

RECAP

WRECK

**SERIES 2
EPISODE 3**

"HOLD THE LINE"

Written by

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DUPLICATED IN ANY MANNER.**

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1 EXT. PICK UP TRUCK - DAY

3 OMTIED

4 OMTIED

5 INE LIVING ROOM- HOUSE - PRESENT - DAY

10 or 15 minutes have passed Zoe and Karen have sat down
Zoe is shaken, tears in her eyes, processing Karen is sat
opposite, watching her...

ZOE

Were you .. there?

Karen nods.

ZOE (CONT'D)

I knew it was too good to be true.
After the army spat him out. You
lot were waiting with open arms. Is
that what you do? Go after the
vulnerable ones? Stalk hospitals?

KAREN

You deserved to know the truth. But
you have to trust me, Zoe, put your
head above ground, Velorum will come
after you. I shouldn't be telling
you any of this. I didn't expect --
I was going to leave this and go.

She puts the duffel on the table. Zoe looks inside -- it's
full of cash.

ZOE

Did *they* send you?

KAREN

No! I'd be six feet under if they
found out I was ever here.

ZOE

Why are you?

KAREN

Because it's my fault he's gone.
I let the situation get out of
control. I should have -- could
have stopped it. I had a chance to
intervene, but I chose Velorum over
him. I fell in line and watched it
happen. Because... that's what I do.
It was my fault, and I'm so sorry.

Zoe stares at her, eyes beginning to glow hot...

Billy steps in front of them

CORMAC (CONF D)
Get out the way!

Maggie picks up a hatchet and **SLAMS** it into a table.

MAGGIE
Nobody moves until we say so!

12 **EXT. FOREST - SAME TIME - EVENING**

Lauren nervously creeps along the forest trail, looking for --

LAUREN
Ben?

She slowly retraces her steps. Panic rising. A breeze stirs the trees, and a branch snaps.

LAUREN (CONF D)
Ben?

A hand suddenly **GRABS** her from behind. She **JUMPS** -- it's Ben. He puts a finger to his lips, and takes her by the hand.

A beat later. They're off the trail, in the undergrowth. Ben lowers and points to an opening. Their POV: Janez, watched by Security Guards, has finished digging two graves. One of them has been filled in. The other is open still with a mound of soil next to it. Janez looks back to the Guards and pleads in Slovenian (we're far away and can't really hear). One of the Security Guards pulls a knife. Another Guard glances over --

Lauren and Ben lower and listen. **SOUND** (only) of Janez being stabbed and **WHIRLING**, followed by **THUD** of him falling.

Lauren peers back over --

Janez is gone (in the ground). The Guard looks over to Lauren and Ben again. They drop out of sight and quickly crawl away.

13 **EXT. BUILDERS PORTACABIN - FOREST - EVENING**

Lauren and Ben dash through the forest! **SOUND** of a walkie-talkie behind them. They spot the Builders' cabin. They look to each other and run for it.

INT. MILL - LATER

you o t t

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PIPPA

If anyone has a reason to not trust her, it's me. I don't forgive her, but we can't do this without her.

KAREN

I can't change what I did, but I want to make things right. Velorum and me are history.

MIGGIE

Karen's here in an advisory role.

SOPIA

Advising on what? Pain, suffering and scrape back pony's.

Karen takes a step forward and the gang take one back

KAREN

I promise I'm here for one thing and that's to fuck stop Velorum into oblivion

MIGGIE

I recruited her myself. She got reposted to help with logistics. Helped set us up with our jobs.

KAREN

I heard Velorum came after you

JAMIE

Beaker.

KAREN

All fart, no shit. By the time he's realized where you are, we'll have finished this.

JAMIE

Finished what!? You've still not said what you're even doing here.

KAREN

This an extraction mission

MIVAN

Who are you "extracting"?

KAREN

Big Daddy Deveraux

JAMIE

Oven Deveraux?!

CORMAC

Yer' nan who owns Velorum?

KAREN
Boss man gets here tomrrow night.

A thousand guests arrive tomorrow-

BEN

Hide!

They rush underneath a desk as the door to the cabin CREAKS open. One of the Guards enters (OS). He treads SLOWLY over to the desk, FRAMING THEM with his legs.

Tense beat.

Another Guard outside calls to him -

GUARD (OS)

Zakleniti!

SOUND of the Guard leaving. Lauren and Ben deflate. Lauren crawls out from under the table. She looks to blood splashed site plans on one of the walls.

LAUREN

Look at this.

18 EXT. MILL - NIGHT

The gang hurry out of the Mill. Jamie looks back to Pippa stepping outside, watching them go.

SOPHIA

Who knew Karen could be out-
Karened.

MIVIAN

There's always a bigger fish.

CORMAC

Hey, John McElane. Have you got a
death wish? What was that about?

She looks away. Avoidant. Stoic.

Jamie heads over to Pippa. They stare for a long beat before -

PIPPA

Not cool.

JAMIE

Me? You're in bed with Karen?

PIPPA

She's a tentative lover.

Jamie looks at her - really, jokes?

PIPPA (CONT'D)

Let me finish this. Get out of here
and find somewhere safe to wait.

MIGGIE

What was that! How much were you going to tell them?

KAREN

They need to know we're serious. Although you cocking your glock might have done the job

MIGGIE

Go to bed, Karen!

Awkward silence. Maggie looks to Billy and Pippa --

MIGGIE (CONT'D)

Follow them. Don't take your eyes off them

They nod and head out.

MIGGIE (CONT'D)

Pippa?

Pippa hangs back. Her nerves are shot. Maggie steps towards her, wanting to comfort, but Pippa isn't receptive.

MIGGIE (CONT'D)

We scared him in the woods. But I didn't drug him. Probably got himself heat-stroke. He's just angry. He doesn't understand that this is all for him. If I hurt him I'd be hurting you, and that's the last thing I'd ever want. Not after all we've been through

Maggie puts her hand on Pippa's shoulder

MIGGIE (CONT'D)

If you want to call this off, we can. Just say the word. I can't do this without you. I can't lose you

Karen watches them quietly. Absorbing

PIPPA

No. Course not. Just leave him to me. ~~frustrated~~ "PIPPA" r!

Karen just stares. She does her best to look neutral, but the slightest narrowing of her eyes tells us she isn't buying it.

MAGGIE (COG 'q C g it.

23 INE. MILL - PRESENT DAY - NIGHT

Karen stands alone in the greenhouse. She can still hear the phones RINGING. A moment as her nanny settles. They FADE OUT and she is left in a starkly lonely silence. She goes to the Mill door, guardedly looks outside and shuts it...

JAMIE (PRELAP)

Karen's up to something

CORMAC (PRELAP)

No shit.

24 INE. GANG'S CABIN - NIGHT

The gang enter their cabin. Jamie is in full activated mode, but everyone else looks exhausted --

JAMIE

We need to get ahead of her.

SOPHIA

I thought we were leaving!

JAMIE

We've got to make the most of tonight, use the time we have -- what are you doing?

Cornac is halfway up to the top of one of the bunk beds.

CORMAC

Going to bed

JAMIE

No. We don't have time -- we've got to move now before --

Jamie looks to Rosie who is somehow already in PJ's, rubbing night cream into her face.

JAMIE (CONT'D)

-- where did you get pajamas!?

CORMAC

If I don't get a couple of hours soon, I'll be no use to anybody.

MIVAN

Yeah, cos' your input is usually invaluable.

JAMIE

Will. Fine. You sleep. And we'll get scoping the place out. We need to find Lauren --

VIVIAN

I think our new friend might have something to say about that.

Vivian nods outside. Jamie joins her at the window and looks out at Billy lurking opposite, leant against a tree, smoking. Jamie turns back to the room -

JAMIE

We need to get out of here -

Sophia, Rosie and Cormac are all fast asleep

Jamie sighs.

PRELAP SOUND of STEEL DOORS DISENGAGING

24A

INT. UNDISCLOSED AREA - SAME TIME - NIGHT

ANGLE ON the bottom of a heavy door opening. Fluffy slippers enter a darkened room. A dim light flickers on. It's Devon. She's wearing a dressing gown, sleep mask on her head. She holds a cup of tea, and speaks to a group who are **OFFSCREEN** (**SOUND of WHIMPERING and PANICKED breathing**) --

DEVON

Could you not sleep too? I'm wired

REVEAL the detainees are strapped to the walls with steel restraints. They cover and are all **TERRIFIED** of her!

DEVON (CONT'D)

You look hungry. We can get you some nibbles? We have an amazing chef here. Chef Franju. He does an amazing fregola alla pescatora. Need to keep our strength up. Ah! How are we all? Not long now.

ANGLE ON one of the detainees, struggling under restraints - Freddie, 20s, bright-eyed, baby-faced

FREDDIE

(through tears)

Why are you doing this...

He fights against the restraints. Pleading

FREDDIE (CONT'D)

Please! Just let us go

Long Beat and then Devon shrugs.

DEVON

Okay. Since you asked so nicely.

MIVIAN

Yeah, I think we should probably be rescuing the living not digging up the dead

LAUREN

Sorry, did you say Karen?

Jamie traces a finger along the site plans.

JAMIE

They were adapting what was already here. Look, they've been working on the main house, the island..

MIVIAN

The island Ben, you said they'd been building something out there. That's where they could be keeping the prisoners.

JAMIE

But there's no way to get to it?

BEN

Nope.

LAUREN

Karen?

JAMIE

And you've not seen any boats?

He shakes his head

MIVIAN

Could we swim it?

CORMAC

Who are you? Michael fucking Phelps?

SOPHA

I can swim! Well, ballet swim! We did it on the ship all the time. I choreographed this insane routine to Cardi B's ~~VIP~~ where we all wore mermaid fins and --

CORMAC

We're not swimming over there.

Mivian points to a shape on the plans.

MIVIAN

What's that? In the woods.

MIVIAN (CONT'D)
It's not far from the lake.

JAMIE
Could be a boat house or something

MIVIAN
**You check it out. I'll take first
Karen watch I'll feel better if
one of us is keeping an eye on her.**

LAUREN

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A romanticized Woodstock rehash written into something insta curatable. A hippie plays a handpan. An aerial artist hangs from silks. A welcome group hand out tea, grinning --

DEVON

H, welcome, how are you!

Devon and Jean welcome people. Devon spots a 40s stocky bearded man amongst a welcome congregation --

DEVON (CONT'D)

Who's that? He looks like a buy to let landlord. We're promoting wellness, Jean, not gout. He should not be front of house. Move him.

Jean hurries off to move the man.

Steve and Jared, mid 30s, American, sculpted, approach --

STEVIE

H. Steve and Jared Garrett. We booked the...

(Lowering voice)

Changemaker Package.

DEVON

Welcome! So glad you could join us. How are you? How was your journey?

JARED

Long. I don't have cell service?

DEVON

At Exclusion we want you to give yourself permission to unplug.

JARED

Yeah that's not gonna' work for me.

DEVON

Unplug.

JARED

Uh uh.

DEVON

Unplug.

A tight-smiled standoff.

DEVON (CONT'D)

There's a Wi-Fi code in your tent. You're in a Deluxe Stargazer with roll-top bath.

Devon looks to Jean telling the despondent looking worker to leave. He nopes away.

DEVON (CONT'D)

And I hope you'll join us at our welcome party later, boys, for the opening of our anahata chakras and a zoomperformance by George Ezra
Tristan!

Tristan gestures for Billy to join a welcoming group before bounding over, a little "aren't I cool" half-run --

TRISTAN

At your service. Hey guys, welcome, welcome, I'm here for you

DEVON

Tristan will show you to your dwelling

Tristan picks up their luggage and heads off. They follow --

STEVE

Why don't you "unplug" your head from your ass, Jared

Devon grins again and waves to a guest --

DEVON

Welcome! Hello!

Tristan leads Steve and Jared past Karen walking in the other direction. Vivian and Lauren peer from behind a nearby tree --

LAUREN

I can't believe she's here. What if she's legit? She might have done some work on herself.

VIVIAN

Been visited by three ghosts? Not sure Karen's into self-reflection. No. There's no way she's turned her back on the regime.

36 EXT. FOREST - SAME TIME - DAY

Janie and Rosie follow a trail with Cormac and Sophia both trudging behind. A couple of guests pass by. Janie looks to a map he's jotted on a scrap of paper, turning it upside down

JAMIE

This way. I think

Janie leaves the trail and they reluctantly follow

CORMAC

You think?

They come to a metal perimeter fence. There is a NO ENTRY sign, and no obvious way through.

SOPHIA

Oh well. Let's go back. We might catch the seminar on radically up leveling your personal brand.

ROSIE

You didn't need to come with us, you know.

Janie paces, looking through the fence.

JAMIE

We need to get over.

When they look up, Rosie has already halfway climbed up the fence and lands on the other side. Jamie swallows, not sure he has the same agility. But he gives it a good go. He tries scaling the fence but drops down, and again...still nothing.

CORNAC

JAMIE (CONT'D)

Do you want a burk there, Ja - Yes please.

Cornac gives him a burk. He lands clumsily on the other side.

Cornac turns to Sophia..

SOPHIA

(flirtatious, coy)

Be gentle with me. I'm only little.

37 **EXT. SHED/YARD - 15 MINUTES LATER - DAY**

Vivian and Lauren watch Karen carry a tool bag into a small out building (with a buggy parked next to it).

The girls run over and head around the side of the shed. They look through a small, dirty window. Their POV: It's a tool shed. Karen locks the door, turns her radio off and places the bag down. She looks to a wall of tools...

Lauren and Vivian look at each other - what is she up to?

38 **EXT. FOREST - DAY**

Janie's group j

and

" Sophie's old

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CORMAC (CONT'D)

What was that!

SOPHIA

I need to pee

JAMIE

Be quick

Sophia leaves the trail.

ROSIE

(eye roll)

I'll go with her.

Cornac takes his top off, wiping sweat from his face. Jamie looks at him

JAMIE

I don't know why you bother getting dressed in the morning

(Looking off)

Whatever this place is, they don't want people finding it.

CORMAC

Hey, so us leaving later. I was thinking it might be for the best. There's maybe something to Pippa's kidnap plan, you know Truth coming from the horses mouth or whatever. And I keep thinking Hey and Devey could rock up here at any moment.

Jamie looks at him- who?

CORMAC (CONT'D)

Beaker and his friend We really don't want to be here when they do

Rosie returns to them -

ROSIE

You need to see this...

30 EXT. CHAPEL - CONTINUOUS - DAY

Jamie and Cornac step out on to a tree line where Sophia is waiting. Across the way is an old chapel. A crooked wooden building that looks lost to time.

Jamie's gang move around the chapel with their backs to the wall, looking for a way in

JAMIE

This is it. Got to be. It probably belongs to the estate.

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They peer around the corner to the front of the building. A camera is directly above the main door (red blinking light).

JAMIE (CONT'D)

There's got to be another way.

Rosie points to a small basement window. She kneels and pries at the window. Locked. They move to another window. It's ever so slightly ajar. Rosie pulls at it. Jamie helps. It BREAKS off its latch and opens. Inside is pitch black...

CORMAC

Shall we discuss th-

Jamie readies himself to slip inside.

CORMAC (CONT'D)

No, okay.

Jamie slips his legs through and shimmies himself inside.

He just fits. He drops down **CUT OF SCENE**. Silence..

ROSIE

Jamie?

They gaze into the black.

Long beat.

He POPS up, reaching for his camera. Rosie goes to follow him through. Cormac stops her --

CORMAC

Hang on. Can we just exercise some self-preservation, please, and not go rushing into the dark basement of death.

SOUND of voices around the side of the chapel. The three of them hurry into a cemetery plot, and hide behind graves.

40 INT. BASEMENT - CHAPEL - DAY

Jamie turns and looks around the darkened basement. Nobody in there. Just furniture and boxes. He takes out his camera and turns it on, using the flash to film. He SCANS the space..

His light lands on a door. He goes to the door, and peers in through a window. Pitch black. He uses his CAMERA'S NIGHT VISION POW! It's a long tunnel.

He tries the door. Locked. He looks to some steps in the corner, leading up out of the basement, and into the chapel. He heads over...

Janie steps out into the darkened chapel. For the most part it is just a run of the mill Slovenian style chapel. But in the centre, pews have been removed and there are movable screens - like in a hospital surgery. And above them is a bright surgical light. SOUND of faint machinery humming

Janie moves slowly towards the screens until he hears a VOICE from behind them... somebody's in there with him He darts to a confessional box and hides inside!! The door creaks and he winces...shush! He peers through grating..

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He turns on his camera and records. He moves over to the partition screens, drawn in by electrical HUMMING. He takes a breath before peering around --

It's a surgical station. Equipment surrounds a bed. It's too modern and jarring in the old world space. There is someone laid in the bed, under a sheet.

The building CREAKS in the wind

He shuffles closer to see the Figure's face... or lack of. He looks through the night-vision LCD screen on his camera. The body, eyes closed, has a white mask on. It's a plastic mask with eyes and mouth cut out.

He scans the body from head to toe with the camera and all of the equipment placed around the space. There is a bubbling pot of white plastic/wax

He puts his camera down and reaches for the white mask, hand shaking. He tries to lift it but it's hot and sticky to the touch. It sticks to his fingers. It isn't set yet, and it's not a mask, it's a mould melted directly on to the skin!

He flinches back and looks at the goo on his fingers before wiping it on to the blanket. He doesn't notice the figure's eyes FLICK open...

CREAK

Janie turns and goes to one of the screens. He looks to the main door --

Nobody there.

Behind him the figure sits upright. **HOLD ON** Janie watching the door, whilst the Figure silently, with jerky movements, climbs off the bed

46 EXT. CHAPEL - DAY

The trio have returned to the basement window. Rosie is starting to worry now, gazing inside the basement --

ROSIE
(whispered)
Janie?!

47 INT. CHAPEL - DAY

Janie watches the door for a beat longer before turning back, and coming face to face with the Figure!!! He goes to SCREAM as the Figure GRABS him by the throat and chokes him. Janie GASPS, trying to break free. They stagger into one of the screens, knocking it over! **SMASH**

Janie claws at the mask, and more of it comes away like glue. Thick, white glue!! They struggle back and forth until Janie breaks free, SHOVING the figure down

Janie regains himself and looks to the Figure wheezing on the floor - something pathetic about it.

He picks up his camera

The Figure GRABS his ankle!

Janie YELPS!

The Figure looks up, eyes wide, black. Spluttering IT'S HORRIFYING and INHUMAN

Janie tries to shake him off, but the Figure is gripping him tight. It lets off, o e ee/

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HIPPA

**You've got to stop running around
after him**

VIVIAN

We don't run after anyone

HIPPA

Maggie's gonna' flip

VIVIAN

**Maggie can suck a fat one. You know
what. You're really starting to
boil my piss. You're longing off
the one person who cares about you**

HIPPA

I'm his sister a -

VIVIAN (CONT'D)

And we're his friends.

**They stand face to face. Same stance. Same defiance. Lauren
looks between them clocking the weird chemistry.**

LAUREN

**I'm Lauren by the way. I've heard
so much about y -**

VIVIAN

**All I'm saying is, a little bit of
gratitude wouldn't go a miss.**

HIPPA

Come on

Vivian doesn't budge - stops Lauren too

HIPPA (CONT'D)

Are you always this difficult?

VIVIAN

**I have pathological demand
avoidance. It's a real disorder.**

Hippa sighs (wants to smile).

HIPPA

Really.

VIVIAN

Really.

LAUREN

I said I'd meet Ben

VIVIAN

Go

BILLY

Wait there.

KAREN (CONT'D)

Come on, with me, you four. Now

**Janie takes his chance and slides the SD card into the grass.
Joseph looks back at him just missing it, or did he...?**

KAREN (CONT'D)

**Joseph, isn't it? Karen Facilities
n't f... t**

She shakes his hand

KAREN (CONT'D)

Good looking fella' aren't you Isn't it i i t

Lauren grins. Tries to play it cool.

KAREN (CONT'D)
**Who do you think it was dragged
your arse out the forest yesterday?**

JAMIE
That was you

KAREN
**Found you pill coshied, talking to
yourself. This is what she used**
She hands over a box of prescription medication

KAREN (CONT'D)
**Happy pills. Poor cow lost her
daughter. Sent her dod ally.**

JAMIE
Why are you helping me?

KAREN
**After your wee insurrection They
denoted me. Took away the one thing
I love most. Lifetime ban**

JAMIE

KAREN

Set it straight? Can you bring
people back from the dead?

MGGIE

Well. Since you mention it.

Maggie waves in the wing mirror. A back door opens and Pippa
shuffles inside. Karen looks at her in the rearview stunned

CUT ON Karen looking back to Maggie - what the fuck!

54

EXT. REAR GATE - AFTERNOON

ON Karen stood with O group watching Billy unlock a large
metal gate. Jamie's gang (+ Ben) converge with O group. The
van is parked up, ready to go --

BILLY

(sassy)

Thanks for stopping by.

CORMAC

(dry; to O group)

Alright, well, really nice meeting
you all, yeah!

JAMIE

I'm not going anywhere. If you want
to go, I won't stop you. But I'm
staying.

MGGIE

(sigh)

Oh for the love of God.

He throws the box of pills to Pippa.

JAMIE

I'm not leaving you with *her*.
That's what she used yesterday. It
was Karen who found me, helped me.

Pippa looks to Karen who gives a confirmatory look. Maggie is
still playing the innocent. And then Billy breaks --

BILLY

She told me not to say anything.

He's clearly terrified of her.

Everyone looks to Maggie. She's staring at Pippa. Cogs
whirring but she knows she's busted..

MGGIE

Pippa. I only want to protect you.
I wasn't going to hurt him.

Pppa stares. Hrd Hrt.

MGGIE

MMAN

Karen stands firm Emotionless.

KAREN

If you're gonna' shoot me, get on with it cos' if I have to listen to another second of your shite, I'll neck myself.

MIGGIE

Be my guest.

Maggie throws Karen the gun Karen catches it.

MIGGIE (CONT'D)

Wint stop you this time. I'm not going to shoot you, Karen I'm not like you

Karen looks down to the gun in her hand..

MIGGIE (CONT'D)

I tried I tried to help you, but you're too far gone.

KAREN

"We can set this straight together".

MIGGIE

What?

KAREN

That's what you promised Together. Didn't take you long to go full Pussolini, did it.

Maggie goes over to the cupboard and locks it with the key.

MIGGIE

You're finished here. I'll let the others know it didn't work out.

Maggie looks to the gun and snarls --

MIGGIE (CONT'D)

Why don't you do us all a favour.

Maggie goes to the door. It's locked (Grafty Karen locked it earlier when she was lingering there). She looks back --

MIGGIE (CONT'D)

Open it.

Karen just stares.

MIGGIE (CONT'D)

OPEN IT!

Karen puts the gun away and slowly walks over. She puts the key in the lock, but halts...

KAREN

She bends, takes the key from Maggie's pocket, grabs her bag of tools and takes them over to the cupboard, hands shaking