

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

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

RACHEL
What Ouija board?

GLORIA
Guess not.

JENNIFER
What idiot's doing a Ouija board?

4/2 INT. WORKING MEN'S CLUB - DAY (LATER) 4/2

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

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

JENNIFER
What kind of backstreet Ouija board
is this?

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

SHELLEY
I don't like this.

RITA
Then go.

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

RACHEL
Should she be doing this?

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

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

SHELLEY
Can we do this then?

RITA
I need a volunteer.

No one steps forward, nervous looks are shared.

SHELLEY

Go on Gloria. You are the manager.

Gloria instinctively touches her BUMP, then, emboldened.

GLORIA

Fine.

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

RI TA

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

RACHEL

Shoul da done this to Rick.

RI TA

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

JENNIFER

And not the tannoy system

RI TA

Is anyone here with us today?

Rita and Gloria move the SHOT GLASS to 'YES'. Gloria looks to

RI TA
Tom, do you want to speak with
Gloria?

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

RI TA
Gloria? What you wanna say?

Gloria thinks, then sadly, darkly, shaken:

GLORI A
Are you sorry?

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

GLORI A
I'm going.

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

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

4/3 INT. RACHEL'S CAR - DAY

4/3

WREN (O.S.)
Mum?

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

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

TITLES

4/4 INT. TRAIN - CARRIAGE - DAY

4/4

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

TAZ

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

ANTONY

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

TAZ

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

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

TAZ

Pow Right in the kisser!

NOAH

Do one, Taz.

Noah looks in the direction Wen left, worried.

4/5

INT. TRAIN - CARRIAGE CONNECTOR - DAY

4/5

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

Noah's about to come through

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

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

4/7 EXT. MANCHESTER VIADUCTS - DAY

4/7

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

WREN
Okay... This is the place.

ASHLEY
We early or summat?

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

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

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

TAZ
Gandal f!

ANTONY
(confused)
Jaya?

ASHLEY
You're our rendezvous?

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

WREN
Is this a joke?

JAYA
Joke?

Wren turns to go. The others start to follow

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

Wren turns back. Suspicious.

ASHLEY
Can we trust her?

WREN

I dunno. This is weird.

NOAH

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

Jaya walks towards them

WREN

Okay. Let's chat -

JAYA

- cool. We should go to -

WREN

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

If Jaya had fur, she's a /?

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

All the Dickheads look to Wen. Jaya does too.

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

4/8

EXT. MANCHESTER VIADUCTS - DAY

4/8

In the shadows of the midday sun, Wen leads the Dickheads

ROCHELLE (V. O.)

Wren.

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

ROCHELLE (V. O.)

Wren.

She takes a step towards it when -

NOAH

WREN!

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

EXT. MANCHESTER VIADUCTS - DAY

4/13 INT. CODERDOJO - SUITE - DAY

4/13

JAYA

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

TAZ

So it has happened to more than Rochelle.

WREN

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

NOAH

She's here to help.
(to Jaya)

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

WREN

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

JAYA
Then I can't help you.

Wen TURNS OFF HER PHONE.

4/14 OMITTED 4/14

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

Rachel takes WASHING off the LINE.

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

Rachel ascends the stairs, sorted WASHING in hand.

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

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

RACHEL
(answering)
Hi ya love. How's Manchester?

But there's no reply.

RACHEL
Wen? Wen?

Rachel hangs up - when Wen calls again.

RACHEL

WREN

So no ghosts?

JAYA

I hope not.

WREN

So... what is it then?

TAZ

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

JAYA

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

TAZ

And Alyssa.

(off Jaya's look)

Someone else we think died coz of this.

JAYA

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

Jaya packs her bag, stretches and gets up.

ANTONY

Where're you going?

JAYA

We're done here.

WREN

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

JAYA

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

Wren stares at her PHONE:

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

Rachel picks up the FIRE POKER.

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

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

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

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

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

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

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

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

RI CK
Wen, call me back. I don't get
what's going on...

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

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

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

Jaya looks from her PHONE to the house.

JAYA
This is it.
(off their lo'

ASHLEY

Which one?

ANTONY

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

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

MRS TAYLOR

Hello? Can I help you?

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

4/25

A beautiful and grand space. A CLOCK ticks loudly.

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

MRS TAYLOR
How... fortunate for you all.

The CLOCK ticks.

ANTONY
We are so sorry... for your loss.

MRS TAYLOR
Thank you Antony. So am I.

Mrs Taylor sips immaculately from her TEACUP.

MRS TAYLOR
Why are you all here?

Her question catches them off guard. Wen panics when -

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

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

TAZ
We only hung out with Jacob at
school.

MRS TAYLOR
That's a shame.

What now? The CLOCK keeps ticking.

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

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

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

Jaya's eyes flit to Wen's - bingo.

MRS TAYLOR
You must think that's terribly

Mrs Taylor is suddenly on the verge of tears.

ANTONY

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

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

MRS TAYLOR

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

ANTONY

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

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

JAYA

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

MRS TAYLOR

Oh... Of - of course. Upstairs.

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

? re a look.



JAYA
Why don't you look for those clues?

WREN
Yeah... I could do that.

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

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

WREN
What... what is that?

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

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

JAYA
We just need to... keep looking.

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

I NT. JACOB TAYLOR'S HOUSE - HALLWAY - DAY

RED ROSE - Episode 104 by Gemma Hurley - 11.08.21 24.

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

ECU: A dark SCREEN. Jaya's reflection stares back. In the BG:

WREN

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

Jaya looks between the CODER BOOK and Alyssa, when -

JAYA

Oh my god. These are blueprints.
(beat)

JAYA

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

MR TAYLOR

ANTONY

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

JAYA

Would you have come?

RACHEL

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

RICK

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

RACHEL

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

RICK

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

RACHEL

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

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

RACHEL

What am I looking at?

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

RICK

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

RACHEL

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

RICK

That's not fair.

RACHEL

Don't talk to me 'bout fair. Since you waltzed back in to her life, she's been acting like a twat. I

RACHEL
Goodbye, Rick.

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

QUI TE SIMON (O.S.)
- everything okay here?

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

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

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

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

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

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

Quite Simon ignores Rick and looks only at Rachel:

QUI TE SIMON
Is he bothering you?

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

RACHEL
He's going. Right now

RI CK
But Rachel, this is -

QUI TE SIMON
Do you want me to get him to leave?

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

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

RACHEL
- since you came back into her life.

RACHEL

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

WREN

Mum

Rick, ashamed, walks away.

WREN

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

RACHEL

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

Wren bursts into tears, sobbing, head in hands

WREN

- I didn't message you, it was -

Rachel shakes her head, walking back towards the house.

RACHEL

Not again. I can't do this. I can't

