



RED ROSE

Episode 108

SHOOTING SCRIPT
24.09.21

Written by

The Clarkson Twins

Pink Revisions of 30.09.21: 12, 20, 20A, 21, 21A, 22, 23.
Blue Revisions of 18.10.21: 11, 11A, 19, 19A, 20.
Yellow Revisions of 09.11.21: 42.

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

8/01 OMITTED

8/01

8/02 OMITTED

8/02

8/03 OMITTED

8/03

8/04 OMITTED

8/04

8/05 INT/EXT. MANCHESTER PRIVATE SCHOOL - SPORTS HALL/YARD - DAY

We're in the PAST. STUDENTS huddle in their separate tribes. We move through the MORASS to a WINDOW. Looking down on those in the YARD, a live-and-kicking JACOB TAYLOR (16, could be handsome if he tried). He's with his MATES. Jacob is distracted by his PHONE, uncertain about something. His THUMB hovers over an UNSENT MESSAGE, about to send when, behind -

TOM (O.S.)

Fine. Everyone thinks I've fucked a pig when I've not.

They all laugh. Jacob joins in, PHONE forgotten.

BEN

We can change that. Dan's mum's free tonight.

They LAUGH as DAN SIGHS. BEN looks to Jacob.

BEN

Jacob, what's your answer? A) Everyone thinks you fucked a pig when you've not or B) You fuck a pig and nobody ever finds out.

JACOB

B. I fuck a pig and no one knows.

They all LAUGH and act DISGUSTED at Jacob's answer.

JACOB

Genuinely think about it. To everyone in the world, you fucked a pig. For the rest of your life, you're a pig fucker. In school. At uni. When you apply for a job. I'd rather have a brief sesh with a pig and no one know. People'd use it against you. It'd affect everything.

Jacob nods at the COMMON ROOM full of STUDENTS.

JACOB

They'd tear you apart. The truth
don't matter.

The group stand in silence as they think. Jacob smiles.

TOM

I'm changing to B.

DAN

Same.

BEN

Same.

A BELL RINGS. Jacob watches the mass of STUDENTS begin to move. As his MATES leave, Jacob pulls out his PHONE and the UNSENT MESSAGE. He thinks, then hits SEND and walks on.

WE MOVE down to the YARD and land on a PHONE as it BUZZES. We stay with the PHONE as it's brought up to a face - it's ALYSSA walking with FRIENDS. Alyssa slows: a WITHHELD NUMBER with an invite to DOWNLOAD RED ROSE: '**Want to discover who you really are? Grow with Red Rose. Be your best self.**'

NB: this is the PROTOTYPE so it should look different from what Rochelle and Wren download. Its design is more crude. But the LOGO is the same.

8/06

INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY

8/06

Jacob sits on the CHAIR that JAYA did in 104. His DESK is NERD CENTRAL. His CODER BOOK lies open, numbers and letters arranged like hieroglyphs.

He's live on the RED ROSE SITE. This is the original - it's not as sophisticated as what we saw in 106. It's more basic. Jacob, aka '**R3R0**', messages Alyssa through his DEEP WEB mask, concealed by the internet: '**What are your favourite books?**'

8/07

INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY

8/07

Jacob reads on his COMPUTER: '**twilight, memoirs of a geisha, to kill a mockingbird**'. He thinks, then activates CHAT. A few RED ROSE USERS are already online and active.

NB: The RED ROSE CHAT works like a ZOOM meeting, but instead of showing VIDEOS of each user, a STATIC AVATAR IMAGE is in place of people. WE DO NOT HEAR REAL VOICES FROM THE SITE - their voices have been doctored and altered. With AVATARS and VOICE DISTORTION, the USERS are completely anonymous.

8 different VIDEO feeds are active, with USERS disappearing and appearing throughout the CHAT ROOM's activity. Each of the VIDEO feeds has the USERNAME active in the CORNER. We see that Jacob's AVATAR on his VIDEO is a RED ROSE. Other USERS include: THE GARDENER, P1GFUCK3R, PLACEHOLDER and BABASHUK. NB - there are other users who respond with LAUGHS when appropriate - like a teenage boy's sleepover:

P1GFUCK3R (V.O.)
Who still reads?

BABASHUK (V.O.)
Her choices are awful.

LAUGHTER from the fucked up online chorus. Even Jacob joins in. NB - the Gardener's voice sounds SOMETHING LIKE THIS:
https://www.youtube.com/watch?v=t6g5KPkZjLU&ab_channel=MaartennHafkamp

THE GARDENER (V.O.)
Doesn't matter what she reads. Only
that we know the names.

JACOB
(into headset)
Yeah. Looks like I've got some
homework.

8/08 **INT. MANCHESTER PRIVATE SCHOOL - ENGLISH CLASS - DAY** 8/08

Jacob is seated with his BAG on his lap. He subtly glances as STUDENTS pour in. Including Alyssa. She SITS behind him.

ALYSSA
Hey Jacob.

JACOB
Hi Alyssa.

She unpacks her BAG as Jacob does the same. He pulls out ACADEMIC BOOKS - then places 'MEMOIRS OF A GEISHA' in front of himself. Alyssa clocks his book then stares at Jacob. He feels her eyes on him. He contains his excitement.

8/09 **INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY** 8/09

Jacob is back on CHAT, headset on. He is excited. He has a FILE OPEN named ALYSSA on the SITE. It shows a comprehensive list of her likes, dislikes and insights to who she is:
'wants to travel before uni; loves the countryside; doesn't believe in god; interested in star signs for a bit of fun; afraid of climate change; wants a pet axolotl; wants aliens to appear in her lifetime; wants to go to Rome; sad we left the EU and she couldn't vote; her spirit animal is a river otter etc'. Her digital self.

BABASHUK (V.O.)
It's been a month now. You've got enough info now. Just ask her out.

P1GFUCK3R (V.O.)
She's out of your league. Red Rose won't change that.

JACOB
Shut up you.

BABASHUK (V.O.)
Oh ye of little faith.

THE GARDENER (V.O.)
We think you should take the plunge
and ask her out. Don't we?

All of the AVATARS join in supporting this statement. Jacob looks pressured.

JACOB
I dunno. She's been talking to me more than ever. She asked to be my science partner. It's only been a month since we started bonding, I don't wanna rush it. There's no point rushing it. Is there?

THE GARDENER (V.O.)
She wants you to tell her what to do. Trust me.

PLACEHOLDER (V.O.)
We're sick of watching you ask her questions.

Jacob and the others laugh as he opens a FEED that's between RED ROSE and ALYSSA. Jacob to Alyssa: '**Which superpower would you pick: mind reading -**' BOOS and Hisses from CHAT.

JACOB
Hiss all you want. My Red Rose. My rules.

8/10

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

8/10

Alyssa finishes reading on her PHONE: '**- or invisibility?**'. Alyssa thinks, then types: '**Invisibility.**'

She places her PHONE down and PRESSES a SWITCH on the WALL - which causes the CURTAINS to AUTOMATICALLY close, making Alyssa invisible to the outside world. Comforted by her privacy, she begins to undress.

8/11

INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY

8/11

Jacob turns excitedly from the CHAT to Alyssa's THREAD as he reads: '**...Alyssa is typing a message**'. He waits. And waits. No message. Jacob wonders - and begins to type.

PLACEHOLDER (V.O.)
(mockingly)
'My favourite places are the zoo, I love candy floss and suck on the teat of Walt Disney... -

JACOB

- shut up.

Placeholder does. But plenty of childish 'ooooh's sound - as if Jacob just told off a little boy.

THE GARDENER (V.O.)

Children. Children.

P1GFUCK3R (V.O.)

Let's face it. He's gonna bottle it.

JACOB

You have no idea what I can do.

CODE races across Jacob's SCREEN as he EXECUTES it. LIVE CAM from Alyssa's PHONE and LAPTOP appear on Jacob's SCREEN. The PHONE CAMERA shows a ceiling. But the LAPTOP CAMERA captures Alyssa stood in the middle of her room. Undressing.

Jacob's jaw drops, MORTIFIED. HE TURNS IT OFF and paces his room. He's ASHAMED. Then EXHILARATED. Members on the CHAT GASP with surprise.

P1GFUCK3R (V.O.)

What the fuck was that?

PLACEHOLDER (V.O.)

I swear I just saw a tit?

BABASHUK (V.O.)

What the fuck was that?

USER 1 (V.O.)

Put her back on!

THE GARDENER (V.O.)

You... you have master access?!

Jacob looks at what his CODE has unlocked.

JACOB

(hesitant)

Erm... yeah. I do. To... to everything. Camera. Files. Everything.

THE GARDENER (V.O.)

How did you get master access?

Jacob turns off CHAT, unable to cope with the comments.

Alone, he can't resist. He hits a COMMAND BUTTON. And there's Alyssa. More undressed. Jacob watches her, like a moving painting. He longs for her. She's about to remove her underwear. He can't watch. He turns it off. He leans back, overwhelmed with the possibilities.

JACOB

Fuck.

8/12 **EXT. MANCHESTER - JOHN RYLANDS LIBRARY - DAY** 8/12

Jacob enters the beautiful GOTHIC LIBRARY.

8/13 **INT. JOHN RYLANDS LIBRARY - CORRIDOR - DAY** 8/13

Jacob makes his way along interior corridors of the library.

8/14 **INT. JOHN RYLANDS LIBRARY - CORRIDOR 2 - DAY** 8/14

Jacob nervously walks the stone walled corridors. He rounds a CORNER and passes under a BEAUTIFUL STATUE on a WALL.

8/15 **INT. JOHN RYLANDS LIBRARY - OUTSIDE READING ROOM - DAY** 8/15

Jacob sees Alyssa across the way in the main Reading Room, diligently working. His heart beats. He summons courage -

8/16 **INT. JOHN RYLANDS LIBRARY - READING ROOM - DAY** 8/16

- and walks across the way to Alyssa. He gets close to her - then walks past. Alyssa looks up. She recognizes him:

ALYSSA

Jacob?

Jacob stops in his tracks and faces her.

JACOB

Oh. Alyssa - hi! What're you doing here?

ALYSSA

Er, just some coursework. What are you doing here?

JACOB

I love this place. I always work here.

ALYSSA

Really? I've never seen you. And I'm always here.

JACOB

I'm usually in the café. Gets a bit dark in this bit.

ALYSSA

That's why I like it.

She grins at him. Jacob takes this as a cue to sit. He stares at the floor, nervous. Alyssa looks at him, strange.

ALYSSA

You okay?

JACOB

You know, it's weird running into you. Because... have you ever wanted to tell someone something but never know how to? Oh god, I'm talking absolute nonsense -

(breathes)

- I like you Alyssa. I think we share a lot in common and... I like you... a lot.

Alyssa smiles at Jacob, skilfully hiding her dismay. Silence hangs over them. Excruciating. Awkward. Cringe.

ALYSSA

Jacob, I... I didn't know.

JACOB

Yeah. It's been a while now. Since Year 10.

ALYSSA

That long?

Jacob's hope rises at Alyssa's vague tone.

JACOB

Yeah. When Mrs Seddon sat us next to each other in History. I thought you were the most beautiful girl I'd ever seen. You've just gotten more beautiful since then.

Alyssa looks away. She knows she's about to crush him.

ALYSSA

I like you... but not like that.
I'm sorry Jacob. I just... feel differently than you do.

Jacob stares at the FLOOR. His HEART IS BREAKING. He shakes his head. She watches him. He starts to breathe deeply.

ALYSSA

Jacob?

And suddenly - he's composed. All smiles. Elegant. Charming.

JACOB

Yeah. I'm fine. Gotta take chances right? I'll leave you to it.

Alyssa smiles warmly. Jacob rises and leaves, crushed.

8/17 INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY 8/17

Jacob, eyes red from crying, is on the RED ROSE CHAT ROOM:

JACOB

(into headset)

She said she don't "like me like that". Why? What did I do wrong?

P1GFUCK3R (V.O.)

You bombed it. After all that fucking work and you bombed it.

BABASHUK (V.O.)

She probably picked up on your limp dick energy.

THE GARDENER (V.O.)

He took a risk. More than any of you fuckers here have ever done.

JACOB

Why the fuck do I even talk to you fucking meat whores?

PLACEHOLDER (V.O.)

You went in too early.

P1GFUCK3R (V.O.)

Premature ejaculation.

Jacob can't handle it. He leaves the CHAT ROOM. That's when he receives a written message from **TheGardener**: '**Private chat? Just us two?**'. Jacob ignores it and exits his room.

8/18 INT. JACOB TAYLOR'S HOUSE - DINING ROOM - DAY 8/18

Jacob sits at the DINNER TABLE with his PARENTS. He keeps it together though as the scene progresses - he is torn apart. MRS TAYLOR sees Jacob's a million miles away and -

MRS TAYLOR

How's Alyssa?

JACOB

- she's... okay.

When Jacob isn't focused on his parents, Mrs Taylor looks at Mr Taylor, hopeful. But Mr Taylor's sceptical:

MR TAYLOR

Are you two...?

Jacob looks pressured, then:

JACOB

I'm not sure what we are.

MR TAYLOR
How do you know her?

JACOB
Through school and... [Red Rose]

MR TAYLOR
And what?

JACOB
Just... school.

MR TAYLOR
Have you been on a date or -

MRS TAYLOR
(warning)
- Edward.

Mr Taylor backs off. Jacob, spiralling, suddenly smiles:

JACOB
- yeah. Today actually. At the
library.

MRS TAYLOR
The library?
(then)
I thought you had to be quiet?

She smiles at her son, expecting a laugh. But nothing. Mrs Taylor tries to engage in a different way:

MRS TAYLOR
I'd love to meet her. Why don't you
invite her round for dinner one
evening?

Mr Taylor looks unconvinced as he stares at his wife.

JACOB
I dunno... it's early... I'm
worried about breaking her heart
you know?

MRS TAYLOR
Don't be so melodramatic. Invite
her over. Do you know what she
likes?

JACOB
(beat)
Yes.
(then)
I'm not hungry. Soz. I've got work
to do.

Jacob leaves the room before his parents can protest.

8/19

INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - DAY

8/19

Jacob enters and closes the door. He looks at his DRAWINGS OF ALYSSA and closes the BOOK. Defeated. Sad. Tired. He looks at his COMPUTER, the GLOW from the SCREENS bathes him.

Jacob gets back on the Red Rose site, HEADSET on. He reads the direct message from The Gardener again: '**Private chat? Just us two?**'. Jacob considers. He navigates to The Gardener... and activates a VIDEO CHAT (AVATARS ONLY).

THE GARDENER (V.O.)
You okay R3R0 (REE-ROW)?

JACOB
Yeah. I'm... I'm not.

THE GARDENER (V.O.)
Rejection's hard. We've all been there.

(then)
But Red Rose can help all of us.

Jacob's face colours with anger and blame:

JACOB
I wasn't ready. You all pushed me to ask her out. Why the fuck did I listen to you?

THE GARDENER (V.O.)
What matters now is that you've made something incredible. It's a beautiful tool. Alyssa doesn't know who you really are. Focus on what's important. Listen to your heart. You can keep using Red Rose. It just needs a few tweaks.

JACOB
Like what?

THE GARDENER (V.O.)
I have some ideas I could implement for you. If you make me an admin, I can help you get back on track. The key is to make her realize no one cares about her like you do.

(then)
We just need to tune out the white noise until all she sees is you.

Jacob raises his head. *Hope? A second chance?*

THE GARDENER (V.O.)
And if that doesn't work, we will change it. You can try again.
(MORE)

THE GARDENER (V.O.) (CONT'D)
 And again. Until finally, you have
 each other.

TIME CRAWLS SLOWLY. Jacob considers. Then, NORMAL SPEED,
 Jacob types speedily. TheGardener is made an ADMIN.

JACOB
 Done... Thank you. For being there
 for me.

THE GARDENER (V.O.)
 No worries. People like us - we
 have to help each other. I'm going
 to take Red Rose offline to
 implement the changes, but only if
 you -

JACOB
 - That's fine.

THE GARDENER (V.O.)
 Rest up. Red Rose is in good hands.
 Give me two weeks. And then we'll
 start again.

JACOB
 Thank you. I... I really appreciate
 it.

The CHAT deactivates. Jacob takes off his HEADSET. Hopeful.

8/19A EXT. SCHOOL COURTYARD - DAY

8/19A

SUPER: TWO WEEKS LATER

Alyssa sits on one of the BENCHES. She looks LOST. SAD.
 BROKEN. Students pass around her but she doesn't notice as
 she's engrossed on her PHONE.

8/20 INT. MANCHESTER PRIVATE SCHOOL - CORRIDOR - DAY

8/20

Jacob navigates through STUDENTS. He seems BRIGHTER. Happier.
 That's when he spots Alyssa. He smiles, but something is off
 about her. *Different*. He approaches cautiously:

JACOB
 Alyssa?

She's on her PHONE, by herself. As he nears, her face is
 illuminated by A RED GLOW. He slows. Her face still bathed in
 RED when he's in front of her. She looks up at him with
 MADNESS in her eyes. DISTRESSED.

JACOB
 Alyssa? Are you -

Alyssa turns and RUNS. **THIS IS MOMENTS BEFORE THE OPENING OF 101.** Jacob focuses on her receding FORM. His mind calculates. Searching for a reason. When it hits him. **RED ROSE.**

Adrenaline courses through him. **He RUNS.**

8/21 **INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - NIGHT** 8/21

Jacob is PARANOID. He throws himself down in front of his COMPUTER and attempts to LOGIN to the RED ROSE SITE. He's so frantic he mistypes his PASSWORD.

NB: the LOOK of RED ROSE has changed to what we know it as.

He types: '**iloveyoutoo**', via the encryption key we see Jaya use in the present day. He logs on - and his face DROPS. There's a LIVE FEED from INSIDE ALYSSA'S HOUSE (from 101) as she HIDES BESIDE THE CHRISTMAS TREE. She's terrified. He tries to DELETE the ALYSSA FOLDER - but he can't.

Jacob's eyes widen in fear. He opens a very active CHAT:

P1GFUCK3R (V.O.)
Fuck! This is amazing. She's shitting herself.

PLACEHOLDER (V.O.)
Watch this.

ON CAMERA: The CHRISTMAS TREE GLOWS RED. Alyssa freaks.

Anger flares over Jacob as:

JACOB
What the fuck are you doing? STOP IT! NOW!

THE GARDENER (V.O.)
After what she did I thought you'd be happy.

JACOB
You're torturing her you fucking psychos!

THE GARDENER (V.O.)
You're the one who got master access. You're the psycho. We're only having a bit of fun.

Jacob RECOILS from his COMPUTER. He picks up his PHONE and brings up ALYSSA'S NUMBER. He tries to call her - BUT IT GOES STRAIGHT TO VOICEMAIL. He DASHES from his room -

8/22 **INT. JACOB TAYLOR'S HOUSE - NIGHT** 8/22

- down the STAIRS, two at a time. He grabs a COAT -

8/23 **EXT. JACOB TAYLOR'S HOUSE - NIGHT** 8/23

- and SLAMS the DOOR closed. He SPRINTS, worry on his face.

8/24 **EXT. ALYSSA'S HOUSE - NIGHT**

8/24

Jacob half runs, half walks. He's KNACKERED. We're back at the COLD OPENING of 101 - but from Jacob's perspective. He's nearly at Alyssa's house when he FREEZES in FEAR -

- as MRS PENROSE'S CAR pulls into the DRIVE. He's too late. She doesn't notice Jacob as she enters the HOUSE. Jacob stands still. Tears stream down his face. The road is quiet. Lamplight stream over him. It's almost peaceful -

- when a SCREAM sounds from the house. Jacob backs away.

He holds his mouth and screams silently. His eyes DART UP - to see a DARK FIGURE (the Gardener) vanish on the top of Alyssa's ROOF.

Jacob turns - and RUNS. The street's empty. Cold, despite the Christmas decorations. Tears flow down his face.

8/25 **INT. JACOB TAYLOR'S HOUSE - JACOB'S BEDROOM - NIGHT**

8/25

Jacob is devastated. He sits in semi-darkness. The only LIGHT is from his SCREEN, reflected in his TEAR-STAINED EYES. PTSD.

BABASHUK (V.O.)

RIP Alyssa...

P1GFUCK3R (V.O.)

I always thought she needed a little push.

JACOB

You killed her.

Disturbing, mocking noises come from the CHAT ROOM.

THE GARDENER (V.O.)

They'll think she killed herself.
The only person to blame is Alyssa.
She didn't have to go along with
Red Rose. But she did.

Jacob stares at the Gardener's AVATAR. FURIOUS, he opens a PRIVATE CHAT ROOM with the Gardener and says:

JACOB

I'm gonna find out who you are. And
I'm gonna tell the police.

Jacob closes the Red Rose Site and TURNS OFF his COMPUTER. He's beyond sad. He drops his head into his hands, when -

- he hears VIBRATING. *My PHONE?* He's SCARED. *What the fuck?* His hand reaches for it. A withheld number. He answers:

THE GARDENER (V.O.)
 (androgynous voice)
 - I'd be very careful about
 threatening me again.

Jacob throws his PHONE away from him, like it's a snake. He looks around his room as if it's closing in on him.

CUT TO:

8/26

EXT. GRAVEYARD - DAY

8/26

MR and MRS TAYLOR hold each other. Jacob's GRANDPARENTS stand mutely by. They're all in BLACK. A PRIEST accompanies them. A very intimate GROUP OF MOURNERS gather.

The BRASS COFFIN PLAQUE says 'JACOB TAYLOR'. The COFFIN is lowered into the GROUND.

GARDENER POV: And watching from a distance - a DARK FIGURE. WE DO NOT SEE THEM CLEARLY. All we see are the THICK GLOVES on their HANDS and the RAINCOAT that covers their arms.

We follow the Gardener's POV as they approach MR and MRS TAYLOR stood by the OPEN GRAVE. They are part of a QUEUE of MOURNERS. Some throw GRAVE DIRT over the COFFIN.

The Gardener's ANDROGYNOUS GLOVED HAND enters shot -

- holding a RED ROSE. They throw it on top of the COFFIN.

8/27

INT. CODER DOJO - NIGHT

8/27

WE PULL BACK to REVEAL: JAYA sits underneath a PROJECTOR connected to A LAPTOP. PROJECTED on the WALL: THE RED ROSE SITE ON THE DARK WEB.

ON THE RED ROSE SITE: An active CHAT ROOM dominates HALF THE 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.

USER 1 (V.O.)
 It's gone quiet.

USER 2 (V.O.)
 For now. Time for a piss.

USER 3 (V.O.)
Three shakes is a wank.

8/28 **INT. HOSPITAL - CORRIDOR - NIGHT**

8/28

TAZ is extreme as he clutches his BRICK to his ear:

TAZ
Jaya, Jaya - are you still there?!
Where the fuck is Ashley?!

8/29 **INT. CODER DOJO - NIGHT**

8/29

JAYA
I can't tell. The camera on her is
too dark... Wait...

That's when the TASHLEY FEED BRIGHTENS.

TAZ (V.O.)
She's gonna die -

JAYA
- shut up! She's in an enclosed
space. It looks metallic.

TAZ (V.O.)
The morgue! Where's the morgue?

TASHLEY'S LIVE FEED: AN EXTREME CLOSE UP OF ASHLEY'S FACE
appears in a METAL DRAWER.

Jaya leans forwards, scared. WE MOVE IN ON ASHLEY'S FACE:

8/30 **INT. MORGUE DRAWER - NIGHT**

8/30

ASHLEY lies, seemingly UNCONSCIOUS in a MORGUE DRAWER. TIGHT.
ENCLOSED. CLAUSTROPHOBIC. **Awful.**

A RED BLINKING LIGHT on a SMALL CAMERA films ASHLEY. The RED
LIGHT BLINKS a few times. Then ASHLEY's eyes FLUTTER.

She WAKES UP. She's disoriented, looking at the RED LIGHT.
She looks EXHAUSTED. Then... *memory*. Ashley slowly tries to
move. But she's restricted. Confusion gives way to panic.

She doesn't try to speak, but she WHIMPER/MOANS as she
realizes she is in a COFFIN-LIKE SPACE. Her breath shows in
front of her - it's cold. Very cold.

Ashley's WHIMPERS SOUND LOUDER as panic sets in...

8/31 INT. HOSPITAL - MORGUE - NIGHT

8/31

WIDE SHOT: A WALL OF MORGUE DRAWERS. NOISES of Ashley's movement come from within. As we pull out, we're in an empty MORGUE. We move to a THERMOSTAT - it's set to below ZERO.

Ashley will freeze to death in that drawer.

8/31A INT. HOSPITAL - CORRIDOR - NIGHT

8/31A

Taz manically runs through the sterile corridors, desperate to find Ashley, BRICK in HAND.

8/32 EXT. LEVERHULME PARK - BRIDGE - NIGHT

8/32

Antony approaches a LONG BRIDGE. He's PETRIFIED - going on there will make him vulnerable. He's out of breath and sweaty from running. He listens out in the silence, assessing.

Nothing. Antony starts making his way across. SCARED SHITLESS. Noises in the DISTANCE cause him to tense. He's halfway when -

- a DARK SILHOUETTE appears at the END, blocking Antony's path. Antony stops, stock still, ready to run.

But the DARK FIGURE doesn't move. They stand there. *Waiting.*

Time slows for Ant as his mind whirs. *What the fuck do I do?*

8/33 INT. HOSPITAL - CORRIDOR - NIGHT

8/33

Taz's frantic running results in a COLLISION as he KNOCKS into a CLEANING STATION. PRODUCTS fly everywhere, drawing the attention of EVERYONE nearby. A NURSE is immediately on an EMERGENCY PHONE, watching Taz get up and run.

NURSE

Security, we need some support -

8/34 INT. MORGUE DRAWER - NIGHT

8/34

Ashley shivers in the drawer. Her energy wanes. Her lips blue. Full terror in her eyes - and sadness. She takes in her SPLINTED ARM and grimaces. With her GOOD ARM - she beats helplessly against the sides of her drawer. *Her coffin.* She tries to look around for inspiration, but it's too tight.

ASHLEY

(weak)

Help! Someone please help me!

She breathes. And catches a sob. Exhaustion starts to set in. She looks like she's giving up. It's so cold now her breath catches in the air. The RED LIGHT keeps blinking -

8/35 **INT. CODER DOJO - NIGHT**

8/35

Jaya, hand over her mouth, watches Ashley in the drawer.

JAYA
Taz - hurry!

8/36 **EXT. LEVERHULME PARK - BRIDGE - NIGHT**

8/36

Summoning courage, Ant takes a step forwards -

- and the DARK FIGURE takes a step.

Antony stops -

- and the DARK FIGURE stops.

Antony's holding his breath. He loses it, scared. Antony thinks, then... he steps forward two paces.

Like clockwork, the DARK FIGURE takes two steps forwards.

Antony considers, then takes TWO STEPS BACK.

The DARK FIGURE takes TWO STEPS back.

They're playing with him. Antony looks angry/scared as he steps to the left a few paces. The DARK FIGURE follows suit.

Antony keeps walking forwards. The DARK FIGURE does too -

- then STOPS. They tilt their head, like they're listening. Then - they abruptly RUN OFF to one side, leaving the BRIDGE END FREE.

Antony looks extremely puzzled and scared. But the coast is clear. Then, he hears it, something MOVING FAST. **Behind him.**

Antony turns behind him to see BABASHUK on the BRIDGE full on running at speed towards Antony. Antony FREAKS and RUNS. *There's two of them.*

WIDE: A small Antony loses ground as the much larger Babashuk gains on him.

Antony RUNS for his LIFE.

8/37 **INT. HOSPITAL - CORRIDOR - NIGHT**

8/37

Taz rushes through the CORRIDORS desperate. He looks up at the SIGNAGE, lost. Taz, into his BRICK:

TAZ

What do you mean she looks cold?

8/38 **INT. CODER DOJO - NIGHT**

8/38

Jaya shakes her head, panicked.

JAYA

She's in a small space... something metal... she's awake!

8/39 **INT. MORGUE DRAWER - NIGHT**

8/39

Ashley's LIPS ARE BLUE. She's losing energy as she tries to KICK against the bottom of the DRAWER. Her eyes droop.

8/40 **EXT. LEVERHULME PARK - BRIDGE - NIGHT**

8/40

Babashuk is nearly on Antony as they near the END OF THE BRIDGE, when:

WOMAN 1 (O.S.)

Oi! What the hell you doin'?

Antony spots THREE BUZZED WORKING-CLASS WOMEN dressed for a NIGHT OUT - none of them wear coats. They drink from TINS - but are witnesses to this attack.

Babashuk stops in his tracks and watches Antony catch up to the WOMEN.

The WOMEN take in Antony's terror:

WOMAN 2

Oh my god. You alright?

WOMAN 1

What the fuck's goin' on?

ANTONY

Someone's attacked me.

The Women look at the BRIDGE, alarmed. Babashuk recedes on the other end.

WOMAN 2

(shouts at Babashuk)

Fuck off then!

WOMAN 1

There're a few scrotes knocking about 'ere.

ANTONY

Can... can I walk with you?

WOMAN 2
Where you heading?

ANTONY
The hospital.

Like mother hens, they place Antony in between them as they make for the HOSPITAL, shooting protective looks back at the EMPTY BRIDGE.

8/41

INT. MORGUE DRAWER - NIGHT

8/41

Ashley's eyes are SHUT. Her breath barely catches in the air. WE HEAR SCRAPING of DRAWERS. **TAZ IS OPENING THE WRONG ONES.**

TAZ (O.S.)
(muffled)
Ash! Ash! Please god!

We STAY with her for a long moment, thinking it's over, when -
- the DRAWER OPENS and LIGHT fills the space.

8/42

INT. HOSPITAL - MORGUE - NIGHT

8/42

Taz, desperate and scared, pulls Ashley's DRAWER OUT. He sees Ashley's eyes are closed:

TAZ
Ash!

He takes his JACKET off and WRAPS it around her. Her eyes stay SHUT. He puts his ARMS around her to PASS HEAT into her.

TAZ
Ash - come on Ash.

His BODY WEIGHT presses into her BROKEN ARM. Her eyes DART OPEN and she SHRIEKS in PAIN.

ASHLEY
GET OFF!

Taz is overjoyed to see she's awake as her LUCID EYES land on him. Relief FLOODS her. They look at each other.

TAZ
I thought I lost you.

Taz KISSES her. She kisses back, instinctive. Then -
- Ashley, shivering, takes stock around her.

ASHLEY
Get me a brew. I'm freezing.

Taz laughs despite himself. Then, from the BRICK:

JAYA (O.S.)
Taz? Taz? What's happening?

Taz, remembering, pulls up the BRICK:

TAZ

I've got her - she's awake. She's fine. You were right.

JAYA (O.S.)

There's a camera in the drawer.

Taz grabs a METAL TRAY then approaches Ashley's DRAWER - he smashes the METAL TRAY up and into the DRAWER - CRUNCH. The CAMERA that was filming Ashley falls broken onto the FLOOR.

Ashley takes this in, confused. Taz reads Ashley's quizzical look, then puts his hand over the receiver to fill Ashley in:

TAZ

Everyone thought Jaya was dead, but she's not. She's in Manchester on the Red Rose site on the dark web and is trynna figure out how to stop The Gardener and his mates from killing us all.

Ashley absorbs this and nods.

ASHLEY

Oh. Anything else?

Taz, relieved, smiles as he nods when -

HOSPITAL TANNOY (V.O.)

Can Tariq Sadiq please come to the main reception desk.

ASHLEY

Who's that?

TAZ

Me.

They both look nervously at each other. Ashley looks down at her HOSPITAL GOWN, then at Taz.

ASHLEY

I'm not goin' out there in this.

TAZ

Whatta you want me to do?

ASHLEY

I dunno - do they have a lost property?

8/43 **INT. HOSPITAL - CORRIDOR - NIGHT** 8/43

A cautious Taz helps a weak Ashley as they make their way through the clinical corridors. Ashley wears a MISMATCH of LOST AND FOUND clothing. Ashley doesn't approve of the look:

ASHLEY
(off the clothes)
I can see why these were lost...

They secretively peer through a DOOR to the main reception. Scanning for threats when -

- they see NOAH at the FRONT DESK. Taz pushes open the DOOR -

8/44 **INT. HOSPITAL - MAIN ENTRANCE - NIGHT** 8/44

- Noah turns. Ashley walks wearily with a relieved Taz. She looks BATTERED but her spirit is intact.

ASHLEY
What happened to you?!

Noah goes for a hug:

ASHLEY

Don't hug me - it hurts.

Noah clasps her. Incredulous to see she's okay. Ashley's nose wrinkles. So does Taz's. They smell the PETROL.

NOAH

Oh... I got... petrol over me.

Taz passes Noah his NIGHT BAG that TAZ THE FIRST brought him in 107:

TAZ

My grandad brought me summat to change in to. Here.

NOAH

Thanks.

(then, to Ash, happy)

I'm so glad you're okay.

ASHLEY

I'm not the only one.

They follow her gaze. Antony arrives with the group of Woman escorting him. He hugs them goodbye. When Antony regards the entrance, he spots them all. And an awake Ashley. His mouth drops, relieved. All the Dickheads hug. Taz quickly takes out his NOKIA, calls Jaya, and hands the phone to Noah.

TAZ

It's Jaya.

Noah takes the phone.

NOAH

Hello?

JAYA (V.O.)

Noah. I'm on the Red Rose site. And I ain't dead. How are you?

Noah laughs. He looks at each of his friends, relieved. There's a moment of joy between the Dickheads.

NOAH

A lot better now.

Ant helps Ashley sit down to rest.

JAYA (V.O.)

Listen... the camera following you is off.

NOAH

Camera?

TAZ
(to Noah and Ant)
We're all being followed.

The Dickheads look to the entrance. Noah's joy begins to dissipate. He looks around. He realizes he's missed someone:

NOAH
Where's Wren?

Ashley and Taz go quiet. So does Jaya, until:

JAYA (V.O.)
We... we last saw her on a street.
But -

NOAH
- where is she?

Noah looks at everyone. He's suddenly nervous again from their FACIAL EXPRESSIONS.

TAZ
We don't know.

8/45 INT. HOSPITAL WAITING ROOM / CODER DOJO - NIGHT (INTERCUT) 45

A war-council. The Dickheads have set up CAMP in a WAITING ROOM. Noah stares out the DOOR. A GUARD. Noah has changed into Taz's clothes. Antony stares into space as Taz holds the NOKIA. Ashley's deep in thought.

JAYA
Red Rose has been sharing everything to the dark web.
Rochelle. Then Wren. And now... all of us. Live streaming. Right now.

ANTONY
Why?

JAYA
Don't know. But there are people who've come to Bolton, some are watching, some are playing. They're the ones who are trying to kill us. I can't see where the Gardener is.

ASHLEY
I thought Simon was -

Jaya opens a FOLDER called SIMON on the RED ROSE SITE.

JAYA
- I've been looking through the site. It has a record of everything. Including Simon.
(sighs)

Simon was a victim too. The Gardener was manipulating him. He hacked his computer and... downloaded videos of child abuse onto it. He was framing him.

ASHLEY
It's fuckin' sick.

ANTONY

When do we call the police.

JAYA

We can't yet. The Gardener has Rick. He'll kill him and disappear at the sign of any police.

(then)

We'll ring them. We just need to time it right.

NOAH

Jaya, what can you see?

Jaya stares at the ANTONY and TASHLEY CAMERAS on the RED ROSE SITE. One stares at the HOSPITAL from outside. The other prowls the HOSPITAL CORRIDORS.

JAYA

The people following Taz, Ash and Ant are still there. One's outside. The other's in the corridors. But I can't tell where.

NOAH

A woman followed me in her car. She doused me in petrol.

Everyone is shocked by this.

TAZ

What is this, the Fast and the Furious, Bolton edition?

ASHLEY

(one-upmanship)

I was thrown down a cliff - broke my arm - then shoved in a morgue drawer... and nearly froze to death.

ANTONY

I was literally trolled on a bridge.

They all look at Antony. Everyone faces Taz. Taz faces Ashley, earnest.

TAZ

I thought I lost you.

Ashley's moved. She looks away, tearing up.

Jaya observes the LIVE FEEDS of TASHLEY and ANTONY change.

JAYA

Wait... the ones in the hospital...
they're leaving.

TAZ

Where they going?

JAYA

I don't know.

NOAH

And Wren? Can you see her?

JAYA

No.

Hope drains from the Dickheads. Jaya senses, then:

JAYA

The moment I can, I'll call.

She hangs up. Everyone looks at Noah, who looks dark. Lost.

8/46

INT. HOSPITAL - VENDING MACHINE - NIGHT

8/46

Noah, sad and silent, approaches the VENDING MACHINES. He stares into space. He holds the £20 note, confused.

I HEART BLTN (O.S.)

Need some change?

Noah's immobile. **He knows that voice.** He turns to take in I HEART BLTN standing beside him. She wears an I HEART BLTN t-shirt (in the STYLE of I HEART NY). She smiles, earnest.

I HEART BLTN

I shouldn't technically be talking to you. But I couldn't not. You've got me thinking after our... chat.

Noah is freaked out by her. He thinks, nervous -

NOAH

What... what do you want?

She stares at Noah. Considering, then:

I HEART BLTN

(genuinely regretful)

What you said about Wren was... inspiring. She's been through so much. And I can't...

(then, legitimate, real)

I want to help you. I want to be a Dickhead.

Noah can't believe what he's hearing. But she seems earnest. Noah looks around, waiting for an attack. None come. Then:

NOAH
Where's Wren?

Noah stares at I HEART BLTN, intense.

NOAH
Where is she?

I HEART BLTN stares at Noah for an unpleasantly long time.

I HEART BLTN
I'm going to ask you a question.
And I want you to answer honestly.

Noah shrugs and nods.

I HEART BLTN
Has Red Rose changed the way you
see the world?

Noah listens. He thinks. He looks at her, angry.

NOAH
Yeah.

I HEART BLTN thinks. She places a COIN in the VENDING MACHINE for NOAH. She hits the CODE and a DODO CHOCOLATE BAR drops.

I HEART BLTN
Le Mans Crescent.

Finished with Noah, she makes for the exit. Noah watches her go, mind racing.

8/47 INT. HOSPITAL - WAITING ROOM - NIGHT

8/47

Noah RUNS into the ROOM. Everyone jumps:

NOAH
I know where Wren's going.
(then)
Le Mans Crescent.

Taz, cradles the NOKIA so Jaya can hear.

JAYA (O.S.)
It looks like that's where the two
from the hospital are heading.

NOAH
We're goin'. Now.

8/47A **EXT. BOLTON - NELSON'S SQUARE - BACK STREETS - NIGHT** 8/47A

Wren slowly navigates through BACK STREETS that connect to the LARGE TOWN SQUARE lined with PUBS/CLUBS.

BOLTONIANS on their respective NIGHTS OUT. Wren, FIRE POKER concealed, boldly cuts through the SQUARE.

She notices TWO POLICE OFFICERS on duty. Wren watches them for a moment, then moves towards them. One takes out their PHONE. Wren doubts approaching - she can't trust anyone. She moves on, constantly analysing her surroundings.

8/48 **EXT. BOLTON - LE MANS CRESCENT - NIGHT** 8/48

Wren walks slowly through TOWN, fuelled by paranoia and fear. Every NOISE makes her flinch. Every PASSERBY pulls her eye.

LAMPLIGHT casts shadows along the familiar CRESCENT STREET. Wren keeps to the glowing COBBLED ROADS. As she walks -

- she sees THREE MEN sat on a BENCH, chatting. None look in her direction. *Maybe this will be fine.* Wren feels the FIRE POKER concealed within her HOODIE SLEEVE, reassured.

The THREE MEN consider Wren as she moves on through Le Mans Crescent. They get back to their conversation.

Wren looses a breath. *Nothing to do with Red Rose.* Then, the conversation stops and silence hangs in the air. Wren turns -

- and the THREE MEN are stood facing her. One begins a SLOW CLAP. The others join in, all smiling. But not creepily. They genuinely love seeing Wren and look... *supportive.*

Wren shakes her head, scared. She pulls out the FIRE POKER.

The THREE MEN look between each other, smiling. *Classic Wren.*

Wren can't handle hearing the CLAPPING. That's when she notices - A RED LIGHT OVER AN OPEN DOOR.

8/49 **OMITTED** 8/498/49A **EXT. BOLTON - LE MANS CRESCENT - NIGHT** 8/49A

Wren approaches the DOOR. Her attention is drawn by -

- A BLINKING RED LIGHT - a CCTV CAMERA. This is the place. She scrutinizes the DARKNESS INSIDE when -

- THE RED LIGHT ABOVE HER GOES OUT -

- AND A LONE RED LIGHT AT THE TOP OF THE STAIRWELL GLOWS INTO EXISTENCE. Wren takes a step back.

She analyses the street once more - AND ENTERS. The DOOR SLAMS SHUT behind her, trapping Wren.

We stay on the SILENCE of the STREET. The CLAPPING fans have disappeared. Distant DRINKERS pass at the end of the CRESCENT. Oblivious to what is happening in Bolton Town Centre this night.

8/50 OMITTED

8/50

8/51 INT. CODER DOJO - NIGHT

8/51

Jaya watches Red Rose as Wren finally appears on her LIVE FEED. She's bathed in a RED LIGHT as she walks out of SHOT. Jaya punches the air - *Wren's alive*. She pulls out her BRICK.

8/52 EXT. HOSPITAL - NIGHT

8/52

Taz, Ashley, Antony and Noah climb into a TAXI when Taz receives a MESSAGE from Jaya: 'Wren's appeared. She's at the abandoned building on Le Mans Crescent'.

TAZ
Wren's alive.

Noah looks relieved.

TAZ
But she's gone alone to Le Mans Crescent.

Noah hurries everyone into the TAXI and slams the DOOR.

8/53 INT. LE MANS CRESCENT - STAIRWELL - NIGHT

8/53

Wren, bathed in RED LIGHT, looks at the DOOR. A PISTON and HEAVY BOLT has SEALED IT SHUT. Wren's frozen. She listens out for anything that could approach. But nothing comes. She looks deeper into the debris filled ABANDONED BUILDING.

Another RED LIGHT appears deeper in the building. Wren moves bravely from one RED LIGHT towards the next...

8/54 INT. LE MANS CRESCENT - CORRIDOR - NIGHT

8/54

Wren follows the curved CORRIDOR, we may notice HIDDEN LENSES. Watching. *Observing*. When -

RICK (V.O)
Wren? Is that you?
(then)
I'm through 'ere.

Is it him? A PROJECTION MAPPED BRIGHT LIGHT LINES a DOOR at the end of the CORRIDOR. Wren PUSHES it OPEN -

8/55

INT. LE MANS CRESCENT - ROOM 1 - NIGHT

8/55

A LARGE HALL. DISTORTED SHAPES and SHADOWS. A CHAIR at the CENTRE of the ROOM. PROJECTORS hang from the CEILING - the source of the BRIGHT LIGHT. They gain Wren's attention as she surveys the room. Confused, but alert. She turns behind her - - the DOOR is closed. Wren pins her back to the WALL. Alert.

RICK (V.O.)

I'm glad you came Wren. It means a lot to me.

WREN

(sotto)

Dad?

There's no sign of Rick.

RICK (V.O.)

I should just accept my fate Wren.

Rick's voice now comes from behind Wren. There's nothing there. (NB: Throughout this scene when Rick 'speaks' it will come from different locations in the room).

WREN

What? What you on about? What fate?

RICK (V.O.)

That I'm gonna kill you.

Wren looks where the SOUND came from.

WREN

You're not him... you're not Rick.

Wren JUMPS as the PROJECTORS CHANGE. The BRIGHT LIGHTS become SPOT LIGHTS aimed at the CHAIR. A twisted game.

RICK (V.O.)

Take a seat.

WREN

No.

The WHITE SPOTLIGHT disappears. DARKNESS, then - the FLOOR GLOWS RED. As if the ENTIRE ROOM is complicit. Wren pulls her up FIRE POKER, defensive.

RICK (V.O.)

We're more alike than you think.

WREN

Shut up.

RICK (V.O.)

I killed someone. You killed your friend.

WREN

No. I didn't.

RICK (V.O.)

Rochelle'd be alive if it weren't for you.

WREN

Shut the fuck up!

RICK (V.O.)

Daddy's little girl aren't you?

WREN

SHUT UP!

RICK (V.O.)

No. I'm gonna hurt you. And you're gonna hurt me. Psycho dad kills psycho daughter. That's what they'll all say.

WREN

No one'd believe it!

RICK (V.O.)

It don't matter what happens in 'ere. Out there...

THE GARDENER (V.O.)

(coming from everywhere)

I control what people think.

The PROJECTORS go dead, plunging Wren in semi-darkness.

8/56

EXT. BOLTON - LE MANS CRESCENT - NIGHT

8/56

A TAXI pulls away as Taz, Noah, Antony and Ashley look down LE MANS CRESCENT. They start to walk, when Jaya calls Taz:

TAZ

Hey, what's -

8/57

EXT/INT. LE MANS CRESCENT / CODER DOJO - NIGHT (INTERCUT) 8/57

JAYA

- Get back, there's a camera. I can see you, which means they can too.

Taz THROWS his ARM OUT - stopping the others from walking on.

TAZ
(relaying)
Step back. Cameras.

The Dickheads, scared, rush back. Jaya stares at the INTERIOR FOOTAGE of LE MANS CRESCENT. She can see Wren walking through slowly. Jaya stares at the LIVE CAMERAS watching Wren in the INTERIORS of LE MANS CRESCENT.

JAYA
You need to find another way in.

The Dickheads are lost in thought, when -

ASHLEY
There are tunnels runnin' under Bolton.

ANTONY
What tunnels?

ASHLEY
The tunnels that link up different buildings from like... centuries ago.

ANTONY
How'd you know that?

ASHLEY
I know everything 'bout Bolton.

TAZ
Jaya, we'll call you when we're in.

He hangs up. Ashley leads the others back the way they came.

8/58 **EXT. TUNNEL ENTRANCE - NIGHT**

8/58

Ashley, Antony, Noah and Taz face the DARK ENTRANCE to the TUNNELS (c.f. RIVER CROAL). They share a scared look. Noah takes out a TORCH. He leads the WAY.

8/59 **INT. CODER DOJO - NIGHT**

8/59

Jaya's mouth drops - BABASHUK'S camera activates on the RED ROSE SITE: **watching the DICKHEADS vanish into the tunnel.** She's immediately on the NOKIA - but Taz's NOKIA has no signal.

8/60 **INT. LE MANS CRESCENT - ROOM 1 - NIGHT**

8/60

Darkness. We hear WREN breathing. When DRIP. DRIP. DRIP.

A PROJECTION MAPPING LIGHT SWEEPS OVER THE ROOM. Wren, back against the wall - *flinches as the LIGHT forms STATIC TEXT: 'If you want to know the truth, you have to watch Rochelle die'*. The TEXT becomes 'YES NO'.

Wren's eyes scan the words in front of her. She looks around the room, making sure she's alone. She looks lost. Then angry. Wren swallows, terrified and disgusted as:

WREN
(loud)
Yes.

And PROJECTED on the WALL: A CLIP starts. The night of Rochelle's death. WE STAY ON WREN watching the rest. We hear the WATER SPLASHING as Wren WATCHES ROCHELLE DIE.

WREN
No!

The CLIP ENDS. Wren looks BROKEN. Then INSCRUTABLE. The PROJECTION MAPPING LIGHT sends out a WAVE OF RED LINES.

ROCHELLE (V.O.)
Wanna come to The Garden?

The LIGHTS GO OUT - and then - a LIGHT APPEARS outside the ROOM, leading Wren trance-like in the DIRECTION of a STAIRWELL.

8/60A INT. LE MANS CRESCENT - CORRIDOR 2 - NIGHT 8/60A

Wren follows the RED LIGHTS along the CURVED corridor as they glow into existence, leading her to her final destination. At the end of the CORRIDOR -

- a PROJECTED IMAGE on a DOOR: A GARDEN GATE with ROSES BEHIND IT.

8/61 INT. LE MANS CRESCENT - BACK ROOM 1 - NIGHT 8/61

A BACK ROOM with a BASEMENT STAIR leads to an OLD DOOR. ONE BASH. Dust falls. TWO BASH. THREE BASH. FOUR BASH. AND -

- CRACK, it swings INWARDS, admitting Noah, Ashley, Taz and Ant. They cough in the DUSTY CONFINES of this FORGOTTEN ROOM. Another DOOR leads into the BUILDING. Taz calls Jaya:

TAZ
We're in. Can you see - ?

8/62 INT. CODER DOJO - NIGHT 8/62

A panicked Jaya watches the PROJECTED SITE:

JAYA

- They're following you, someone's following you!

8/63

INT. LE MANS CRESCENT - BACK ROOM 1 - NIGHT

8/63

The Dickheads share terrified looks. Taz THROWS himself against the DOOR as BABASHUK tries to FORCE ENTRY. He's strong. The Dickheads FREAK and PUSH against it, scared. Ashley grabs a piece of WOODEN DEBRIS as a WEAPON.

8/64

INT. CODER DOJO - NIGHT

8/64

Jaya watches in HORROR as P1GFUCK3R's CAMERA activates, rushing towards another DOOR.

8/65

INT. LE MANS CRESCENT - BACK ROOM 1 - NIGHT

8/65

The only OTHER DOOR rattles - P1GFUCK3R tries to get in. Noah jumps across to stop him entering. It's terrifying as both DOORS creak under pressure from P1gfuck3r and Babashuk. Then -

- **IT STOPS.** A PROFOUND AND LENGTHY MOMENT OF SILENCE. *What is happening?* The Dickheads share confused looks.

8/66

INT. CODER DOJO - NIGHT

8/66

On the PROJECTED SITE - Jaya watches as P1GFUCK3R and BABASHUK's CAMERAS show them take out their PHONES. Jaya TYPES. **WE DO NOT SEE WHAT SHE DOES.**

8/67

INT. LE MANS CRESCENT - TUNNELS - NIGHT

8/67

REVEAL: BABASHUK looking down at his PHONE - at a MESSAGE FROM RED ROSE. Babashuk's forehead wrinkles in confusion. He opens the MESSAGE: '**SMILE**'.

SHUTTER SOUND. SNAP. A PICTURE's been TAKEN of BABASHUK'S FACE from the POV of the PHONE. A NEW message: '**LEAVE NOW, OR THIS GETS SHARED EVERYWHERE**'.

Babashuk's GOBSMACKED. He stares. Another MESSAGE: '**YOU HAVE ONE MINUTE**'. WTF? Babashuk looks at the DOOR, and around him. Then - he retreats into the BUILDING, vanishing.

8/68

INT. LE MANS CRESCENT - CORRIDOR - NIGHT

8/68

P1gfuck3r similarly stares at his PHONE with the SAME MESSAGES and a PICTURE of his FACE. He looks around him, ANNOYED, then exits the way he came in.

8/69 **INT. CODER DOJO - NIGHT**

8/69

Jaya breathes a sigh of relief as she watches the CAMERAS of P1GFUCK3R and BABASHUK go black.

8/70 **EXT. LE MANS CRESCENT - FIRE ESCAPE - NIGHT**

8/70

A RUSTED DOOR swings open onto a SEMI-BROKEN FIRE ESCAPE/SCAFFOLDING which runs up the building's rear like an industrial exo-skeleton. Noah holds the NOKIA:

NOAH
Where's Wren?!

JAYA (V.O.)
Up. She's gone up.
(then)
Guys... Wren was right. Rochelle was murdered. The Gardener just made her... he made her watch it.

The Dickheads have all heard this and look AWFUL. Noah stares up the FIRE ESCAPE - then RUSHES up. The others follow, looking in WINDOWS they pass, desperate to find Wren.

8/71 **INT. LE MANS CRESCENT - 'THE GARDEN' - NIGHT**

8/71

We hear the BG CHATTER of the RED ROSE SITE, when -

- A LARGE DOOR opens as Wren enters the TOP FLOOR. She looks around, horrified. And there's RICK, TIED up in the CENTRE of the LARGE SPACE. A SKYLIGHT all dirtied up barely admits STRANGLED MOONLIGHT.

MASONRY litters the ROOM. The CENTRE's been tidied - for Rick. A SCREEN with the RED ROSE site is on nearby.

WREN
Dad! Dad - oh my god...

Rick shakes his head at Wren. But she rushes forwards and PULLS THE GAG from Rick's MOUTH.

RICK
(exhausted)
Wren. Go. Just go. Don't stay 'ere.

Wren half steps towards her dad, when she sees HIM -

- THE GARDENER. An indescribable graceful man who could be of any age. He wears BLACK OUTDOOR GEAR and HOLDS A KA-BAR COMBAT KNIFE. He's smiling at Wren. It's real. It's earnest. He plays to the CAMERAS places round the room. *His moment.*

THE GARDENER

(Bolton accent)

Hiya Wren. It's nice to finally
meet you.

Wren PULLS up her FIRE POKER. A *Bolton accent?* Rick is in the middle of both her and the Gardener. The RED ROOM CHATTER goes INSANE - with CHEERS and SUPPORT thrown for the Gardener, and a few 'I LOVE YOU WREN!' supports thrown in.
NB: The RED ROSE CHATTER sounds in the BG throughout. The Wren's freaked. She surveys the Gardener and shakes her head.

WREN

I don't know you.

THE GARDENER

In a way you do. I mean... we've
been talking for months so...

Wren's disgusted. She's terrified, but can't help and ask:

WREN

You're the Gardener.

And the Gardener looks utterly confused and enthralled as he cocks his head and looks at Wren, semi-amused.

THE GARDENER

Where'd you hear that name?

Wren doesn't take her eyes off him. She shrugs.

WREN

We're smart.

The Gardener grins - a knowing grin. He shrugs too.

THE GARDENER

What's in a name eh?

WREN

Why? Why've you done all this?

The Gardener says nothing. He stares at Wren, intrigued.

THE GARDENER

Coz I think you're fucking great.
We all do - don't we?

He raises his arms, Gladiator-style and cockily walks round the room. CHEERS SOUND. He peacocks for his RED ROSE COMMUNITY. Getting off on it. Elated.

Wren looks disgusted. Freaked. The Gardener steps closer. Wren looks around the room for inspiration. Nothing.

The Gardener takes a step to the left, forcing Wren to do the same - the beginnings of a circle.

He takes his KA-BAR COMBAT KNIFE out. Wren eyes it. Grips her FIRE POKER. They eye each other, continuing their macabre, tense dance.

8/72

EXT. LE MANS CRESCENT - FIRE ESCAPE - NIGHT

8/72

Ashley, Noah, Antony and Taz reach a LADDER encased in PROTECTIVE RAILINGS. Ashley considers it. No way is she climbing that with a broken arm. Taz faces her.

TAZ

I'll stay with you.

Noah immediately starts to climb. Ant follows. Taz and Ashley watch them climb, scared.

8/73

INT. CODER DOJO - NIGHT

8/73

Jaya can't take her eyes off the Gardener, watching them via the PROJECTED RED ROOM. She speaks anxiously into her NOKIA:

8/74

EXT. LE MANS CRESCENT - ROOF - NIGHT

8/74

Noah stares across the ROOF: many FILTHY SKYLIGHTS, some broken MASONRY. One SKYLIGHT has a PULSING LIGHT coming from it. Noah sees it.

JAYA (V.O.)

She's... she's with the Gardener.

NOAH

Jaya - can Red Rose be deleted?

8/75

INT. CODER DOJO - NIGHT

8/75

Jaya's eyes widen at the thought, as she watches Wren and the Gardener slowly circle around Rick on the RED ROSE SITE.

JAYA

I... yeah... but, I can't. If I delete it, we'll have no evidence... all these psychos'll just walk away and -

8/76

EXT. LE MANS CRESCENT - ROOF - NIGHT

8/76

Noah's face darkens as he SPEAKS INTENSELY:

NOAH

- I don't care. Delete it. Now!

Noah RUNS across the roof towards the LIGHT as Antony appears on the stairs below. Antony, lost, watches Noah go, scared of the building's height.

8/77 **INT. CODER DOJO - NIGHT**

8/77

Jaya, conflicted, sits in front of the LAPTOP with the ADMIN PANEL. Her hands shake as she brings them up...

8/78 **INT. LE MANS CRESCENT - 'THE GARDEN' - NIGHT**

8/78

Rick watches Wren, terrified for her.

RICK

Wren. Just go.

Wren suppresses a sob as they stop circling.

THE GARDENER

If I know Wren - and I think I do -
I don't think she's going.

WREN

You're fucking sick.

The Gardener smiles. Then - steps forwards and STABS RICK in the THIGH - close to the FEMORAL ARTERY. Wren and Rick scream. Blood POURS from Rick's WOUND.

RICK

Wren - run!

THE GARDENER

Come on Wren. As Roch'd say...
Crazy always wins.

And he is crazy. He looks at Wren to bring it. As the Gardener STEPS towards Rick, ready to finish him -

- THE RED ROSE SITE GOES SILENT and the RED ROSE SCREEN goes BLACK. **RED ROSE HAS BEEN DELETED**. He's lost his audience.

THE GARDENER

What the fuck?

- TIME SLOWS TO A CRAWL. The Gardener's mouth drops, when -

- SMASH!!!

- the SKYLIGHT above The Gardener SMASHES (**NOAH's SMASHED IT WITH MASONRY**). The PHONE and GLASS TUMBLES IN A SHOWER OF REFLECTED IMAGES -

- the Gardener's overwhelmed with the LOSS of the RED ROSE SITE **and** the SKYLIGHT. He looks up, ALARMED -

- **AND WREN SEES HER MOMENT.** She steps forward, bolstered, GRIPS the FIRE POKER and SWINGS it at The Gardener's HEAD -

- **CRUNCH.** The Gardener STAGGERS at the brutal attack.

TIME RESUMES - in the BG we hear Rick discouraging Wren as -

- The Gardener falters backwards, dazed. But his instincts are with him. He PUSHES up to a KNEELING POSITION and SLASHES OUT with his KA-BAR KNIFE -

- Wren CRIES out. A GASH on her ARM seeps BLOOD -

- dazed, The Gardener CRUMBLES to the floor -

- Wren RUSHES to help RICK -

- but The Gardener STAGGERS UP. He GOES FOR WREN. He STUMBLES, disoriented -

- when Wren steps forward and - she KICKS The Gardener in the CHEST with Rochelle's SHOES and KNOCKS him backwards -

- The Gardener HITS DANGEROUS MASONRY hard -

- and it **COLLAPSES UNDER HIS WEIGHT.** Wren JUMPS BACK. DUST fills the air.

- and slowly emerging through the cloud - Wren, her GASHED arm and LEG ignored. Her expression inscrutable. She sees him: The Gardener LYING IN A BROKEN HEAP, facing Rick.

Wren approaches The Gardener, who releases barely audible MOANS. Debris CRUNCHES under her every step. She STANDS over him. She looks down at him. *Into his eyes.* Eyes that see hers - and know that he is at her total mercy.

Wren stares. And stares.

Wren and The Gardener's eyes connect.

And Rick sees it. His eyes WIDEN as he:

RICK
Don't!

With no change to her expression, Wren brings up the FIRE POKER -

- and we stay on Wren as she SMASHES The Gardener in the head. Once. And again - we hear a PULPING CRACK.

Wren stops. She steps back, staring down at the lifeless eyes of The Gardener. She stares. And stares. And stares...

He's DEAD.

8/79 **EXT. LE MANS CRESCENT - ROOF - DAWN** 8/79

The SKY LIGHTENS. Ashley, Antony and Taz climb down from the BUILDING, dazed. They HEAR a NOISE as an inscrutable Noah appears, climbing down too. All too soon they're on the GROUND. Antony and Taz RUSH to meet him.

ASHLEY

Wren...?

NOAH

She's ok.

ANTONY

Rick?

Noah nods, vacant.

TAZ

And the Gardener?

Noah stares at them all, his face dark.

8/80 **INT. LE MANS CRESCENT - 'THE GARDEN' - DAWN** 8/80

Wren finishes UNTYING Rick. He collapses onto the FLOOR. His LEG bleeds out.

RICK

(weakly)

Wren, you need to...

He points at his wound. Wren painfully rips material from Rick's SHIRT - the GASH on her arm causes her pain - and makes an IMPROVISED TOURNIQUET around his THIGH. They FALL into a DEEP HUG. They hold each other.

WREN

I had to.

RICK

I get it.

Wren BURSTS into tears. They both hear SIRENS. Wren and Rick share a worried, INTENSE LOOK.

RICK

This isn't who you are.

Rick GRABS the FIRE POKER FROM HER HAND. He PUSHES his daughter into moving. Wren leaves. Rick SMEARS his hands round the HANDLE. Taking a stance over The Gardener - Rick BRINGS up the FIRE POKER and SMASHES DOWNWARDS -

8/81 **EXT. LE MANS CRESCENT - DAWN**

8/81

- as Wren tumbles onto the STREET, climbing out of a WINDOW.

NOAH

WREN!

Noah runs towards her, helping her up. She stares into Noah's eyes. *What did Noah see?* He holds her gaze -

- then drops it to her WOUNDS. He delicately takes her arm.

ASHLEY

Wren! Wren!

Ashley runs over to Wren's side and instantly takes her friend in her arms. Noah let's her go into them, emotional. Ashley takes in Taz, Antony and Noah, eyes watering.

ANTONY

Where's Rick?

All eyes land on Wren, who looks back at the building. BLUE and RED flashes cast light across their faces.

8/82 **INT. LE MANS CRESCENT - 'THE GARDEN' - DAWN**

8/82

FIREARMS OFFICERS approach Rick, standing over The Gardener's body. *We do not see his head.* The FIREARMS stare at Rick like the dangerous guy he appears to be. Rick, FIRE POKER in hand, slowly looks at the FIREARMS as they approach the scene.

8/83 **EXT. LE MANS CRESCENT - DAWN**

8/83

Jaya approaches. She sees a FIREARMS VAN and a POLICE CAR block LE MANS CRESCENT. A small but nosy CROWD of NIGHT PEOPLE has GATHERED. She sees beyond this - the DICKHEADS. Jaya takes this in for a second, then makes for them, when -

I HEART BLTN

Guess Who.

I HEART BLTN stops Jaya in her tracks. Jaya faces her.

JAYA

Who... who are you?

I HEART BLTN

Who do you think I am?

Jaya stares at I HEART BLTN's T-SHIRT. *Then she gets it.*

JAYA

Are you one of them?

I HEART BLTN

Yes.

Jaya looks incredulous. Her eyes dart to the POLICE.

THE REAL GARDENER

There's nothing you can prove.

Jaya concedes. *She's right.* Then:

JAYA

Are you the one who helped us?

I HEART BLTN

Yes.

JAYA

I don't get it, why are you here?
The Gardener's dead.

I HEART BLTN smiles - this is what they've been waiting for:

I HEART BLTN / THE REAL GARDENER

Is she?

Jaya's head SWIMS. Then:

JAYA

You're the Gardener.

I HEART BLTN / the REAL GARDENER smiles.

THE REAL GARDENER

Dead teenagers is one thing... but
when I saw Wren's potential... I
thought it would be fun to see how
far she could go.

JAYA

Go?...

The REAL GARDENER smiles and gives Jaya a level look.

THE REAL GARDENER

Would she kill?

Jaya shakes her head.

JAYA

Wren wouldn't do that.

THE REAL GARDENER

Wouldn't she?

Jaya's face drops. The REAL GARDENER turns to leave -

JAYA

It didn't work. I deleted Red Rose.

The Real Gardener laughs.

THE REAL GARDENER

The people who were watching...
they're all out there living in the
real world.

(then, darkly ironic)

Maybe you should put your phone
down, shut your laptop and give it
a try.

The REAL GARDENER walks away, melting into Bolton's streets until she vanishes round a corner. Jaya realizes she's frozen, then takes a deep breath. She pushes through towards the Dickheads -

- Wren, Noah, Ashley, Antony and Taz huddle closer, seeing Jaya approach. They pull her in.

ANTONY

It's over.

Jaya looks at where The Real Gardener just vanished.

Rachel's CAR PULLS UP behind the POLICE LINE. The DOOR FLIES OPEN - Jennifer's with her. Rachel SPOTS WREN - and the OFFICERS FORCEFULLY BLOCK Rachel from running to them.

RACHEL

That's my daughter - that's my
daughter!

An OFFICER is about to try and calm Rachel, when she sees -

- Rick, NEWLY BANDAGED but detained by the FIREARMS, leaving LE MANS CRESCENT. They lead Rick towards the POLICE CAR. Rachel's mouth drops at the sight of Rick as -

- Wren looks back at LE MANS CRESCENT. She looks at Rick, detained. Ashley, Ant, Taz and Noah all stare at him.

Rick looks Wren dead in the eye. He nods at her, then is led towards a POLICE CAR. An OFFICER carries a bagged up FIRE POKER and KA-BAR KNIFE.

Noah looks from Rick, to the FIRE POKER, to Wren.

NOAH

I saw.

Wren's expression becomes worried and desperate, when -

NOAH

I can't believe your dad did that.

Relief floods Wren as she turns to look at Rick. What little breath she has escapes her. Her lip trembles.

WREN
Neither can I.
(then)
I...

Wren's primal as SILENT TEARS FALL. Noah hugs Wren. They all hold one another.

Dawn purges the darkness. A *new day*. CAMERA CRANES up as:

ASHLEY
Fuck-ing hell.

THE END

8/83A **EXT. GRAVEYARD - DAY**

8/83A

Sunlight. Birds SING. We are at ROCHELLE'S GRAVE. Wren places a YELLOW ROSE gently on the EARTH. The DICKHEADS stand around the GRAVE.

Time has passed. It's a few weeks after the death of The Gardener and the showdown at Le Mans Crescent. Wren, Noah, Antony, Ashley (her arm still in a SLING), Taz and Jaya contemplate privately in the breeze. There's a strong feeling of bittersweet resolution.

Then, one by one, they melt away until it's only Wren. Wren holds back tears, but smiles painfully. She turns and walks away with the others. The Dickheads link arms as they disappear.

8/84 **EXT. TOKYO - DAY**

8/84

A TEENAGE BOY listen to music when he receives a MESSAGE FROM A WITHHELD NUMBER. In JAPANESE (with SUBTITLES): '**Would you like to go on an adventure? DOWNLOAD WHITE CHRYSANTHEMUM'**.

The TEENAGE BOY clicks on a LINK and is taken to an eerily familiar DOWNLOAD SITE. Nonchalant, he HITS DOWNLOAD.