# IN THE FLESH

# EPI SODE 2

By Dominic Mtchell

FI NAL SHOOTI NG SCRI PT

27. 11. 2012

0A INT. WALKER HOUSE - KIEREN'S BEDROOM - MORNING - DAY 4 0A

KIEREN, bleary eyed, bad night's sleep in him, crosses to the mirror and looks at himself: pin prick eyes, cover up mousse smudged, patches of pale cold flesh underneath.

He starts applying cover up liberally and puts in his IrisAlways contacts. He picks up an untouched mug of tea, opens his window and pours it out. He looks over to the Burton house opposite where he sees KEN BURTON staring blankly out the window. Catatonic with grief.

CUT TO.

- 1ASCENE OMITTED1A
- 2 <u>SCENE OMITTED</u>
- 3 <u>SCENE OMI TTED</u>

#### NO SCENE 4

#### 5 INT. WALKER HOUSE - KITCHEN - MORNING - DAY 4

STEVE is grilling bacon. It sizzles. SUE is sitting at the table drinking juice. KIEREN walks in holding the empty mug.

Hi.	KI EREN	
Hi.	SUE	

STEVE

5

2

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 2.

#### 5 CONTINUED:

SUE

(indicating apple juice) Can we not discuss the colour of your urine at the moment, Steve.

Steve puts up his hands: "my mistake". He starts serving out bacon on plates.

#### KI EREN

Crazy night.

Steve and Sue stop and look at Kieren. A moment of silence. Are they going to broach the subject of MAGCIE getting shot?

> STEVE Yes. Yes it was. (Beat) According to reports gale force winds reached speeds of a 160 miles per hour.

Kieren's got his answer: MAGGIE isn't going to be discussed.

STEVE (CONT'D) Lots of trees down. The train station's completely flooded.

SUE

FI ooded?

#### STEVE

The underpass. We told them, all of us on the board, we told them last year that the drainage system was out of date and needed to be refitted but they didn't listen, completely in denial. Then three inches of rain fall and they're absolutely buggered.

SUE

Are you still going to be able to...?

#### STEVE

I'm on call, but I told Clive not to contact me unless it was an emergency.

SUE Good. (to Kieren) Dad's going to be staying with you today.

#### STEVE

Precautions. (trying to defuse that ominous statement) It'll be fun.

(CONTI NUED)

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 3.

5 CONTINUED: (2)

# JEM ( O. S. )

So he's not coming to the ceremony?

Kieren looks up to see his sister JEM coming downstairs dressed in FULL HVF UNIFORM Kieren notices she's got her pistol in her belt.

> SUE I'm going with you.

Jem goes to the cupboard, takes out some caramel shortbreads, her staple comfort food.

KIEREN What's the ceremony?

Jem looks at her parents. Their expressions urge her to stick to the plan.

JEM (to Kieren) I'm not allowed to say.

SUE No, that's not what we said -

JEM Don't tell your brother about the ceremony -

SUE

- No -

JEM

- that's what you said -

STEVE

Jemima, come on.

JEM

Okay so you want me to tell him, do you? Alright, fine. It's a ceremony honouring the victims of the Rising. The people who's brains you ate basically.

SUE / STEVE JEM MA SHUT UP! / SHUT YOUR MOUTH

Jem looks at her mum, dad and half-dead brother, takes out her gun, opens the chamber, checks it's fully loaded.

JEM

This family.

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 4.

#### 5 CONTINUED: (3)

Snaps the chamber back into place.

#### JEM (CONT'D)

Is fucked.

.. And with that she exits upstairs. Kieren looks after her. He wants to say thank you for warning him about Bill, he wants to say sorry for... He just wants to talk to his little sister. Perhaps a one on one is in order?

CUT TO.

#### 6 <u>INT. WALKER HOUSE - JEM'S ROOM - MINUTES LATER - DAY 4</u> 6

METALCORE music blares. JEM is chomping on the shortbreads while playing A SHOOT'EM UP VIDEO GAME on her game console (she's using a laser gun controller). The game is about blasting away zombies. Knock on the door.

The music and the video game sound effects are so loud Jem doesn't even hear the knocking. Finally the door opens and KIEREN tentatively enters. Jem's got some trained instincts on her. She senses a presence. She turns around. Sees Kieren. Snaps:

#### JEM

#### What you want?

Even though he wasn't expecting a smile and a cheery hello, Kieren is still knocked back by his sister's hostility. He gently soldiers on with what he wanted to say:

KI EREN

I just, I just wanted to say thank you. For warning me last night about Bill and the -

Jem snaps up to her feet. If Kieren thought she was hostile before, he ain't seen nothing yet:

JEM I didn't do it for you. I did it for mum and dad. They're stupid enough they'd have defended you if Bill had burst in without warning.

KIEREN Well, either way, I just wanted to say thanks.

JEM Not accepted.

Kieren stands there. Not sure what to do. Jem looks at him

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 6.

6A CONTINUED:

#### SUE (disgusted, sarcastic) "God Bless The HVF".

Steve looks down. Doesn't say anything as she exits out the room giving him the cordless phone as she does so.

CUT TO.

7 <u>INT. MACY HOUSE - STAIRS - DAY 4</u>

BILL is on the stairs. Smoking, looking into the lounge where:

SHIRLEY is talking to JANET.

Bill listens.

SHIRLEY (O.S.) ...He'll be coming back today. Around Lunchtime.

Janet nods.

SHIRLEY (CONT'D) Now centre said you can have access to a therapist.

BILL Therapist! We're not fucking tapped, Janet.

SHIRLEY appears at the door.

SHI RLEY I'd suggest you take up the offer, Bill. Cos Rick, he's gonna be different from when yer last...

Bill can't hear anymore of this. He goes up the stairs.

CUT TO.

7A <u>INT. MACY HOUSE - UPSTAIRS LANDING - CONTINUOUS - DAY 4</u> 7A
BILL crosses to Rick's room Puts out his cigarette.
Takes a deep breath. Then enters.

CUT TO.

6A

#### 7B INT. MACY HOUSE - RICK'S ROOM - CONTINUOUS - DAY 4

It's exactly the same way the day Rick left for basic training. A very teenage lad's room macho achievements on display (school football shirt with MACY on the back, trophies for various sporting actives, poster of United and glamour models on the walls).

Bill pads around the room He stops by one of the trophies, a karate statue.

He picks it up. Runs his hand over the inscription.

CUT TO.

#### 7C E / I. ARMOURED TRUCK (MOVING) - DAY 4

An ARMOURED TRUCK, with tinted windows, races down the road. In the front is the DRIVER (34) and, in the back, opposite an ARVED M LI TARY ESCORT (25), is RICK MACY (20).

We don't see Rick face-on, just the back of his head. His leg is in a METAL BRACE. Rick (face unseen) looks out the truck's tinted window and sees some graffiti: "SEND ZOWBLE DEMONS BACK 2 HELL". He looks over at the Military Escort. At his weapon: "Is he here to protect them from me, or me from them?"

The Mlitary Escort feels Rick's eves on him Looks in his direction and gives Rick such a dirty look it sends Rick back to the tinted window and bare landscape outside. Rick spots a motorway sign informing him he is now entering THE NORTH.

CUT TO.

8

#### 8 INT. WALKER HOUSE - KIEREN'S ROOM - DAY 4

KIEREN is sitting on his bed, looking at the photographs on his wall of Rick. He stands up and reaches under the BED. He pulls out a SHOEBOX. Still kneeling he carefully places it on the bed and opensit. He slowly takes out a card with a print of a Vincent Van Gogh self-portrait on it.

He opens it. We read the inscription inside:

It's a compulsion. It hurts to look at it, but in a weird way the hurt comforts him Proves to him that...what? He has a soul? A knock at the door. STEVE enters.

7C

7B

STEVE Doesn't seem right, you up here all on yer todd.

What Steve really means is he doesn't want Kieren to be alone because the last time he was... well he killed himself.

STEVE (CONT'D) Fancy watching something?

ki eren

Not sure.

STEVE I've got five new Blu-rays just come in the post.

Kieren doesn't want to watch a bloody blu-ray.

STEVE (CONT'D) They're not gonna watch themselves.

Kieren looks at his Dad. He's not taking no for an answer.

CUT TO.

#### STEVE We can watch this again straight after if yer'd like?

Kieren's attention is on Steve preparing the injector.

STEVE (CONT'D) (re: injector) Now, would yer mind turning around for me, Kier?

Kieren does, but a bit reluctantly. Steve finds the blue catheter on the back of Kieren's neck.

KI EREN Dad, are you sure you know what you're doing?

STEVE (showing Kieren the leaflet) Don't you worry, l've read these instructions back to front. (to Kieren, but also to himself) Just like taking off a plaster; quicker yer do it, less painful it is.

KIEREN Don't think that's the right-

STEVE

Here we go!

Steve jams the injector into Kieren's neck and pulls the trigger.

Kieren begins to convulse uncontrollably. Steve drops the injector and holds onto his son. While he holds him there's a

## ki eren

(distant, slurring words) No Dad... don't... l'm not good in confined spaces...

#### STEVE Won't be for long. Promise.

More knocking. Steve doesn't have time to be sensitive. He reaches into the cupboard, finds a torch, hands it to Kieren while gently pushing him into the claustrophobic space. He slams the door closed and goes to the front door, opens it a crack: it's not an HVF death squad, it's an ESTATE AGENT with a prospective COUPLE. IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 11.

## 11 CONTINUED:

All goes black.

SMASH CUT TO.

## 12 <u>INT. COFFIN (FLASHBACK) - NIGHT 0</u>

PITCH BLACK. We snap awake. We're in a coffin... Underground.

Heavy breathing. Legs kicking out. Fists hit hard wood. Again and again. Harder and harder until the wood cracks and soil pours in on us. We dig through the soil. Up and up until we-

CUT TO.

#### 13 EXT. GRAVEYARD - ROARTON VILLAGE - NIGHT 0 (DREAM SEQUENCE)13

BURST through the top soil, into the fresh air, RAIN pours down. It's full moon, and the heavy grey clouds make the light a strange almost other worldly colour. Lightening strikes. We're in a GRAVEYARD. Other graves have been disturbed. Newly awakened DEAD PEOPLE are climbing out of their graves including in the grave next to Kieren's AMY DYER. This is the beginning of The Rising. Kieren ROARS.

SMASH CUT TO.

#### 14 <u>INT. WALKER HOUSE - BROOM CUPBOARD - DAY 4</u>

KIEREN is screaming. The door is open. STEVE has his arms on Kieren's shoulders.

STEVE Kier, it's me. It's me, son.

CUT TO.

#### <u>NO SCENES 15, 16, 17, 18</u>

19 INT. WALKER HOUSE - KIEREN'S ROOM - DAY 4

KIEREN is on his bed resting after his flashback. STEVE enters with a cup of tea.

STEVE Howyerfeeling? KIEREN Bitbetter.

STEVE Get those flashbacks a lot, do yer?

12

11

14

19 CONTINUED:

19

KIEREN Yeah. Usually when l'm stressed.

STEVE Sorry I bundled you into the cupboard like that. I panicked.

KI EREN

Dad?

Hmm?

## STEVE

KIEREN Why did you bury me?

Steve freezes. He doesn't how to answer that. Would anyone?

KIEREN (CONT'D) Why...bury me?

Steve can't answer. He's saved by the cordless phone ringing.

STEVE (into phone) Hi Clive. Did you tell them to start the clear up? (Listens) Why do they need me there? (Listens) Alright, alright.

Steve ends the call. Turns to Kieren.

STEVE (CONT'D) Flood at the station's not getting sorted.

KI EREN

Ch.

STEVE My presence is required and desired. (BEAT) Clive'll be fine. They can do without me.

KI EREN You can go, Dad.

STEVE No, no. I'm staying right here with you.

KIEREN I'll be fine.

#### STEVE

(beat) You sure you'll be okay if I pop out?

#### KI EREN

Yeah.

Steve gets up.

STEVE Alright. But yer got my work number if anything happens. Call me. You will call won't yer?

Kieren nods.

CUT TO.

## 20 <u>INT. WALKER HOUSE - KIEREN'S ROOM - LITTLE LATER - DAY 4</u> 20

KIEREN watches out the window as his Dad's car drives off. When it's out of sight, Kieren quickly crosses to his wardrobe and opens it. A number of outfits are hung up.

Kieren takes out a few and looks at them Most are alternative PUNK ROCK OUTFITS from his outcast mid teen years. These clothes are meant to make you stand out and that's the last thing he wants to wear right now.

CUT TO.

#### 21 INT. WALKER HOUSE - SUE AND STEVE'S ROOM - CONTINUOUS - DAV214

KIEREN enters his mum and dad's room, opens a closet, and looks through it. Doesn't find what he's looking for. He looks around and there - in a pile of dirty laundry - it is: A TRACKSUIT TOP WITH A <u>HCODIE</u>. Kieren picks it up. Why would

#### 23 <u>EXT. THE LEAS - MOMENTS LATER - DAY 4</u>

KIEREN is walking down the street at pace, head down, staring at his moving feet. Once he gets to the woods he'll be safe. Or safer. But right now if one of The Lea's residents gets a good look at him he's done for. But he needs to see it. to see it. Whatever is he's risking his safety for.

SLAM OF A DOOR. VOICES IN THE DISTANCE. Kieren looks up. Stops dead. From across the street coming out of a semi detached house on the corner, a M DDLE AGED COUPLE have exited they are DUNCAN and PATTY LANCASTER, (Lisa Lancaster's parents). Kieren's expression: <u>Absolute dread</u>. He knows them Kieren spins around so his back is to them A tense moment. Kieren peeks a look over his shoulder. They've not noticed him and are reversing out of the driveway. He waits until he hears the car driving off.

CUT TO.

23

#### 24 INT. LANCASTER HOUSE - BEDROOM - CONTINUOUS - DAY 4 24

Through a clean patch in the grubby window we see KIEREN turning around and continuing to walk quickly down the street towards the woods. We notice he gives the house a wide berth but he can't help looking up, then quickly averting his gaze.

CUT TO.

#### NO SCENE 25

#### 26 <u>EXT. DI SUSED GRAVEYARD - DAY 4</u>

We see KIEREN exiting the woods and coming upon a small Gothic cemetery next to a WAR TORN parish church. The whole area has been cordoned off with MAKESHIFT BARRICADES and WEATHERED BLUE AND WHITE POLICE TAPE. Kieren reads a rusted official sign that has been fastened to the chained locked iron gate: "DANGEROUS. QUARANTINED AREA. DO NOT ENTER."

Kieren stands there for a minute afraid to trespass. Then it hits him it's people like him that the sign's warning about.

CUT TO.

#### 27 <u>EXT. DI SUSED GRAVEYARD - MOMENTS LATER - DAY 4</u>

The overgrown graveyard has been left to nature. No living human has set foot here for years. Kieren notices that some of the graves have been disturbed, soil unearthed: people who came back in The Rising. Kieren approaches one of them

27

26

(CONTI NUED)

MEMORIES FROM THE SUPERWARKET AND RABID AMY CHASING LISA LANCASTER. THESE FLASHBACKS ARE QUICK, FLASHING BEFORE KIEREN'S EYES AS HE RUNS THROUGH THE GRAVEYARD.

FLASH. Kieren's back in the present, running as fast as he can. He checks behind him no one there. What the SMACK! Kieren's run into a tree. He goes down, dazed for a moment.

He sees a pair of red converse and looks up. There she is: Amy, Cheshire grin on her face. Kieren scrambles up and searches for a weapon. He sees a RUSTY IRON BAR and picks it up. He brandishes it in front of him Amy laughs.

#### KI EREN

Stay back.

Amy pulls a "Ooo I'm so scared face" and steps forward him

#### KIEREN (CONT'D)

I mean it!

Amy continues to advance on him Forcing Kieren backwards.

AMY

Go on then. Stick me.

Kieren doesn't. Instead he keeps retreating. He looks behind

AMY (as a classic zombie)

Bbbbrrrraaai nnnsss... need brrraaai i i i nnnssss!

Kieren's face is a picture of utter horror. It cracks Amy up, breaking her BAFTA award winning zombie performance.

## AMY (CONT'D)

Your face.

She cackles. While Amy revels in her practical joke, Kieren is still trying to process what's just happened.

AMY (CONT'D) (off Kieren's reaction) We're immortal, dum dum

Amy sticks out her hand.

AMY (CONT'D) I'm Amy Dyer. What's your name?

CUT TO.

#### 28A <u>EXT. NEW CEMETERY - ROARTON - DAY 4</u>

VILLAGERS sit on fold-out chairs among the SIMPLE WHITE CROSSES (think graveyards for fallen soldiers). A particular line of crosses have BLUE ARMBANDS attached to them and GREEN POPPY WREATHS resting at their base. Ex HVF fighters (JEM GARY, DEAN) are sat in the front row in full uniform VICAR ODDIE is standing addressing the crowd.

> VI CAR ODDIE On this solerm anniversary we honour the fighters that risked their lives and the fearless souls

28A

28A CONTINUED:

VI CAR ODDIE (CONT'D) For acts of great heroismin the face of extreme danger, I (and the government) present you with the Medal of Courageous Service.

Oddie produces a beautiful medal and pins it on Jemis chest. She's stunned. She certainly wasn't expecting to be honoured. The crowd applaud. Oddie motions for her to give a speech. Jem awkwardly tries:

> JEM I, I wasn't expecting this. I don't...

Jem turns and looks at the line of white crosses with green poppies resting on them

JEM (CONT'D) I wasn't the bravest. Not by a long shot.

Jem takes the medal from her chest.

JEM (CONT'D) If anyone deserves this, it's Lisa Lancaster. She was the real hero. Not me.

Jem goes to DUNCAN and PATTY LANCASTER. She gives the medal to Patty, who becomes emotional. She and Duncan embrace Jem The crowd are very touched by this seemingly humble gesture on Jem's part and they give a standing ovation.

While the crowd are on their feet, BILL and JANET enter Heroes' Resting Place (the graveyard). Oddie notices them

> VICAR ODDIE Perfect timing. Here he is; Commander of Britain's first HVF platoon. Won't you say a few words Bill?

ON: Bill. He nods: "Alright". The crowd pat Bill on the back as he takes the podium and readies itself for a passionate speech about the HVF's relevance. Bill scans the crowd.

> BILL Rick's coming home.

The villagers do a collective double take. What did he say?

BILL (CONT'D) We expect your full support.

(CONTI NUED)

28A

# KI EREN

Who does that?

Amy points at herself. Kieren looks at her gravestone.

AMY

"Do not go gentle into that good night. Rage, rage against the dying of the light." Love that poem Did you leave a will?

#### ki eren

No.

## AMY

I had a will. It was very thorough. I specifically said I wanted to be buried here. Where did you want to be buried?

KIEREN I wanted to be cremated.

Beat.

AMY That di dn' t happen, obvi ousl y.

KI EREN Yeah, no shit.

AMY

Your parents buried you instead?

Kieren doesn't say anything.

31 CONTINUED: (2)

AMY

No totally understand, you've got a lot of being alone to do, looking at old photographs, reliving the past in minute detail.

Kieren stops. Turns back to her.

KIEREN How did you know I was doing that?

AMY

l'm psychic.

KIEREN (very serious) Is that another power we possess?

Kieren's seriousness cracks Amy up again.

AMY

I'm not really psychic, dum dum Just that's what I did when I first got back. Looking at old photo albums, wanting to live in the past, getting depressed 'cos I knew deep down I couldn't. It's what you've been doing since you got back from the treatment centre, isn't it?

Kieren, eyes down, nods.

KIEREN (still with head down) How did you...stop doing that?

Amy stands.

AMY I went on day trips.

Kieren looks up at her - "Day trips?"

CUT TO.

32

## 32 EXT. MACY HOUSE - DAY 4

A FEW VILLAGERS including DUNCAN and PATTY LANCASTER have gathered outside the Macy house to "welcome" Rick home.

SUE and JEM both look apprehensive. Rick coming home is not good for the Walker family. We stay on them for a moment then drift to GARY and DEAN. Both with cans of lager.

31

(CONTI NUED)

# DEAN Tenner says Bill'll put a bullet in his nog minute he steps out truck.

Gary looks at Dean, a tiny bit nervous. Who knows what will minute h

Janet nods. She needed that hug. She goes to break the embrace. But Bill is holding on too tight. Looks like she wasn't the only one in need of a cuddle.

#### JANET

All those birthday cards we got him We can watch our son open them now.

Bill takes a deep breath. Breaks the embrace. Looks at himself in the hallway mirror. Puts his "game face" on.

CUT TO.

#### 36 <u>EXT. MACY HOUSE - CONTINUOUS - DAY 4</u>

BILL and JANET exit. Bill's back snaps straight. Janet's mouth snaps into a smile. They present a picture of solidarity and confidence. Deep down they're anything but. The DRIVER gets out the cab and goes around to the back of the truck. He nods at Bill and Janet. They brace themselves... Villagers crane their necks to get a better

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 24.

#### 36 CONTI NUED:

Oddie shakes Rick's hand. Philip and most of the villagers' eyes grow in wonder - Wow, Vicar Oddie shaking the hand of a PDS sufferer. That's on a par with Ian Paisley shaking hands with Martin McGuinness back in the 1980's.

Rick looks out into the exuberant crowd, does a little wave, scans the familiar faces, searching for someone. Someone he used to know. Kieren Walker. Where is he?

CUT TO.

#### 37 <u>EXT. SEA FRONT - FUN FAIR ENTRANCE - DAY 4</u>

37

36

Kieren's flabbergasted he's out in public. Any grabs his hand and takes him into the run down amusement park. It's off season but there's still SOVE PEOPLE floating about, going on the rides, playing knock the coconut, eating candy floss.

> KIEREN Jesus, when you said a day trip I thought we were going somewhere secluded, not grand central station.

AMY You call this grand central station?

KIEREN I call this being out in public.

AMY

So? We've got our contacts in and cover up on. You wear too much of that stuff by the way.

Any goes to touch his face. Kieren flinches.

KIEREN You don't wear enough.

AMY

l'm thinking about going au naturale actually.

KIEREN Wouldn't do that in Roarton if I was you. (off Amy's blank reaction) You didn't hear what happened last night? IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 25.

## 37 CONTI NUED:

Kieren is about to tell her but Amy spots a ride and like a excited toddler she get's distracted by it. She bounces up to the ride: THE GHOST TRAIN.

AMY (pointing, excited) We to go on this!

CUT TO.

#### 38 <u>INT. GHOST TRAIN - DAY 4</u>

On a door with a "scary" bloody scrawl on it - "ABANDON ALL HOPE YE WHO ENTER HERE".

The doors slam open and KIEREN and AMY appear riding along in the first cart.

A bored TOWNIE COUPLE are on the ride as well as well. Crappy "scares" start to jump out at them Amy overplays it, screaming and jumping out of her seat.

> KIEREN Would you knock it off. People are staring.

AMY Let'em I don't give a shit.

KIEREN Yeah, I've noticed that.

AMY Why do you give a shit?

KIEREN Because... Why don't you?

AMY

I used to. Used to care so much about what people thought of me. Now, who cares? They'll be dead in a hundred years and I won't be, so what's their opinion matter?

AMY (CONT'D)

BOO!

Townie Couple shit themselves.

CUT TO.

37

KIEREN and AMY ride the tea-cups. AMY is enjoying herself.

KIEREN You like being... how we are, don't you?

AMY What is every living person afraid of?

Kieren thinks.

#### KI EREN

Us.

AMY

Death. The Big Sleep. Deep down fearing the reaper is the reason why everyone's so messed up in the head. They know the end is nigh, but there's nothing they can do about it so it drives them nuts and they live their lives with one eye on the clock. We don't have to do that. We can smash the clock to pieces. That's an incredible blessing.

Kieren considers this. KIEREN thinks he snatches a glance of LISA LANCASTER in the crowd.... It can't be. He collects himself.

AMY (CONT'D) We are blessed, you know.

KIEREN (disbelieving) Not sure l'd say that.

AMY

'God shall wipe away all tears from their eyes. For when they shall rise from the dead, they are as the angels which are in heaven.'

KIEREN Jesus, you're a fan of that guy with the website?

AMY

38A

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 27.

38A CONTINUED:

KI EREN

He's dangerous.

AMY

Dangerous? He just wants us to be treated with respect.

KIEREN Respect? We killed people. We them

AMY Had to survive, didn't we? Wasn't like we could pop down the shops. (as a cockney washer woman) I'll have a pint of milk, packet a' fags and a pound of yer best brain meat, shop keep'.

KIEREN You don't have any remorse?

AMY We did what we had to survive. They would've done the same.

AMY points towards a daredevil ride.

AMY (CONT'D) We're going on that next.

KIEREN (re: ride) No way - l'm not that brave.

CUT TO.

39 <u>INT. CHURCH RECTORY - STUDY - DAY 4</u>

39

38A

GARY and DEAN sit opposite VICAR ODDIE and a note-taking PHILIP. Vicar Oddie has a face like thunder.

VICAR ODDIE You want a wage for patrolling the woods?

GARY Aye. That's right. 39 CONTINUED:

#### VI CAR ODDIE

What about your sense of community spirit?

GARY

We've still got that.

DEAN

Just, you know, it takes up a big chunk of the evening. Don't it, Gaz?

Gary nods.

#### VI CAR ODDIE

And God forbid protecting the village against rogue rabid monsters gets in the way of your drinking time gentlemen.

GARY

Hey, Vicar. We're not saying we're not gonna do it. But now we're a man short and me and Daz are gonna have to take on Bill's shifts, we reckon we should be compensated for that.

VICAR ODDIE What makes you believe Bill won't be doing his patrols?

Gary and Dean exchange a look: Oddie is way behind the curve.

GARY He's got his family back. Gonna want to start looking for work. Won't have time to faff around in the woods -

VICAR ODDIE The patrols are not faffing around.

GARY Whatever you say, Vicar. But if yer want us out there, yer gonna have to show us some appreciation.

DEAN Just want to be appreciated, Vicar. That's all.

Vicar Oddie stares at them They're not going to budge. He sighs. Turns to Philip.

(CONTI NUED)

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 29.

39 CONTI NUED: (2)

## VICAR ODDIE

ls it feasible?

Philip

Budget's tight, but it's feasible.

Vicar Oddie turns back to Gary and Dean. He's lost.

VICAR ODDIE You'II get your money.

Gary and Dean try not to look too pleased. They stand.

GARY Thank you, Vicar.

DEAN

Ta very much.

Vicar Oddie gives him a sharp look.

DEAN (CONT'D) Vicar, Sir. (Under his breath) Whatever.

Gary and Dean are exiting. Before they can:

VICAR ODDIE There'II be a patrol tonight.

Gary and Dean stop and silently curse. They were both hoping to get lathered tonight at the pub. They play a quick silent game of rock, paper, scissors. Dean loses (he always loses these games). Curses. Gary laughs.

> DEAN Why do I always lose?

GARY 'Cos you always go fer paper yer soft tart.

Gary and Dean exit arguing. Oddie goes over to the painting of the horsemen. He's agitated. It's all slipping away.

> VICAR ODDIE Has Bill been in touch.

PHILIP I got through to Janet. They're going to The Legion tonight.

It dawns on VICAR ODDIE what that means.

## vicar oddie

₩ith Rick?

PHILIP (Petrified of telling VICAR ODDIE) I presume so, Vicar Oddie?

VICAR ODDIE I want you in attendance.

PHILIP What do you expect me to do?

VICAR ODDIE (Snapping) Something, for God's sake. (beat) This cannot be allowed to happen.

CUT TO.

#### 40 <u>EXT. HILLTOP HVF FIRING RANGE - DAY 4</u>

CLOSE ON: A bottle of lager. It EXPLODES. CLOSE: Another bottle SHATTERS. RICK cocks a rifle. We see that his bottle targets are a good 50 metres away at the other end of the garden. He's a tremendous shot. BILL has his rifle and a beer, marvelling at his son. Janet's nowhere to be seen.

> BILL So the army finally made a marksman outta yer?

RICK Made me mostly metal an'all.

BILL (misunderstanding) Aye, I noticed yer brass. What's that purple one fer?

ri CK

Val our.

BILL Looks good. Where's yer mother got to?

CUT TO.

JANET is sat on the toilet seat, cordless phone to her ear, booklet on her lap, leg jiggling up and down.

AUTOMATED MESSAGE (heard through phone) Thank you for calling the Department of Partially Deceased Affairs Helpline For PDS Primary Care Givers. All our advisors are busy at the moment. Our website is twenty four hours and can be-

Janet ends the call.

CUT TO.

# 42 <u>INT. MACY HOUSE - BATHROOM - MOMENTS LATER - DAY 4</u> 42 JANET opens the medicine cabinet and finds a diazepam pill box.

CUT TO.

#### 43 <u>INT. MACY HOUSE - BATHROOM - MOMENTS LATER - DAY 4</u> 43

Cold tap running. JANET swallows four of the pills.

CUT TO.

# 44 <u>EXT. HILLTOP HVF FIRING RANGE - LITTLE LATER - DAY 4</u> 44

BILL shoots at bottles. He's not half as good as Rick. It's pissing him off somewhat. RICK watches, being encouraging. He

44

CONTI NUED: **BILL** What? Knew that'd be on his mind. Bill winks at Rick. Rick plays along, smiles and nods. **RI CK** Saw Jem Walker out there today. BLL Oh aye. She's a good lass. Great fighter. Considering family she's from RI CK They're alright are they? **BILL** Who? **RI CK** Walkers. **BILL** Yeah. They're alright. Bill aims the rifle. It jams. Bill smacks it. BILL (CONT'D) Piece of crap, always doin' this. Bill manages to fix the rifle. Fires at the target. JANET They did go through that bad patch before The Rising. Rick turns his head. Bad patch? **BILL** Selfish of him JANET There were something wrong in his head, Bill. **BILL** Don't care how bent out of shape yer are. Yer carry on. Yer don't take the cowards way out. Bill offers the target up to Rick. Rick aims his rifle. RI CK (casually as he can) What happened?

44

## (CONTI NUED)

CONTINUED: (2) JANET I shouldn't have brung it up. RICK (steady) Come on. Tell us. (joking) Kieren didn't get eaten by a rotter did he? BILL

No.

The tension in Rick's head eases for a moment.

BILL (CONT'D) He killed himself.

The sky lands on Rick. You can see it happen. Subtly. Just a twitch of absolute agony on the mask that is his face.

BILL (CONT'D) Weak ending for a weakling.

JANET

Shouldn't speak ill of the dead -

Bill and Janet are cut off by furious gun fire: BANG BANG BANG BANG BANG. Rick has unloaded into the target. An unspoken expression of his emotional turmoil.

CUT TO.

44A

#### 44A <u>EXT. ROARTON - STREET - DAY 4</u>

SUE and JEM are walking back from Rick's homecoming.

JEM (confused) I don't get it; so Bill's alright with Rotters now?

SUE Don't use that word.

JEM So Bill's alright with PDS sufferers now?

SUE ("Don't get your hopes up") Not sure about that, love. Yer saw Bill's face today.

CUT TO.

#### 45A EXT. SEASHORE - EARLY EVENING 4

KIEREN is running towards home as if his life depends on it.

CUT TO.

#### EXT. WOODS - EARLY EVENING 4 46

KIEREN reaches the woods on the outskirts of Roarton. He's in bad shape. The unexpected encounter with his old school mate and "outing" has combined to make Kieren extremely stressed. The forest isn't helping matters. He decided to go the untrodden route to avoid people and right now the trees, branches and brambles are all fighting against him

A low moan in the wind. Kieren stops. Listens. Just the wind in the trees. Then another moan. This one more audible. Who the hell said it?

SOUND OF A BIRDS TAKING FLIGHT.

Kieren turns to where what has disturbed them A FIGURE standing in the distance. It's not an untreated zombie that the spraying missed. It's something much worse then that... It's LISA LANCASTER. She's standing next to a great oak. Staring right at Kieren. She's wearing her dirty HVF outfit. Blood all over her. Dead eyes. Exactly how Kieren left her.

She stares at him with her dead eyes. Kieren stares back, completely stunned.

After a moment Lisa Lancaster turns and walks away.

Kieren has to follow her. He does.

CUT TO.

#### 46A EXT. WOODS - CAVE - DAY 4

KIEREN is trying to keep up. He comes out into a clearing and sees: Lisa entering a cave entrance.

(CONTI NUED)

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 35.

#### CONTI NUED: 45

he's a rotter!'. He sees, oh God he sees LISA LANCASTER He stumbles back from the apparition, bumps amongst them into a BUNCH OF TEENAGE GIRLS who let out HIGH PITCHED SCREAMS. The screaming is infectious and the crowd PANIC. Kieren makes a fast exit.

All the crowd are staring daggers at him 'He's a rotter,

45A

46

45

46A

#### 46A CONTI NUED:

"

Kieren stops. Looks to where Lisa has lead him A cave. Bv his expression we can tell it's not just a random cave. This cave means a lot to him. So much so in fact that he cannot ent er.

Kieren gives the cave one last pensive look, then turns and leaves.

CUT TO.

#### EXT. ROARTON - BUS STOP - EVENING 4 47

Kieren exits the woods, takes a breather at the Bus Stop. As he catches his breath he looks up at the village NOTICE BOARD: the place during The Rising for relatives to put up missing persons posters.

Most of the posters (think 9/11 missing person posters) are still up but with RED CROSSES or BLACK TICKS on them Only ONE poster has no markings, in fact this poster looks newer then the others. The unmarked poster is of LISA LANCASTER.

Kieren stares at LISA'S MISSING POSTER. It depicts a smiling Lisa in casual clothing, her arms around a happy pet dog. It's a strikingly human image. Written below the photo is:

Kieren's horrified. For multiple reasons: 1. Lisa Lancaster's body went missing after he and Amy killed her. That's news. And 2. Her parents, Mr. & Mrs. Lancaster, don't know for sure that she died. Kieren knows. He was the one that killed her. Kieren reaches out and plucks the poster off the board.

,,

CUT TO.

#### 48 INT. MACY HOUSE - RICK'S ROOM - EVENING 4

48

RICK sits on his bed in the middle of his pristine room. He's dressed to go out in some of his old clothes: Ben Sherman branded shirt, jeans, leather shoes, hair gelled. He is staring at the big Utd team poster on the wall. Thoughts churning inside of him Thoughts of Kieren. Rap on the door and BILL enters holding two cans of lager. Rick snaps up, his posture rigid. He literally comes to attention for his dad.

### **BILL**

## Not doing well.

Rick looks at his Dad alarmed. Has his poker face betrayed him? Does Bill know how upset he is about Kieren?

47

46A

(CONTI NUED)

BILL (CONT'D) United. They're 4th in bloody League.

RICK I hear City's scorching.

Bill shakes his head.

RICK (CONT'D) M ght 'ave to switch teams.

BILL Don't you dare, I'll kill yer.

Bill gives Rick the lager. Rick takes it but doesn't open it.

BILL (CONT'D) Not gonna wear yer medals out?

RICK Doesn't match the outfit.

BILL Should. Got a right to be proud.

Bill opens his can and puts it up for toast. This is Rick's cue to do the same. He does.

BILL (CONT'D) To you coming back in one piece, son.

Rick toasts. Bill drinks. Rick does the same.

BILL (CONT'D) Right. Down that and we'll be off. Gonna check on yer mother. You know how she is.

#### RI CK

Aye.

Bill exits.

Rick stands there for a moment. Then grasps his stomach. The liquid is burning his insides. He looks at the full can of

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## 48A CONTINUED:

He's sweaty and out of breath. He's run all the way home. He opens the back door and enters the house.

CUT TO.

48A

48B

#### 48B INT. LOUNGE - WALKER HOUSE - EVENING 4

KIEREN gets in the house. Breathes a sigh of relief - "God, that was close." He crosses the lounge. Sees out of the window that STEVE, SUE and JEM are outside the front door, having a clandestine pow-wow.

After a few moments of heated words (mainly between Jem and Steve), Jem walks towards the house, followed by her parents.

Kieren quickly goes from the window and...what should he do? Appear normal! He sits down. Tries to act like he's been in this position for ages.

The door goes.

Kieren realizes he's still holding Lisa's missing poster in his hand. ! He stuffs it in his Dad's hoodie pocket just as his sister enters.

Jem stops, looks at him, is she going to tell him? No she silently passes.

Sue enters after her.

SUE (trying her best to act like everything's normal) Hi, love.

KIEREN (trying best to act like everything's normal) Hiva.

Sue nods, doesn't want to get into a big long explanation about where they've just been (Rick's welcoming home ceremony).

> SUE Got some, uh, stuff to do.

Sue exits after Jem Steve enters.

STEVE Oh, hellothere.

KIEREN Hi. Everything okay? STEVE Yeah. Just been a long day.

Kieren nods.

## STEVE (CONT'D)

Yer col d?

Kieren Iooks at his Dad - "Eh?"

STEVE (CONT'D) Got me hoodie on.

On Kieren realises - "On shit, I forgot to take it off"

Kieren's hand goes to the pocket. If he gives it back now his Dad will find the missing poster.

KIEREN (goes to unzip hoodie, doesn't want to) Do you...(want it back)?

STEVE No, no. You keep it on. It's chilly in here.

Kieren pull's the zipper up.

KIEREN (lying, he doesn't even feel the cold or the heat) Yeah, it is a bit.

STEVE I'll put on the central heating.

## 50A INT. THE LEGION - BAR AREA - NIGHT 4

PEARL's in the middle of taking down the FRAMED PHOTOGRAPHS of HVF fighters posing with their zombie kills. Amongst the clientele is DUNCAN and PATTY LANCASTER.

#### GARY

Come on, Pearl. That's one of me favourite pictures of meself.

## PEARL

Could cause offence.

Gary tuts loudly.

PHILIP is placing one fold out chair in a grotty corridor next to the bogs with a makeshift 'RESERVED' sign and a mangy Velvet rope. This is for RICK. No one really knows what to do with him PHILIP's in a bit of a fluster, after his conversation with VICAR ODDIE, this is his plan.

Thet bell above the door rings. The pub tenses up as: 1 96 500.52 Tm -

# RICK (CONT'D)

Cheers.

He slugs the pint.

CUT TO.

## 51 <u>INT. WALKER HOUSE - DINING ROOM - NIGHT 4</u> 51

SUE and STEVE around the table with KIEREN, who is pretending to eat his food again. JEM isn't at the table, instead4Mee t

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51 CONTINUED:

## STEVE

The Smithy goes in the shed, Jem

Jem shakes her head: "unfair bull shit". Sue returns, shocked.

STEVE (CONT'D) You alright, love?

SUE Kieren. It's, uh, it's for you.

Off Kieren's reaction we

## CUT TO.

## 52 INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 4

52

51

KIEREN opens the door to a smiling AMY. No cover up on. No contacts. She looks like the living dead. Kieren reacts.

KIEREN Jesus Christ, what have you done to your face!?

AMY I'm going au naturale. You like?

Kieren swiftly grabs Amy and smuggles her inside the house before she can be spotted.

CUT TO.

## 53 INT. WALKER HOUSE - HALLWAY (INSIDE) - CONTINUOUS - NIGHT 453

AMY Where'd you go today? I came off the tea cups and you were gone?

KI EREN (hushed tone) I was recognised by someone.

#### AMY

Shit.

KIEREN How do you know where I live?

AMY I knocked on every door till I got here. Freaked a few grannies out.

Amy mimics a freaked out granny. Kieren's unamused.

53 CONTI NUED:

KIEREN Amy, you can't -

AMY Was that your ma who just opened the door?

KI EREN

Yes.

AMY She looks adorable. Are the folks in?

KI EREN

Yes, but -

Too late. Amy enters the DINING ROOM SUE, STEVE and JEM react.

AMY (O.C.) Hifam, I'm Amy...

CUT TO.

53

#### 54 <u>INT. WALKER HOUSE - DINING ROOM - LITTLE LATER - NIGHT 4</u> 54

AMY sits with an uncomfortable looking KIEREN at the table. She smiles at the surprised Walker clan. STEVE and SUE can't help ogling this living dead girl with the pale skin and pin prick eyes (remember they've never seen Kieren or any other PDS sufferer this way). JEM, staring daggers at Amy. We get a sense she's seen her before.

After a few moments of silence.

AMY (to Jem, being friendly) I love your hair.

JEM (flat) Thanks.

AMY Is it naturally that colour?

JEM

Yeah.

AMY I tried dying my hair like that once. It came out green. (MORE) 54 CONTI NUED:

AMY (CONT'D) I kept it and the next day at school Mr Percy told me I couldn't walk around with green hair, so at I unch time I shaved it all off.

KIEREN Why didn't you just dye it back?

AMY 'Costhat would have been giving in.

Amy's words about giving in stir something up in Jem (secretly she believes she "gave in" when she didn't do her "duty" in the supermarket). It's the boiling point for her and before she explodes, she jumps down from the breakfast bar and exits the house without a word.

Everyone looks at each other - "What was that about?"

SUE (accusing Jem) She's at a difficult age.

Amy smiles, nods.

## SUE (CONT'D)

l'm sorry, lovè; would you like some tea? We've leftovers?

AMY

No thanks, Mrs. Walker. My insides are pretty decrepid. I eat solids and it goes straight through. Tried eating a Mars bar couple of days ago. Had to throw away my knickers my skirt.

Sue and Steve take this in. Kieren gets up. Keen to stop Amy talking any more to his parents.

KI EREN Shall we, uh, let's, l'll show you my room

AMY On yes, 'where the magic happens'.

Amy gives the family a wink as Kieren ushers her upstairs.

CUT TO.

NO SCENE 55

#### 56 <u>EXT. ROARTON - ROAD - NIGHT 4</u>

An upset JEM is walking up the road on her walkie talkie. She's upset about seeing Amy, it's brought up a lot of repressed feelings inside her (we'll see why later).

#### JEM

(into walkie) Bill? It's Jem You there? Over.

Jem waits for a reply. No reply. She spots DEAN'S TRUCK and waves him down. She comes up to the passenger window. Dean sits there. A FLASK and a HANDHELD GAMES CONSOLE (old crappy one) on the seat next to him Rifle jammed in between the seats. He's off to patrol the woods.

JEM (CONT'D)

Hey.

DEAN (uncomfortable) Hey, Jem

JEM You going on patrol?

Dean nods. Jem opens the door, puts the flask and console on the dashboard, and gets in.

CUT TO.

## 56A INT. DEAN'S PICK UP (STATIONARY) - CONTINUOUS - NIGHT 4 56A

DEAN

What yer doing?

JEM

Coming with you. (She's ready for a patrol). I'm packing.

DEAN

Jem.. You can't go on patrol with me.

JEM What you talking about?

#### DEAN

(difficult to say) Bill...He don't want you doin' stuff with us no more. (off her stunned reaction). Yer harbored a rotter without disclosing it.

JEM (lying) No l`didn't, l don't have -DEAN Yer brother. He were seen at the fun fair today. No point fibbing about it. Jem doesn't say anything. DEAN (CONT'D) Bill sees it as a (repeating what he heard) "betrayal of trust". JEM He can talk. He's got a rotter for a son! DEAN That's different. JEM How is it different? DEAN (resigned) Just`is. JEM What's Gary say bout this. DEAN He agrees with Bill. (beat) Conna have to ask fer yer walkieJE2repeatinigned) repeatini2 57B INT. WALKER HOUSE - KIEREN'S ROOM - NIGHT 4 57B KIEREN and AMY. Amy is snooping around. KI EREN You can't talk to my folks like t hat . AMY Why? **KI EREN** They don't like admitting l'm.. you know. AMY The undead? **KI EREN** Yes. AMY Shouldn't they start getting used to it? (beat) Shouldn't start getting used to it? Kieren shoots her a look. AMY (CONT'D) Can we not fight? This is supposed to be the honeymoon period. KI EREN Christ Amy, we're not married. AMY No. Not yet. Play yer cards right though, (does a little twirl) and all this could be yours. **KI EREN** Ch my god. AMY Look, I'm sorry about you getting spotted. I didn't mean that to happen. KI EREN Wasn't your fault.

AMY

I love them The fam I'd like to gobble them up. (BEAT) Not literally of course. Did you get a chance to say good bye?

#### KI EREN

When?

#### AMY

When you croaked.

Kieren doesn't say anything.

## AMY (CONT'D) What did you croak of anyway?

Kieren is silent. Unconsciously rubs his covered wrists. Amy looks at him Then starts taking off her top.

#### ki eren

Whoa, hang on, what are you -?

Amy reveals FADED LESIONS on her bare stomach.

AMY

Leukaemia. Worst thing about it wasn't the pain. It was the promise of a cure. Went to ten different specialists who all told me I would go into remission if I followed their trademarked treatments (and if my Nan paid up in advance). Showed them I was dead before the cheques cleared. (BEAT) The last thought I remember thinking was that it was so unfair. I'd been benched before I even got to play the game. (BEAT) What was your last thought?

KIEREN I don't remember. I just remember feeling... relief.

AMY

Relief? (slowly dawning on her) How did you croak?

Kieren takes a deep breath. He unbuttons his shirt cuffs and

What she does is put her arms around him and folds him into an empathic embrace. It's such a pure caring gesture that Kieren can't help but well up.

## AMY (CONT'D)

Why?

KIEREN I lost someone close to me. After that everything fell apart.

The door bursts open. JEM stands there, resolute. Kieren and Amy are taken aback. Jem wastes no time:

JEM You know what? Rick's back.

On Kieren - "What?!"

JEM (CONT'D) He's like you. A PDS sufferer. Bill and everyone are having a big party IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 50.

60A CONTINUED:

Steve manges to get to Kieren. Kieren spins around. upset and angry as hell.

### ki eren

Rick's back.

Steve's taken a back he knows.

| - | -

KIEREN (CONT'D) How could you not fucking tell me that!

## STEVE

Kieren shakes his head - "unbelievable" he turns and walks away with Amy.

SUE (breaking her rule on shouting) Kieren get back here right now!

But Kieren and Amy are gone.

CUT TO.

60A

60BINT. LEGION - BAR AREA - NIGHT 4 (WAS SC 57A)60B

RICK is drinking with GARY and PHILIP.

UP AT THE BAR.

PEARL is fixing drinks for DUNCAN and looking over at Rick.

PEARL (clandestine, to Duncan, re: Rick) He doesn't look that dead, does he?

DUNCAN (clandestine, to Pearl, re: Rick) Think they have to wear make up to keep up appearances.

PEARL (puffing up her bouffant) Don't we all.

WITH RICK, PHILIP and GARY.

Rick looks quite ill. He's still drinking his pint though.

## GARY

What sorta fire power were yer packin' over there?

ri CK

L85A2 assault rifle. I were also trained up on the 81mm mortar's.

## GARY

Sweet as.

RICK Shoulda seen the Yanks, they were tooled up for world war three; RPG S, night IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 52.

60B CONTINUED: (2)

BILL (CONT'D) (indicating Gary) Yer know this one made the moves while yer were serving Queen and country?

Gary looks down. Honestly Rick couldn't give two monkey's.

RICK He's welcome to her.

Bill gives him a whiskey.

BILL Get that down yer to kill the heartache.

Rick smiles. Bill downs his whiskey. Rick takes a deep breath and downs his shot.

CUT TO.

62

63

60B

## NO SCENE 61

#### 62 INT. THE LEGION - MEN'S CUBICLE - NIGHT 4

RICK rushes in and pukes BLACK BILE into the toilet bowl. This isn't your usual vomit. It's black tar. Like the substance that comes out of a corpse when you're draining them of fluid. It's horrendous. He pukes and pukes...

CUT TO.

### 63 <u>EXT. THE LEGION - ROARTON VILLAGE - NIGHT 4</u>

KIEREN is walking purposefully towards the pub. AMY a few steps behind him He sees The Legion. The reality quells the adrenaline he's been running on.

> KIEREN (tohimself) Whatam Idoing?

#### AMY

What?

KI EREN I can't go in here.

AMY

Why?

KIEREN It's The Legion. AMY It's just a pub.

KIEREN It's not just a pub.

AMY Yeah it is. Come on.

KIEREN Amy, those people in there, they hated me even before I was like this.

AMY

Why?

64 CONTI NUED:

64

BI LL

He's offending me, Philip. By not being 'ere. He's offending me.

Bell rings.

### phi li p

## This'll be him

Bill and Philip turn to the door. It's not Oddie, it's AMY. Quite obviously, sans cover up and contacts, a PDS sufferer.

<u>EVERYONE SHOCKED.</u> Jaws on the floor. It's that classic scene in a Western when all falls silent and even the pool balls come to a halt.

Silence. All eyes on Amy.

AMY

Take a picture, lasts longer.

Murmurs and whispers from the regulars: 'Bloody hell, it speaks!', 'Talks like a real person!'

Then another surprise as KIEREN enters. If anyone's jaw wasn't on the carpet, they are now - "Fucking hell, two Rotters in the Legion. Who'd have ever thought it?"

### PEARL

("wow wee") They're all coming out the woodwork tonight.

Kieren and Amy slowly and carefully move towards the bar. Any sudden movements and these people could attack!

One person that looks like he'd attack is BILL. But he isn't because his wife JANET is present and has her hand on her husband's arm

Janet's hand on Bill's arm is enough to quell action, but Bill still feels he has to say something:

> BILL We allowing rotters in ere, now?

ON: DUNCAN and PATTY at a table. Duncan leans into Patty.

DUNCAN (whisper) Don't they realise Rick's a...? PATTY (whisper "Shut up, Duncan") Coviously not, love.

Kieren and Amy at the bar. Pearl is still quite stunned.

PEARL (clears her throat, gets into landlady mode) What'd yer have?

AMY (to Pearl) We don't drink, so...

PEARL's face falls.

PEARL Well, uh, yer gonna have to order if yer PHILIP (still staring at her) I - uh - I, uh, I'm going to have to ask you to, uh, accompany me.

AMY

Where?

KI EREN

Hi Phil.

Philip doesn't even acknowledge Kieren. He's all about Amy, this amazing, partially deceased creature. He's absolutely awed by her.

> PHILIP (Pointing off, still has his eyes fixed on Amy) Over there.

AMY Who says we have to?

PHILIP I'm, I'm Philip. I'm an official of the Parish Council.

AMY (not impressed at all) Big wows.

KIEREN Hey. That's good, Phil. I remember politics was always something you wanted to get into, wasn't it?

Philip, who's attention has been laser-sighted on Amy, finally notices Kieren standing there. The spell's broken a bit.

## PHILIP

Yeah. It's, you know, a lot of pressure, a lot of work. You have these ideas about what it's going to be like and then...

AMY And then you're asking people to go into a segregated area.

PHILIP It's not up to me. Any opens her mouth to protest. Kieren beats her to it. He collects his and Any's drinks, nods for Philip to lead the way, glad to get away from all the stares and whispers.

CUT TO:

#### 64A <u>INT. THE LEGION - CORRIDOR NEXT TO TOILETS - DAY</u> 64A

PHILIP guides KIEREN and AMY towards the chair designated for Rick and hastily pulls over another seat.

AMY (sarcastic) Wow, it's the VIP lounge.

PHILIP (as he places the second chair) Enjoy your night.

Philip gives Amy a sly once over, is about to leave when...

Rick exits the mens's toilets wiping his mouth. He <u>sees</u> <u>Kieren</u>. Freezes. Turns to ice. He does. If you were to go up to him now and push him he'd topple over and smash into a million little pieces. Kieren goes up to the edge of the PDS sufferer area. Rick snaps back into reality. Notices out of the corner of his eye Philip looking at him

#### RI CK

#### Alright, mate?

Rick sticks out his hand. It trembles ever so slightly.

64A CONTI NUED: 64A **RI CK** Why not? Kieren looks at Rick. Really? You really don't know why? **KI EREN** Rul es. **RI CK** Who says? **KI EREN** Philip. Rick turns to Philip. RI CK Lippy, what yer doin' puttin' Ren in 'ere? It's Ren, yer tart! PHILIP He's, uh, he's -**RI CK** He's a what? PHILIP backs off. Rick lifts rope for Kieren. Kieren looks at Amy. **KI EREN** And...my friend? RI CK Sure. If she must. Kieren and Amy exit out the PDS sufferers' area. CUT TO. 65 EXT. WOODS - NIGHT 4 65 A bright full moon illuminates DEAN trekking through the woods on patrol. Dean has his rifle slung over his shoulder and is in the middle of playing a zombie shoot'em up game on his HANDHELD GAME CONSOLE. DEAN Have that yer rotters. Dean's just got a new high score. A SMALL FI GURE passes behind him TWIGS break under its feet. Dean stops. The game is urging him to play on. He turns around: Complete darkness.

Just black shapes and ... Something there. A faint outline.

It's watching him

(CONTI NUED)

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 59.

## 65 CONTI NUED:

Dean slowly raises his games console like a torch. The trembling blue LCD light hits branches, leaves and... A TREE. Dean relaxes - "Just a stupid tree, yer soft get." Then a noise. What sounds like a MDAN. From just over the embankment. Dean spins around. More audible MDANING Dean swings his rifle round. He slowly moves up the wooded embankment. As he climbs the embankment the sounds become louder. Dean gets to the top of the embankment. Peeks over it.

ANGLE ON: Dean's face. Frozen in surprise. He's looking at a...RABID MALE ZOMBIE. In a clearing. With a dead sheep. The Rabid Male Zombie cocks it's head and looks at Dean and ROARS. Dean freaks out.

He STUMBLES backwards, loses his footing and TUMBLES down the embankment. Losing his rifle in the process, he finally thuds to a halt at the bottom Dazed. He shakes his head, trying to clear the stars. Then he hears a PANTING SOUND. With a trembling hand he takes out his GAMES CONSOLE and shines the LCD up at: THE RABID MALE ZOMBLE. Right next to him So close that Dean can smell the Rabid's rotten breath.

The Rabid Male Zombie SNARLS. Dean SCREAMS.

CUT TO.

#### 66 <u>INT. THE LEGION - BAR AREA - NIGHT 4</u>

KIEREN and AMY sit at RICK'S table. RICK drinks and chats with Kieren. GARY eyeballs Amy.

From the bar, BILL and JANET stare at Kieren, wary. Is the past repeating itself?

RICK The Trolley of Certain Death.

KIEREN I forgot about that.

RI CK

You made it. I rode it.

KIEREN From the Den to the bottom of the crag.

RICK Then, then, we made Lippy ride it. And he flew right off the path and into that bramble patch. YOU REMEMBER THAT, LIPPY? 66

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 60.

66 CONTINUED:

From across the room Philip, who is in the middle of giving Amy a crafty going over, averts his gaze, pretends to be startled - "What, who, me? I'm not doing anything".

#### AMY (to Gary) What?

GARY I don't know you.

AMY I don't know you either.

GARY Which school yer go to?

AMY Girls'grammar.

GARY They're all lezzers there, aren't they?

AMY Yeah, huge vagi na hounds, every si ngl e one of us.

GARY (to Kieren, loud) Didn't you go to girls' grammar, Kieren?

KI EREN

No.

GARY Shoulda done. You'd a fit right in.

Gary laughS. Rick feels he has to laugh with him, so he does a bit. Amy clocks this. Frowns.

AMY (to Rick) You know drinking makes you sick.

## RI CK

You a doct or?

AMY No, just got common sense. Solids and liquids are toxic to people like us.

Rick picks up his pint.

66 CONTI NUED: (2)

## ri CK

l'm not like you.

## AMY

Yeah?

To "prove it" Rick slugs the last of his pint.

#### AMY (CONT'D) When's your stitching coming out?

Rick gives Amy daggers. He knows just as she does that they're <u>never</u> coming out.

### ri CK

Depends.

## AMY

On what?

Before Rick has to answer he's saved by DEAN who crushes into the pub, covered in sweat and mud.

DEAN Rotter! Rotter!

PHILIP (Thinking he means KIEREN and AMY) Yes, we know.

DEAN (glancing at RICK) Not him!

GARY chopping at his neck - Shut up, don't call Rick a rotter!

GARY

Mate!

DEAN A rabid one! In the woods!

Bill steps up to DEAN. All business.

BI LL

Where?

DEAN Up by the caves.

BILL (to Rick) Let's go.

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 62.

66 CONTI NUED: (3)

Bill doesn't wait for Rick to reply. Doesn't have to when Bill says jump, you say how high. He's nearly out the door when...

## RICK Dad, can Ren tag?

Bill stops. He turns back, face thunder, his sights on Kieren, even though it was Rick who asked the question (in Bill's warped head Kieren must have put Rick up to asking the question somehow).

Bill slowly approaches Kieren.

BILL (to Kieren, turning up menace) Yer know what we're gonna be hunting don't yer?

Bill gets to Kieren.

BILL (CONT'D) Your lot.

Bill rests his hands on the table.

BILL (CONT'D) (a warning and a challenge) Yer still want to tag?

SMASH CUT TO.

66

# 67 <u>EXT. COUNTRY ROAD - NI GHT 4</u>

A PICK-UP TRUCK barrels down the road past us.

BILL driving, Gary and Dean also in the cabin. KIEREN and RICK are in the back of the truck.

CUT TO.

67

68

69

70

#### 68 <u>SCENE 68 OMI TTED</u>

## 69 SCENE CUT (DI ALOGUE RELOCATED TO SCENE 73A)

## 70 <u>EXT. WOODS - ENTRANCE - NI GHT 4</u>

The pick up truck parks up on a dirt road car park. The woods beyond it.

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 63.

## 70 CONTI NUED:

BILL, GARY and DEAN exit the pick-up cabin and start gathering weapons and various other hunting gear: torches, rope, netting... KIEREN goes to exit. Rick stops him

## ri Ck

Just a sec.

BILL, GARY, DEAN are suited and booted, ready to hunt. Bill indicates to Rick to hurry up.

RICK (CONT'D) Just gotta load up! You go ahead and we'll catch yer up!

Bill, Gary, Dean turn and enter the woods.

CUT TO.

71

72

70

- 71 SCENE CUT
- 72 SCENE CUT

## 73 <u>INT. PICK-UP TRUCK - LITTLE LATER - NIGHT 4</u> 73

RICK and KIEREN sit in the darkness. The only sounds are a lone nightingale and the first drips of rain on the truck.

RICK What happened?

KI EREN

?

RICK Why are you...the way you are?

Pause.

KIEREN When you died. Everything turned to shit. Life didn't mean anything anymore.

RICK So yer...yer offed yerself?

Kieren is silent.

RICK (CONT'D) (quietly) Shouldn't have done that, Ren. IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 64.

73 CONTI NUED: 73 Kieren doesn't say anything. Rick snaps into a rage. Hits the steering wheel repeatedly. RICK (CONT'D) How could yer do that! Kieren stares out into the night. Rick calms. RICK (CONT'D) Had the whole fucking world at yer f eet. **KI EREN** Did I? RI CK You'd got into Art School. You were out of here. Flying high. KI EREN It didn't matter much without you. RI CK Can't put this on me. **KI EREN** Can't I? RI CK We had already said goodbye. KI EREN That wasn't a good bye. RI CK It was. KI EREN We drank a bottle of White Lightning, smoked some fags, messed around and you said 'I'll see yer tomorrow'. Next day I'm hearing you've gone to Preston for basic training. I hear nothing from you after that. RI CK Wanted to make it easier on yer. KI EREN Wanted to make it easier on yourself, you mean? I sent thousands of letters. Why didn't you reply to any of them?

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 65.

## 73 CONTINUED: (2)

RICK Didn't get any letters.

Kieren looks at him Bullshit.

RICK (CONT'D) Didn't. Thought you'd just forgotten about me.

KI EREN How could I forget about you?

RICK You were going to College. New place. New people.

KI EREN

That's what you did, Rick. That's exactly what you did. Not me. I kept us going, in my head, I kept us alive.

RICK You were gonna have such a brilliant life. I'd have slowed you down.

KIEREN Is that why yer never wrote? Is that why yer never told yer Dad about us?

Rick looks at him, about to say something, but he's cut off by the crackle of the Walkie Talkie in the glove box.

> BILL (O.S.) (over walkie talkie) Rick? Where are yer?

Rick picks up. Doesn't know what to say. Lies.

RICK Ren's having trouble with his torch.

Kieren looks at Rick. Oh it's me is it?

BILL (over walkie talkie) Get to it.

Bill signs of f. Rick looks at Kieren, sheepish.

RICK Better get to it.

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 66.

73 CONTI NUED: (3)

KIEREN (gently) You don't have to do everything he says, you know. Not anymore.

RICK He's me Dad, Ren. (half joking) Anyway, he's bigger than me.

KIEREN (firm but still gentle) No he's not. Rick.

Rick looks at Kieren. A sad seriousness.

ri CK

Yeah he is.

And with that, Rick exits the truck.

CUT TO.

73A EXT. WOODS - NIGHT 4

KIEREN and RICK are walking through the woods. He notices Rick struggling with his leg.

> KIEREN Does it hurt?

Rick looks at him Shakes his head.

KIEREN (CONT'D) Did it hurt?

RICK Fer a second it did.

Kieren takes this in.

KI EREN

l'm sorry.

Rick looks at him Kieren is the only person who's expressed any sympathy for his war wounds.

> RICK Ta fer saying that.

> > CUT TO.

73A

74 <u>EXT. WOODS - LITTLE LATER - NIGHT 4</u>74 BILL, GARY, DEAN are stalking through the undergrowth searching for the rotters. CUT TO.

75 <u>EXT. WOODS - SAME TIME - NIGHT 4</u>75 RICK is trekking through the woods. RICK Think we're lost. No reply. Rick looks behind him Kieren's nowhere to be seen. RICK (CONT'D) Ren?

CUT TO.

76 <u>EXT. WOODS - ENTRANCE TO CAVE - CONTINUOUS - NIGHT 4</u> 76 KIEREN is standing at a distance, looking over in wonder at: The crackle of the walkie talkie startles the Rabid Male Zombie and Rabid Little Girl Zombie. They look up. See Kieran and Rick. They shuffle away from them at pace.

> RICK (into walkie talkie) Two rotters by the cave. Repeat, two rotters on the move by the cave.

#### KIEREN What's up with yer?

The two zombies are making their way through the clearing.

Rick goes to chase after them

ri CK

Come on, Kier.

Kieran, quite relunctantly sets off after the two rabid zombies with Rick.

CUT TO.

## 77 <u>INT. WOODS - CLEARING - NIGHT 4</u>

RABID MALE ZOWBIE and RABID LITTLE GIRL ZOWBIE are shuffling as fast as they can away from

RICK and KIEREN. Hot on their tail.

From another part of the clearing we see GARY and Bill join the chase.

CUT TO.

## 78 INT. WOODS - MINE CAVE ENTRANCE - NIGHT 4

RABID MALE ZOMBIE holding the RABID LITTLE GIRL ZOMBIE's hand are shuffling towards the mine cave entrance tailed by BILL, GARY, RICK and KIEREN.

For the zombies escape is possible if they can just enter the cave and it looks like they might achieve their goal. They're at the cave's mouth when:

THE RABID LITTLE GIRL ZOVBIE IS ZAPPED BY A TASER.

She goes down from

78

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 69.

78 CONTI NUED:

## DEAN

(to others) A set! Know how much government pays for a - AGCGHHHH!

In his stupid delight, he forgets about the RABID MALE ZOMBIE, who has just bitten him for zapping his daughter.

The posse get to them and before the Male Zombie has a chance to inflect any more damage to Dean, he's tasered by GARY.

Dean is in a panic. He rolls around.

DEAN (CONT'D) I've been bit! I've been bit!

Gary looks at his friend - "On shit, Dean's a goner".

DEAN (CONT'D) I'm infected! I'm gonna turn!

Dean takes out his PISTOL. Puts it to his head.

DEAN (CONT'D) Gaz, tell Vicky I've always loved her.

## GARY

My Vicky!?

Dean nods. Is about to pull the trigger. Kieren steps in.

KIEREN You're not infected.

DEAN I am That rotter bit me good.

KI EREN You can't get infected.

#### DEAN

(in tears) I can. It's common knowledge. Yer get bit by a rotter and in twenty seconds flat yer turned into one of em

KIEREN It's been more than twenty seconds though hasn't it.

Dean looks at Kieren. Then looks at his wrist watch. Dean checks himself. No, he's not "turned" into a rotter. AWKWARD.

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 70.

78 CONTINUED: (2) 78

Shame faced Dean gets to his feet. Looks sheepishly in Gary's direction. Gary has a face like thunder.

GARY In love with me fiancée are yer?

DEAN (plays it down) Nah. (BEAT) Lad's think she's fit an'll...

Sees Gary glaring at him

DEAN (CONT'D) (trying to dig himself out) But I reckon she's a right dog.

Gary's eyes bulge. He kicks at Dean's bit leg. Dean yelps.

GARY Fer that, I'm taking half yer cut.

Gary and Dean continue to secure the two rabids.

BILL (to Rick re: rabids) What yer think? Think we should hand'em over to the Civvies?

Rick looks at his Dad. Searches his expression, wanting to give him the answer he believes Bill wants to hear.

ri Ck

No.

Bill nods. Correct answer.

RICK (CONT'D) They're disgusting.

Bill nods again. Good. ...

RICK (CONT'D) And they're evil.

Bill looks at Rick. Nods at his rifle.

BILL You do the honours. You're a better shot than me.

'You're a better shot than me.' On the warm glow of real pride. His father's approval is intoxicating. Rick feels strong and without doubt. Bliss. IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 71.

78 CONTI NUED: (3)

Kieren is standing in front of Rick and Bill looking at the untreated Zombies being tied up ready for transport. He's in Rick's line of fire.

ri Ck

Ren...

Kieren turns around. Sees Rick aiming the rifle.

RICK (CONT'D) Shift out way.

Kieren looks at Rick and then at where Rick wants to shoot.

KIEREN What you doing?

RICK They're rabid, mate.

It dawns on Kieren what Rick is about to do. Kill the captured untreated zombies.

KIEREN At the moment. When we get them to the hospital...

RICK They're not going to the hospital.

KIEREN (beat) Why?

Rick can't answer this simple question. He just repeats:

RICK They're rabid.

DEAN Bill, they pay big for sets.

BILL (to Rick) Do what you think is right.

Rick looks at his Dad, then back at Kieren.

KI EREN They can be treated. (BEAT) With the same medication we're being treated with. Do you understand?

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 72.

## 78 CONTI NUED: (4)

78

Rick is conflicted. But there is a deep need to keep his father happy whatever the cost.

#### KIEREN (CONT'D) They're like us.

Rick shakes his head. Cocks his rifle. KIEREN instinctively puts his hand out to stop him Kieren rubs his face. Cover up comes off. He takes out one contact lens and looks at Rick with the same eyes as the Male Zombie and the Little Girl Zombie: Pin pricks.

RICK raises his gun again to the ZOVBIES. KIEREN stands infront of him, vulnerable.

KIEREN (CONT'D) They're like me. Are you going to shoot me as well?

ON RICK - finger on the trigger. Ready to shoot...

## BI LL

Doit!

But RICK doesn't. He just stands there, Kieren in his sights. Bill sighs. Rick has failed him Goes towards the rabids. He aims his rifle. Pulls the trigger. The rifle jams. Bill curses. Checks the gun. Tries again. Rifle is jammed again. Bill throws the rifle to the ground.

#### BILL (CONT'D)

Dean, gimmie yer pistol.

KIEREN turns, urgently appealing to DEAN. He's thinking on his feet.

KIEREN Dean. How much are those two worth alive?

DEAN

Pair's worth two hundred each. Plus five hundred bonus if we bring'em in intact.

KIEREN Nine hundred. That's a lot of money. Could you use that sort of money, Dean?

DEAN Too right I could.

KI EREN

Gary?

IN THE FLESH by Dominic Mitchell EP 2 FINAL SHOOTING SCRIPT 27.11.12 73.

78 CONTINUED: (5)

Gary looks around. He doesn't like agreeing with this Rotter but it's got a point.

GARY Could use the cash, aye.

KIEREN Let's put it to a vote, yeah?

DEAN

I'm up fer that, aye.

Dean and Gary nod. Rick slightly nods. Bill stands seething.

KIEREN Okay? (takes a deep breath) All those in favour of handing them in unharmed (for Gary and Dean's benefit) . raise

your hand.

,,

Kieren raises his hand. Dean raises his hand. Dean looks to Gary. Come on mate don't jack me out of this. After a moment Gary raises his hand. It's decided. The father and daughter live. Gary and Dean go back to preparing the zombies for transport.

ANGLE ON: Bill. Throwing knives at Kieren with his eyes -

<u>Bill gives Kieren one last look of utter hate...</u> Then turns and storms off. Rick looks at Kieren. Then runs after his Dad.

> BILL He's pure poison and I won't stand fer it again.

Kieren looks at the Male Zombie and The Little Girl Zombie the bond between them. Then he looks after Rick and Bill and the bond between them.

We end on Kieren. Left alone in the woods.

CUT TO.

78

BLACK SCREEN.

END OF EPISODE.