# IN THE FLESH

Epi sode One

By Dominic Mitchell

FI NAL SHOOTI NG SCRI PT

27. 11. 12

## 1 <u>INT. SUPERMARKET - NIGHT 0</u>

CLOSE ON A JUMBO PACK OF MONSTER MUNCH - A female hand reaches into frame and plucks the crisps from the shelf.

MEGA PACK OF HULA HOOPS- Swipe... SIX PACK OF KIT KATS - Again the hand swipes the chocolate.

THE MYSTERY SHOPPER'S TROLLEY - Overloaded with comfort foods. Then we spot something peaking out of the mountains of junk: An old, battered SEM AUTOWATIC RIFLE.

PAN up to LISA LANCASTER (18) pushing the shopping trolley along. A normal shopper. A normal shopper with a semi automatic rifle. A normal shopper in a DIRTY ARMY SURPLUS IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 2.

## 1 CONTINUED:

The dead body is a fellow Human Volunteer Force fighter. Cradling the dead FIGHTER is A YOUNG FEMALE (18). We will get to know this zombie as AMY DYER (18)

Lisa focuses and sees that The Young Female is cradling the fighter's head so as to more easily <u>EAT HIS BRAINS</u>. The Young Female looks up and stares at Lisa with pin prick eyes. The dead eye gaze of a <u>ZOMBIE</u>. Lisa stumbles to her feet. The Young Female Zombie does likewise.

Lisa looks around, searching for her rifle. Spots it inches off to her right. The Young Female Zombie jerks forward. Lisa dives for the rifle. Grabs it as she hits the floor and points it in the zombie's direction...

#### BANG, BANG, BANG, BANG,

The Young Female Zombie's been hit. But only in the shoulder. Lisa takes careful aim and pulls the trigger. CLICK. No bullets. The Young Female Zombie launches forward. Lisa scrambles up, hobbles fast, her twisted left foot dragging behind her. She turns into the frozen food aisle.

A blood curdling ROAR. Lisa looks behind her. The Young Woman Zombie is keeping pace, shuffling, but shuffling with speed. SMACK. Lisa's hit something. Someone. She looks up at the person she's bumped into... A <u>YOUNG MALE ZOMBLE</u>. Teeth bared. Hunger in his pin prick eyes.

DOCTOR SHEPHERD (V. O.)

Ki er en.

Lisa screams. The Young Male Zombie (KIEREN) grabs Lisa's head and...

DOCTOR SHEPHERD (V. O.)

Kieren.

## SMASH CUT TO.

## INT. PDS TREATMENT CENTRE - DAY 1

2

KIEREN WALKER (18), the <u>Young Male Zombie</u> from the previous scene, now dressed in a standard hospital uniform, JUMPS back out of his chair. He's scared and disoriented. He's just had a vivid medication flashback. DOCTOR Shepherd (54) his doctor, who's holding a medication injector gun in his hand (obviously just administered a shot), gets up and goes to Kieren, holds onto him

## DOCTOR SHEPHERD

Breathe, Kieren. Deep breaths.

Kieren, still freaked out, starts to take some deep breaths. He calms a little.

2

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2 CONTI NUED:

Doctor Shepherd takes out a medical pad.

DOCTOR SHEPHERD (CONT'D) Another Involuntary Recurrent Memory?

Kieren nods. Doctor Shepherdjotsit down.

KIEREN They're getting more vivid.

DOCTOR SHEPHERD That's a good sign. Means the cognitive circuitry's connecting again. Like a computer rebooting.

KIEREN Maybe it means l'm not ready?

DOCTOR SHEPHERD No. It means the opposite.

KI EREN

I don't feel ready.

DOCTOR SHEPHERD

That's exactly why you're ready. You're feeling.

KI EREN

I can't - I can't even keep my contacts in - The medication, it's not just the flashbacks, all the side effects -

DOCTOR SHEPHERD

Means your brain's responding. Repairing. That's positive. Believe me you don't want to be a patient who doesn't respond to Neurotriptyline.

KIEREN Where do they go? The ones that don't respond?

DOCTOR SHEPHERD We take care of them

An ambiguous and unsettling response.

DOCTOR SHEPHERD (CONT'D) Your parents. They're looking forward to seeing you again.

Kieren gives him a look - "I highly doubt that"

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## 2A CONTINUED:

Kieren fixes Dr Shepherd with a look-'That's what you think'.

CUT TO.

2A

3

## 3 <u>EXT. ROARTON VILLAGE - DAY 1</u>

A panoramic view of the small rural village of ROARTON in Lancashire. It's a remote, location surrounded by woodland, that's in the books as an "Outstanding Place of Natural Beauty". And from this hill top view it certainly seems like it. But looks can be deceiving... if you look really carefully you may catch sight of a gibbet, left over from the rising, in the distance.

# CUT TO.

## 4 <u>EXT. WALKER HOUSE - DAY 1</u>

A detached, pebbledash house at the end of a cul de sac. Outside the house, a FOR SALE sign in the front garden.

CUT TO.

#### 5 INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1

A small bedroom Outlines of posters on the walls, boxes of music magazines under the bed. This used to be a teenage boy's bedroom Fleetingly we see a self portrait of Kieren Walker.

SUE (47) and STEVE WALKER (48) are showing BEN (34) and JOANNE (30) around. Steve has a huge fake smile painted on his face. He's nervous. He's desperate for this to go well.

STEVE (nervous, babbling a bit) Fantastic roomif you have children... or guests...or, uh, strangers round ever.

Ben and Joanne nod, a bit confused.

JOANNE Does the bed come included?

STEVE What you see is what you get.

CUT TO.

# <u>INT. WALKER HOUSE – LANDING – DAY 1</u>

METAL CORE MUSIC is heard loud as they approach a bedroom

(CONTI NUED)

6

## 5

4

BEN Someone likes to rock and roll, 'ay?

Steve laughs a bit too loudly. Sue knocks on the door.

SUE Jem We're coming in.

Sue opens the bedroom door and the noise becomes deafening.

8 CONTINUED:

SUE

She doesn't come included.

CUT TO.

#### 9 <u>INT. WALKER HOUSE - LOUNGE - DAY 1</u>

Sue, Steve and the young couple are having coffee in the lounge. They're getting on. Jem, wearing an ARMY SURPLUS JACKET (very similar to Lisa's) and a BLUE ARM BAND (exactly the same as Lisa's), comes down the stairs. The young couples' faces fall.

### JOANNE

Oh, I- I thought the Human Volunteer Force had disbanded.

SUE

(resigned) No, round here they're still going strong.

Young couple nod. Plastic smiles. But don't be fooled - an active HVF is a deal breaker. They get to their feet.

JOANNE You have a beautiful home. It's just we're looking for... We're just looking for somewhere more...

SUE

Remote?

#### JOANNE

Yes.

SUE

So are we.

10 <u>EXT. WALKER HOUSE - DAY 1</u>

The couple jump in their car. Getting the hell outta here. Sue and Steve watch from the front doorway.

> SUE They've got one too.

Steve looks at Sue.

STEVE I think we should start lowering the asking price. 8

9

SUE We've already done that. Twice. STEVE He can't come back here -SUE Well he's just gonna have to, St eve. Jem exits the house and walks past her parents. STEVE You pull any of that crap again young lady and you're going to be seriously grounded. JEM Instead of what, Dad? Hilariously gr ounded? STEVE I mean it. JEM (sar cast i c) Shaki`ng. Jem goes to walk off. SUE Jemima before you... JEM ? SUE Tomorrow... (lowering her voice)... Tomorrow we're going to Norfolk to pick up -JEM No. Uh huh. No way. Jem goes to head up the cul de sac. Sue takes her arm SUE You don't have to come but your Dad and me think it would be nice if you were -Jemforcefully takes back her arm and strides up the

STEVE She'll come around.

Sue shoots Steve a look: "Bit optimistic there, dear".

STEVE (CONT'D) (staying positive) Well, at least the drive to Norfolk is quite scenic.

CUT TO.

EXT. PDS

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12 CONTINUED:

#### KEI TH

Alex -

#### ALEX

They killed us too during the Rising. Blowing our heads off without a second thought. But oh, oh, that's "defending humanity" so that's okay. That's not murder, that's being a hero. While they get medals, we get medicated.

HANNAH

Without medication we'd go back to being rabid.

ALEX Maybe that's a better state to be in.

HANNAH God, you're such an idiot, Alex.

ALEX (re: her head brace) I'm the idiot? I ain't the one who took acid four years ago and thought she could..(as Orvil) fly way up to the sky.

HANNAH stands and goes for Alex. Alex stands. Keith steps in.

KEITH Alright, that's enough.

HANNAH sits back down in her chair. Stares daggers at Alex.

KEITH (CONT'D) You're all on edge. Because of Sunday. Am I right? It's normal to be nervous about going back. But with the cover up mousse you're getting and - hey I see some of you have already started trying out your new contact lenses. How are they feeling?

KIEREN (obviously in some discomfort) Abit unnatural.

ALEX

That's cos they are unnatural! Invented by the living to hide our true selves.

HANNAH Pin <u>Prick</u> and Proud.

General giggles from the group.

KEITH Couple of smiles. Good. Keep it up. On Sunday you're gonna be seeing your family and friends again. Kieren, mate, who are you looking forward to seeing?

Kieren stops rubbing his sore eyes. The question makes him forget his discomfort.

KIEREN Mylittle sister. Jem

CUT TO.

#### 13 EXT. THE LEGION - ROARTON VILLAGE - DAY 1

Lights are on inside The Legion. The sign "HVF VETERANS DRINK FOR FREE" still up. We see Jem walking into the pub.

CUT TO.

## 14 <u>INT. THE LEGION - BAR AREA - DAY 1</u>

Bell goes and Jem enters the bar area. We follow her and are introduced to Roarton's only drinking establishment. Very rural, backwater feel. Pride of place are old framed photos of HVF FIGHTERS (including one of Jem) posing with their weapons and Zombie Kills (The zombies are strung up on the gibbet, on the village green) and a big home-made flag for the HUMAN VOLUNTEER FORCE is hung over the roaring fireplace.

The Legion is really the unspoken HQ of the HVF.

Two local lads GARY (25) and DEAN (25) prop up the bar. They both wear ARMY SURPLUS JACKETS and BLUE ARM BANDS (like Lisa and Jemis). Gary is very physically fit (obviously a local labourer) Dean is less so. Also up at the bar is BILL MACY (48). Bill is a bear of a man, built like a brick shithouse,

13

Bill casually, morosely, is going over an old HVF carving on the bar with the knife. He turns and sees Jem His permanent frown fades. He lights up.

BI LL

There she is. The Rambo of Roarton.

Jem smiles coyly. Puts his arm around Jem He catches the eye of PEARL PINDER (45), the landlady.

PEARL

Yes, Bill?

BILL Pint a bitter fer me, and a cider fer this trigger happy honey.

Pearl gets a glass, pulls on a pump.

PEARL

Six pound, please love.

BI LL

Yer what?

PEARL Six pound fer the drinks, love.

BILL But...?

#### PEARL

It's coming down today. The Human Volunteer Force veterans - some of the vets - they're bleeding me dry.

BI LL

If it hadn't been fer my fighters this place would be rubble and you'd be....You wouldn't be here charging me for two bloody pints, I can tell yer BILL What are we? Fucking southerners? (to the whole pub, grabbing hold of Jemin solidarity) Roarton's sacrifice will Another PDS sufferer waiting behind him sits down.

CUT TO.

16

#### 16 <u>INT. THE LEGION - BAR AREA - DAY 1</u>

JEM sits on a table (the best one in the pub, always reserved for the HVF) next to BILL and opposite GARY and DEAN. They are in the middle of a HVF meeting.

Bill is passing out some photocopied rotas. We cut to Jem throughout the next conversation, deep in thought. Thinking about her brother coming home.

> BILL Yer patrol rota fer week ahead. Lying Bastard Government says there's no more rabid rotters out in woods, but we know better.

The troops dutifully nod.

DEAN What about ones on drugs?

BILL What about 'em?

DEAN

I heard they're putting 'em back.

GARY

In cities, Daz. Government wouldn't put treated ones back in Roarton. They wouldn't dare.

BILL Don't count on it.

DEAN

You heard summit, Cap?

BI LL

l'll say this; Rotter's a rotter drugs or no drugs. If there's any round 'ere, we'll deal with 'em Yer report Y BILL (scoffs) These came out me own pocket.

GARY Thanks, Cap. They're tidy.

DEAN Aye. Right swish.

Bill looks to Jem, who's still thinking about her brother.

BILL Yer want one of these, do yer, KIEREN Yeah. He says you're talking bollocks.

ALEX

Course he does. He's one of them The living. Can't trust a word they say.

Alex takes out a pen and scribbles a website address on one of the fan mail envelopes.

ALEX (CONT'D) (keeping his voice down) This is a guy you can trust, Kier. One I told you about; The Undead Prophet. That's his website. When you get home, check it out. He'll blow1 0 y. IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 17.

# 17A CONTINUED:

Kieren walks with the others and spots ALEX, walking off to the side, trying to be inconspicious, popping some of the pills. On Kieren. Very concerned.

CUT TO.

#### 17B <u>INT. PDS TREATMENT CENTRE - DAY 2</u>

PDS patients are in rows, in bolt restraints, waiting for their daily shot of medication. Two NURSES inject patients with industrial injectors as they pass along the rows. Kieren is in the restraints waiting for his turn. Next to him, Alex sweats profusely, with shallow breaths. He looks awful.

> KIEREN Mate? Alex? What did you take?

Alex lets out a low moan. A nurse comes over.

KIEREN (CONT'D) Nurse, my room mate, he, he, he's taken something and I think -

Before Kieren can finish, the nurse injects Alex with the meds. Alex twitches, like normal. But then he shudders violently. He CONVULSES and BLCOD pours out his mouth.

#### NURSE

#### Ch god. Code green!

NURSE 2 hits a panic button on the wall. A SIREN goes off, the main door unlocks and three SOLDIERS enter holding STUN GUNS. Alex ROARS and BREAKS the bolt restraints. He jolts up and looks around: a caged dangerous zombie released.

Alex sinks his teeth into the nearby Nurse 1. The three soldiers FIRE their stun guns. Alex hits the ground unconscious. The bitten nurse is treated on site. He looks freaked. The three soldiers pick up Alex and take him away.

The other Nurse takes a deep breath, picks up the industrial injector and crosses to a freaked out Kieren.

## KI EREN

#### Where are they taking him?

The nurse ignores, as Kieren sees Alex being taken away.

CUT TO.

## 17C EXT. PDS TREATMENT CENTRE - NI GHT 1

17C

PDS Sufferers file onto a security style transport vehicle idling outside.

17A

17B

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# 17C CONTINUED:

They are disorientated, holding white suitcases. It obviously hasn't been explained where they're going A soldier IDs them

A confused and fearful KIEREN comes out of the treatment centre, holding his white suitcase. He's ushered to the vehicle. The soldier IDs him and indicates for him to enter.

CUT TO.

17C

#### 18 <u>INT. TRANSPORT VEHICLE - CONTINUOUS - NIGHT 1</u> 18

KIEREN spots HANNAH sitting alone. He sits down next to her.

KIEREN Do you know where we're going?

Hannah, scared, shakes her head. The DRI VER starts up.

KIEREN (CONT'D) Is this about what happened to Alex?

HANNAH (frightened) I don't know. Maybe.

Anxious, Kieren looks out the barred window.

CUT TO.

# 19EXT. TRANSPORT VEHICLE - CONTINUOUS - NIGHT 119

The vehicle passes the main gate and heads into the night.

CUT TO.

#### 20 EXT. WALKER HOUSE - NIGHT 1

Dead of night. The whole street is asleep. The Walker's front door opens slowly and Sue, dressed in her Sunday best, sneaks out. She is followed by Steve, dressed in a suit. They creep to Steve's CAR, and get in as quietly as they can.

CUT TO.

#### 21 <u>INT. WALKER' S CAR - NIGHT 1</u>

Steve carefully shuts the door. Gets out his SAT NAV and programmes it to NR1 100. Steve looks at Sue.

(CONTI NUED)

20

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# 21 CONTINUED:

Her expression says - "I'm very worried". Steve rubs his wife's arm Starts the engine.

## CUT TO.

#### 22 EXT. WALKER HOUSE - NIGHT 1

The Walker's car sets off. Opposite the Walker's house, at No. 11, a LIGHT from the top bedroom switches on and a curtain TWITCHES. From behind the curtain KEN BURTON peeks out.

CUT TO.

#### 23 INT. PATIENT 243&244 ROOM - FAMILY LIAISON BUILDING - DAY 223

Kieren wakes with a start. Bad dream He gets his bearings. He's in a bright, newly constructed room with twin beds. Kieren is definitely the first occupier. It's pleasant. There's even a fresh house plant in the corner. Kieren rubs his eyes, looks to the empty bed opposite him This was obviously meant for Alex.

Kieren goes to the en-suite sink and mirror. He finds a pair of IrisAlways Contacts and a bottle of FleshTone Mousse. Kieren opens the contacts case.

CUT TO.

#### 24 EXT. FAMILY LIAISON BUILDING - DAY 2

We see the Walker's car snake through the barren Norfolk landscape and come upon: The PDS Treatment Centre, Family Liaison Building. The building is different from the rest of the Treatment Centre - new, welcoming, less threatening.

The Main Gate still has TWO SOLDIERS posted on it. However the guns aren't on show and they wear ORDINARY DUTY UNIFORMS. The Walker's car pulls up. Steve rolls down the window. He has paperwork and passports at the ready.

The DUTY SOLDIER 1 checks it, smiles at the parents and then waves them through. As the car drives up the driveway, Steve takes in the fresh cut grass and planted trees.

STEVE This is nice, innit. I were expecting armed guards and barbed wire all over the place.

SUE

Me too.

CUT TO.

24

22

s

#### 25 <u>INT. FAMILY LIAISON BUILDING - PATIENT ROOM - DAY 2</u> 25

KIEREN is dressed (simple clothes, eg coat, blue shirt, black chinos, black pumps), his flesh tone mousse on and corrective contacts in. He looks like one of the living. He sits on the edge of his bed, looking at where Alex should have been. He searches his jacket and finds the envelope Alex gave him He looks at the website and password written on the envelope:

The door unlocks. Kieren stuffs the piece of paper into his jacket pocket. KEITH pops his head round.

KEITH Your folks are here, mate.

CUT TO.

#### 26 INT. FAMILY LIAISON BUILDING - GREETING ROOM - DAY 2 26

SUE and STEVE are anxiously waiting in a Greeting Room that's supposed to promote a feeling of calm and tranquility. On the walls there are big government issue posters of happy families welcoming back their partially deceased sons / daughters / dads / mums / grandparents.

Sound of a door unlocking. SUE and STEVE stand. Kieren enters holding the white suitcase. KEITH by his side.

Steve and Sue see their son. Their partially deceased son. Last time they saw him in the flesh was in a coffin. Sue stops. She breaks down. Not in that movie romantic way, but in the real way, a painful primal way. Steve holds his wife.

Kieren stands there. Seeing his mother like this (he's never seen her this upset before) it hits home what his leaving must have done to them both. To his family. How can he ever make it up to them He can't. Not with words anyhow. After a moment. Sue composes herself and her and Steve move a bit closer. Steve doesn't break down. He's holding it together. When emotions are high Steve blabbers.

> STEVE You look - Doesn't he look -? I was expecting - well I don't know what I was - I suppose you hear stories -I mean yer doctors had said, you know, be prepared - but - you know you look well. He looks well. Even caught some sun I see.

KIEREN It's, uh, it's the cover up mousse. Makes me look (MORE) IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 21.

26 CONTI NUED:

KIEREN (CONT'D) (going to say "human") ...better.

CUT TO.

## 27 <u>EXT. FAMILY LIAISON BUILDING - GREETING ROOM - DAY 2</u> 27

SUE and STEVE are sitting with KEITH and KIEREN.

KEITH It's going to take some time for everyone to adjust. That's normal. How's the move been?

Steve and Sue look at each other.

SUE There's been some difficulties.

STEVE Things have changed in Roarton, haven't they, Sue.

SUE

(beat) It's much less radical.

ANGLE ON - Kieren. Roarton open minded. That's positive.

KEITH Really? Because from what l've heard Roarton is quite infamous for... (chooses words carefully) ...its views on assimilation.

STEVE No, not anymore. It's, it's become much more tolerant.

CUT TO.

#### 28 INT. NEW CHURCH - ROARTON VILLAGE - DAY 2

28

C/U: VICAR ODDIE (60) a tremendously passionate presence.

VI CAR ODDIE They are <u>vicious</u> killers. End. Of. Story.

Deafening applause and cheers from the MASSIVE CONGREGATION. It looks like the whole village is in attendance. They are.

Also in attendance is GILES WEIR MP (40), The newly appointed Minster for Partially Deceased Affairs. He is seated in the front pew, looking extremely uncomfortable.

(CONTI NUED)

# VI CAR ODDI E (CONT' D)

Now the government are putting these dangerous fiends back in our community. Passing laws to protect the beasts. And they want our support. Well here we are M nister, not of us admittedly, just the ones fortunate enough to survive.

Vicar Oddie indicates the pulpit. Giles Weir rises and takes it. The congregation stares at him, arms folded.

> GILES WEIR Thank you. Thank you very much. (clears his throat) I understand that many of you share your vicar's concerns about the PDS Domiciled Care Initiative and the PDS Protection Act. However if I could remind you that the Protection Act not only protects the Partially Deceased Syndrome sufferer, but also the -

VICAR ODDIE And who will protect us, Minister?

Murmurs of Agreement from the crowd.

GILES WEIR Protect you from ..?

VICAR ODDIE Your beloved (spits out the term) Partially Deceased Syndrome sufferers? What happens if they decide to attack again?

A few more, louder murmurs of agreement.

GILES WEIR

With all due respect, Vicar, PDS sufferers didn't to attack anyone. When they first rose from the grave they were in a very primitive state, but now they are properly medicated and -

PHILIP What happens if the medication wears off? Or they stop taking it? What then? IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 23.

#### 28 CONTI NUED: (2)

Audible agreement: 'You tell 'em son' / 'Good lad'. Vicar Oddie smiles at Philip who bathes in his approval. Shirley, Philip's mother, looks awkward. Giles is a little thrown.

#### GILES WEIR

Well, er, young man, let me assure you that all assimilated PDS sufferers must take their medication. And if on the slim chance a PDS sufferer becomes tolerant, there are strict protocols in place -

BI LL

Like before? During The Rising, when the government promised there would be troops coming to help us and then no one showed up?

Very audible agreements.

GILES WEIR Admittedly the subduing of the untreated PDS sufferers in the cities-

VILLAGERS Rotter's A Rotter! / Rotters yer mean!

GILES WEIR - took more time and manpower than we had expected.

This is it. Voices of dissent from the crowd rise even louder.

Vicar Oddie sits back. Pleased to see his dissent has spread and that it's making Giles literally sweat and fumble.

> GILES WEIR (CONT'D) And may I express my gratitude to the people of Roarton for creating the very first Human Volunteer Force platoon and inspiring other rural communities to do the same-

KEN BURTON (73) stands up.

KEN (Over-compensating and drawing attention) Appreciate the platitudes, M nister. (MORE)

But question remains: Why put the people who tried to destroy our community back amongst us? It's reckless, and dangerous, and if yer ask me; downright foolish.

The crowd loudly agree - "You tell him, Ken!".

KEN sits. He's patted on the back by parishioners close to him

GILES WEIR

I, well, I wouldn't say, er, I'm not going to get into a, er, if I could perhaps direct your parishioners to the official government website where you'll find a detailed explanation on the how's and why's of Partially Deceased reintegration, I think that would be the best...

Giles is drowned out by the loud BCO's from the crowd.

Giles does a sweaty smile and looks at his aide - "We're out of here".

The aide stands. Motions to his watch.

GILES WEIR (CONT'D) Now I'm afraid I'm being told we've unfortunately overstayed our welcome -

# MASSI VE BOOS AND OBJECTI ONS FROM THE CROWD.

VICAR ODDIE We haven't finished, minister.

#### GILES WEIR

But may I say what a beautiful part of the country this is, and that I can't wait to visit this wonderful area again.

CUT TO.

29 <u>EXT. NEW CHURCH - ROARTON VILLAGE - DAY 2</u>

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#### 29 CONTI NUED:

CLOSE - e71tels spinning. WIDE - Giles's car tears down the country lane and away from the baying mob. Vicar Oddie stands in the entrance of the church watching the minister being chased, quite literally, out of town.

CUT TO.

## 30 <u>I/E. WALKER'S CAR (MOVING) - DAY 2</u>

Drive through Norfolk into Lancashire. KIEREN in the back seat. SUE and STEVE in the front. Kieren is staring out the window as they pass across a BRIDGE which separates the village of ROARTON from the rest of the country. He notices some graffiti spray-painted on the side of the bridge wall, big bold letters: "GOD BLESS THE HVF." Kieren frowns.

#### **KI EREN**

#### Who are the HVF?

Steve and Sue look at each other. Steve changes the subject as he drives over the bridge and UP A ROAD that snakes through WOODLAND.

> STEVE You've missed a lot of good films while you were... away.

> > ki eren

Oh yeah?

#### STEVE

Don't worry, when we heard you were back I went on a bit of a spending spree, didn't I, Sue?

Sue nods, supportive.

## STEVE (CONT'D)

Got the works: Flat screen, blu ray player, tons of discs. Thought we could have a movie marathon night. Like we used to do.

KI EREN

l'd like that.

STEVE (over the moon) I got some new speakers as well. Dolby surround sound. Oh yer should hear the bass on 'em..

As his Dad continues to babble, Kieren goes back to looking out the window. At present they are going down a STEEP HILLY COUNTRY ROAD and through a MAZE OF TREES.

29

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# 30 CONTI NUED:

This is the only road into his home village of Roarton. Smoke from a BONFIRE can be seen. What's burning is, for now, a mystery.

CUT TO.

30

30A

#### 30A <u>I/E. WALKER'S CAR (MOVING) - DAY 2</u>

The car comes out of the woods and here they are: in the village of ROARTON. Kieren spots the NEW CHURCH. Churchgoers leaving it. Steve and Sue haven't noticed yet. Steve is still going on about home entertainment.

STEVE ... it's all very well downloading, but there's something about actually physically having the film in yer hand that I find satisfying...

Sue spots the churchgoers. Her eyes go wide.

SUE (pointing to churchgoers) Steve.

Steve looks to where Sue is indicating. Out the WINDSCREEN Steve spots <u>CHURCHGOERS</u> walking home in the middle of the road, blocking their way.

STEVE What - I don't - it's only eleven?

KIEREN What's wrong?

STEVE (to Kieren) I need yer to get down on the floor as flat as yer can.

KI EREN

Why?

Steve spots in his rearview mirror KEN BURTON with PHILIP (23) and his mother SHIRLEY TUNICLIFFE-WILSON (56) coming up to their car.

> STEVE Get on the floor right now!

Kieren, confused, gets on the floor.

Steve takes his coat off, places it over the kneeling Kieren. It's not big enough.

# STEVE (CONT'D)

## (to Sue) Take your coat off.

Sue starts taking off her coat.

## STEVE (CONT'D)

Quick.

Sue gets her coat off. Steve places it over Kieren. He's hidden. Barely.

A TAP, TAP, TAP on his SIDE WINDOW

Steve rolls down the window and smiles at Ken.

KEN

Didn't see you two in the pews today. Missed quite the drama.

STEVE Did we? We'll have to come over to yours this afternoon, Ken. Yer can tell us all about it.

Steve starts rolling up the window.

KEN

I can tell you now. You're going my way, aren't yer?

Steve and Sue freeze. She wants a lift in the car.

STEVE

Well, we don't have room for everyone.

STEVE Precaut i ons. KI EREN Precautions against what? SUE Against you being spotted. KI EREN Spotted by...? SUE The Human Volunteer Force. STEVE Woah, woah, woah. Everything's going to be alright. KI EREN 'Force' sounds bad. STEVE It - it was just - it's going to be fine, son. You're safe in here. Just as Kieren is about to protest. STEVE (CONT'D) All yer old stuff is upstairs. KI EREN (still down) In the loft? STEVE No. In yer room KI EREN You kept my room? STEVE Yeah. Course we did. Kieren feels a tiny bit better.

CUT TO.

# 33 INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 2

33

KIEREN stands in his old bedroom The bedroom has been restored to exactly how he left it when he was alive. He IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 30.

# 33 CONTINUED:

A creaking noise. Kieren looks up to see his Dad standing in the hallway staring at him through the open door. Downstairs, the doorbell goes.

#### 34 INT. WALKER HOUSE - HALLWAY (FRONT) - DAY 2

Sue opens the front door a crack. Shirley Tuncliffe - Wilson stands on the doorstep. She's changed from her Sunday best to work clothes and carries a briefcase.

SUE

Shirley?

SHIRLEY Hi Sue. Can I come in?

SUE It's not a good time -

SHIRLEY I know he's back. Kieren. I know.

CUT TO.

#### 35 INT. WALKER HOUSE - LOUNGE - DAY 2

SUE, STEVE and KIEREN sit opposite SHIRLEY as she rummages in her WORK BAG for something. We notice some "Understanding PDS" LEAFLETS on the coffee table (obviously given to them by Shirl'). While Shirley searches in her bag she natters away.

SHI RLEY

I got a call out the blue few months ago. "This is The Department of Partially Deceased Affairs. You're on our system as a primary care giver. Would you be interested in training to be a PDS Community Care Officer"?

Shirley finds the thing she was looking for. She produces a INJECTOR SYRINGE GUN. A nasty looking piece of equipment that looks like a tranquilizer gun for farmyard animals. Kieren and his parents react - "God what's this ditzy local lady going to do with .

SHIRLEY (CONT'D) I said; anything to help in this brave new world.

Shirley starts inserting a medication cartridge into the injector. It's the wrong way around.

33

34

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35 CONTI NUED:

SUE (seeing Shirley struggle) Howlong did you say you trained for, Shirl'?

SHIRLEY Bout three weeks.

Kieren and his parents react - "That's not very long!"

SHIRLEY (CONT'D) (misreading) I know, long time in'it?

Shirley finally gets the canister inserted and comes towards Kieren carrying the brutal looking device. Kieren backs off.

> SHIRLEY (CONT'D) It's alright love, I won't bite. Now Sue, Steve come round here so I can show yer how to administer the medicine.

Shirley shows them the blue catheter on the back of Kieren's neck.

SHIRLEY (CONT'D) See there; that hole in the middle? That's where the syringe goes.

Shirley injects the injector into the blue catheter.

Kieren's eyes roll back in his head.

SHI RLEY (CONT'D) Then yer just press the trigger and hey presto...

Shirley pulls the trigger.

Kieren begins to convulse. Steve and Sue are frozen.

SHIRLEY (CONT'D) Hold him steady now.

Sue and Steve do. Kieren convulses a bit more then goes limp and semi conscious.

STEVE God, how many times does he have to go through that?

SHIRLEY Every day I'm afraid, Steve.

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35 CONTINUED: (2)

SUE

What does the medication do actually do, Shirl'?

SHIRLEY It...well it helps with balancing chemicals in the brain. I think. Let me just check the leaflet.

Shirley picks up one of the leaflets on the coffee table.

KIEREN (coming back to the land of the living) Neurotriptyline artificially stimulates the neurogenesis of gial cells. Cells I can't produce anymore. Gial cells are vital for proper brain function.

SHI RLEY

(impressed) Ooo even I didn't know that. You Iearn something new every day, don't yer?

Steve and Sue nod, unsure - shouldn't she know things like that?

SHI RLEY (CONT'D)

(to Kieren) Now, you know how to use yer FleshTone mousse and yer IrisAlways contacts, don't yer, love?

Kieren nods.

#### SHI RLEY (CONT'D)

(to parents) The contacts are really only for when he has to go outside. Which, for the time being, he shouldn't be doing a lot of.

STEVE What about the PDS Protection Act?

# SHIRLEY

Well... you know when the government passed that law banning people drinking alcohol on public transport? But, you know, you still see lots of folks on the bus drinking cans of lager, don't yer?

(CONTI NUED)

# KIEREN So if I did go outside...?

Shirley puts on a plastic smile.

SHI RLEY (fake bright and breezy) There could be a spot of bother.

# KI EREN How'd you mean?

Shirley still has a plastic smile on her. But it's beginning to wane. She's not answering the question. It's freaking Kieren out.

# SHI RLEY

	If you have any more questions, Sue, don't hesitate to give me a bell, alright. Oh now, if Philip ever picks up, ask for me in a sorta friendly tone like: "Hello is your mum about for a natter?" Don't mention anything about Kieren.	
	SUE Philip doesn't know about?	
	SHIRLEY Oh no. He works for the parish council. Would be dangerous.	
		CUT TO.
37	<u>EXT. VILLAGE HALL - ROARTON VILLAGE - DAY 2</u> Establishing shot.	37
		Ουτ το.
38	<u>INT. VILLAGE HALL - ROARTON VILLAGE - DAY 2</u>	38

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38 CONTI NUED:

PEARL

When did the clerk start arguing policy?

VICAR ODDIE Now, councillor. Philip might have a point here. Go on, son.

Philip

We're living in a world where real monsters exist. People going around pretending to be ghouls, ghosts and what have you would be distressing to members of the community.

PEARL

But, uh, Halloween night, in the past, before Rising, always been a big draw for The Legion -

BI LL

I want to change me vote.

Pearl scowls at Bill, she knows this is pay back for not giving him a free drinks.

Vicar Oddie is delighted. Philip is delighted that Oddie is delighted. Pearl fumes.

Sound of a door opening.

Pearl and Duncan let out a HORRIFIED GASP.

The others turn to see GARY. Back from patrol. Covered in BLCOD.

CUT TO.

39 INT. VILLAGE HALL - ROARTON VILLAGE - DAY 2

39

A DEAD SHEEP. TOP OF HIS SKULL MISSING AND BRAIN HOLLOWED IS ON THE COUNCIL TABLE. GARY, DEAN and the parish council are looking down at the animal carcass.

> GARY Found it in field above The Leas when I were coming back from patrol.

PHILIP Maybe a wild animal...?

BI LL

l've seen foxes attack flocks before. Nothing like this. This is the work of rotters. No doubt.

IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 36.

#### 39 CONTINUED:

Everyone exchanges concerned looks.

CUT TO.

#### 40 INT. WALKER HOUSE - DINING ROOM - DAY 2

40

39

Steve and Kieren are sitting at the dining table. Sue is serving dinner. She puts a plate in front of Kieren.

KIEREN Oh, uh, I don't... I don't eat anymore.

STEVE It's lamb. Your favorite.

Pause. Sue and Steve take this in.

SUE Oh. Well. Just pretend for a bit 'ay.

Sue gives him his plate and sits down. Awkward pause. Sue and Steve look at Kieren. Kieren looks at the fork and knife on the table. Picks them up and then starts to pretend to "eat". It looks peculiar. But it makes Sue and Steve feel better and they begin to eat with him

> KIEREN When's Jem gonna be back?

> > SUE

Should be any minute.

Kieren looks excited/nervous. He really wants to see his sister but he's worried how she'll take him Suddenly the back door slams.

# STEVE

Here she comes.

Kieren stands up. Checks his mousse is on correctly in the oven's reflection. Checks he looks... well, like a living person and not a zombie. JEM enters. KIEREN turns to greet her. She sees her brother. Her brother and...

Storms right back out into the hallway that leads to the back door and the cul de sac. Kieren's face falls.

SUE

Jem -

JEM (Q.S.) I'm not coming in until... I'm not coming in until disappears! IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 37.

40 CONTI NUED:

Kieren's face falls to the floor. "

STEVE Get in here right -

JEM (O.S.) I'll walk out. I swear I'll spend the night on a bench.

Kieren, head down, goes to exit.

STEVE Kier - you don't have to -

Kieren silently exits up the stairs. Sue sighs.

SUE He's gone, Jemima.

Jem comes back in.

JEM No tea for me? Jesus mother, I'm starving.

STEVE Here you can take Kieren's. He's not eating... at the moment.

Jem looks at Kieren's plate. She's torn. She's starving but that might have been touched by a rotter. No, she can't do it. She bangs out of the house. Sue and Steve look at each other - "This isn't going to be happy families for a long time."

CUT TO.

41

40

#### 41 INT. CHURCH RECTORY - STUDY - DAY 2

Philip Tunicliffe-Wilson sits waiting. He is looking in awe at a M GHTY PAINTING over the fire place. The painting depicts the Four Horsemen of the Apocalypse. Vicar Oddie enters holding two scotches. He gives one to Philip, who tries to hold it like a grown up. He coughs at the first sip.

> VICAR ODDIE Your first scotch, son?

> > PHILIP

Yes, Sir.

VICAR ODDIE Don't be ashamed. Helen reacted exactly the same way when I gave her her first single malt.

(CONTI NUED)

IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 38.

#### 41 CONTINUED:

41

Vicar Oddie becomes solemn at the memory of his wife.

PHILIP I'd have loved to have met your wife, sir. She sounded like a wonderful woman.

VI CAR ODDIE She was. She'd have liked you too I'm sure. Perhaps one day...

Vicar Oddie leaves that hanging while he takes a drink.

PHILIP Sir, can I start off by saying I didn't mean to speak up at the council meeting. I was, I was just worried that -

VI CAR ODDIE Philip, calm down. Is that why you think I asked to see you?

Philip nods.

VICAR ODDIE (CONT'D) No, no, no. I asked to see you today because you are in a unique position to help me protect this community.

#### PHILIP

I am?

#### VI CAR ODDIE

Mr. Lambert's sheep, Philip. I'm fearing the worst.

#### PHILIP

Rabi ds?

#### VI CAR ODDI E

They're basic animals. Ripping and tearing to shreds. No, that sheep's brains at the village hall were hollowed out. I believe we're dealing with a new threat. The reassimilated undead. Just as dangerous as rabids, even more so in fact, because now they have the brain power to be cunning.

PHILIP But there're no medicated ones living in Roarton. ARe there? VI CAR

IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 40.

41 CONTI NUED: (3)

#### VI CAR ODDIE Perhaps you should find that out, son.

CUT TO.

41

#### 41A INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2 41A

Kieren's looking at PHOTOS pinned to the wall. They are of him and another teenage boy, RICK, (18), in the woods playing in their MAKESHIFT DEN. The two lads are laughing and joking with each other. They look very close, very comfortable.

KIEREN stares at the photos, the past flooding back.

CUT TO.

42

#### 42 INT. MACY HOUSE - DINING ROOM - NIGHT 2

JANET at the doorway to dining room Holding a BIRTHDAY CAKE with candles lit.

#### JANET

Yer ready, love?

A framed photograph of RICK, dressed in a military uniform, stands alone on the table top. Janet puts down the BIRTHDAY CAKE. joins her BILL. They hold hands and stare at the photo of Rick and the cake.

### JANET (CONT'D)

Happy birthday, son.

Bill hands Janet a knife. Janet slowly cuts the cake.

Janet nods. Begins to break down. Bill holds her close. We move in on the photograph of Rick.

CUT TO.

43

44

## 43 <u>EXT. TUNI CLI FFE-WI LSON HOUSE - NI GHT 2</u>

Moonlight floods down on the cottage.

CUT TO.

#### 44 INT. TUNI CLIFFE-WILSON HOUSE - LOUNGE - NIGHT 2

Philip and Shirley are sitting watching television. There's visible tension between them

SHI RLEY I'm shat t er ed.

(CONTI NUED)

44 CONTI NUED:

PHILIP Long day, mum?

SHIRLEY On me feet most of the afternoon. Bunions are killing me.

PHILIP Chasing the old dears around that hospice, were yer?

SHIRLEY (lying) Yes. They're quite the handful.

PHILIP Are they now.

SHI RLEY Aye. They are.

Uncomfortable beat. Shirley gets up.

SHIRLEY (CONT'D) Well I'm to bed.

Philip indicates the snooker on TV.

PHILIP Just gonna watch the end of this.

Shirley nods. Pecks him on the cheek then goes to a fish bowl on the mantle where a GOLDFISH is swimming about. Shirley taps on the glass.

> SHIRLEY (to goldfish) Night, night Goldie Hawn.

Philip shakes his head at his mum s affection for the fish.

Shirley waves a good night to Philip and exits.

Philip stares at the snooker, checks his watch, checks the door. On screen we see there's a number of reds...

CUT TO.

#### 45 <u>INT. TUNICLIFFE-WILSON HOUSE - LOUNGE - NIGHT 2</u>

45

44

... Same shot of the TV. Only the pink and the black remain. Philip cranes his neck to check the coast is clear. He gets up and crosses to Shirley's LAPTOP, booting it up. He moves the cursor to a folder- "WORK". Clicks on it.

(CONTI NUED)

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#### 45 CONTI NUED:

The folder opens. His eyes grow wide. Vicar Oddie was right. His mum is a PDS Community Care Officer. Inside is a pdf doc called 'UNDERSTANDING PDS' and two further folders 'ROARTON PDS CASES A-G and 'ROARTON PDS CASES H-Z'. The case folders have little stop sign symbols next to them PHILIP tries clicking on the folder 'ROARTON PDS CASES A-G.

SHIRLEY (O.S.)

Philip?

Philip jumps out of his skin. Shirley is standing in the doorway in her dressing gown holding a glass of water. Philip slams down the laptop.

SHIRLEY (CONT'D) What yer doing?

Philip freezes; no idea what to say. Finally he blurts:

PHILIP I'm watching pornography.

Beat.

SHI RLEY Por nogr aphy?

PHILIP Uh... Yeah. On the, on the, on the world wide web.

Shirley looks at himperplexed. Philip blunders on.

PHILIP (CONT'D) It's, it's been a stressful couple of days and this is what I do to, uh, relieve stress. I may be one of those sex addicts. I'm not sure yet.

SHI RLEY

Oh. Well. I really don't like the idea of you using my personal laptop to feed your...addiction.

PHILIP Absolutely. I'm going cold turkey right now.

Philip pushes the laptop away from him

SHIRLEY I'm to bed. Scan for viruses when you're... finished.

PHILIP Will do. Good night then, Mum

IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 43.

#### 45 CONTINUED: (2)

Philip gives her a sweaty smile. Shirley gives him a funny look, then exits and closes the door. Philip lets out a heavy sigh of relief. He opens the laptop again and stares at the screen. The 'ROARTON PDS CASES A-G folder has not opened. Instead, a security management box has appeared and it's asking for a PASSWORD.

Philip thinks. He types in "Shirleypassword". An error box pops up - incorrect password entered. Philip considers, types in "Ilovephilip". Incorrect. Philip rubs his face in frustration. Spots the GOLDFISH looking at him from the mantlepiece.

Light bulb. He types in "ilovegol di ehawn". Nothing happens for a moment then the folder opens and Philip finds himself staring at a word document with names and addresses of PDS sufferers located in Roarton, A-G.

A noise from the floor above panics PHILIP and he hastily reaches into his pocket.

CLOSE ON A USB put in the laptop. CLOSE ON the folder 'ROARTON PDS CASES A-G', the cursor moves to the Save icon. CLOSE ON UPLOADING GREEN BAR - it loads. A box pops up:

Philip SLAWS down the laptop.

CUT TO.

#### 45A <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2</u> 4

Kieren lies on his bed, thoughts whirring round his head, wierded out about being back at home after all this time. After a beat, he closes his eyes and falls asleep.

CUT TO.

#### 46 INT. SUPERMARKET - NIGHT O

SLAM Lisa's head goes through the supermarket's refigerator.

(we're picking up from where Kieren's first flashback left off: a rabid Kieren has a petrified Lisa Lancaster in his grasp.)

After her head going through the fridge. Lisa's skull cracks open and she collapses on the floor. Rabid Kieren kneels down, cracks Lisa's skull apart like a pistachio nut and starts to feed on her brain. Rabid Amy joins him They feast.

CUT TO.

45

45A

47 <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - EARLY MORNING - DAY 43</u>

Kieren wakes with a jolt. He looks around the dark room Crack of lightening. The flash illuminates A FEMALE FIGURE standing by the wardrobe. Kieren cries out. Scrambles for his bedside lamp. Switches it on.... Jem is leaning by the wardrobe. A pint of water in her hand. She sways a little.

> JEM What are you? Are you a demon? A monster sent from hell?

Beat.

KI EREN

I don't know.

JEM

My brother was a kind gentle person. He wasn't a monster. Who are you? What's your name?

KI EREN

Kieren.

JEM No, don't believe you, sorry.

KIEREN That's my name.

mat s my mane.

JEM

Proveit.

KI EREN

I don't understand?

JEM

Tell me something only my brother would know about me. (beat) Come on tell me!

#### KI EREN

When you were eleven you walked on your tip toes for nine months. (beat) No one knew why you had started doing it. But you had since starting secondary school. Mum and Dad tried you on all sorts of pills and therapy and god knows, but still you tip toed.

JEM Everyone knew I did that. IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 45.

#### 47 CONTI NUED:

#### KI EREN

Those special clogs. Remember those clogs? You wore them in the morning but after mum dropped you off at the bus stop, you'd take them off, shove them in your backpack, put on some pumps and be back on your toes by time coach pulled up. Everyone thought you'd be like that for ever and no one knew why.

JEM gives KIEREN a challenging look.

#### KIEREN (CONT'D)

But I did. You didn't want to be noticed. You thought you were strange in some way so you walked around quiet as a mouse. But I knew how to fix it. I made you a mix CD. A hardcore metal mix CD. Mum thought I was mad to give you songs with so much swearing on it, but... but I knew it'd do the trick.

Beat.

JEM

You didn't even leave a note.

Kieren looks away.

KI EREN

I just wanted to disappear, Jem When I heard about Rick -

JEM shoots KIEREN a 'What the fuck' look.

KIEREN (CONT'D) It was my fault he died.

JEM Bullshit. He died in Afghanistan. Taliban killed him

KIEREN It was my fault he joined the army.

JEM

What about me?

KIEREN I'm sorry, Jem

SUE enters the lounge. STEVE stands and SUE takes his place at the board game.

SUE You get off to work now, love. Oh, we're playing that are we. (looking at KIEREN) You used to beat me every time at this.

Kieren considers if this is it for him Limbo.

CUT TO.

54

#### 54 <u>INT. WALKER HOUSE - LOUNGE - DAY 3</u>

The game is abandoned and we hear cooking sounds from the kitchen next door. KIEREN sits at the family PC with the envelope. clicks on Internet Explorer. Types in the web site address. A box pops requesting the password. Kieren puts in the password: 'revelations\_1.18'.

The screen flickers then the website's main page appears.

Kieren clicks on the first youtube style video (there are three on this first website page). Sitting looking at the camera is the one Alex called "The Prophet". The Prophet has a hypnotic presence. His tone is soothing, reassuring, empathetic.

#### THE PROPHET

I know how you feel. I know how you feel because I was once where you are now. full of unanswered questions. Frightened. Confused. Filled to the brim with guilt. I was like you but then my heart was IN THE FLESH by Dominic Mitchell EP 1 FINAL SHOOTING SCRIPT 27.11.12 48.

54 CONTI NUED:

KI EREN

Hey.

#### STEVE What yer up to?

Kieren brings up a Weather website.

KIEREN Checking the weather.

STEVE Oh, they say maybe gales.

KIEREN Yeah. Looks like it's gonna be a rough night.

CUT TO.

#### 49 INT. CHURCH RECTORY - STUDY - NIGHT 3

49

54

Bill sits opposite Vicar Oddie, who holds an envelope.

VICAR ODDIE Your service during The Rising was exemplary. You protected this community. You were the shepherd that kept the wolves at bay.

BILL Wasn't able to protect them all, Vicar.

VI CAR ODDIE Because we had no idea what was coming. But now, we have intelligence on one of them

Vicar Oddie brandishes.

VICAR ODDIE (CONT'D) Councillor Macy, it's come to my attention that there is a wolf in our midst.

Oddie gives Bill the envelope, lays his hand on his shoulder.

VI CAR ODDIE (CONT'D) "The Lord is my shepherd; I shall not want...

Bill looks up at the Vicar.

58 CONTI NUED:

BILL One of'ems amongst us. A rotter. Living right in our village.

Gary looks shocked.

BILL (CONT'D) I know where hiding out. Gonna need back up.

GARY, steps forward. Bill throws Gary the shotgun. Nods. Bill turns out of the door. Gary quick steps it after Bill.

CUT TO.

#### 59 EXT. ROARTON - BUS SHELTER - NIGHT 3

It's raining. Jem's in the bus shelter with a bottle of cider. The WALKIE TALKIE Bill gave her sits idly by her. It crackles to life.

> GARY OVER WALKIE TALKIE (O.S.) Dean! Where are yer?

> DEAN OVER WALKIE TALKIE (O.S.) Freezing me balls off on Patrol, where'd yer think?

GARY OVER WALKIE TALKIE (O.S.) Get yer arse to woods entrance, Bill and me are gonna pick yer up.

DEAN OVER WALKIE TALKIE (O.S.) Yer what?

GARY OVER WALKIE TALKIE (O.S.) There's a rotter living on the Leas cul de sac.

Jem picks up the walkie talkie. Listens intently.

GARY OVER WALKIE TALKIE (CONT'D) We're going over there now to bag it!

Jem snaps up and runs.

CUT TO.

#### 60 INT. WALKER HOUSE - DINING ROOM - NIGHT 3

60

Sue, Steve and Kieren are having dinner round the table. Of course Kieren's food is untouched, but he's keeping up the charade of pretend eating.

59

STEVE This is a lovely bit of beef, Sue.

#### 63 INT. WALKER HOUSE - KITCHEN - NIGHT 3

Jem enters with the locked money box. Steve follows holding the rake and cricket bat. Sue's got her chainsaw. Kieren reacts - "Whoa, those look lethal". Jem goes into a drawer. Takes out the SMALL KEY and uses it to open the money box.

Kieren's eyes grow wide as he sees Jem taking out a SM TH & WESSON MAGNUM PISTOL. Jem starts loading the hand cannon with bullets. Kieren watches in puzzled shock, his little sister is a miniature Rambo. Jem senses his eyes on her. She gives him daggers back that say "this is your fault I'm having to do this". Outside, the sound of a VEHICLE APPROACHING.

> STEVE I'll take the front. Sue take the back. Jem, hide him

> > JEM

But he's -

## STEVE

DO IT NOW

Jem relents and roughly pushes Kieren upstairs with her gun.

CUT TO.

#### INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3 64

Jem shoves Kieren into the wardrobe. She closes the door. VEHICLE LIGHTS flash past outside. Jem crosses to the window, sees BILL'S PICK UP racing into the cul de sac.

CUT TO.

65 EXT. WALKER HOUSE - NIGHT 3 BILL'S PICK UP skids to a halt.

CUT TO.

#### INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 3 66

We push into Steve, his eyes trained on the front door. His weapon ready.

CUT TO.

63

64

65

67 <u>INT. WALKER HOUSE - HALLWAY (BACK) - NIGHT 3</u> 67 We push into Sue, her eyes trained on the back door that leads to the cul de sac. Her weapon ready.

EXT. WALKER HOUSE - NIGHT 3

68

73

Bill gets out of his pick-up. Dean, Gary. They all carry rifles (Dean and Gary also carry netting). Bill points to his right. CUT TO. 69 INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 3 69

CLOSE ON STEVE - beads of sweat on his forehead, clutching his weapon. 70 <u>INT. WALKER HOUSE - HALLWAY (BACK) - NIGHT 3</u>70

CLOSE ON SUE - Attention and weapon fixed on the door.

CUT TO.

CUT TO.

CUT TO.

CUT TO.

68

71 <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3</u> 71 CLOSE ON JEM - crouching on the ground. Hands tight around her weapon.

72 <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - WARDROBE - NIGHT 3</u> 72 CLOSE ON KIEREN - eyes terrified pin pricks.

INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 3 73

In the front hallway we see Steve poised for action. A long moment... Then: A LOUD KNOCK ON THE DOOR.

This is it. They've come for him Steve holds his weapon. He's not going to start fighting until he absolutely has to. Another loud knock.

SUE

St eve?!

Steve edges to the door, opens it a crack. He sees through the slither: Dean standing on the door step, shotgun in hand, netting in the other. He opens his mouth to speak.

CUT TO.

## 73A <u>INT. WALKER HOUSE - KIERENS ROOM - NIGHT 3</u> 73A

BILL (CONT'D) (indicates spot next to his feet) Set it down'ere.

Gary, little confused, nods and drops Maggie to her knees next to Bill.

Bill looks down at Maggie. Addresses Ken.

BI LL (CONT' D) How do, Ken?

KEN Please, Bill?

BILL How do, Maggie?

How do, waggie?

MAGGIE (63), in her night gown, looks up at Bill, scared to death.

BILL (CONT'D) (to Maggie) Long time no see. (to Ken) Seem to recall last time I saw yer wife Ken, she were in a casket.

Ken's desperate.

KEN That weren't her.

BILL That weren't her?

KEN Getting mixed up with her sister.

BILL Her sister?

CUT TO.

BILL Maggie's got a twin sister and she were the one who died, not yer wife?

Ken nods.

Bill COCKS his gun. Puts it to the back of Maggie's head.

Maggie wails.

Ken cries out.

Gary and Dean exchange a look - "Whoa, just a second, l thought we were only gonna catch her."

KEN Please Bill. It's Maggie. Me wife of twenty five years. Please Bill, please don't do this.

Bill hesitates. Lowers the shotgun.

KEN (CONT'D) Thank you. Thank you.

BILL (to Maggie) Why'd yer eyes look like mine?

MAGGIE I - I wear contact lenses, Bill.

BILL

Take 'em out.

Maggie looks at Bill, then at Ken. Ken shakes his head - "Don't do it".

BILL (CONT'D)

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78 <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3</u>78 Kieren sees Maggie's HEAD EXPLODE from the shotgun blast. Maggie's body goes limp and falls to the ground.

CUT TO.

#### 79 EXT. WALKER HOUSE - NIGHT 3

Ken lets out an awful primal cry of pain. Jem can't believe what she's just witnessed. Neither can Gary and Dean.

Ken runs to his wife and cradles her in his arms.

Bill turns to Jem

BILL (indicating dead Maggie) Yer safe now, Sweetheart.

Jem can only stare at Ken holding his dead wife.

Bill turns and gets in his pick up truck.

Gary and Dean just stand there in shock.

Bill beeps the horn. Gary and Dean snap out of it and join him

We pan up to Kieren's bedroom window. There Kieren is looking in horror at the weeping, devastated Ken, widower for a second time, cradling Maggie's body in the street.

CUT TO.

#### 80 INT. WALKER HOUSE - LOUNGE - LATER - NIGHT 3

80

Sue and Steve, still holding their weapons, are taking rest. Front door goes. Jem enters, wet, cold, shaking, in shock.

SUE

Are you alright?

Jem shakes her head.

SUE (CONT'D)

Come here.

Jem goes over to her mum and hugs her.

CUT TO.

#### 81 EXT. MACY HOUSE - NI GHT 3

Bill's pick-up pulls into the driveway. Bill gets out. Sees an army truck parked up. He gives a sharp snort.

CUT TO.

#### 82 INT. MACY HOUSE - DINING ROOM - NIGHT 3

Janet is sitting at the dining table, her eyes red from crying. An army officer stands waiting. Bill enters.

BILL So you've come to put the shackles on me, 'ave yer?

The Army Officer doesn't move. Janet stands.

JANET

Bill -

BI LL

I had to do it, Janet. Can't let it get like before. (points at Army Officer) Where were they when we needed them? When neighbours were gettin' ripped apart -

JANET Bill, they've found Rick.

Beat.

BI LL

Rick?

JANET MOD. They've found him in Afghanistan.

BILL They've found his body.

Janet shakes her head.

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82 CONTI NUED:

BILL He's alive? They've found him alive!?

Janet looks at Bill, her eyes begin to stream with tears.

JANET Partially.

CUT TO.

#### 82A SCENE OMITTED

#### 83 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

KIEREN sits on his bed, head in hands in a complete state of shock.

STEVE enters and approaches his son. He places a tentative hand on Kieren's shoulder. Kieren looks at him

#### STEVE

It's going to be alright.

Kieren looks at his Dad then towards the window where blue flashing lights illuminate the walls.

That does not look alright.

CUT TO.

#### 84 <u>INT. WALKER HOUSE - JEM' S ROOM - NIGHT 3</u>

An exhausted Jem enters her room She's so shattered she doesn't even bother closing the door. She starts taking off her clothes, getting ready for bed.

CUT TO.

#### 85 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

KIEREN sits on his bed. Contemplating the events that have just occurred. His sister did come back and save him That's something. He should thank her. He stands.

CUT TO.

82

82A

85

84

#### 86 INT. WALKER HOUSE - UPSTAIRS LANDING - NIGHT 3

KIEREN crosses to Jem's room, sees her through the open door. Jem sees him A moment, then Jem slowly puts her gun under her pillow. She'll sleep with one eye open tonight. Because there are monsters in Roarton. Perhaps even a monster that is sleeping in the same house as her.

We pull focus from Jem to Kieren. He understands why she's sleeping with a loaded gun under her pillow. She's sleeping with it because of him Kieren Walker. Her rotten brother.

CUT TO.

86

BLACK SCREEN.

END OF EPISODE.