*

MRS TAYLOR

Poor dear. She seems very affected.

WREN

Yeah, um, I should... I should go  
check on her.

Wren gets to her feet and follows. Taz quietly tries to eat  
another BISCUIT. CRUUNNCH! Ash, Noah and Ant wince.

4/26 **INT. JACOB TAYLOR'S HOUSE - JACOB TAYLOR'S BEDROOM - DAY** 4/26

Jaya's at Jacob's BANK OF COMPUTERS as Wren slips inside. The  
room is eerily tidy and OBSESSIVELY organized.

JAYA

It's not working.

WREN

Have you tried switching it off and  
on again?

Jaya kneels by the COMPUTER TOWERS to INVESTIGATE.

WREN

Are you gonna do that hacker thing  
they do - like figure out his  
password from clues in his room?



JAYA

Why don't you look for those clues?

WREN

Yeah... I could do that.

Wren picks up a random box and starts rummaging. Jaya focuses on the TOWERS. *Why aren't you working?* Jaya tries to remove the PANELS on the TOWER. They're screwed in. Jaya materializes her own ALLEN KEYS and unscrews them.

She pulls a PANEL OFF - and hisses. Wren is instantly there. She follows Jaya's gaze to - the MOTHERBOARDS. They're DARK and WARPED, BROKEN and BUBBLED. Looks unnatural. Jaya's fear grows. Wren notices Jaya's distress and the MOTHERBOARD.

WREN

What... what is that?

JAYA

I... I don't know. Jacob could have done this... but. It shouldn't be running if this is destroyed...

Jaya looks worried for the first time, and sees the fear creep into Wren.

JAYA

We just need to... keep looking.

Wren nods. Jaya shoots a thoughtful look at the TOWERS, then fixes the panels back on.

4/27

**INT. JACOB TAYLOR'S HOUSE - HALLWAY - DAY**

4/27

The front door opens. MR TAYLOR (40s) enters, home from work, with a dark, foreboding energy. He's confused when he hears his wife's laughter. He's moved by the unfamiliar sound.

ANTONY (O.S.)

He and I auditioned for Jesus  
Christ Superstar, but he -

MRS TAYLOR (O.S.)

I had no idea he enjoyed musicals.

ANTONY (O.S.)

Oh yeah. When he wasn't on his  
computer he loved belting out Lloyd  
Webber.

Mr Taylor places his BRIEFCASE down - when he hears movement from Jacob's room. Mr Taylor slowly looks up. *Someone's upstairs*. The Dickheads are none the wiser as Mr Taylor steps past the living room and up the stairs with an assassin's stealth.

4/28 **INT. JACOB TAYLOR'S HOUSE - JACOB TAYLOR'S BEDROOM - DAY** 4/28

ECU: A dark SCREEN. Jaya's reflection stares back. In the BG: Wren roots through Jacob's SCHOOL WORK, NOTEPADS, ART.

WREN  
I'm sorry Roch upset you. You...  
You're alright Jaya.

JAYA  
Because I'm useful?

WREN  
No... that's not what I'm saying. I-

JAYA  
- I get it Wren, don't worry. I'm  
used to it. I wish I wasn't.

WREN  
Look, Roch'd take the mick out of  
everyone for anything, including  
herself. She didn't mean anything.  
She just thought you were a...

JAYA  
- a 'weirdo'? A 'loser'?  
(beat)  
She could've just kept it to  
herself, but she didn't. I don't  
think she liked that I was me.

WREN  
She was... Rochelle was -

JAYA  
- I know you loved her. But she's  
not haunting you. It's your guilt.

Jaya searches when something in the SCREEN's reflection has caught her eye. She swivels to find a WARS OF THE ROSES BOOK on the SHELF opposite. A ROSE EMBLEM adorns the spine.

Wren flips through Jacob's DRAWINGS - to find SKETCHES of ALYSSA from 101. Wren stops, heart in her throat. The sketches get darker and darker. Roses entangle Alyssa. Jaya crosses the room and retrieves the WARS OF THE ROSES BOOK. She peels back the cover. Her eyes widen with surprise.

**REVEAL: A book within a book containing pages of scrawled  
URLs and PASSWORDS - AND RED ROSES. A secret CODER BOOK.**

Wren stares at Alyssa. It's like Alyssa stares back, when -

WREN

This is the girl Taz found. Alyssa -  
she... she died.

Jaya looks between the CODER BOOK and Alyssa, when -

JAYA

Oh my god. These are blueprints.  
(beat)  
Jacob Taylor weren't a victim of  
Red Rose. *He created it.*

Everything in the room suddenly takes on a sickening new  
meaning. They're not in a shrine of an innocent victim  
anymore. *They're in a monster's lair.*

WREN

But... he's dead. How can it -

- FLOORBOARDS CREAK outside the room. Their eyes swing up.

4/29 **INT. JACOB TAYLOR'S HOUSE - JACOB TAYLOR'S BEDROOM - DAY** 4/29

MOMENTS LATER: The door OPENS, revealing Mr Taylor. Jaya  
stares back as if everything was ordinary.

JAYA

Hello?

A dark warning flashes behind Mr Taylor's eyes.

MR TAYLOR

Who are you?

JAYA

Jaya. This is Wren. You Jacob's  
dad?

MR TAYLOR

Why are you in my son's room?

JAYA

We were hoping to find out why  
Jacob took his life. But now I'm  
more confused, if I'm honest. Not  
sure he was who I thought he was.

MR TAYLOR

(distant)  
Sometimes he forgot to lock his  
computer...  
(beat)  
He wasn't a... a nice boy. Was he?

Wren and Jaya look at one another. They say nothing.

JAYA

I can't explain right now. But I  
need to take this book.

MR TAYLOR

Will any good come from it?

JAYA

I really hope so.

Mr Taylor nods. He holds the door open as they both exit,  
then looks round the room, lingering on the computer. Sad.

4/30

**EXT. JACOB TAYLOR'S HOUSE - LATE AFTERNOON**

4/30

Mrs Taylor stands at the OPEN DOOR, Mr Taylor stony behind  
her. Ant finishes a story as Mrs Taylor hugs them all  
goodbye:

ANTONY

...and he just laughed. He had a  
lovely laugh did Jacob.

MRS TAYLOR

Thank you so much for this  
unexpected visit. It's been lovely  
having people back in the house.

She comes to Ant and pulls him into a maternal hug.

MRS TAYLOR

Please, you must come back.

She means it. The hug. The words. And he knows it. She lets  
him go. Ant's eyes are wet.

ANTONY

We will. I'm sure Jacob -

MRS TAYLOR

- I know you didn't know him. But I  
wish you had.

(off their looks)

It's nice to pretend sometimes.

4/30A

**EXT. JACOB TAYLOR'S HOUSE - PATH - LATE AFTERNOON**

4/30A

Shadows stretch away as the Dickheads walk down the long path  
that leads away from the TAYLORS' HOUSE.

ASHLEY

I actually believed you knew him.  
You best not lie to me like that...

ANTONY

He had no idea how good he had it.

WREN

He created Red Rose. He knew  
Alyssa.

JAYA

Well... it looks like he created  
it. I'm sure when I've gone through  
this [Coder Book] I'll be able to  
prove that.

(to Wren)

I promise. I'm gonna do everything  
I can.

Wren looks hopeful. Jaya smiles at her. She smiles back.

TAZ

Okay. Let's recap. Jacob creates  
Red Rose. He knows Alyssa - and  
they both die. It goes from these  
two at some point to Rochelle - who  
thought her mum was talking to her  
on it? Then Rochelle dies. Now Wren  
has it.

The magnitude of this feels heavy on everyone.

ASHLEY

It's not even five.

TAZ

But why would someone like Jacob  
create something like Red Rose?

JAYA

The bigger question is why didn't  
it stop when he died?

TAZ

You said his computers were  
destroyed?

JAYA

They were. But what if it doesn't  
need Jacob to spread?

ASHLEY

Great. So more dead teenagers?

Wren looks on the cusp of understanding, but is still scared.

JAYA

This thing can be anywhere. It can  
be everywhere. Jacob... the body is  
dead - but the brain lives on. And  
it's in Wren's phone.

WREN

I'm deleting it.

Wren turns on her PHONE. RED ROSE awaits: '**Did Jacob give you what you were looking for?**' The Dickheads freeze. We feel the threat of something other in the middle of this abandoned SUBURB. Dust motes hang in the air.

Jaya pulls the PHONE from Wren and muffles it in her coat.

JAYA

Wren, please don't delete it. I think I can figure out what it is.

ANTONY

We'll do whatever you want Wren.

TAZ

Aye.

ASHLEY

We're here for you.

NOAH

Always.

Wren considers, then nods at Jaya.

JAYA

Come round mine tomorrow and we'll show it what happens when you underestimate Jaya Mahajan.

4/31 **INT. WREN'S HOUSE - RACHEL'S ROOM - DAY**

4/31

Rachel puts the final touches to her MAKEUP and HAIR. She looks great, but is distracted by her PHONE. She presses it. No new messages. She tosses her PHONE and curses.

A NOISE comes from Wren's ROOM. A little nervous, Rachel leans back in her CHAIR to get a better look. Only a sliver of the hallway is visible. Her chair creaks, when - BZZZ! An incoming call.

RACHEL

(quiet)

Hey...

QUITE SIMON (V.O.)

Hello? Rachel? Rachel, you there?

RACHEL

Simon, one sec.

Rachel opens the BEDROOM DOOR, but there's NO ONE THERE.

4/32 **INT. WREN'S HOUSE - LANDING/WREN'S BEDROOM - DAY**

4/32

Just an empty landing. A FLICKER of a shadow draws her back. Wren's door is AJAR. Another NOISE.

QUITE SIMON (V.O.)  
I'm about to head over and wanted  
to ask you what wine you want me to  
bring... But mainly to hear those  
dulcet tones of yours.

Rachel pushes open WREN'S BEDROOM door and peers in.

QUITE SIMON (V.O.)  
...Hello?

RACHEL  
Oh yeah. Looking forward to it -

Rachel sees Wren's LAPTOP. Another NOISE comes from it. Like  
it's just CRASHED.

QUITE SIMON (V.O.)  
You alright? Rachel? Rachel?

RACHEL  
I'm fine. I -

She FREEZES. In Wren's MIRROR: Hidden behind the cupboard,  
lurks a FIGURE. Rachel stares, mind whirring. She takes a  
step closer, and another -

- it's just a HOODIE! Rachel pulls it down, relieved. In the  
background, the LAPTOP CAMERA LIGHT SWITCHES ON - Rachel  
doesn't see.

QUITE SIMON (V.O.)  
...What's that?

RACHEL  
Oh - sorry - nothing! Nothing. This  
day. I think I need a holiday.

QUITE SIMON (V.O.)  
Well, I might not be Paris, but I  
think you'll find my company très  
*relaxing*...

RACHEL  
That a review from the last woman  
you dated, or...?

Rachel exits. The hoodie lies creepily lifelike on the bed.

The TRAIN rattles on. Wren's head leans against the window,  
exhausted from the day. Noah sits across from her. In the  
background, the rest of the Dickheads. Jaya is oblivious,  
totally engrossed in the CODER BOOK.

ANTONY

Jaya... why didn't you just tell us  
it was you messaging?

JAYA

Would you have come?

They all share a shamed look. Then, off this -

WREN

Thank you Jaya. Seriously.

Across from Wren, Noah shifts. Their eyes instantly connect. They move their hands along the WINDOW until their FINGERTIPS affectionately INTERLINK. They don't pull back, enjoying their silent flirtation.

NOAH

This summer ain't going how I  
thought.

WREN

Yeah. Understatement.  
(then)  
I just wanted a job.

Wren and Noah share a smile.

INTERCOM (V.O.)

We will soon be arriving in Bolton.  
Bolton is our next stop.

They stare, drawing strength from each other, hands together.

4/34

**EXT/INT. WREN'S HOUSE - VARIOUS - DAY**

4/34

The summer's eve is balmy and gorgeous. Rachel floats about in a flattering BARE BACK MAXI DRESS, prepping a romantic meal in the GARDEN. She lays out two WINE GLASSES and lights CANDLES.

A distant KNOCK, KNOCK at the door. *He's here.* Rachel takes a nervous breath and checks her reflection like a teenager before a first date.

Rachel goes to open the DOOR. Then stops. She looks through the PEEP HOLE - and sees Rick. She presses her palms against the DOOR, defensive. She eyes the IRON POKER. She breathes.

4/35

**EXT. WREN'S HOUSE - DAY**

4/35

Rick stands close to the DOOR as it unlocks and Rachel peeks through a slither.



RACHEL

I told you she's not 'ere. She's in Manchester with her mates -

RICK

- did she send you a video? Coz she's sent me one and -

RACHEL

- Oh, it's a 'video' now is it?

RICK

Yeah. Did you... have you not seen it? Wren's messages... I thought she'd be 'ere...

RACHEL

Like I said. She's in Manchester. Rick, I really haven't got time for this cryptic, weird talk.

Rick turns his PHONE around. Rachel, sceptical, takes it.

RACHEL

What am I looking at?

A VIDEO starts on his PHONE. **Rachel is devastated.** Her eyes fill with tears. Rick lowers it. Rachel opens the door further, her anger rising.

RICK

I don't know why she sent it me, but -

RACHEL

- she wants her dad to see what she's learned from him.

RICK

That's not fair.

RACHEL

Don't talk to me 'bout fair. Since you waltzed back in to her life, she's been acting like a twat. I know she's good. She's a good kid. But now... now she's... God, she's acting LIKE YOU.

RICK

Blaming me? Blast from the past. You're so quick to pinpoint me as the problem in her life. She's spent more time with you, Rachel. Have you ever thought that you're the problem? Our daughter's in trouble and you're not even listening to her.

RACHEL  
Goodbye, Rick.

She goes to close the door but Rick catches it. There's a moment. They lock eyes. Rick might relent when -

QUITE SIMON (O.S.)  
- everything okay here?

QUITE SIMON approaches, ROSES in one hand, WHITE WINE in the other. Nausea churns in Rachel's belly. *This is bad.*

4/36 **EXT. RESIDENTIAL STREET - DAY**

4/36

The twinkling lights of Bolton, and beyond that the soft twilit MOORS.

Wren takes out her PHONE when a breeze pulls her attention. *How is the world so peaceful when Rochelle is dead?* Her PHONE vibrates, stealing her from the present:

**'I don't like being shut down. I'd hurry home if I were you'.**

4/37 **EXT. WREN'S HOUSE - FRONT GARDEN - DAY**

4/37

Quite Simon ignores Rick and looks only at Rachel:

QUITE SIMON  
Is he bothering you?

RICK  
We were just discussing our daughter if you don't mind.

RACHEL  
He's going. Right now.

RICK  
But Rachel, this is -

QUITE SIMON  
Do you want me to get him to leave?

Simon still hasn't looked at Rick, who's getting annoyed...

RICK  
You're not taking me seriously, there's something wrong with our daughter -

RACHEL  
- since you came back into her life.

QUITE SIMON

Look mate, she doesn't want you  
here, I don't want you here. Why  
don't you just go enjoy your night?

Quite Simon puts his hand down on Rick's shoulder in an attempt to show strength and lead him away.

RICK

Don't touch me mate.

QUITE SIMON

She asked you to leave, now come on-

Quite Simon FORCEFULLY leads Rick away. Rick pulls back, but Quite Simon GRABS him again. Rick QUICKLY RESTRAINS Simon against the HOUSE, pushing him against the WALL.

RACHEL

Rick! Stop - STOP!

Quite Simon pushes against the WALL, forcing him and Rick into another INTENSE SCUFFLE. As they fall towards the GROUND, Rick restrains Simon again, pressing him forcefully into the GROUND.

NEIGHBOURS appear and gawk. Wren appears, rushing down the street, hearing the CONFLICT.

WREN

Dad! DAD!

And Wren sees it. Rick looks THREATENING and INTENSE as he keeps Simon restrained.

RACHEL

STOP! FUCKING STOP IT!

WREN

RICK!

Rick slowly releases Simon and rises. Simon chokes on air as Rachel falls to his side, caring. Simon's face has been CUT on the ground.

RACHEL

Simon? Simon?

Simon RISES and pushes past Rachel. He stumbles and walks away, filled with personal shame over his ineffectiveness.

Rick stares at the situation. He sees Wren's broken heart. Wren sees the scattered RED ROSES. Rick takes an apologetic step towards Rachel.

RACHEL

Don't!

RICK

Rach, I'm sorry...

RACHEL

Stay away from us. You're dead to me. You're dead to my daughter.

WREN

Mum!

Rick, ashamed, walks away.

WREN

You can't say that - you can't say that!

RACHEL

- don't. Don't you dare, Wren. I warned you. I warned you about him. But you wouldn't listen. You went behind my back and drew him back into our lives. You messaged him. You invited him here. You sent him a video, of you beating the shit out of two girls. Are you proud of that Wren? Are you proud of hurting people?!

Wren bursts into tears, sobbing, head in hands

WREN

- I didn't message you, it was -

Rachel shakes her head, walking back towards the house.

RACHEL

Not again. I can't do this. I can't do this. Your dad. And now you.

Rachel slowly SHUTS **THE FRONT DOOR**. *Holy shit*. Wren stares in shock. Tears spill silently. But the door stays shut. NEIGHBOURS go back to normal. Wren looks again at the RED ROSES dashed on the floor.

She stops crying. She takes a moment to collect herself, normalizing this new reality. She glances down at her PHONE. The epicentre of her pain. A DAWNING REALIZATION grips Wren -

- and she takes APART her PHONE. She walks away. As she does, she veers to a BLACK BIN, opens the LID and THROWS HER PHONE COMPONENTS AWAY. Wren walks away from her HOME.

Wren hovers on the doorstep, forlorn. She knocks, weakly. She waits for what feels an age, then the door SWINGS OPEN. Noah. **She is so relieved to see him.** She falls into his arms. He holds her as she cries.

4/39

**INT. NOAH'S HOUSE - NOAH'S BEDROOM - NIGHT**

4/39

Shelley busies herself round Wren. She hands her a HOT CHOCOLATE and a DODO BAR. Wren leaves the DODO BAR. Wren wears Noah's HOODIE and PYJAMA BOTTOMS.

SHELLEY

Get this down you love.

WREN

Thanks Shelley.

SHELLEY

Now, I'm not bothered where you sleep, but let me know if you need an extra blanket for in 'ere or if the couch needs making up.

Noah and Wren instantly look at each other. It's intense.

NOAH

I'll take the couch.

SHELLEY

Oh, I thought to tell you Wren, your mum called me. I think you both just need a bit of space. You can stay here as long as you want.

(then)

She just wanted to check where you were. See that you're safe.

WREN

Thanks Shell.

NOAH

Yeah - thanks mum.

Noah leads Shelley towards the door. She's a bit affronted, but goes with it -

SHELLEY

Night loves.

Noah shuts the door. Awkward, Wren drinks her HOT CHOCOLATE.

WREN

She's put booze in it.

(then)

What do you make of Jaya?

NOAH

Smart. But direct.

Wren laughs.

WREN

Yeah. I like her.

They drink. Noah puts down his CUP and stares at Wren.

NOAH  
(gambling)  
...and I like you.

Noah holds Wren's gaze. She faces him, fire in her eyes. Noah senses a change in the air as they move to each other -

- they KISS, PASSIONATELY. They stop KISSING. Wren leads Noah to his bed. They undress and passionately go at it. Pure physicality allows them to forget everything but each other.

4/40

**INT. JAYA'S HOUSE - JAYA'S BEDROOM - NIGHT**

4/40

Jaya, dark rims under her eyes, PORES OVER the CODER BOOK, listening to the JAPANESE SAILOR MOON INTRO MUSIC. She notices the SOUND of a HOUSE PHONE RINGING. She PAUSES the song. MUFFLES are heard, then approaching footsteps. A KNOCK.

SAVNA (O.S.)  
Jaya?

A confused SAVNA enters, holding the PHONE.

SAVNA  
It's for you?

JAYA  
Who is it?

SAVNA  
He said his name's Jacob.

Jaya's face drops as Savna hands her the PHONE. Savna exits:

SAVNA  
(muttering)  
Who calls at this time?!

Alone, Jaya brings the PHONE to her ear.

JAYA  
Hello?

Breathing. Then, a DISTORTED DEMONIC TECHIE SOUND emanates from the PHONE, disturbing Jaya. It stops. Silence. Then:

DISTORTED MALE VOICE (V.O.)  
Her time is up.

The PHONE goes dead. Jaya stares at the HOUSE PHONE. *She's fucking scared.* Off this:

**CUT TO BLACK**

**END OF EPISODE**