



RED ROSE

Episode 107

SHOOTING SCRIPT
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7/01 **INT. COMPUTER SCREEN - DAY**

7/01

We're INSIDE a COMPUTER SCREEN. It's the RED ROSE DARK WEB SITE (but we can't see much of it) because our FOCUS is on a LIVE FEED - it's ASHLEY. ALIVE - BADLY BRUISED AND BANDAGED in a HOSPITAL BED, her arm in a splint. UNCONSCIOUS.

7/02 **INT. HOME OFFICE - DAY**

7/02

THE GARDENER, 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 NORMAL things: A PICTURE with TWO KIDS on HOLIDAY; A NOVELTY MUG; A PLATE of CHOCOLATE DIGESTIVES. A KNOCK at his DOOR.

 WOMAN'S VOICE (O.S.)
 (Bolton accent)
 You want some breakfast?

 THE GARDENER
 (Bolton accent)
 I'll be down in a sec. Still some
 work to do.

He stays on the MONITOR and HEADSET.

7/03 **INT. POLICE STATION - CORRIDOR - DAY**

7/03

WREN and RACHEL walk down a LONG CORRIDOR, led by OFFICER WARREN. They wear their CLOTHES from the end of 106. TEENS from the RAVE congregate at the end of the CORRIDOR, and talk to the POLICE. WE STAY on Wren as she walks slowly down the CORRIDOR, trance-like. She looks out of it beside Rachel.

A SIDE DOOR opens. NOAH exits, SHELLEY beside him. Wren and Noah share a DARK, HEAVY LOOK. An OFFICER accompanies Noah and Shelley past Wren and Rachel, leading them away.

Wren passes another ROOM. Inside we can see TAZ and TAZ THE FIRST, talking with another OFFICER.

Wren and Rachel are lead by OFFICER WARREN into -

7/04 **INT. POLICE STATION - QUESTIONING ROOM - DAY**

7/04

WE DO NOT HEAR what OFFICER WARREN says as they talk to a SHELL-SHOCKED Wren. Rachel looks devastated. Then, hard -

WREN
Whoever killed Rochelle tried
killing me.
(MORE)

WREN (CONT'D)

And last night he attacked Ash...
it can't be Simon...

(then)

Jaya mentioned summat... The
Gardener? She said it like it was a
name...

Emotional pain hits Wren, stopping her words. Officer Warren
writes stuff down. Then -

OFFICER WARREN

When was the last time you saw your
father?

Wren's eyes dart to Rachel, confused.

WREN

What?

OFFICER WARREN

We're trying to piece together what
happened last night. When was the
last time that you saw your dad?

Wren shakes her head, still mega-confused.

WREN

Yesterday. Why?

OFFICER WARREN

(to Rachel)

And you?

RACHEL

We were at karaoke... he left early
and -

OFFICER WARREN

- did you notice anything unusual
about his behaviour?

Officer Warren scribbles a note when -

WREN

Why you askin' 'bout my dad? I
thought we were talkin' 'bout last
night? I'm fuckin' sick of this.
It's got nowt to do with my dad.
Why don't you 'ave anyone who can
deal with this shit?

Rachel puts a calming hand on Wren's knee. Officer Warren
looses a sigh and stares levelly at Wren.

OFFICER WARREN

Please hear me when I say all we want to do is protect you. But we're only at the start of our investigation.

WREN

You should be lookin' for this Gardener...

Wren tears up. She can't continue. Rachel steps in:

RACHEL

Are you done 'ere?

Officer Warren sees Wren's distress. He nods, empathetic.

7/05

INT. POLICE STATION - CORRIDOR - DAY

7/05

Wren and Rachel exit the questioning room. They look wan, sad. *Defeated*. Rachel supports Wren as they walk through the corridor. Rachel summons strength for her daughter -

- which is when they spot GIRISH, SAVNA and AMENA MAHAJAN. They're wearing EVENING WEAR and look AWFUL. Savna's eyes are red raw from crying. Girish has a set, juttled jaw. They spot Wren and BEELINE for her. Savna is pure ice. To Wren:

SAVNA

You... you caused this.

Wren's TAKEN ABACK, too shocked to say anything. Savna cries as she gets in Wren's face. It's terrifying.

SAVNA

She's dead. She's dead because of you.

Wren is SHOCKED. Her mouth drops and eyes fill with tears.

WREN

What?

SAVNA

Jaya. Our home... there's nothing left of her. It's all ashes.

Officer Warren pushes along Rachel and Wren, leading them away from the drama. Wren shoots looks back at the Mahajans.

SAVNA

It's all ashes.

Girish holds Savna in his arms. Amena looks guilty/sad. Rachel drags Wren along with Officer Warren. Wren turns to Officer Warren.

WREN

Please. Tell me. What's happened?

Officer Warren reads Wren's face - she needs to know:

7/06

INT. HOSPITAL - ASHLEY'S WARD - DAY

7/06

ASHLEY lies unconscious, wired up to MONITORS and DRIPS. She's BRUISED and BATTERED - her ARM IN A SPLINT, still unconscious from an operation. She looks vulnerable. The DICKHEADS surround her bed, looking down at her. Taz is extremely silent. Other BEDS are occupied. The Dickheads talks quietly as CURTAINS provide some PRIVACY. A NURSE attends the other PATIENTS, but there are no other VISITORS.

WREN

They set fire to Jaya's. Her mum said she was in there.

(then)

She's gone.

The Dickheads can't believe it.

TAZ

This doesn't feel real.

ANTONY

(guilt ridden)

This is my fault. Yesterday... I went to see Mrs Taylor.

Noah and Wren look to Antony. Taz stares at Ash.

ANTONY

(off their looks)

She gave me an iPad. It had videos of Jacob -

WREN

- why didn't you tell us?

ANTONY

I gave it to... to Jaya to look at.
(then)

(MORE)

ANTONY (CONT'D)

We found out Red Rose has its own site on the Dark Web. When she tried to log in, it must have found out where she was...

Antony bursts into tears. Wren is beside him in an instant, holding him. Noah and Taz watch sadly.

WREN

This isn't your fault. Last night Jaya mentioned someone called the Gardener to me.

ANTONY

Same.

Taz looks down at Ashley. The others follow suit. Silence. The kind NURSE softly enters.

NURSE

I'll just leave these 'ere if that's alright.

She places a BUNCH of RED ROSES IN A VASE OF WATER.

Everyone's staggered. Wren's mouth drops for a moment of **terror** as the Nurse exits. The Dickheads stare at the RED ROSES - like they're poison. Noah immediately checks them:

NOAH

Five roses.

They all count - there are five of them in the room. Terrified looks are shared. Taz breaks away from the group - looks and stares intently at Ashley.

ANTONY

What do we do?

Wren takes out her deactivated SMARTPHONE. She can't DISMANTLE IT. She takes out the ROSES, throws them in the BIN and then DROPS her PHONE into the VASE, submerging it in WATER. The others do the same. *Almost ritualistic.* Wren looks at the binned ROSES. Fear gives way to anger:

WREN

Meet back 'ere tonight. Don't trust anything or anyone that isn't in person.

TAZ

I'm stayin'. Once the anaesthetic's
worn off... I wanna be here.

The Dickheads all nod solemnly. Ant looks scared.

ANTONY

I'm afraid.

Wren slides her BRICK (OLD NOKIA) across to Antony. Antony
looks confused. Off this:

WREN

It's unhackable. Call Taz if you
need 'im.

Taz holds his BRICK. Antony nods at Wren. They make for the
DOOR. Taz sees them out. Then he bins the ROSES.

7/07

EXT. HOSPITAL - DAY

7/07

Antony breaks away from Noah and Wren, walking towards the
CAR PARK. **Just Wren and Noah.** They stare at each other.

NOAH

Wren. I'm sorry. I...

WREN

- STOP IT. None of this is our
fault. It's not -

Wren's words catch in her throat, unable to continue. She
BREATHES through it. Noah stares at Wren. She catches his
look. This is where they'd usually KISS. But instead - Noah
HUGS Wren. She sinks into his arms.

Rachel's CAR pulls up. And with that, Wren gets in. Noah
takes in a long breath and walks towards a waiting Shelley.

7/08

EXT. HOSPITAL CAR PARK - DAY

7/08

Antony approaches a PARKED CAR. He spots Andrea at the wheel
and hesitates. She sees Antony and gets out the CAR, crushing
him in a guilt ridden hug:

ANDREA

I could have lost you and I
wouldn't have known.

Antony scrutinizes her. Visibly, she seems fine. No tiredness
or clumsy eye movements. *She's... sober. She's sober.*

ANDREA

How is she?

ANTONY
She's... okay. She'll be okay.
(then)
But Jaya...

Antony tears up. Andrea looks totally sympathetic. She hugs Antony. A rare, lucid hug from mother to son. Antony can't believe it. He sinks into the hug, tears in his eyes.

ANDREA
Let's get you home.

7/09 **INT. ANDREA'S CAR - DAY**

7/09

Antony, exhausted in his seat, allows himself to rest. He's reassured by Andrea's presence as they drive away.

7/10 **INT. NOAH'S HOUSE - DAY**

7/10

Shelley is SHAKEN by everything. She anxiously fusses about, making WAFFER THIN HAM SANDWICHES. Her movements are erratic. She DROPS the PLATE and it smashes. Shelley is OVERWHELMED. She begins picking up pieces as Noah joins her.

SHELLEY
It's okay. I'll sort it.

Noah continues to help. Shelley leaves him to it. But she can't FOCUS. She begins sorting WASHING. Then leaves it to put the KETTLE ON. That's when she STOPS. Shelley cries.

SHELLEY
What do I do?

NOAH
You don't have to do anything.

Noah holds his mum.

7/11 **INT. HOSPITAL - ASHLEY'S WARD - DAY**

7/11

Ashley lies in her MEDICAL BED. Taz stands looking down at her unconscious form. JILL and DAVE share a look.

JILL
We're just gonna get some air. That
ok?

Taz nods. Jill and Dave leave. Taz looks at Ashley.

TAZ

You're going to Paris. You 'ave to.

(then)

It just... suits you. Being there.
Even though you can't speak a word
o' French.

Taz comes and sits next to her. She doesn't move. Silence. He struggles to see her like this. Taz's hope begins to fade.

TAZ

I saw someone push you... I
shouldn't have left.

(then)

Open your eyes. We need to get out
of 'ere.

Taz takes Ashley's hand. He can't be sad. *Make her laugh:*

TAZ

Do it for... Diana.

Ashley's HAND flickers. Taz's head whips to her face, but she's still unconscious. He stands, running a hand through his hair and stares out the WINDOW, concerned. Exhausted.

7/12

INT. WREN'S HOUSE - HALLWAY - DAY

7/12

JENNIFER opens the DOOR to Rachel and Wren, eyes red from crying. She pulls herself together to hug Rachel and Wren. We stay with the three women, holding each other for a moment. Family. Rachel grips Wren and Jennifer tighter. Rachel smiles weakly at Jennifer. Jennifer catches Wren's eyes. *She's there for her*. Wren smiles softly too.

RACHEL

Go... you have the first shower.
I'll run you to the hospital
whenever you want.

Wren nods, slowly. Rachel helps her to the stairs and softly pushes her back. *Get her moving*. Rachel watches Wren climb each stair slowly. As Wren vanishes from view, Rachel comes to the REINFORCED DOOR. She double checks it's all locked. Secure. Then she turns back into the house. Rachel bursts into silent tears - ones Wren won't hear.

Rachel enters the KITCHEN. Jennifer sees her sister's distress and immediately engulfs her in a HUG.

RACHEL

Has Rick called?

Jennifer shakes her head: no.

7/13

INT. NOAH'S HOUSE - NOAH'S BEDROOM - DAY

7/13

Noah has CHANGED CLOTHES. He wears OUTDOOR GEAR as he STUFFS his BAG with CLOTHES, DRINKS, a TORCH. He haphazardly tries to shove a HAMMER in but DROPS IT on the FLOOR. It creates a LOUD NOISE. Noah flinches. He hesitates when -

SHELLEY (O.S.)

What was that?

Noah mouths 'fuck' before Shelley bursts into the ROOM. She sees Noah's intent:

SHELLEY

I thought I'd done everything -
taught you everything you need. No
to drugs. Stranger danger. Things
have changed since... I... I... I
don't know what this is! I don't
know how to protect you.

(then)

You're staying with me.

Noah doesn't respond immediately. He swallows his anger:

NOAH

Mum... I need to go.

SHELLEY

I need you to be safe.

(then)

I am lucky you're alive. Vinny?

Jill and Dave? Savna?

(broken)

You are all I've got.

She goes to GRAB his BAG but Noah pulls it out of reach.

NOAH

But you have to trust me. Keeping
me ain't helping me. Or the others.

(then)

I'm only going to the hospital.

I'll be safe there.

Shelley looks at him. *Is she yielding?* Shelley hugs Noah.
He's the one consoling her. She cries. Noah places his
BACKPACK on. Noah walks to the DOOR:

SHELLEY

Wait.

Noah looks impatient, but Shelley hands him a £20 NOTE.

SHELLEY
You might need it.

Noah pockets it, kisses Shelley on the CHEEK and exits.

7/14 **EXT. BOLTON STREET - DAY**

7/14

Noah walks determinedly down the street. There's no one around despite the time of day. Different CARS occasionally pass. The STREET is adjacent to a FORESTED AREA.

Noah's about to cross the road when he sees an ELECTRIC CAR at the end of the STREET. **NB: WE CANNOT SEE THE DRIVER.** Noah doesn't clock it, but walks on. He senses in his peripheral -

- the ELECTRIC CAR creeping slowly down the STREET. *Tailing him.* Noah hesitates and looks over his shoulder. The ELECTRIC CAR STOPS. Noah considers, then walks on.

He walks a few steps, then looks around. The ELECTRIC CAR is definitely following him. Noah marches on. The ELECTRIC CAR speeds up slightly. Noah eventually starts to RUN. The CAR barely increases its speed, but tails, menacing.

Noah, breathing deeply, scared, ABRUPTLY changes DIRECTION and DASHES into the WOODS, vanishing into the TREES.

The ELECTRIC CAR accelerates.

7/15 **EXT/INT. CORNER SHOP / ANDREA'S CAR - DAY**

7/15

Antony half sleeps as Andrea PARKS the CAR outside a SHOP.

ANDREA
I just need to make a quick stop.

ANTONY
(suspicious)
Why? What do you need?

ANDREA
Just a few things. I won't be a minute.

Antony's about to say something, when he reconsiders. Antony's gaze follows Andrea as she enters the SHOP. That's when he realizes - he's ALONE. Antony tries to ignore this, but can't help scrutinize his surroundings. *Is someone watching at the end of the street?* Antony tries to SPOT a FIGURE when -

- a RANDOMER walks RIGHT BY THE CAR. Antony JUMPS - but it's nothing. Once he's calmed down, Antony sees the CAR is unlocked. He leans FORWARDS and LOCKS THE CAR. He looks back to the CORNER SHOP, willing his mum to appear.

MOMENTS LATER: Andrea exits the SHOP. Antony looks at the BAG she carries. *What did you get?* He quickly UNLOCKS the CAR as Andrea OPENS her DOOR.

ANTONY
'ere. I can hold it.

Andrea goes to place it in the BACKSEAT, but he intercepts -

ANDREA
Oi. What you doing?

Antony has the BAG. He looks inside. It's just FOOD.

ANDREA
Thought I'd make a pie.

Antony relaxes. There's no BOOZE. He smiles at Andrea.

ANTONY
Thanks mum.

She smiles back at him as she DRIVES on.

7/16 **INT. ANTONY'S HOUSE - ANTONY & LIAM'S BEDROOM - DAY** 7/16

Liam plays on his CONSOLE and chats through his HEADSET:

LIAM
I'm getting sick of this. Can you
just let me win one?

A reply comes through the HEADSET. An AMERICAN VOICE. It sounds like an ADULT deliberately being NON-THREATENING:

VOICE (O.S.)
Thanks. It just takes practice.
(then)
Do you wanna keep playing?

LIAM
Sure. Nowt better to do.

VOICE (O.S.)
(laughs)
I hoped you'd say that.

The DOOR opens slowly. Antony walks in, dumbstruck - he doesn't have the strength to greet his brother. Liam looks at Antony and knows: *Antony needs me.*

LIAM
Gotta go. My brother's here.

Liam takes off his HEADSET, stands and hugs Antony. Antony crushes Liam in a hug. Eyes closed. Liam takes Antony's hand. He leads him to the COMPUTER and gets Antony to sit. Antony complies. Liam gives Antony a PILLOW to lean against and then loads a GAMES list.

LIAM
Pick something. What should we play?

He hands Antony a CONTROLLER. Antony feels it in his hands, absorbing the present through the plastic. He blinks.

ANTONY
Not right now Liam.

Antony leaves. Liam goes to his GAME, putting on HEADPHONES.

LIAM
Right I'm back.

VOICE (O.S.)
Still up for playing?

LIAM
Still up for losing?

VOICE (O.S.)
(laughs)
Don't mock me.
(then)
Who was that I just heard?

LIAM
My brother.

We begin to slowly PULL BACK, as if the room's being watched:

VOICE (O.S.)
Do you get on well?

LIAM
Yeah. He's top.

VOICE (O.S.)
I'm glad to hear that. Does he like playing games?

7/17 **INT. WREN'S HOUSE - KITCHEN - DAY**

7/17

Rachel leans against Jen for support as sisters do. Jen strokes Rachel's hair, two semi-drunk BREWS on the TABLE.

RACHEL

He's not answered any of my texts.
Or calls. Trust him to go awol at a
time like this...

(then)

I feel like I should be doing more.

JENNIFER

There's nothing that you're not
already doing. You're looking out
for Wren. That's it for now.

(then)

You should rest too.

Rachel grabs her PHONE and messages RICK: '**where the hell are you!!!**'. We can see previous messages: '**Rick call me please**', '**Rick, you there?**', '**where are you?**' etc. Jennifer analyses her sister and her PHONE.

JENNIFER

Maybe you should give that a rest.
He'll call when he calls.

Rachel sighs deeply and puts down her phone. She leans back on her sister for support.

7/18 **INT. HOSPITAL - ASHLEY'S ROOM - DAY**

7/18

There's been no change with Ashley. Taz is TIRED. He looks exhausted, slumped in his SEAT. He LEAFS through Ashley's TRAVEL BOOK. He's impressed by her creativity. He smiles at the cut-outs of PRINCESS DI. He gets to the final page. Ashley's added a new destination:

'KASHMIR'. Scenes of BEAUTIFUL MOUNTAINS with Princess Di and Ashley. Taz's eyes wet with tears. He CLOSES the BOOK and HUGS it tight as he looks at an UNCONSCIOUS Ashley.

The DOOR quietly opens. Taz, alert, darts his head up. It's TAZ THE FIRST, carrying a BACKPACK. Taz the First sits beside his grandson. Taz stares at Ashley.

TAZ

I'm not comin' home.

TAZ THE FIRST
I'm not here for that.
(then)
I brought you some fresh clothes.

Taz the First hands over the BACKPACK. Taz takes it, grateful. He rummages through. Taz the First rises and heads towards the door. He looks back at his grandson - in pain.

TAZ THE FIRST
(in Kashmiri)
Remember, the force will be with
you. Always.

Taz gets up and HUGS his grandfather. Taz the First leaves.
Taz sits and stares at Ashley.

7/19 **INT. WREN'S HOUSE - LIVING ROOM - DAY**

7/19

Wren comes down the stairs, dressed to leave. Rachel hears her coming down and enters the corridor, swiftly followed by Jennifer. Rachel hesitates, then:

RACHEL
Where are you goin'?

WREN
I'm gunna find my dad. Then I'm
goin' to the hospital.

Wren makes for the front door.

RACHEL
Wren - stop.

Wren persists, unlocking the door, when Rachel marches forwards and drags Wren away from the door, standing in front of it.

RACHEL
I can't let you go.

WREN
The police were askin' about 'im. I
need to make sure he's ok. I've not
heard from him, have you?

Rachel's look says everything - no. But then Rachel's PHONE BUZZES. Wren and Rachel share a look. Rachel takes out her PHONE. A message. From RICK: **'tell her everything'**. Wren watches Rachel's face drop.

WREN
What is it? Is it him?

Rachel shoots an alarmed look at Jennifer. Then back to Wren. Another BUZZ. On her PHONE, from RICK: **'I can't make it right now, but you should tell her'**.

WREN
Mum?

Rachel looks lost, unknowing what to do. Another BUZZ, another message: **'it's time'**. Wren, desperate:

WREN
Mum - is it him?!

RACHEL

It is.

WREN

And? What's he said?

Rachel, nervous, sighs deeply.

WREN

I'm goin' to Rick's.

RACHEL

I'm sorry Wren. No, no you're not.

Wren doesn't agree:

WREN

Let. Me. Go.

RACHEL

No. If you're right about Red
Rose... any of it... then you need
to stay here. With me.

Wren tries to push past Rachel, but her mum is adamant.

RACHEL

- Wren! Think.

Wren stops and looks around. She steps back and takes a
breath. Her anger collapses. Rachel sighs, then -

RACHEL

There is summat you need to know...

WREN

- mum, what is it?

Wren's plea for *no more pain* forces Rachel's answer:

RACHEL

We were gonna tell you together,
but your dad's just asked me to
tell you -

WREN

- what? What's goin' on?

RACHEL

It's about your dad and what
happened with Tommy Lostock.

Wren narrows her eyes.

RACHEL

Oh god...

(struggling)

Tommy was... they always hated each other, but... he was a kid... We were all kids -

WREN

- mum just tell me.

Rachel's look goes to a *dark place*. Then she's back.

RACHEL

Your dad and Tommy... it wasn't good. And when things turned really bad, Tommy said he was gonna do summat bad to me... and you.

(then)

It was all talk. But back then, it felt like he would've.

Wren darts a look at Jennifer, whose sad expression confirms Rachel's words are true. Wren looks at Rachel, unsure. Rachel breathes again, then looks Wren directly in the eye.

RACHEL

Your dad killed Tommy. He went looking for him. It weren't self-defence. He could've walked away. But he didn't.

WREN

So you've lied to me... my entire life?

RACHEL

I didn't want you growing up thinking that was part of you.

Wren stares straight ahead, into space, loosing a nervous laugh.

WREN

This is weird.

RACHEL

What is?

WREN

Just hearing that. After everything. It's weird.

Then Wren's back, and stares at Rachel, angry:

WREN

So you're a liar and my dad's a murderer.

JENNIFER

Wren.

Wren, thousands of thoughts flying through her, tries for the door. But Rachel pits herself against it.

WREN

He messaged you. If Rick didn't tell you face to face then you can't fucking trust what you read. What you see. Red Rose can... it's everywhere.

RACHEL

I spoke to him face to face about this last night. It's him.

Wren looks to Jennifer, whose expression supports Rachel.

RACHEL

It's too dangerous to leave the house. We'll wait for your dad, here. We can talk about this together. Please love.

Wren looks defeated.

WREN
I need to speak to him.
(then)
I hate this. I hate it!

She turns and STORMS UPSTAIRS. Rachel takes a relieved breath but can't rest. *Everything's fucked.* Jen is beside her sister in an instant as they hold each other.

7/20

EXT. WOODS - DAY

7/20

NOAH cautiously moves his way through the WOODS. He occasionally STOPS and LISTENS. Ears straining for any sign of danger. He looks ahead to assess where he's going, when he freezes. A reflective shimmer through the trees -

- the ELECTRIC CAR glides silently and menacingly on the empty access roads in the woods. Noah doesn't move. The ELECTRIC CAR slows to a STOP. Its WINDOWS open slightly, *as if the car breathes in the air.* Noah recoils further into his hiding space amongst the trees. He waits. The ELECTRIC CAR does too. *It's not going anywhere.* The DOOR OPENS -

- *I can't wait.* Noah RUNS through the TREES. He doesn't look back, desperate to move. On and on he goes. Trees whipping him for his foolishness.

He stops. Noah looks around. It's just him in the middle of the woods. He feels secure. He peels away. We hear a WHOOSH. Noah jolts and halts. WE STAY on Noah's PROFILE. He looks confused. Shocked. He slowly reaches his HAND up to his neck as the CAMERA TRACKS AROUND to the other side of his body -

- **REVEAL:** a METAL DART (like the darts in *Hulk 2008*, with no tail feather) protrudes from his NECK, a trickle of BLOOD stains his skin. **THROUGH NOAH'S EYES:** he stumbles to the ground. A BLURRY FIGURE appears as consciousness fades into:

BLACKNESS

7/21

INT. ANTONY'S HOUSE - KITCHEN/DINING ROOM - DAY

7/21

Antony slowly enters. He's focused, but there's an air of calmness to him. ANDREA sits at the table.

ANTONY
Do you need an hand with that pie?

Andrea's prepping food at the table. She is DRUNK.

ECU: Profile of Antony's face. His nostrils flare. Booze.

Antony stares at her, devoid of emotion. His eyes scan the TABLE and BINGO - A MUG of MILK AND VODKA.

ANTONY

(calm)

Why're you drunk? Right now?

ANDREA

I'm not drunk.

ANTONY

Don't lie.

ANDREA

I'm not... I'm just tired. I've been up all night and -

ANTONY

- stop. Just... stop.

Antony is beyond anger. Beyond sadness.

ANTONY

Could you not have held off for just 24 hours? Today... I just needed my mum.

ANDREA

I'm here. I'm here love -

ANTONY

- No you're not. My mum's only there in the mornings before she's had a drink, or when she's lying hungover on the couch.

Andrea tears up.

ANDREA

It's just a small drink. It's been really hard... I'll stop...

Andrea's eyes snap to her son. She stays quiet.

ANTONY

I'm sick of you saying that. I'm sick of you promising to stop. I'm sick of coming home, not knowing if you'll be passed out or drunk. I'm sick of feeling ashamed of you.

(MORE)

ANTONY (CONT'D)
I'm so sick of hoping things'll get better. But they won't. Coz I know. You're not gonna stop. You don't want it enough.

Antony looks at his mum. Then around the KITCHEN. He spots an EMPTY DELIVERY BOX with the VODKA BRANDING on it.

ANTONY
I'm glad to see you're ordering it straight to the house now.

Antony walks out as Andrea pathetically protests:

ANDREA
I... I didn't.

But he hasn't heard. Andrea sinks, head in hands.

7/22 **INT. HOSPITAL - ASHLEY'S ROOM - DAY**

7/22

MONITORS BEEP. Taz, exhausted, stares at Ashley, still unconscious. A NOISE sounds at the DOOR - and Taz is INSTANTLY ALERT. But it's only Jill and Dave. They look like CRAP as they push back the CURTAIN. They carry ASHLEY'S BACKPACK. Taz's eyes drop to it. Jill looks down at it too.

JILL
We brought some stuff from home for 'er to change into...

Jill trails off, too tired to complete the sentence. Dave gives her an encouraging squeeze. They gratefully smile at Taz, as they take up worried positions either side of Ashley. Jill strokes her hair. Dave takes her hand.

DAVE
Thanks for stayin' with her.

JILL
We can take it from 'ere.

Taz stays where he is. It's clear they want to be alone, but Taz can't bring himself to leave. They awkwardly stare.

TAZ
Do you want me to go?

JILL
You've bin 'ere all day love. You need your rest.

DAVE
She'll be alright. We're not gonna
leave her.

Taz, conflicted, considers. Then:

TAZ
I'll go downstairs for a drink.
(then)
But I can't leave the hospital. I
just... can't.

Dave and Jill share a touched, sad look, then nod at Taz.

TAZ
I'll be downstairs.

Taz picks up his BACKPACK and starts for the door. Taz looks
at Ashley one last time, then leaves.

7/23 **INT. WREN'S HOUSE - LANDING - NIGHT**

7/23

Rachel tentatively walks to Wren's DOOR. She gently KNOCKS:

RACHEL
Wren? Can I come in?

No answer. Rachel, louder:

RACHEL
Wren?

Rachel tries the DOOR - BUT IT'S LOCKED.

RACHEL
Wren can you open the door please?
(beat)
Wren?!

Panic possesses Rachel as she forcibly tries the DOOR. When
there's no sound of Wren, a decisiveness grips Rachel. She
stands back and KICKS THE DOOR. The DOOR FLINGS OPEN TO AN
EMPTY ROOM. The WINDOW is WIDE OPEN.

7/24 **INT. WREN'S HOUSE - WREN'S BEDROOM - NIGHT**

7/24

Rachel rushes in and looks out the WINDOW. She turns back
into the HOUSE, horror contorting her features:

RACHEL
Jen!

7/25 **EXT. BOLTON STREETS - NIGHT** 7/25

Wren, HOODIE on and wearing ROCHELLE'S SHOES, marches through Bolton. She clings to one of her arms - and we see why as she REARRANGES a CONCEALED FIRE POKER. Wren shoots a look behind her, paranoid. *But she needs to see her dad.* She soldiers on.

7/26 **EXT. ROUGH ESTATE / RICK'S ROUGH FLAT - NIGHT** 7/26

Wren eyes up a ROUGH ESTATE on the EDGE OF TOWN. She stares like anything could be hiding in it. ROUGH PEOPLE loiter and shoot Wren the occasional look. Wren stares around and takes in Rick's neighbourhood. Pity crosses Wren's face.

Wren consults a SCRAP of PAPER with Rick's ADDRESS scribbled on it. She looks at a STREET SIGN to confirm. *This is it.* She eyes a building of FLATS and approaches.

RICK'S HOME - a rough and tough flat in serious need of some TLC. Wren makes for the FRONT DOOR, about to knock, when she looks round for any potential threats. Nothing. She KNOCKS -

- and the DOOR budes inwards. Wren's stomach drops. She slowly pushes the DOOR to confirm that it's UNLOCKED. Then she notices it - the HANDLE has been BUSTED, the WOOD BROKEN.

Wren takes a step back, looks at the flat, then pulls out the FIRE POKER. She uses it to PUSH the door open.

7/27 **INT. RICK'S ROUGH FLAT - NIGHT** 7/27

Wren, on edge, slowly enters. The space is SPARTAN, barely furnished. What furniture there is doesn't match - but it's tidy. A few PICTURES of Rick and Wren are littered about. Surprisingly, there's one of Rick and Rachel.

Wren walks slowly through the HALLWAY into the OPEN PLAN space. No Rick. Then - coming from elsewhere, a RED GLOW.

Wren's stomach drops as her eyes dart towards the KITCHEN. She makes for it, her heart in her throat.

7/28 **INT. RICK'S ROUGH FLAT - KITCHEN AREA - NIGHT** 7/28

Wren comes face-to-face with an expensive LARGE SCREEN TELEVISION. Completely out of place in this OLD, UNFASHIONABLE kitchen. Wren freezes, staring at the RED GLOW.

Wren grips the FIRE POKER, but watches with fear as the RED ROSE GIF appears. It UNFURLS, to reveal:

A LIVE FEED: RICK, tied to a chair. He's been beaten, but he's still alive.

Wren freezes in TERROR. GUT PUNCHED. *They have Rick.* It's not a still image - he pathetically moves in his bonds.

Wren stares at Rick on THE TELEVISION. **INCENSED/CONFUSED. AT EVERYTHING.** She hones in on Rick - then SMASHES THE TV with the FIRE POKER. SMASH. SMASH. SMASH. We watch the image of Rick shatter, when -

- she stops, breathing heavy. Silence. Wren looks lost. She stares around the FLAT - her eyes land on a PICTURE of her and RICK. She stares at it. She's about to break - then -

- the SOUND of A MOBILE PHONE RINGING.

What the fuck? Wren hunts around the flat until she finds - RICK'S PHONE. Ringing. The caller: RED ROSE.

Wren, shaking, answers:

 ROCHELLE (V.O.)
 Le Mans Crescent.
 (then)
 I'll see you in The Garden.

The CALL ENDS. Wren slowly places the PHONE DOWN. She looks at the PICTURE of her and her DAD one more time. Then - she walks out, her expression dark.

7/29 **EXT. RICK'S ROUGH FLAT - NIGHT**

7/29

Wren exits the FLAT, FIRE POKER in hand. She passes a MAN with a DOG. The ROUGH PEOPLE have gathered to see what's going on. Upon seeing Wren - and her furious look - they decide to just watch.

Wren considers them, then looks into the evening. She conceals the FIRE POKER again and hastily walks on.

The ROUGH PEOPLE watch her go.

7/30 **INT. HOSPITAL - MAIN ENTRANCE - NIGHT**

7/30

Taz DRIFTS in and out of SLEEP. But every time he almost falls asleep, he JERKS AWAKE. *Can't sleep.* Taz SCANS the HALL anxiously. A PATIENT walks by, catching EYES with Taz. A brief glance and they move on. Two VISITORS CHAT as they PASS.

That's when the FRONT DOORS SLIDE OPEN and Taz's eyes settle on someone dressed in SCRUBS as they enter the HOSPITAL.

NB: This is the Red Rose user PlGFUCK3R. Plgfuck3r looks at Taz - and in that moment there is a look of voyeuristic recognition - he knows Taz. Taz has never seen this man before, but he picks up on Plgfuck3r's recognition. Instantly uncomfortable.

Plgfuck3r moves on, breaking eye contact with Taz. Taz watches him approach a CARD-ACCESSED DOOR. He SWIPES his CARD and WALKS THROUGH. *Maybe Taz is just paranoid.* Taz stares at Plgfuck3r through the GLASS in the DOOR -

- and Plgfuck3r SMILES. A KNOWING SMILE. Then, muffled, through the GLASS of the DOOR:

PlGFUCK3R
Dickhead.

They move on. And TIME SLOWS for Taz. He panics. He freaks and he RUNS through the HOSPITAL - towards Ashley's room.

7/30A **INT. HOSPITAL - STAIRWELL - NIGHT** 7/30A

Taz jumps the stairs two at a time, running as fast as he can up multiple flights as he stairs.

7/31 **INT. HOSPITAL - ASHLEY'S WARD - NIGHT** 7/31

The DOOR BURSTS OPEN as Taz RUNS IN. Ashley's not there - but an OLD INVALID MAN LIES in the BED. Taz's eyes widen in horror. He looks around the ROOM, confused - is this the same room? He spots the ROSES in the BIN. He rushes out.

7/32 **INT. HOSPITAL - CORRIDOR - NIGHT** 7/32

Taz STOPS the Nurse, gesturing at Ashley's room.

TAZ
Where is she? Where's she gone?

The Nurse, calm:

NURSE
Oh, your friend? She's been moved
love.

TAZ
Why?! Where's her mum and dad?!

NURSE
They'll be back in the morning.
Nothing to worry about.
(MORE)

NURSE (CONT'D)
We got a message to move her to a
different ward.

TAZ
Where's she gone?!

The Nurse pulls up a TABLET. She looks confused.

NURSE
Oh. It doesn't say.
(then)
I can find out for -

- but TAZ is already running through the CORRIDORS,
desperate.

7/33 **INT. ANTONY'S HOUSE - ANTONY & LIAM'S BEDROOM - NIGHT** 7/33

Antony lies asleep in bed. Liam reaches to wake him. Antony
stirs, groggy. He sees Liam's wan and scared face. Antony's
instantly alert.

LIAM
Someone... someone wants to talk to
you.

Liam points at the HEADSET. Antony looks at it like it's a
VIPER. He slowly raises it over his EARS and SECURES it.

VOICE (O.S.)
Hello Antony. Did your mum enjoy my
gift?

Antony pales. Liam responds to Antony's change. He's scared.
His throat dries up. He looks scared for a moment, before a
resolve falls over him. He looks at Liam, then speaks with a
calm authority:

ANTONY
Go downstairs and wait with mum and
dad until I call for you, ok?

Liam feels Antony's fear/resolve. He nods at Antony -
affirmative. Liam exits.

Antony slowly returns to the HEADSET. The VOICE is Red Rose
user BABASHUK.

ANTONY
Hello.

BABASHUK (O.S.)
Liam's funny.

Antony's mouth opens, shocked. He comes back to himself as he considers Babashuk's words:

ANTONY
You'll leave him the fuck alone.

BABASHUK (O.S.)
(amused)
Tut tut. We don't want Liam growing up to be a potty mouth do we? Maybe he'll be a faggot too.

A vice grips Antony's CHEST. He catches his breath, then pulls himself back. He's terrified, but:

ANTONY
Fuck. You.

BABASHUK (O.S.)
You scared? You a fuckin' scared little faggot? Huh?

Rising anger...

ANTONY
Yeah I'm fucking scared.
(then)
I... I won't do what Rochelle did... because I know you. I know what you fucking are and what you do.

BABASHUK (O.S.)
Oh you do, do you?

ANTONY
You can't break me. I'm gay. My mum drinks. So tell the world if you want. Coz I'm done feeling ashamed of shit I shouldn't have to be ashamed of.

BABASHUK (O.S.)
Beautiful. Just beautiful.
(then)
It's gonna be fun watching you die.

Antony's mouth half drops in terror.

Taz, out of breath, pulls out his BRICK and FURIOUSLY TYPES:

7/35 **INT. ANTONY'S HOUSE - ANTONY & LIAM'S BEDROOM - NIGHT** 7/35

Antony's BRICK BUZZES. He reads Taz's MESSAGE: 'The Gardner's here. He's got Ashley'.

FUCK. Antony looks at his reflection in a nearby MIRROR - at the HEADSET. Ant looks ANGRY:

ANTONY
You're full of shit.

Antony takes the HEADSET OFF - marches to the CONSOLE and UNPLUGS it. He rushes to the BEDROOM DOOR and shouts, acting normal and unafraid:

ANTONY
Liam... come 'ere mate.

Antony paces, terrified. He hears RUNNING upstairs as Liam enters, worry on his face. Antony looks at his younger brother, earnest:

ANTONY
Don't turn that on again tonight,
do you understand me?

LIAM
Is it back?

Antony nods. Liam NODS. Antony SPEEDILY grabs a JACKET and his BRICK. He indicates for Liam to follow, silently.

7/36 **EXT. ANTONY'S HOUSE - FRONT DOOR - NIGHT** 7/36

He kneels in front of Liam, full of tense energy. We hear a TV and HEATED VOICES from the LIVING ROOM (Andrea and PHIL). Antony speaks quietly and quickly to Liam:

ANTONY
I need to go out. You're to keep
the front and back door locked when
I leave.

LIAM
But dad and mum -

ANTONY
- they can't help. Just, keep it
locked. Until I'm back yeah?

Liam reads Antony's FACE and NODS. Antony rises at the FRONT DOOR, scared as fuck.

Liam quickly steps into the HOUSE - listening to their PARENTS in the LIVING ROOM. *Now's the time.* Liam darts to Antony and nudges him out of the house.

LIAM
They're busy. Go.

Antony nods - HUGS LIAM IN A DEATHLY HUG -

ANTONY
I love you.

LIAM
Ditto.

Antony RUNS down the STREET and into the NIGHT. Liam nervously enters the house, and LOCKS IT.

7/37

EXT. WOODS - NIGHT

7/37

POV: Eyes FLUTTER. We hear GLUGGING. Noah COUGHS. HEADLIGHTS blind Noah's vision as a SILHOUETTED FIGURE moves around him.

The FIGURE POURS something over Noah, then walks away towards the HEADLIGHTS, blurring their FEATURES.

REVEAL: Noah, tied to a TREE. DOUSED IN PETROL and unable to see properly. The SILHOUETTED FIGURE vanishes behind the HEADLIGHTS into the DARKNESS OF THE WOODS.

Noah's DAZED from the TRANQUILIZER. And scared. He tries to move, but can't. We hear the STRIKING of a MATCH.

NB: Throughout this scene, the SILHOUETTED FIGURE moves through the TREES around NOAH. WE NEVER SEE HER FACE.

I HEART BLTN (O.S.)
There are Buddhist Monks who've set
themselves on fire and didn't let
out a single scream.
(then)
I wonder if you'll be the same.

Noah's mouth drops. Then, scared, feeble:

NOAH
Who... who are you?

Noah tries to see into the DARK WOODS. But the HEADLIGHTS and PETROL make it difficult.

I HEART BLTN (O.S.)
Come on Noah. Say it.

Noah's visibly reacts at the voice.

NOAH
Are you... the Gardener?

I HEART BLTN laughs in literal delight.

I HEART BLTN (O.S.)
Where'd you hear that name?

Noah says nothing. Silence. Noah's scared, when -

I HEART BLTN (O.S.)
I asked you a question Noah.

A LIT MATCH flicks nearby Noah, then goes out. But Noah's defiant. He remains silent.

I HEART BLTN (O.S.)
You've done really well, you know.
Considering.

Noah thinks, then:

NOAH
You're not the Gardener.

I HEART BLTN (O.S.)
How do you know I'm not?

NOAH
Coz you're... coz you're...

I HEART BLTN (O.S.)
A woman?

Noah says nothing.

I HEART BLTN (O.S.)
Come on Noah - it's the 21st
century.
(intense)
Everyone's capable of great
cruelty. Everyone. Including Wren.
I've seen the things she's done.
How she treated Rochelle.

Noah struggles against his BINDINGS, eyes watering.

NOAH
You think you know her, but you
don't. Wren's good.
(then)
I love her.

I HEART BLTN (O.S.)
Trying to appeal to my feminine
sensibilities?

SILENCE. BIRDS sound in the WOODS. Noah's eyes widen in fear, expecting the worst, when - I HEART BLTN approaches (STILL UNSEEN). She stands over Noah. He's unable to make her out - but he can see she's holding a MATCHBOX. Then -

I HEART BLTN (O.S.)
You think you know her. But you
don't.

- she PUTS the MATCHBOX away, exchanging it for a KNIFE. She moves behind the TREE. Noah FEELS his ROPES SLACKEN. I HEART BLTN walks into the HEADLIGHTS. Noah's frozen in fear.

The CAR drives away, leaving Noah in silence. He waits, then pulls his way out of the ROPES. He wipes his EYES, SPITS, throws off his HOODIE - and RUNS on into the WOODS.

7/38 **EXT. BOLTON PERIPHERY - NIGHT** 7/38

Wren, on edge, makes her way through STREETS flanked by ROLLING HILLS and MOORS. She's PARANOID as she stares at everything around her. No one is around.

7/39 **INT. HOSPITAL - CROSS JUNCTION - NIGHT** 7/39

Taz runs through a CORRIDOR and arrives at a CROSS JUNCTION of MANY CORRIDORS. He looks lost - defeated. He stares around him - everywhere. Where the fuck is Ashley? As his emotions threaten to cripple Taz, his NOKIA BUZZES.

Taz reads who's calling - and looks incredulous. He answers:

TAZ
What the actual fuck?

7/39A **INT. JAYA'S HOUSE - NIGHT** 7/39A

SUPER: LAST NIGHT

WE PICK UP FROM WHERE WE LEFT JAYA IN 106: BEEP BEEP BEEP. The SMOKE ALARM. PAINT BUBBLES ON THE DOOR DUE TO INTENSE HEAT AS SMOKE CURLS under it. Jaya tries the HANDLE and pulls back in pain, BURNED. But she's OPENED THE DOOR and SMOKE FILLS HER ROOM. Coughing, Jaya slams it closed.

SUDDENLY, she jumps into action. A controlled panic. She crouches on all fours and OPENS her BEDROOM WINDOWS.

Fresh air pours in. But she's not done. She stuffs her QUILT over the GAPS in her DOOR, blocking the SMOKE. Buying time.

She grabs the CODER BOOK, the BRICK (OLD NOKIA), JACOB'S IPAD and her LAPTOP. She considers her PHONE, but leaves it. She stuffs the other items in her BAG and peers out the WINDOW into the GARDEN. *The LAWN? The SHED? A BUSH. Bingo.*

7/39B **EXT. JAYA'S HOUSE - GARDEN - NIGHT**

7/39B

Jaya climbs out the WINDOW and aims her body at the BUSH. She steels herself - and JUMPS. SMACK. She lands and rolls onto the LAWN, the AIR knocked from her. Winded, she lies still, moaning for a beat. Then, slowly, she rolls over and stands, silhouetted by the RAGING FIRE consuming the house.

BAG secure, she makes for the GARDEN GATE as FIRE ENGINE sirens SOUND in the distance. Conflicted, she pauses... then disappears through the GATE and into the night.

7/39C **EXT. CODER DOJO - DAWN**

7/39C

Jaya's hand TREMBLES as she enters the CODE to a LOCK BOX. It OPENS and she retrieves a KEY.

7/39D **INT. CODER DOJO - DAWN**

7/39D

Jaya's on her LAPTOP. She looks nervous - she's back on the RED ROSE DARK WEB SITE. She enters the PASSWORD 'iloveyoutoo' (via Jacob's encryption key onscreen) and LOGS BACK IN. **She navigates to an ADMIN PANEL and next to her username (R3R0) toggles a switch to appear offline.**

A moment's reprieve before she takes in the many FOLDERS named: ALYSSA, SIMON, ROCHELLE, WREN, ASHLEY, TAZ, NOAH, ANTONY, JAYA, RACHEL, RICK. JACOB.

Jaya stares at it all. *Where to begin?* She starts clicking on FOLDERS, starting with SIMON.

7/40 **INT. CODER DOJO - NIGHT**

7/40

WE PULL BACK to REVEAL: Jaya stares at HER LAPTOP: **THE RED ROSE SITE ON THE DARK WEB.**

ON THE RED ROSE SITE: An active CHAT ROOM dominates HALF THE LAPTOP SCREEN, with DOZENS of AVATARS and BLANK SCREENS - like a busy ZOOM CALL. The OTHER HALF of the SITE shows 5 SQUARE LIVE FEEDS named after the person that's being tracked / attacked: **ANTONY:** somewhere in a WOODED area.

NOAH: this screen is dark. **TASHLEY:** this screen is dark.
WREN: this screen is dark.

And the fifth is labelled **RICK:** RICK, tied to a chair and GAGGED. He's been beaten, but is still conscious.

Jaya drinks in the **FULL SCALE OF RED ROSE**. Dumbstruck. She picks up her BRICK and calls Taz.

TAZ (V.O.)
What the actual fuck?

JAYA
(afraid)
Taz... there's no time to explain,
so listen -

7/41 **EXT. BOLTON STREET - NIGHT** 7/41

Antony hastily moves down the DARK STREET. We stay in the same position as Antony shrinks -

JAYA (V.O.)
- It's not just the Gardener -

- a FIGURE appears. Someone is following him.

7/42 **EXT. WOODS - NIGHT** 7/42

Noah darts through the TREES, fear on his face -

JAYA (V.O.)
- he's running a network -

7/43 **EXT. BOLTON PERIPHERY - NIGHT** 7/43

Wren walks the STREETS. MOORS AND HILLS EITHER SIDE.

Wren's tense, when she hears something CRACK in the night. Wren looks above her in the HILLS to see - DARK FIGURES WHO HOLD UP THEIR PHONES - WHICH ALL GLOW RED. Like a fucked-up salute to Wren.

JAYA (V.O.)
- and they're all over Bolton.

Off this and Wren's TERROR:

CUT TO BLACK