



RED ROSE

Episode 105

SHOOTING SCRIPT
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5/1

EXT. BOLTON/TAZ'S HOUSE - DAY

5/1

TOP SHOT of BOLTON. We take in the entire town. Sinister music à la IT FOLLOWS. As we roam over the rooftops, a RED TIMER BLEEDS THROUGH, counting down from 13 HOURS. We arrive at TAZ'S HOUSE.

The TIMER STAYS over a WIDE of TAZ'S HOUSE.

FANTASY: All the LIGHTS IN THE HOUSE GLOW RED, until it FILLS THE SCREEN. Off a RED SCREEN:

SMASH TO TITLE

5/2

INT. TAZ'S HOUSE - LIVING ROOM - DAY

5/2

We move between ASHLEY, ANTONY, NOAH and TAZ - who all have the SAME TIMER on their PHONES. They're all on edge. Scared. It's like a DOCTOR'S WAITING ROOM, when - BANG BANG BANG. The FRONT DOOR. Everyone JUMPS into action.

5/3

INT. TAZ'S HOUSE - HALLWAY - DAY

5/3

Fraught, Taz and Ash open the FRONT DOOR to a distressed JAYA. She barrels in. Taz immediately LOCKS the DOOR. Ash is about to speak when Jaya GESTURES for SILENCE. She MATERIALIZES a PAD OF PAPER. On it: '**TURN OFF YOUR PHONES**'.

ASHLEY

You what - why...?

Jaya FLIPS a PAGE, revealing: '**JUST DO IT**'. Taz and Ash comply. Wren, Noah and Ant arrive. Ash GESTURES at Jaya's sign. Jaya looks at Wren, who shakes her head, awkward.

WREN

I got rid of it.

Jaya and Wren share a look of understanding. Jaya nods.

TAZ

You wanna tell us -

JAYA

- turn your WIFI off. And everything that can connect to the internet.

Taz reads Jaya's seriousness and leaves to do it. The others share a worried look as Jaya leads them into:

5/4

INT. TAZ'S HOUSE - LIVING ROOM - DAY

5/4

Jaya hones in on the SMART TV. The others watch as she goes to the wall and UNPLUGS IT. Her eyes scan again - an ALEXA. Jaya UNPLUGS IT. Taz returns, harried.

Jaya DUMPS THREE OLD NOKIA PHONES onto the TABLE.

JAYA

From now on we only communicate on these. Soz, I only had three. One for me, Wren and Taz.

WREN

Jaya - you alright?

JAYA

Jacob Taylor called me last night.

ASHLEY

Fucking hell.

WREN

Wha' did he say?

Jaya doesn't want to reveal this. Wren senses something.

WREN

Wha' did he say?

JAYA

Her time is up.

The others all share dark looks.

JAYA

What?

ANTONY

This morning... we all woke up and... there were timers counting down on our phones.

Scared looks are thrown at Wren.

JAYA

When does the timer finish?

ANTONY

Midnight.

Everyone stares darkly at Wren, then:

ASHLEY

I'll put the kettle on shall I?

5/5

INT. TAZ'S HOUSE - KITCHEN - DAY

5/5

The Dickheads form a COUNCIL around the TABLE, TEA in hand. The CODER BOOK lies open on it. Wren holds her NOKIA. Taz holds his. Everyone's on edge. Ant, re NOKIAS:

ANTONY

Where'd you get these?

JAYA

That drawer you keep old shit in. Chargers. Headphones with only one ear working.

NOAH

Jaya... what've you found out?

JAYA

(re: CODER BOOK)

I was goin' through this all night -

ASHLEY

- why you bothering? It's on Wren's phone!

NOAH

And now the rest of us have it.

JAYA

It's spread. And I get that call... Did you guys download anything? Any links you might have been sent?

Everyone shakes a 'no'. Jaya, thinking:

JAYA

Could've been Bluetooth or -

WREN

- Jaya.

JAYA

Sorry - this is like a diary. Coders have loads to remember. Jacob's written shitloads in here. I'm gonna rip all of it, run it through a program and hopefully figure out how Red Rose works.

WREN

How long'll it take?

JAYA

Days... or months -

ANTONY

- months?!

JAYA

Which is why I want to get back to it asap.

WREN

Jaya... what is Red Rose?

JAYA

I... I don't know. Jacob created it, and it's still running, even after he's dead.

Everyone SHIVERS. Wren shakes her head and rises.

WREN

(sotto)

This is all so Scooby Doo.

Wren leaves. Noah follows, concerned. Off the nervous energy, Taz tries humour.

TAZ

Jaya's clearly Velma.

(pointing)

Shaggy (Taz), Noah's Fred, Wren's Daphne. And Ant's Scooby - dramatic, but usually right about shit.

ASHLEY

Except there was never an episode this fucked up.

TAZ

I'd have watched it though.

5/6

EXT. SIMON'S HOUSE - DAY

5/6

RACHEL approaches the comely home. She knocks. No answer. She tries the door - which is unlocked. She considers the boldness of entering, then walks in.

5/7

INT. SIMON'S HOUSE - OFFICE - DAY

5/7

Rachel approaches SIMON'S OFFICE. He's at a DESK. He looks terrible - wan, exhausted and *afraid*. The cut on his face has been cleaned up. He only has eyes for his MONITOR. We do not see what's on it.

RACHEL

Knock knock.

Simon JUMPS. Rachel flinches.

RACHEL

God, I'm sorry. I didn't -

Simon QUICKLY turns off his MONITOR. We may notice an
EARPIECE BOX placed innocuously among STATIONERY. He wears
last night's clothes.

RACHEL

Simon - are you ok?

Simon doesn't reply. *He's somewhere else.*

RACHEL

Look, what happened last night. I -

Rachel moves towards him, concerned. He looks to his MONITOR:

SIMON

- I'm fine.

RACHEL

I am so sorry you got dragged into
all this shit with Rick. I wish -

SIMON

- it's fine.

RACHEL

No. It isn't. I'm 'ere to make
things right, regardless of
whatever happens between us.

(then)

I understand if you wanna call
things off.

SIMON

Please. I just need space.

RACHEL

I can respect that. Space is good.
Sometimes. I'm hoping that's all
Wren and me need, but summat tells
me otherwise. She stayed at Noah's -

SIMON

- look, I've got things I need to
sort out. Can we speak later?

RACHEL

Later today or later this week?

SIMON

(pained)

Please. I'll call you later.

RACHEL

My door's always open. Just... take
care of yourself.

She exits, looking sad. *Lost.*

5/8

INT. TAZ'S HOUSE - LANDING - DAY

5/8

Wren, her face in her hands, sits at the top of the stairs. Noah arrives and sits next to her. She drops her head on his shoulder. He kisses her head. They hold hands, then -

Noah bumps down the stairs on his arse - boyish. He looks back at Wren. She grins, and bumps down with him. They both bump their way to the bottom, laughing. They kiss.

5/9

INT. TAZ'S HOUSE - KITCHEN - DAY

5/9

ANTONY

- and he's like your teacher?

JAYA

Douglas? Sometimes. Sometimes I'm his. Depends on the work.

ANTONY

And his... boyfriend?

JAYA

Do you want a nerdy boyfriend too? Manchester's probably a good place -

ANTONY

- I'm not gay.

Jaya looks confused. Ash looks at the floor.

JAYA

Oh. Ok.

Wren and Noah re-enter, amused. Wren stares out the window - *anything could be out there.*

ASHLEY

What d'you wanna do?

WREN

Nothing.

Blank faces of fear and worry are exchanged.

WREN

We're gonna do nothing. Red Rose tried killing me yesterday. But I'm still 'ere. We're still 'ere. So we'll do Jaya's plan. No phones. No internet. We'll stay put till we get past midnight.

(to Taz)

That alright?

TAZ

Mum and grandad have gone to
Birmingham.

WREN

Is that a 'yeah'?

TAZ

Oh - yeah.

WREN

Okay then. We're in lockdown -
until midnight.

Everything feels very serious. Then:

TAZ

There's no food in.

5/10 **INT. SMALL GROCERY STORE - DAY**

5/10

Taz pushes a TROLLEY stuffed with FOOD to a CHECKOUT. The Dickheads unload the FOOD onto a CONVEYOR BELT. They're focused on getting out of there. No one chats.

5/11 **INT. BOLTON MALL - DAY**

5/11

The Dickheads walk through the WIDE WALKWAYS, burdened with BAGS OF FOOD. SHOPPERS walk past them, PHONES in hand.

ASHLEY

What biscuits did we end up
getting?

TAZ

Jaffa Cakes.

ASHLEY

What you on about? Jaffa Cakes are
cakes. Or we'd call 'em Jaffa
Biscuits, which just sounds weird.

TAZ

Actually, you'll find they're
legally classed as biscuits.

Ashley looks at Taz for trickery. He's not lying.

ASHLEY

We're born into a world of lies.

Behind, Wren is flanked protectively by Antony and Noah. They're swallowed by the WIDE EXPANSE of the MALL. Wren can't help but scan the RED BLINKING CCTV CAMERAS.

Her growing paranoia makes her feel uneasy at the CAMERAS on the PHONES of other SHOPPERS. Surveillance TECHNOLOGY SURROUNDS THEM. Antony follows Wren's gaze, confused at her darting looks.

ANTONY
What we looking at Wren?

Antony's supporting presence helps Wren back to the MOMENT.

WREN
Nothing. It's nothing.

They continue to walk when Wren freezes. Up ahead, Simon exits a STORE. He's cleaned up since we saw him earlier. They can't avoid each other as their paths intersect:

SIMON
Hi Wren.

WREN
Hi.

SIMON
Is your mum okay?

WREN
I dunno. I've not seen her.

It's awkward. Noah and Antony shuffle. Ahead, Taz and Ashley turn to see why Wren, Noah and Antony have stopped. Simon takes in the shopping:

SIMON
Are you off to your mum's now? Is that where you're heading?

Wren doesn't know how to answer. Antony senses the awkwardness and Wren's struggle to answer:

WREN
I... we haven't... I can't -

ANTONY
- we should get back to Taz's.

Wren is moved on by Antony and Noah.

SIMON
Bye Wren.

WREN
Yeah, bye.

As they move on, Wren looks back at Simon. He stares at her. There's a heightened tension and strangeness between them à la Strangers On A Train.

5/12 **OMITTED** 5/12

5/13 **INT. TAZ'S HOUSE - LIVING ROOM - DAY** 5/13

Jaya uses a SCANNER to CONVERT CODER BOOK pages into DIGITAL FILES. From these digital files, her LAPTOP runs software which PULLS OUT DEEP WEB ADDRESSES. Whilst this runs, her gaze falls on Taz's family pictures. Taz as a baby with his MUM and DAD. She inspects one, smiling, when -

- She hears something outside. Slowly, she approaches the WINDOWS and looks out, then closes the CURTAINS.

5/14 **EXT. TOWN CENTRE - DAY** 5/14

The TOWN HALL CLOCK CHIMES: NOON. Shared, nervous looks. The Dickheads wait at a BUS STOP where everyone is on PHONES. Wren can't handle it:

WREN
Can we get a taxi?

5/15 **INT. TAXI - DAY** 5/15

The Dickheads are crushed up with their SHOPPING. Wren's eyes CATCH the DRIVER'S PHONE. He's on WAZE, following the route - when it GLITCHES. Wren clocks this as the TAXI turns into a DODGY LOOKING BACK STREET. Noah catches her gaze, as she faces him, quiet:

WREN
It's going the wrong way.

NOAH
What?

WREN
It's going the wrong way -
(then, loud)
Stop.

The DRIVER ignores her. Wren, adamant:

WREN
Stop the car please.

The DRIVER still ignores Wren. Taz, in the passenger seat, turns politely to face the DRIVER, when Wren sits up:

WREN
STOP THE FUCKING CAR!

The DRIVER pulls out an AIRPOD. We hear TINNY MUSIC.

DRIVER

You what?! What's wrong?

WREN

Stop the car.

DRIVER

What you on about?

WREN

Where the hell are you taking us?

DRIVER

I'm just following where the app's sending me.

TAZ

Wren... I think you're being a bit psychosomatic with normal occurring stuff.

ASHLEY

Can you just... pull over? We can walk from here.

DRIVER

Fine. It's your pennies.

The DRIVER pulls over.

5/16

EXT. BOLTON - WOODS - DAY

5/16

Wide of the EMPTY WOODS - the DICKHEADS, laden with SHOPPING, move slowly. Taz brings up the rear. He shakes his head in disbelief.

5/16A

EXT. BENNET'S LANE - DAY

5/16A

The Dickheads walk up the hill towards Taz's house. They're all physically exhausted.

5/17

INT. TAZ'S HOUSE - KITCHEN - DAY

5/17

A hive of activity. Taz prepares FOOD. Ant pours BOOZY DRINKS. Jaya refills her COFFEE and is about to exit:

ASHLEY

Found anything yet?

JAYA

Nope.

Wren enters, Noah hot on her heels. Jaya clocks it. Then:

JAYA

Guys - we should keep all the doors and windows locked. No more going outside. We need to limit the variables!

Ash fans herself.

ASHLEY

Jaya, it's too hot. Can we please open the windows? Just the windows. I'll guard 'em if I 'ave to.

JAYA

Fine. But only for a bit. We need to -

EVERYONE

- limit the variables.

Jaya nods, then exits with her COFFEE. Ash opens WINDOWS. The Dickheads unload the food. Ant considers the very MODERN FRIDGE, his paranoia evident.

ANTONY

Wait. We forgot about the fridge. Should we unplug that?

ASHLEY

If we can't trust a fridge then we might as well give up now.

TAZ

Fridges. TV screens. Taxis. They can't kill you.

Wren looks hurt by this. Noah, defensive for her:

NOAH

Shut up Taz.

TAZ

I'm just trynna point out they're not a threat. No one's coming out of a TV to get you. We're not in The Ring.

ASHLEY

The Ring's scary.

TAZ

The real world's actually scarier. Viruses. Nuclear bombs. Tories.

Wren stares at an OLD CLOCK. It's 1:42PM.

ANTONY

Don't worry. We're offline. It's
only us lot 'ere.

Ant winks at Wren. She smiles back. Calming.

TAZ

Once they're open you can join me
at the counter my little sous-chef.

ASHLEY

Who's Sue?

Ash joins Taz at a KITCHEN COUNTER. Wren approaches. There's a BLOCK OF CHEESE and a KNIFE amongst a pile of INGREDIENTS and KITCHENWARE.

WREN

Can I help?

TAZ

Absolutely. You can slice that
cheese.

Wren seems half interested in her surroundings as she picks up a KNIFE and begins to SLICE.

TAZ

Speaking of cheese, what cheese is
made backwards?

ASHLEY

I don't know how you make it
forwards. Milk and... summat else?

CLOSE on Wren cutting.

TAZ

Edam.

ASHLEY

Edam?

TAZ

It's 'made' backwards.

CLOSER on Wren cutting.

ASHLEY

Please never explain a cheese joke
to me again. Ever -

CLOSER STILL on Wren as she CUTS her HAND.

WREN

- FUCK!

TAZ
Under the tap!

ASHLEY (O.S.)
You're not gonna use that cheese
are you?

Taz hands some PLASTERS to Wren. She goes over to Noah and gives them to him. He helps, intimate. Ant watches, smiling at the way Noah and Wren are with each other.

5/18 OMITTED 5/18

5/19 OMITTED 5/19

5/20 INT. TAZ'S HOUSE - KITCHEN - DAY 5/20

It's later. Taz and Ash continue to COOK. Taz wears SWIMMING GOGGLES and chops ONIONS. Ash has watery onion eyes. She takes in Taz's GOGGLES, laughing her head off.

ASHLEY
You look like a weirdo.

TAZ
Who's crying though?

ASHLEY
I am.

TAZ
How are those potatoes doing? Put a fork in and see if they're soft.

Ash leans over the BOILING POT and puts her fork in.

ASHLEY
Tatties are done.

TAZ
So now we mash them and mix with the cheese, and the onions when they've turned that golden colour.

Noah pours SHOTS. The Dickheads all gravitate and pick one.

WREN
To Roch.

THE DICKHEADS
To Roch.

They all down it solemnly. Taz and Ash return to the cooker. He shows her how to use a POTATO RICER. *The Bolton version of Patrick Swayze in 'Ghost'.* Ant, quiet:

ANTONY

Am I imagining things or are we
witnessing the dawn of a new
romance?

NOAH

Yeah. Tashley.

They laugh as Taz produces a WOODEN BOARD with a flourish.

TAZ

This is a stolnica. It's Polish.
But I bought it in Ramsbottom.

ASHLEY

It's a bread board.

TAZ

It's for moulding dough. I use it
to make pasties.

ASHLEY

Still a bread board.

TAZ

Fine. It's a bread board. And we
need it for the next bit. Gimme
your hands.

ASHLEY

What?

TAZ

I need to see if you've got the
skill.

Ash hesitantly presents her hands. Taz feels them.

TAZ

Warm hands.

NOAH (O.S.)

Cold heart.

ASHLEY

Shut it you. Do I have the skill?

TAZ

No. You need cold hands for pastry.

ASHLEY

I 'ave to do summat. Can't just
scrounge. What can I do?

TAZ

Nothing. Chill. You're my guest.

Ash is taken aback at Taz's sincere care-taking.

ASHLEY
I'll... wash up then.

Suddenly a CUCKOO bursts out of the OLD CLOCK. It CHIMES 8 times. Everybody looks at each other, scared. Beat.

TAZ
Four hours to go...

Silence. She laughs.

WREN
Who the fuck has a cuckoo clock?

TAZ
Can't move for them in Switzerland.

WREN
Every second feels like an hour.

NOAH
We should do summat fun to pass the time.

Noah looks suggestive. Wren smirks. Antony is oblivious to the double entendre:

ANTONY
Should we play a game or summat?

Wren eyes the CUCKOO CLOCK -

- when the DOORBELL RINGS. Nervous looks are shared.

5/21 **INT. TAZ'S HOUSE - HALLWAY - EVENING**

5/21

The Dickheads nervously and silently file into the hall. Jaya joins. No one moves for the DOOR. Taz reluctantly approaches:

WREN
Don't. Wait -

TAZ
- Wren, it's gonna be fine.

Taz slowly approaches the DOOR, then subtly looks through a GLASS PANEL on the DOOR. He reaches for the HANDLE. Wren starts as Taz opens the DOOR. It's two MORMON MISSIONARIES in PRISTINE WHITE SHIRTS. They hold THE BOOK OF MORMON.

TAZ
I was wrong.

ELDER JASON
Good evening.

ELDER DAVID
Hey there.

ELDER JASON
I'm Elder Jason. And this is Elder David.

Elder David nods. No one says anything. The Mormons eerily look towards Wren:

ELDER JASON
Have you ever wondered about life after death?

Wren freezes. *Was that aimed at her?* The Dickheads protectively move around Wren. When no one speaks:

ELDER DAVID
Have you ever wondered about life after death?

Wren turns and goes. The others join. Taz stays:

TAZ
Of all the places to go on your mission, you got Bolton?

ELDER JASON
Bolton's an interesting place.

TAZ
Yeah. It can also be rude when it wants to be.

Taz shuts the door on them. He's lost in thought, then exits.

5/22

INT. TAZ'S HOUSE - LIVING ROOM - EVENING

5/22

Noah, Wren, Ash, Ant and Taz eat PASTIES, drink VODKA and play GUESS WHO. It's Wren vs Taz. Wren's character is Phillip. Taz has Daniel. Jaya's got HEADPHONES on in the background, working on the CODER BOOK with her LAPTOP out.

TAZ
Do they look like they'd have a relationship with a pie?

WREN
Yeah.

Everyone laughs, including Wren, as Taz knocks down the non-pie-loving characters. Wren's turn.

WREN
Do they... look like a priest?

TAZ
Actually - yeah.

ASHLEY
They really do.

More laughs. Wren knocks down all her characters, leaving Daniel, Joe, Paul and Stephen. So close to the win.

TAZ
Do they look like they think COVID
wasn't real?

WREN
Yes. Do they look like they own a
cuckoo clock?

TAZ
Shit - yeah they do -

WREN
- is it Daniel?

Cheers. Taz groans, defeated. Ash hands a SHOT to him.

ASHLEY
'Ere - wash your mouth out with
this.

Taz takes his shot, when - A RING AT THE FRONT DOOR.

5/23 INT/EXT. TAZ'S HOUSE - HALLWAY/DOORSTEP - EVENING 5/23

The DICKHEADS stare as we TRACK down the HALL to the FRONT DOOR. Taz looks confused. Wren half-steps up the STAIRS. Jaya notes her unease. Taz breezes it off:

TAZ
Let's pretend we're not in.

Another RING. NOAH approaches. The others hang back -

ASHLEY
Don't!

NOAH
Red Rose ain't gonna ring a door
bell.

ANTONY
Maybe it's the Mormons?

Taz looks outside through a GLASS PANE:

TAZ
Fuck me, it's Becky Fox.

Taz, without thinking, starts to UNLOCK THE DOOR.

ASHLEY
Wait! We don't -

Too late. Taz opens the DOOR and reveals BECKY FOX. Framed behind her: PATRICK, CIARAN and THE TWO JENNAS.

BECKY FOX
You've saved my weekend Taz.

TAZ
I have? What you guys doing 'ere?

LITTLE JENNA
Err - the party?

TAZ
There's no party here.

PATRICK
It looks like a party.

TAZ
You have the wrong address.

BIG JENNA
I think you have the wrong address.

TAZ
It's my house!

CIARAN
Yeah, but how can we all be wrong?

Ciaran tries to walk past a flummoxed Taz who stops him, when Becky Fox glides through. Taz's defence crumbles: *Becky Fox is in my house*. Others follow suit as STRANGERS plug in everything that was unplugged. MUSIC kicks into life.

TAZ
Maybe it won't be so bad.

Jaya arrives, LAPTOP in arms. Holding it like a relic.

JAYA
What the fuck is happening?

NOAH
(to Wren)
We need to get you away from all this. Jaya too.

JAYA
Good idea. Limit the variables.

Wren doesn't disagree. Jaya nods at Noah. Noah and Ant fight through the arriving crowds with Wren and Jaya, making their way UPSTAIRS.

A haven of history. MAPS of ANCIENT ROME, WW1. A lethal looking KATANA. TEENAGERS DRINK as Noah, Wren, Jaya and Ant enter.

ANTONY

Everyone out please. This room is off limits.

TEENAGER 1

Then why you in 'ere?

ANTONY

I'm... here to clean up the pubic hairs.

As they leave, the Teenagers look at Ant like he's a freak. Ant makes the BED so it's all neat.

JAYA

Effective.

ANTONY

Crazy always wins.

Noah closes the DOOR, muffling the PARTY.

ASHLEY

It's carnage down there.

ANTONY

Where they coming from?

WREN

It's Red Rose. It's trynna smoke me out.

ANTONY

Have you learned anything new?

JAYA

Maybe. The code in this book doesn't fully match what I ripped from Wren's phone. Some of it does, but not all of it. I'm trynna work out why.

WREN

What does it mean?

JAYA

Nothing. Yet.

WREN

You're doing amazingly.

Wren and Jaya share a smile.

ASHLEY

Taz needs help downstairs and...

(looks at Wren)

(MORE)

ASHLEY (CONT'D)

I don't fucking know... we should
hide you in a bunker.

WREN

I'll stay in 'ere.

JAYA

I'll stay too.

WREN

Go on. I'll barricade me and Jaya
in.

Ash and Ant exit. Jaya grabs the CODER BOOK and her LAPTOP. Jaya shoots Wren a supportive smile, puts on HEADPHONES and begins to work. Noah hangs back.

NOAH

Jaya?

WREN

What you doin'?

Jaya doesn't respond. She can't hear anything.

NOAH

Just checking if she can hear.

(then)

I can stay with you.

Wren looks to Jaya, working furiously. They hear the commotion outside with the PARTY in full swing.

WREN

We'll be okay. Go help Taz.

NOAH

You sure?

WREN

Yes.

They kiss. Noah walks out. Her eyes drop to the TIME. She starts to move FURNITURE in front of the DOOR, barricading them in. Jaya looks at what Wren's doing and gives a THUMBS UP.

5/25

INT. TAZ'S HOUSE - HALLWAY - NIGHT

5/25

Noah scans the hallway, exasperated. The HOUSE is DARK. LIGHTS come from ATMOS and PHONES. A gauntlet of PEOPLE, TECH and BOOZE. And a waiting Antony.

ANTONY

You comin'?

(off Noah's look)

You alright?

Noah goes to walk off, but looks back at the door, conflicted. They're both tipsy. Ant waits for Noah to go on.

NOAH

I feel pulled in loads of directions. My mum... Wren. I just don't know what I'm doin'.

(then)

But my gut's tellin' me to stay here and... I dunno... protect her.

(then)

Roch was alone. I... I wanna be 'ere...

Antony nods. BANGS downstairs and LAUGHTER.

ANTONY

Taz'll need backup.

Ant goes to leave, then turns back.

ANTONY

I feel better knowin' you're there.

Noah and Ant share a smile. Ant salutes and heads down the stairs into the storm. Noah stands outside the door. A GUARD.

5/26

INT. TAZ'S HOUSE - KITCHEN - NIGHT

5/26

GRIME MUSIC BLARES out through SPEAKERS - ANNOYING. LOUD - BOOM! TWATS explode EGGS in a MICROWAVE. Another EGG is LOADED. CHANTS anticipate the - BOOM! Another EGG explodes. Taz UNPLUGS the MICROWAVE and GRABS the rest of the EGGS.

TAZ

What the actual fuck?! These are free range!

Ash and Ant stare around in absolute bewilderment. It's carnage.

TAZ

Can you call the police on your own party?

ANTONY

Taz, we need to do summat.

Taz sees TEENS gathering FRUIT as they eye the MICROWAVE.

TAZ

Take these and hide them.

Taz thrusts the EGGS at Ash.

ASHLEY

Do I look like a hen?

ANTONY
Lady Cluck!

TAZ
(to Ant)
Guard the microwave. I'll be back.

Taz and Ash make haste. Leaving Ant as Becky Fox GLIDES over:

BECKY FOX
Everything ok?

ANTONY
Yeah. Just wondering if Taz's home insurance covers twats who crash and trash his house.

BECKY FOX
Crash?

Becky materializes her PHONE - a POST from Taz with the DICKHEADS, INVITING ALL TO A BYOB SHINDIG. Hidden in the POSTER - the RED ROSE EMBLEM: '**TAZ invites you to a BYOB HOUSE PARTY - share the love, invite the world'**.

ANTONY
What?

BECKY FOX
Did Taz not post this?

ANTONY
Oh no... he did. It's just - he would have preferred a masked ball. Like in Phantom of the Opera.
(looks round)
But he got the streets of Paris from Les Mis instead.

Becky laughs. Really laughs. She smiles at Ant.

BECKY FOX
You're dead funny you. I've always thought that.

Becky GLIDES off. Ant is genuinely touched. *He loves the VALIDATION.* Taz returns with a SCREWDRIVER. He UNSCREWS the PLUG and removes the FUSE. The TEENS eyeing the MICROWAVE leave.

TAZ
Won that battle.

ANTONY
But you're kinda losing the war.

Taz's face drops as they take in the CHEMICALLY MAD PARTY.

TAZ
GET THE FUCK OUT OF MY HOUSE!

Everyone CHEERS, then starts chanting this. Taz deflates.

5/27 INT. TAZ'S HOUSE - BATHROOM - NIGHT

5/27

Ash enters, as she searches for an egg-hiding place. The Two Jennas are doing MAKE UP and taking SELFIES.

ASHLEY
Where'm I supposed to put eggs?
(finds a soap basket)
Bingo.

Ash hides the EGGS in amongst the SOAPS.

ASHLEY
Can you do me a favour, and don't
do anything with these eggs?

BIG JENNA
Err... sure. Where's Wren gone?

ASHLEY
She's... gone home.

LITTLE JENNA
Good. Don't want her attacking
innocent people again.

ASHLEY
This is beneath my pay grade.

Ash walks off. The Two Jennas share a knowing look.

5/28 INT. TAZ'S HOUSE - KITCHEN/HALLWAY - NIGHT

5/28

Ash rejoins Taz and Ant. Ant stares at the full crowd of people, nervous. One LAD holds his gaze. Ant returns it. But it's not sinister. *It's mutual as they eye-fuck each other.* Ant breaks away his gaze as:

ASHLEY
Where the fuck are all these dicks
coming from? I only recognize half
the people.

They all nod. Disturbed. Ant looks for the LAD and finds him staring. Ant looks away, and tries to contain a smirk, but finds it hard.

TAZ
Just do what you can to -

ASHLEY
 - halt the madness?

Taz nods as he leaves to deal with something else. Ant looks for the LAD again. But he's gone. *Disappointed.*

Someone's filled the sink with WASHING UP LIQUID - a mountain of BUBBLES rises and spills onto the floor. Ash grabs a TEA TOWEL, grimacing, as she shooes TEENS away from the sink.

ASHLEY
 Go on. Get out! Do one!

OLDER CHAVVY TEENS attempt to come into the HOUSE. But Ant and Ash block the door.

ASHLEY
 It's winding down now. Soz.

A loud WHOOP and THUD causes all heads to spin - a ROWDY TEEN rides a MATTRESS down the STAIRS to CHEERS. The OLDER TEENS walk past a distracted Ant and Ash. Things are getting TRASHED. Ant grabs BAGS from a CLOAK RACK near the DOOR and hands Ash one.

ANTONY
 Grab anything valuable.

Ant and Ash GRAB PHOTOS, ORNAMENTS - anything.

5/29 **INT. TAZ'S HOUSE - LIVING ROOM/KITCHEN - NIGHT** 5/29

Taz looks around in utter despair at the destruction. A PHOTO of TAZ THE FIRST, his Grandad, used as an ASHTRAY. This hits him hard. He turns the LIGHT on, illuminating debauchery.

TAZ
 (shouting)
 Get out of my house! Now!

A hand reaches from off-screen and TURNS IT OFF. People CHEER. Taz has no authority at all. He leans against a wall as someone knocks over and SMASHES a GLASS - when he sees Ash collecting VALUABLES. She spots the PHOTO of TAZ THE FIRST, wipes it clean on a TEEN, then BAGS it. He's genuinely touched. Ash spots Taz. He smiles.

ASHLEY
 Fucking get on with it.

She leaves, BAG full of VALUABLES. Taz is moved. Ashley smiles, then sees something offscreen:

ASHLEY
 Someone's pissing in your sink.

Taz rushes into the KITCHEN.

TAZ (O.S.)
There's a toilet through here!

Ant watches the SWEATY DANCING from the side. GRIME MUSIC plays. He sees the Two Jennas join the fun. Ant looks round. He grabs BOOZE BOTTLES, walks through to the KITCHEN -

- and POURS the BOOZE down the DRAIN.

5/30 OMITTED 5/30

5/31 OMITTED 5/31

5/32 INT. TAZ'S HOUSE - TAZ'S BEDROOM - NIGHT 5/32

Wren hears the PARTY within the house. Her gaze lands on Jaya, working furiously on the CODER BOOK.

5/33 EXT. NOAH'S HOUSE - NIGHT 5/33

A worried Rachel and SHELLEY drink in the FRONT GARDEN. A small haven. It's still warm out. CANDLES give a soft glow.

RACHEL

A month ago I was sat on a couch with her. Just watching crap. And I loved it.

Shelley raises her glass of wine in confirmation.

RACHEL

Now I just sit around thinking about how shit a mum I am.

SHELLEY

You're not shit. You're just... human. No one could've imagined what happened.

(then)

At least we can hug our kids. I can't imagine the pain Vinny's in.

RACHEL

No. But he keeps going.

(then)

And we can too. Even though our kids are phasing us out.

SHELLEY

Noah came home the other day with a bruise on his eye. He wouldn't tell me anything 'bout it. I keep picturing him being smacked around by some scrotes.

RACHEL
(dark laugh)
That was Wren.

SHELLEY
What? What happened?

RACHEL
He got caught in the crossfire of
Wren and those two... rough girls
from Hartgreaves that keep hassling
'er.

Shelley's face falters as she takes in RICK, approaching from his VAN. Rachel looks FURIOUS.

RACHEL
What're you doin' 'ere?

SHELLEY
Please guys - no drama.

RICK
I'm sorry Rach... for what I did at
yours. But right now I'm looking
for our daughter. Do you know where
she is?

RACHEL
Don't you tell him Shell. I'm
trynna give her some space. I don't
want him anywhere -

RICK
- I've tried to call her but her
phone's off. She said it was doing
summat weird a few days ago and
tried to show me summat. I'm
worried.

RACHEL
She's not still going on about
that? You believe her?

RICK
Why wouldn't I?

Shelley, conflicted, looks between both of them.

SHELLEY
She's at Taz's house. 30 Marsden
Road.

RICK
Thanks Shell.

Rick walks to his VAN. Rachel's thinking about Rick believing Wren. She's introspective, which Shelley confuses for anger:

SHELLEY

I love you Rachel, and I'm sorry.
But he's her dad. He -

Rachel shoots up and runs to Rick's VAN as he's about to DRIVE OFF. She opens the PASSENGER DOOR, surprising RICK:

RACHEL

I'm coming with you. We're both her parents.

Rick nods as Rachel climbs in. As they DRIVE OFF:

SHELLEY

Let me know how it goes!

Shelley looks around her empty front garden and sighs. She pours Rachel's GLASS OF WINE into her own.

5/34

INT. TAZ'S HOUSE - TAZ'S BEDROOM - NIGHT

5/34

Wren stares at the CLOCK. 23:23. She eyes the BARRICADED DOOR, when - SHOUTING SOUNDS outside the BEDROOM. *Noah and someone else.* A bang against the DOOR. Wren pulls the BARRICADE aside and OPENS the DOOR -

5/35

INT. TAZ'S HOUSE - UPSTAIRS HALLWAY - NIGHT

5/35

- REVEAL Noah and Patrick grabbing each other in a *scuffle/could-be-fight.* Wren looks at them both wide-eyed.

NOAH

I told you, you can't fuckin' go in.

Jaya reads the male aggression and rolls her eyes.

JAYA

I've got work to do.

WREN

What the fuck is goin' on?

PATRICK

This lil' bitch actin' all 'ard when he ain't.

(to Wren)

I was lookin' for you. I knew you'd be 'ere somewhere. Ashley said you were at home. Why you lyin'?

NOAH

She's not interested. She -

WREN

- what do you want?

PATRICK

I wanted to talk. About Rochelle.

Wren nods. Noah backs down. Patrick composes himself.

WREN

Why? You hated her. You spoke to her like she was a piece of shit all the -

PATRICK

- I know but you don't get -

WREN

- and she hated you -

PATRICK

- fuck you. I loved her.

Curveball. Patrick, ashamed, looks away, tries to be manly.

PATRICK

We used to meet, you know, like in secret.

WREN

She never said owt 'bout you. I don't get it. Why you tellin' me this? Are you lyin'?

PATRICK

I'm not a liar.

(then)

I tried to tell you at the funeral. But I... it don't matter. I saw how weird Roch was acting. But I never said owt. So when you posted earlier 'bout -

WREN

- what? *What did I post?*

Patrick looks at her like she's mental.

PATRICK

Don't you -

WREN

- what did I post?

Patrick pulls out his PHONE. Wren and Noah stare at it like a VIPER. Patrick doesn't miss their quick exchange.

PATRICK

'Don't think I can go on wivout my bestest girl. Wish I cud see u. Maybe soon. Love you always'.

Patrick spins the PHONE. A PICTURE of Wren and Rochelle. Photoshopped. It looks beautiful. But dark. And beneath... a TIMER.

Hundreds of LIKES and COMMENTS: 'Attention seeker', 'love u', 'DM'd you. Let's talk', 'LOL - DO IT *RED ROSE*'. She has a moment looking at it. A feeling of dread comes over her and **THE ELECTRICITY GOES OUT, PLUNGING THE HOUSE INTO DARKNESS. SCREAMS, LAUGHTER, CHEERS, WHOOPING.** And Wren - terrified.

5/36 INT. TAZ'S HOUSE - KITCHEN - NIGHT 5/36

Ash, Ant and Taz in a tangled mess of people, frightened.

5/37 OMITTED 5/37

5/38 INT. TAZ'S HOUSE - TAZ'S BEDROOM - NIGHT 5/38

Jaya, illuminated by her SCREEN, takes off her HEADPHONES, noticing the lights. After considering, she shoves the HEADPHONES back on and gets back to work. She wipes her tired eyes, but her expression shifts at what she's looking at - *on the verge of finding something.*

5/39 INT. TAZ'S HOUSE - LIVING ROOM - NIGHT 5/39

The Two Jennas and Becky Fox are part of the CROWD in here - when the TV ACTIVATES. A GIRL with LONG HAIR in PROFILE. She TURNS to LOOK at everyone in the ROOM. It's ROCHELLE - it FLICKERS... and TURNS OFF.

5/40 INT. TAZ'S HOUSE - STAIRS - NIGHT 5/40

Wren hears SCREAMS. Then CRYING. Wren, adrenaline pumping, rushes down the STAIRS and PUSHES through the CROWDS. Noah and Patrick follow in hot pursuit

Downstairs, the Two Jennas are HYSTERICAL. Becky Fox calms people down, but is freaked out herself.

BIG JENNA
It was Rochelle. I swear down. You
saw it! We all saw it!

Murmurs of agreement in a CACOPHONY of HEARSAY. As Wren, Patrick and Noah arrive, everyone eyes her. Suspicious.

WREN
What happened?

CRYING GIRL
Rochelle - she was on the TV!

Wren looks at the TV. She slowly approaches it. People give her a wide berth -

BIG JENNA
 - it's Wren. She set this up.

LITTLE JENNA
 She's fucking mental - who does
 that? It was... it was Rochelle!

BIG JENNA
 What's wrong with you?!

Wren UNPLUGS THE TELEVISION. PHONES record her. PHONES.
 PHONES. PHONES. *Everywhere. Inescapable.* Wren, spiralling,
 PUSHES her way through to the FRONT DOOR -

- the other DICKHEADS can't get to her. They try to MOVE.

5/41 **OMITTED**

5/41

5/42 **EXT. TAZ'S HOUSE - NIGHT**

5/42

Wren's on the verge of a breakdown when CAR HEADLIGHTS blind
 her. She squints. We see Simon at the WHEEL. He opens the CAR
 DOOR and earnestly stares at Wren:

SIMON
 (distant)
 Wren - Wren your mum sent me -

Wren stares at Simon. She spares a final look at the party.
 He's a safer choice. Wren rushes towards his CAR.

5/43 **INT. SIMON'S CAR - NIGHT**

5/43

Wren gets in, slamming the door shut.

SIMON
 Are you... are you okay?

WREN
 (quiet)
 - I want my mum.

SIMON
 I'll take you to the Tea Rooms.

WREN
 Is she there?

SIMON
 (beat)
 Yes.

Wren nods. Simon SHIFTS GEAR and drives into the night. As
 the CAR moves, Wren's anxiety decreases. She looks at Simon's
 face. *Time for an olive branch.*

WREN

I'm sorry 'bout yesterday.

SIMON

It's ok.

Wren doesn't clock his mood - and neither should we. Wren takes out her NOKIA and messages Jaya: **'party was too much. simon's taking me to my mum at smithills. i'll be safe with her xx'**. She pockets the NOKIA.

In her peripheral vision, she notices Simon check his PHONE. Wren half turns her head to watch him. His expression doesn't change. Simon puts his PHONE down and says nothing.

5/44

INT. TAZ'S HOUSE - KITCHEN - NIGHT

5/44

The PARTY HAS GOTTEN OUT OF CONTROL. Still in DARKNESS. Noah looks for Wren everywhere.

NOAH

Wren!?

Empowered, Taz rushes into the HALL -

5/45

INT. TAZ'S HOUSE - HALLWAY - NIGHT

5/45

- KNOCKING his way through to reach the FUSE BOX. They're ALL ON - but NO POWER. Taz FLICKS them OFF and ON. LIGHTS COME ON. In the momentary silence -

TAZ

Get out of my fucking house!

Ant and Ash open the FRONT DOOR to KICK TEENS out. Noah arrives, finding them.

NOAH

I can't find Wren.

What?

ANTONY

What?

ASHLEY

JAYA (O.S.)
GUYS!

They all look to the top of the stairs, where Jaya looms, OPEN LAPTOP in hand. She looks intense as she descends the stairs, uncaring as to whether anyone hears.

JAYA

Jacob Taylor didn't write all of this code! It don't match what I found on Wren's phone. Someone else has changed it. It's a person.

(MORE)

JAYA (CONT'D)

(then)
Where's Wren?

ASHLEY

She's not 'ere!

Remembering, Jaya pulls her NOKIA from her pocket. Her expression falls.

JAYA

She said Simon's taking her to Smithills.

Off everyone's dark look.

5/46 **OMITTED**

5/46

5/47 **EXT. SIMON'S CAR - NIGHT**

5/47

- the car drives up the DARK DRIVE towards SMITHILLS HALL. The WROUGHT IRON GATES stand open as HEADLIGHT BEAMS sweep through the TREES and across the HALL itself. We FOCUS on Simon in the front seat. *He looks dark.*

5/48 **EXT. TAZ'S HOUSE - NIGHT**

5/48

The Dickheads, minus Wren, RUSH out as RICK'S VAN pulls up. Rick jumps out, noticing Noah. He makes for him.

RICK

You're one of Wren's mates.

NOAH

She's not 'ere. She -

Noah sees Rachel get out of the van. His expression drops.

RACHEL

Noah love, have you seen -

NOAH

- why aren't you at Smithills?

Noah's instinct kicks in. He RUNS from the HOUSE. A confused Rick and Rachel watch him dart. Jaya, dark:

JAYA

Simon. Simon's Red Rose.

FUCK. Off everyone's fear -

5/49 **INT. SIMON'S CAR - NIGHT**

5/49

- Simon parks. Wren looks worried as he stares ahead.

WREN

You alright?

SIMON

Yeah... just... tired.

Wren says no more, she clocks the TIME as Simon turns OFF the engine. With no HEADLIGHTS on, they're plunged into darkness. The only LIGHT is from Simon's PHONE SCREEN.

5/50

EXT. SMITHILLS WOODS - NIGHT

5/50

Noah RUNS full pelt towards the WOODS, taking a SHORTCUT.

5/51

EXT. SMITHILLS HALL - NIGHT

5/51

Wren steps slowly round the building with Simon, her eyes darting every which way. As they round the corner warm LIGHT from the TEA ROOMS splits the DARKNESS. *Safety*. Wren visibly relaxes. Simon stares at the LIGHT, inscrutable.

5/52

INT. SMITHILLS HALL - TEA ROOMS - NIGHT

5/52

Wren takes in the CAFE'S SETUP, ready for tomorrow.

WREN

Mum?

No Rachel. Simon watches Wren go further into the building.

5/53

INT. SMITHILLS HALL - TEA ROOMS - NIGHT

5/53

Wren places her BAG and NOKIA on the TABLE, and turns to the CAKES.

WREN

Fit.

(then)

Mum, I'm about to eat this cake.
You better come out and stop me!

Wren takes a PIECE OF CAKE and sits at a TABLE facing the GLASS DISPLAY. She eats, exhausted. She stares at a CLOCK. 7 MINUTES TO MIDNIGHT. Off the silence -

WREN

(genuinely unsettled)

Mum?

Wren's NOKIA LIGHTS UP GREEN. A message from Jaya: '**Simon is Red Rose**'.

Wren's floored. Her focus shifts to the DISPLAY CASE, seeing movement in its REFLECTION. It's Simon, standing on the other side of the room.

She pales. Hairs-on-end, Wren slowly turns -

- REVEALING SIMON. He has TEARS streaming down his face. A frightening visage. Beat. Wren BOLTS.

SIMON
Wren! Wren, wait!

Simon's head cants as if listening. He runs, giving chase.

5/54 **INT. SMITHILLS HALL - NIGHT**

5/54

Wren has a home-field advantage. *She knows every twist and turn of this building.* But she can hear Simon gaining on her...

5/55 **INT. SMITHILLS WOODS - NIGHT**

5/55

Noah DARTS through the trees, terrified, MOONLIGHT flashing as his SHADOW FLICKERS through.

5/56 **INT. SMITHILLS HALL - MEDIEVAL HALL - NIGHT**

5/56

Wren RUSHES into the MAIN MEDIEVAL HALL. She looks around for inspiration - but has no plan. Terrified, she turns to see Simon, down a CORRIDOR. He RUNS towards her.

Wren, instinctive, SLAMS THE DOOR SHUT -

- BUT SIMON'S FINGERS grip the DOOR. Wren SLAMS it on them. She SQUEEZES the DOOR against his FINGERS. They TURN PURPLE, then, he PULLS them away - shouting in PAIN. Wren LOCKS the DOOR. She looks at him through a GLASS PANE. Simon's eyes connect with hers for a second - then he DARTS off, looking for another way around. Wren RUNS -

5/57 **INT. SMITHILLS HALL - ABANDONED WING - NIGHT**

5/57

- into the darkness of the HALLWAY. DUST and FALLEN MASONRY lie about. Wren rushes up a STAIRCASE. Wren can't hear Simon. She hides behind a CREEPY OLD BOOKCASE, using this reprieve to take out her NOKIA. Shaking, she dials 999.

RESPONSE (V.O.)
Emergency. Which service?

WREN
Police - I'm in Smithills Hall,
someone's trynna kill me. Please
help me.

- CLANG. Simon enters. Wren, breathless, tries to make no noise. As Simon creeps closer and closer, Wren PUSHES the BOOKCASE towards him, then RUNS faster through the labyrinthine Tudor Hall.

5/58 INT. SMITHILLS HALL - MAIN HALL - NIGHT 5/58

Simon staggers into a DISPLAY of MEDIEVAL ITEMS. He looks intent on following Wren.

5/59 INT. SMITHILLS HALL - TOP LANDING - NIGHT 5/59

Wren stops on a top landing. It's pitch dark. She turns on her TORCH and the BEAM sweeps across a row of CLOSED DOORS to the WINDOW she needs. Wren runs as SIMON CATCHES UP - we hear him nearby. But Wren reaches the WINDOW that leads onto the ROOF. She THROWS IT OPEN, a loud CLANG sounding in the night.

5/60 EXT. SMITHILLS WOODS - NIGHT 5/60

Noah runs and stops when he hears the distant CLANG. He reorients in that direction, running harder.

5/61 EXT. SMITHILLS HALL - NIGHT 5/61

RICK'S VAN pulls up. Rachel, Rick, Ash, Ant, Taz and Jaya jump out.

5/62 EXT. SMITHILLS HALL - ROOFTOP - NIGHT 5/62

Wren stands on the ROOF, hiding. She clenches her eyes shut, willing it all away.

The WINDOW OPENS. Wren crawls back on the roof as -

- Simon rounds the corner. He stares at her, tears flowing. He looks angry. *Bitter. Sad.* A mix of confusing emotions.

WREN
Simon - please, don't.

Wren's body tenses, ready for him to pounce. Wren leans away from the edge of the ROOF. Simon hesitates. A HUFFING noise draws their attention -

- as Noah climbs onto to the ROOF!

NOAH
Wren!

Noah stands. Wren backs away, as Noah's ready to fight.

NOAH
Leave her the fuck alone!

Noah advances. Simon backs away, blocked between the two.

5/63 **EXT. SMITHILLS HALL - NIGHT**

5/63

Rick, Rachel, Ant, Ashley, Taz and Jaya have followed the NOISES. They look up and see Wren, Simon and Noah. Rachel's EYES WIDEN as she screams out.

5/64 **EXT. SMITHILLS HALL - ROOFTOP - NIGHT**

5/64

Simon's eyes roll, ready to strike? Simon cocks his head -

SIMON
Forgive me.

- then turns and FALLS BACKWARDS OFF THE ROOF. Wren screams. Noah yells. Rachel, Ant and Jaya SCREAM. CRACK. Wren and Noah crawl to the edge of the ROOF and look down.

Simon lies still on the FLAGSTONES. Dead. SIRENS blare in the DISTANCE. His body down. A pool of BLOOD spills out from under his head.

5/65 **INT. HOME OFFICE - NIGHT**

5/65

A MAN, his back to us. A LARGE MONITOR with a HIGH-TECH set-up around it. He turns the MONITOR off. Sits back. Takes off his EXPENSIVE HEADSET. The BLACK MIRROR of the SCREEN casts back a BLURRY, CONCEALED FACE. His desk has REALLY NORMAL things: A PICTURE with TWO KIDS on HOLIDAY; A NOVELTY MUG of TEA; A PLATE of CHOCOLATE DIGESTIVES. A KNOCK at his DOOR.

WOMAN'S VOICE (O.S.)
Are you coming to bed?

MAN
(Bolton accent)
Yep. Finished for tonight.

He rises and leaves. We stay on the MONITOR and HEADSET.

CUT TO BLACK

END OF EPISODE