# IN THE FLESH SERIES 2

Epi sode One

By Dominic Mitchell

FI NAL SHOOTI NG SCRI PT 12. 12. 13.

FADE IN:

**CM TTED** 

#### 1A INT. MAKESHIFT LAB - DAY

1A

Close on a TV screen which reports a police raid in a rundown room that's been used as a ULA safe house. A shaky camera enters a Blue Oblivion makeshift lab. A police officer (unseen) picks up a bottle of Blue Oblivion and shows the camera.

NEWSCASTER (V. O.)

...Only 18 months after Partially Deceased Syndrome sufferers were resettled, the discovery of an another Undead Liberation Army safe house will inevitably raise more fears amongst the Living, and further strain community relations. Following on from the aborted attack at Eastfield Shopping Centre, Partially Deceased organisations are distancing themselves from these extrem st factions...

CUT TO:

# 1B <u>INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN - 1</u>B DAY 1 - CONTINUOUS

We see a YOUNG LAD PDS SUFFERER (no make up, no contacts), pin prick eyes, pale skin, watching the news report, with trepidation. He is wearing the clothes he was buried in. It's an arresting image.

A YOUNG MALE PDS SUFFERER, the LEADER, enters - also bare faced, wearing a BLACK TRENCH COAT. He places a steady hand on the YOUNG PDS LAD's shoulder.

#### LEADER

Word from the Prophet. It's time.

The young lad looks at the Leader. He nods his head, nervously.

CUT TO:

#### 1C <u>EXT. STREET - DAY 1</u>

1C

Ken Burton and his nephew, both holding overnight bags, are walking to the tram

**KEN** 

(gestures towards himself) ...it's where yer Uncle grew up.

**NEPHEW** 

Weren't it boring there?

KEN

You can call Roarton a lot of things, our kid. Boring it ain't.

A young barefaced PDS Sufferer (Emo style) walks past: out and proud. Making a statement, they lock eyes with the nephew as they pass by.

**NEPHEW** 

(under his breath)

Rotter.

**KEN** 

O . Language.

**NEPHEW** 

Me mate calls them that all the time.

**KEN** 

Well he's wrong to.

NEPHEW

They don't care. They can't even feel.

**KEN** 

That's not true.

**NEPHEW** 

And they're dangerous.

KEN

The Living can be just as dangerous, believe you me, lad.

CUT TO:

# 1D <u>INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN - 1</u>D DAY 1

Back to the flat.

The LEADER, now in cover-up mousse and lenses, is carefully applying cover-up mousse to the young PDS LAD's face. It's ritualistic in nature. The young PDS LAD (still with pinprick eyes) is very nervous. The Leader notices his fear.

LEADER

Remember. This is for the greater good.

The other YOUNG PDS MAN and YOUNG PDS WOMAN (part of the cell) both moussed up and wearing their lenses and dressed in the clothes they were buried in, are DESTROYING any trace that anyone lived here (or plotted here):

The PDS MAN sweeps everything off every surface into a black bin liner.

While the PDS WOMAN SMASHES a laptop onto the side of a kitchen counter - it breaks in two.

Back to the young LAD and the LEADER.

The LEADER produces a vial of Blue Oblivion and puts in the hand of the young man.

The LEADER puts a strong hand on the back of the PDS Young Man and nods: do your kind proud.

CUT TO:

#### 1E <u>INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN 4E</u> DAY 1 - MOMENTS LATER

The Leader, PDS MAN and PDS WOMAN now wear their various coats.

The PDS young lad (now fully moussed up, with contacts in) puts on his dark COAT. He looks determined now. Ready to do his mission and his sworn duty.

The four of them leave and we turn to see the totally cleared out flat, it's as if no-one had ever been there.

CUT TO:

#### 1F EXT. STREET - DAY 1

1F

Back to Ken and his nephew walking along.

**NEPHEW** 

... but they went around eating brains.

**KEN** 

Yeah, at the beginning. But they're taking medicine now.

**NEPHEW** 

So why're they still trying to attack us?

KEN

Cos when people feel they're being picked on, they lash out. But that isn't the answer either. Just causes more heartache. You understand, don't you, our kid?

The nephew nods: 'Yes Uncle'.

Sound of a tram nearby.

KEN (CONT'D)

Let's get a move on.

They head off towards the tramstation, at pace.

CUT TO:

# 1G EXT. TRAM STATION - DAY 1

1G

Ken and his nephew are running towards a waiting tram

**KEN** 

Hold up, hold up.

But the doors beep and close. They've just missed it, by milliseconds.

KEN (CONT'D)

We'll get the next one.

PULL FCCUS:

We see the four PDS Sufferers from the run down flat (moussed up, lenses in) arriving on the platform

Another trampulls in to the station.

Ken, his nephew, and the four PDS Sufferers all board the tram

CUT TO.

OM TTED

#### 5 EXT. TRAM (MOVING) - DAY 1 (07:30)

5

The tram barrels down the track.

CUT TO:

#### 6 <u>INT. TRAM (MOVING) - DAY 1 (07:30)</u>

COMMUTERS stand and sit in the carriage talking, reading, list ening to music.

KEN is pointing out landmarks to his NEPHEW

The LEADER of the TRENCH COAT WEARING PDS SUFFERERS sees that the tram has just passed the midway point between stations. He signals to the others - 'It's time'. He takes out a washcloth from his jacket and begins wiping off his cover up mousse.

The other TRENCH COAT WEARING PDS SUFFERERS follow his lead.

The Leader, now barefaced, contacts out, takes off his trench coat, revealing the clothes he was buried in underneath.

The other PDS Sufferers do the same also revealing their burial clothes.

The Leader stands up on a seat. Commuters and Ken Burton look up at him puzzled.

#### LEADER

(to the whole carriage)
"We are the first and the last, we
are those that liveth, and were
dead. And behold we are alive for
evermore, and have the keys of hell
and death in our hands!"

The Leader ceremoniously produces a BLUE PLLL and sniffs it.

As do the other three PDS Sufferers.

Ken's nephew pulls on his Uncle's sleeve and asks what's going on. Ken shrugs and shakes his head - 'I don't know, our kid'.

Then Ken hears...

#### SCREAMS:

From behind. The three Barefaced PDS Sufferers have turned into RABID BRAIN HUNGRY ZOMBIES. They are ATTACKING the nearest commuters to them

Ken shoots up, grabs his Nephew's hand and with the other terrified commuters, tries to get away from the three Rabids.

Ken and his nephew are confronted at the other end of the carriage by The Leader, who has now turned into a RABID himself.

There is no escape.

Ken heroically shields his Nephew from harm, making sure he's behind him as:

6

JEM

(gentle, concerned for her brother)
How you doing?

KI EREN

Not good. What are they saying?

Jem sits down next to him She puts a steady hand on his jiggling knee.

JEM

Not hing yet. I'm sure Amy wouldn't've been involved, Kier.

Ki er en looks at his sister. He's not so sure. He gives her the post card.

KI EREN

Last post card she sent from the commune.

JEM

(reading the postcard)
"Dear Handsome, hope all's well in
ton...

KI EREN

She means 'Roarton'.

Jem gives him a look - 'Yeah, thanks, I got that'

JEM

"I've been chosen for a very important mission which I can't tell you about. How annoying am I? You'll see. Love Amy."

KI EREN

A "mission"?

Jem has to admit that does sound suspect. Before she can give her brother some words of comfort, STEVE and SUE enter.

STFVF

Kier, yer friend. What's she called..?

KI EREN

Amy Dyer dad. You met her.

SUESUE

STEVE

(concer ned)

Why would you think she was one of the attackers, son? What's she got herself mixed up in? I don't like this, Sue. I really don't.

Kieren looks distressed. Jem plays big sister. The calming grown up.

JEM

Dad, give him a break, would you?

STEVE

(repeating what his therapist has said)
I'm just 'expressing my honest feelings about the emotional situation'.

KI EREN

Yeah and that's great progress, Dad, but at the moment...

Sue gets Kieren needs to be left alone with his sister.

SUE

Let's leave'embe, Steve.

Sue ushers Steve away down the landing.

STEVE (O.S.)

I'm not holding anything in, Sue.

SUE ( O. S. )

Yer doing very well with that, love.

Jem shuts the door. Turns to Kieren.

JEM

Told you she'd be okay.

KI EREN

Sorry for being such a mess.

JEM

Don't be sorry. Yer thought yer best mate had gone rabid. Look at me; I'm nearly twenty and I can't even dress meself.

KI EREN

Want me to... (tie your tie)?

JEM

Ta.

Ki er en smiles, gets up, and begins to tie her tie. Now he's in the older sibling role.

JEM (CONT'D)
Wanna see a real freakazoid? Check
me out in two weeks time.

KI EREN Ah, yer gonna ace'em KI EREN

I've been thinking about it.

JEM

Don't think, Kier. Do. Makes sense; you're an artist; go to Paris.
(beat, real reason she wants him to go)
Then I can come visit all the time.

KI EREN

(teasing her)

Ch great.

Ki er en grins. Jem takes mock offence and playfully (but hard) punches him on the arm

JEM

Dick!

Ki er en smiles. But rubs his arm - 'God that'.

JEM (CONT'D)

(re. Tie)

Thanks, bro.

(re. Post card)

Glad Amy's okay.

Jem exits.

Ki er en look at the postcard on the bed. Takes it and tacks it up on the WALL OF POSTCARDS: A collage of pictures all depicting THE LAKE DISTRICT above his desk. These are all the postcards Amy's sent him

We focus on the postcards...

DI SSOLVE TO.

9 EXT. FARM/FARMHOUSE - LAKE DISTRICT - DAY 1 (10:00)

9

A rundown farm house. In an isolated valley in the Lake District.

CUT TO:

9A <u>INT. FARMHOUSE - LAKE DISTRICT - SIMON'S ROOM - DAY 1</u> 9A (10: 00)

SIMON MONROE, a PDS sufferer, no contacts in or cover up on, is taking a ULA flag down from his wall and packing it into a rucksack of other possessions. He seems nervous.

Simon goes under his pillow and produces a PHOTOGRAPH of himself with his MUM Taken before he died. It's an old photo that has been RIPPED up and then taped back together.

Simon wills himself to look at it.

SI MON

(whispers, to himself, to counter his emotions from looking at photo)
"For God will wipe away all the tears in their eyes for when they are raised from the dead they are as angels that are in heaven."

Knock at the door. Si mon quickly puts the photo in his rucksack. Composes hi mself.

AMY DYER enters holding a guitar.

Simon notices. He shakes his head, big grin.

SIMON (CONT'D)
Uh oh. What's this? Now's not the time Amy.

AMY

Come on, Mr. Disciple. Before we journey into the great unknown.

Simon relents. He takes the guitar.

CUT TO:

#### 10 <u>INT. BARN - LAKE DISTRICT - DAY 1 (10:05)</u>

10

AMY DYER sits in the middle of a GROUP OF PDS SUFFERERS (all without mousse or contacts). These devoted followers are all watching rapt as:

SIMON sits on a hay bale playing the guitar, singing a slow tempo hypnotic cover of the Meat Puppets song "Lake of Fire".

SI MON

(singing)
"Where do bad folks go when they
die?
They don't go to heaven where the
angels fly
They go to a lake of fire and fry
Won't see them again 'till the
Fourth of July"

We focus on Amy as he sings the song. Simon seems to be focusing on her as well. It's not just Amy that believes this. Her two FEMALE PDS FRIENDS, either side of her, grasp her hand on the verse - 'OMG Amy, the Lady from Duluth is you!'

SI MON (CONT'D)

(si ngi ng)

"I knew a lady who lived in Duluth She got bit by a dog with a rabid tooth She went to her grave a little too soon And she flew away howling at the yellow moon."

Amy and the group begin to sing the chorus with Simon.

SIMON / AMY & THE GROUP

(si ngi ng)

"Where do bad folks go when they die They don't go to heaven where the angels fly They go to the lake of fire and fry Won't see them again 'till the Fourth of July"

CUT TO:

11 INT. FARMHOUSE - LAKE DISTRICT - BEDROOM - DAY 1 (10:30) 11

A little later. Rows of BUNK BEDS have been set up in the large room

AMY DYER sits alone on one of the bunks, packing up her things into her VINTAGE SUITCASE.

Amy's two FEMALE PDS FRI ENDS from before enter. Amy stands up.

AMY

Conna miss you guys.

FEMALE PDS FRIEND #1 We're going to miss you too.

FEMALE PDS FRIEND #2

How you feeling?

AMY

Sad. Nervous. Excited.

FEMALE PDS FRI END #1 You should be excited, Amy. You've been chosen.

FEMALE PDS FRIEND #2 Wish I had risen in Roarton.

AMY

Oh love, all The Redeemed are special.

#### FEMALE PDS FRI END #1

Yeah Amy, but some are more special than others.

SI MON appears, rucksack on his back.

SI MON

Ready?

Amy nods. Gives one last collective hug to her mates and then exits with Simon.

CUT TO.

12 INT. GP SURGERY - DOCTOR'S OFFICE - DAY 1 (10:30)

12

DOCTOR RUSSO (30) is shining a medical flashlight into KI EREN's pin prick eyes.

DOCTOR RUSSO

There's some minor tissue damage.

We see more of the room

It's your typical provincial GP's office. Only difference is all the Halperin & Weston Pharmaceutical logos we spot dotted about; on Russo's name badge, on his prescription pad, on Russo's mounted qualification informing us he's a trained up PDS Consultant.

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SHI RLEY (CONT'D)

That means it re-grows brain cells, love.

DOCTOR RUSSO

Some of those new cells will be pain receptors, I'm afraid.

SHI RLEY

(going to note it on her clipboard)
How many hours in total do you wear your contacts, Kieren?

KI EREN

I wear them all the time.

SHI RLEY

(taken aback)

All the time?

Kieren nods. Dr. Russo and Shirley exchange a look.

DOCTOR RUSSO

When do you take them out?

KI EREN

I don't.

SHI RLEY

Even at night time?

KI EREN

I used to. But then I [saw myself in the mirror]... I prefer to keep them in.

DOCTOR RUSSO

The contact lenses aren't meant for continuous use, mate.

Ki er en nods. But we can tell he's still going to wear them 24/7.

SHI RLEY

Now, have yer been doing yer Affirmations, love?

Ki er en squirms. No, he hasn't been doing them

KI EREN

Yep.

Doctor Russo picks up a hand mirror and gives it to Kieren.

SHI RLEY

Do one for us, love.

Ki er en looks at Shirley. He doesn't want to. Ki er en puts the hand mirror at a distance and glances at his reflection for as short a time as possible.

KI EREN

"I am a Partially Deceased Syndrome Sufferer and that is not my fault".

Ki er en put s the hand mirror down.

Dr. Russo takes out a bulk prescription.

DOCTOR RUSSO

Six months' supply. Tricky to get hold of, but I did, cos you asked.

Ki er en looks at the supply, torn. He doesn't take it.

KI EREN

I might not be going to Berlin.

SHI RLEY

Good for you, yer staying put.

KI EREN

No. I'm going to, might be going to, Paris.

DOCTOR RUSSO

Either way, you're still going abroad, right?

SHI RLEY

("What's he like, 'ay?") Listen to him Kicking you out the country.

DOCTOR RUSSO

No. But the way things are going, I think Kieren's got the right idea moving away.

On Kieren. Dr. Russo has a point.

SHI RLEY

Why should he have to move? He was born, bred and died here.

On Kieren. She has a point too.

SHIRLEY (CONT'D)

This valley's in the books as a place of outstanding natural beauty. Have to take you on a ramble sometime, Doctor. Show you the sights.

Shirley winks at Kieren. On she'll show this handsome young man the sights alright.

Dr. Russo coughs. Moving on.

DOCTOR RUSSO

Nurse Wilson, you gave Kieren his shot, yes?

Ki er en shakes his head. He hasn't received his shot.

SHI RLEY

Oh dear, brain's like a sieve today.

WE SEE:

Shirley grabbing the injector with the bottle of medication.

Shirley loading the injector with the medication.

Shirley finding the hole in Kieren's neck.

Shirley administering the shot to Kieren. Kieren doesn't even flinch.

SHIRLEY (CONT'D)

Voi I a.

CUT TO:

13 <u>INT. GP SURGERY - WAITING ROOM - DAY 1 (10:40)</u>

13

SHIRLEY sees KIEREN out.

We see in the waiting room along with the usual LIVING PATIENTS there are about a dozen or so local PDS SUFFERERS waiting to have their weekly check up. A radio plays the news. The news segment is about the Rabid attack.

SHI RLEY

(looking to Freddie) We're ready for yer now, Freddie.

FREDDIE PRESTON (23) stands up, nods at Kieren. Kieren nods back.

The receptionist passes by.

RECEPTI ON ST

(re: news report, relishing the gossip) Did yer hear, Shirl?

SHI RLEY

No?

RECEPTIONIST Ken Burton. He was in that carriage when they went rabid.

SHIRLEY On heck, is he alright?

RECEPTI ONI ST

That's bit too close for comfort, inn'it?

**GARY** 

Tellin' me.

Ki er en has got up and approached the Small Purpose Built Cage. He looks at the Rogue Rabid that has just tried to eat him The Rogue Rabid is now almost docile and is sniffing around the other (docile) Decrepit Rabid.

The receptionist has her KITTY BOX out and is counting out some MONEY for Gary.

RECEPTI ON ST

Male Rabid caught intact is eighty pounds.

**GARY** 

Thanki ng you.

Kieren notices that the Rogue Rabid has been shot in the leg.

KI EREN

He's been shot.

Receptionist looks at Kieren, then at the Rabid.

**GARY** 

(lying)

What? No. I don't carry nothin's ince Weapons Amnesty.

KI EREN

(pointing out wound to receptionist)

His left knee.

The Receptionist sees that the Rogue Rabid has been shot in the knee. She looks at Cary like he's a naughty kid.

GARY

He were comin' right fer me! (sarcastic)

What was I supposed to use to fend him off? Foul I anguage?

The Receptionist takes a few notes off the pile.

RECEPTI ONI ST

Male Rabid is forty pounds.

GARY

(under his breath)

Fucking hell.

Gary pockets the notes on the counter. He gives some serious daggers to Kieren. Kieren gives them right back. Gary exits in a huff.

Ki er en goes back to staring at the two Rabids. The Rogue Rabid sees Ki er en at the bars, shuffles over to him and sniffs. The Rabid cocks his head and looks at Ki er en - 'Ch, yer like me'.

On Ki er en as he looks at the Rogue Rabid. This Rabid thinks he's like him But he's not. Is he? It's a confusing and pressing question for our Ki er en.

VI CAR ODDIE (V. Q.)

If you drug a wolf, it does not stop being a wolf. It's docile for a while. And when the drugs wear off...

CUT TO:

#### 15 INT. CHURCH (BARN) - DAY 1 (11:20)

15

VICAR ODDIE at the pulpit (middle of the stairs) giving a barnstormer.

VI CAR ODDIE
...IT TEARS YOU LIMB FROM LIMB!
That is the nature of the beast. To maim, to kill, to devour.

CUT TO:

#### 16 EXT. CHURCH (BARN) - DAY 1 (11: 25)

16

A TAXI pulls up ("Hurst Taxis" - Roarton's only cab firm). The passenger door opens and MAXINE MARTIN (27) an attractive, well put together young woman in "countryside wear" steps out. Pinned to her coat is a badge with a red "V" on a white background. Maxine also has a small wheelie case with her. She looks quite out of place in the rural surroundings. However the expression on her face tells us that she's excited (and a little bit nervous) to be here.

Maxine takes a deep breath of the countryside air and walks towards the barn.

VI CAR ODDIE (V.O)
(mocking the concepts)
You cannot "medicate" evil. You cannot "chemically control" the Wicked.

CUT TO:

#### 17 <u>INT. CHURCH (BARN) - DAY 1 (11:30)</u>

17

Still tight on VICAR ODDIE.

MAXINE enters.

VI CAR ODDI E

The first risen are demons in disguise. Agents of Satan bent on pure destruction. And they MUST be judged. Every single one of them IT IS YOUR GOD GIVEN DUTY. EVERY SINGLE ONE OF YOU!

We turn from Vicar Oddie to view the congregation, expecting to see most of the village, a multitude, ready for the great battle:

What we discover is that Oddie is preaching to an almost EMPTY CHURCH. Only about HALF A DOZEN, PAST THEIR PRIME PARISHIONERS, including PHILIP WILSON, in attendance.

On yeah and Maxine. Who is looking at all this perplexed - 'Where everyone?'.

VI CAR ODDIE (CONT'D)
The blessed resurrection is doomed until the judgement of the dammed is complete. YET YOUR NEIGHBOURS I DLE IN I GNORANCE, FRATERNI SING WITH THE FI ENDS. MAY THE LORD HAVE MERCY ON THEIR SOULS. AMEN!

SPARSE PARI SHI ONERS

(mumbles)

Amen.

On Vicar Oddie. Red faced, out of breath, blood pressure through the roof. He looks close to a stroke. He takes out a whiskey flask and downs some sweet liquor.

CUT TO:

#### 18 INT. CHURCH (BARN) - LITTLE LATER - DAY 1 (12:00)

18

VICAR ODDIE stands going through the motions of saying goodbye to the last few parishioners. MAXINE steps up.

MAXI NE

Vi car Oddi e?

VI CAR ODDI E

Yes?

MAXI NE

Hello, I'm Maxine Martin.

Vicar Oddie looks at her, smiling but his eyes say - 'And...'

Amy stares at the two nervous Living people, who both grab their bags and move up the platform so when the train comes they'll be able to get into a different carriage away from the two bare faced PDS sufferers (they could be attackers after all!)

CUT TO:

#### 20 INT. THE LEGION - DAY 1 (12:25)

20

All evidence of this being the Human Volunteer Force's HQ is almost gone. No photographs or posters adorn the walls. There's white spaces where the various posters and flag used to be.

Next to the bar's dishwasher is a box of HVF paraphernalia stored away.

The dishwasher dings. It's opened and someone takes out a tray of cleaned pint glasses.

We see it's KIEREN who's emptying the dishwasher and putting away the glasses. Whoa - so Kieren works at the Legion now.

PEARL's got her feet up reading a Take A Break-style magazine called "Wat's The Goss?!", it has tabloid articles such as: MY UNDEAD HUSBAND BEDS ME EVERY NIGHT... IN HIS OWN COFFIN!

**PEARL** 

Ch, yer don't want to go live there. They never bathe.

KI EREN

That's not true.

**PEARL** 

I 'eard they don't have showers in their houses.

KI EREN

Course they do.

**PEARL** 

I heard different. Also, they do their business in a hole. You don't wanna go somewhere like that, yer should stay put and take promotion I'm offering. Here.

Pearl gives him some keys.

PEARL (CONT'D)

How's that feel, 'ay. Feels like responsibility, dunnit? Never know, work hard, keep your nose down, and one day you could be running this place.

On Ki er en: whoopdy do.

GARY appears at the bar. Ki eren clocks him Doesn't want to be in his vicinity. He goes off to collect glasses.

Pearl goes to serve Gary.

**GARY** 

Pint'a bitter.

**PEARL** 

Little birdie tells me yer packin'? (off Gary's face) You know how it is. This is a weapons free village. Hand it over.

Gary doesn't.

PEARL (CONT'D)

No pistol, no pint.

Gary begrudgingly produces a pistol and hands it over to Pearl who stores it under the bar.

Kieren has clocked this. He moves over to A GROUP OF FEMALE LOCALS sitting around a table talking about Ken.

LCCAL 1

What did Ken expect? Yer move to one o' those cities and yer take yer life in yer hands.

The table mumbles agreements.

KIEREN comes and collects their empties. The table goes all hushed. Kieren moves away.

Ki er en goes over to DEAN and FREDDIE PRESTON, playing on an old arcade machine. Dean and Freddie have gone into business together. Their firm? "Kick The Bucket (And Sponge) Window Cleaners". The name is plastered on the back of their identical overalls.

KI EREN

How's the high score?

DEAN

Almost got it beat.

Ki er en smiles and moves on.

GARY nurses his pint, staring at Dean, his old HVF mate having fun with his new Undead friend. Gary downs his pint and makes a beeline to them

**GARY** 

Alright?

Dean clocks Gary, gives him the cold shoulder.

FREDDIE PRESTON Alright Gaz, how's it goin', mate? VICAR ODDIE, PHILIP and MAXINE enter.

Vicar Oddie presents the patrons to Maxine.

VI CAR ODDI E

This is where your constituents spend most of their days.

Maxine makes a beeline for the LOCALS' TABLE. Vicar Oddie sighs, leans into Philip.

VI CAR ODDIE (CONT'D)

Get us a double whiskey, good lad.

Philip nods and goes to the bar.

Maxine pulls up a pew with the Locals.

MAXI NE

Hello there, mind if I squeeze in?

The Local's don't know what to make of this person, this outsider. They are suspicious and moody.

MAXINE (CONT'D)

Hi, I'm Maxine, yer local MP. How's everyone holding up?

LCCAL 1

We're alright.

LOCAL 2

Main road needs fixing up.

MAXI NE

I mean, how's everyone holding up after the news about Ken Burton?

LCCAL 1

Maxine's disheartened that the locals aren't more cut up about one of their own meeting a tragic end.

MAXI NE

So, you're not that concerned there was a PDS terrorist attack in Lancashire?

LCCAL 2

(not that bothered)
Weighs on yer mind, suppose. But
that's sort of thing happens in
those cities, inn'it?

LCCAL 1

You from the city then, Mrs?

MAXI NE

Who me? Oh no, I'm from here.

Vicar Oddie pricks up his ears.

LCCAL 1

Are yer?

MAXI NE

Born, but not bred. I moved away a long time ago. Could say I'm a local girl done good.

LCCAL 1

Oh well, excuse us while we break out the bunting.

The Local's chuckle. Maxine is hurt, but she laughs along.

MAXI NE

Anyone for a top up?

They all take advantage of the offer of a free drink - " Aye, same again".

Maxine goes to the bar. After she's gone-

LOCAL 2

She's got a high opinion of herself, dun't she?

Maxine's at the bar.

MAXI NE

(friendly)

Another round. Same again, please. (beat, re. table of

locals)

I haven't offended them have I?

KI EREN

No, it's just this village. Don't take it personally.

Maxine's grateful that finally a local is being nice to her.

MAXI NE

Did you know Ken Burton?

KI EREN

He was my next door neighbour. I still can't believe it. It's senseless.

Maxine is touched at this nice young man's genuine concern.

MAXI NE

I agree. A senseless tragedy.

Maxine places a comforting hand on Kieren's. She feels the coldness of his touch. Looks closer. Oh my god, he's a PDS Sufferer. And I'm touching him Maxine momentarily recoils before recovering. But Kieren can sense her manner changing towards him

MAXINE (CONT'D)
Oh, you're - you're... [PDS]

She turns and takes in the punters including Freddie and a N/S elderly PDS PUNTER playing solitaire alone, who she now recognizes as PDS.

MAXINE (CONT'D)
(trying to be
light hearted)
It's very relaxed in here, isn't
it? (To Philip) Would you mind

VI CAR ODDIE (fishing for clues) Did you go to school in the Valley, Ms. Martin?

MAXI NE

I, uh, went to the primary school. Never made it to the big one.

CUT TO.

21 <u>INT. ROARTON VALLEY HIGH SCHOOL - CAFETERIA - DAY 1 (12:30)</u>21 Lunchtime. The busy cafeteria of Roarton Valley High School. Living students and PDS sufferer students are mixing.

FRANKI E

Here comes the love of yer second life, Henry.

Henry turns to see JEM WALKER standing with her dinner tray.

Henry's eyes grow wide with love.

Jem looks for somewhere to sit down. Finally she sits down at a random table of LIVING SCHOOL STUDENTS. They look at her with an expression - 'Who's this grown up?'. Jem starts eating her lunch. She looks at another table past Henry Lonsdale's where a group of BLONDE POPULAR TEENAGE GIRLS (who we'll get to know as CHARLOTTE, KAREN and HILARY) sit and chatter. Jem's expression - 'Wish I had a group of mates like that.'

**HENRY** 

See that?

ROB

See what?

**HENRY** 

She looked right at me.

ROB

No she didn't. Need yer contacts checking.

Henry looks at Jem longingly.

FRANKI E

Forget it, Henry. When she's sixty you'll still be sixteen.

**HENRY** 

Not a problem, I like a maturer woman.

Rob and Frankie make "You're dreaming" "Yer a lost cause" gestures at Henry and go back to talking to each other as we focus on the love struck Henry staring at Jem

ROB (O.S.)

(to Frankie, hushed tone) Ay', I ordered'em off the website Last night.

FRANKI E (O.S.)

Bullshit.

ROB (O.S.)

I did. They're in the post.

HENRY

(wistfully to himself, still looking at Jem) (MORE) Her brother's PDS. I've got to have a chance.

CUT TO:

# 22 <u>INT. WALKER HOUSE - LIVING AREA - DAY 1 (17:00)</u>

22

KIEREN returns from work. He goes upstairs.

CUT TO:

OM TTED

# 23A INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1

23A

Ki er en opens a travel guide to Europe to the chapter on Paris. There's a section called PARTIALLY DECEASED FRIENDLY AREAS. He flicks through it, comforted.

He looks at the ACCOMMODATION SECTION and circles one called HOTEL GOBERT. He underlines it: that's where he's going to go.

CUT TO:

# 24 INT. WALKER HOUSE - LIVING AREA - DAY 1 (17:40)

24

KI EREN comes downstairs. Checks if anyone's home.

KI EREN

Mum? Dad?

No answer. Good. Ki er en goes to the computer.

MOVENTS LATER

KIEREN is at the computer We see what he's already put into the search engine:

"MAXINE MARTIN NEW MP FOR ROARTON VALLEY".

Ki er en presses ENTER.

The search engine comes up with countless entries. One is of a Youtube-esque clip. The clip is called "Victus Candidate Goes on Anti PDS Rant".

The video has been shot on a smart phone and is of MAXINE speaking at a Victus campaign fund raiser.

#### MAXI NE

Ladi es and gentlemen do not be fooled by the lies pedalled by the corrupt elite. The so called "Partially Deceased Syndrome Sufferer"

(mocking jeers from crowd)
isn't like you or me; with normal
hopes and normal dreams. They may
pretend to be like us, but what
lies beneath their mask of make up
and medication is a cold hard
killer that cannot be reasoned with
(agreement from crowd)

(agreement from crowd here, here')

One missed dose away from ripping your head apart. How are we expected to feel safe when these ticking time bombs are among us, waiting to strike? There are terrorist elements out there who wish to bring about a second wave of destruction. We must be vigilant, we must be watchful. Turning a blind eye to the PDS danger will lead to more fear, more resentment and more blood on our streets. Mark my words.

Massive cheers from the crowd (unseen).

CUT TO:

INT. WALKER HOUSE - LEO:

#### MAXI NE

I'm a firm believer in local government, meeting my constituents face to face. And for that I need a comfortable professional environment.

They get to the "office" which has been turned into a storage room filled to the brim with all sorts of crap.

VI CAR ODDI E

Few cobwebs. Nothing an airing won't solve. I'll leave Philip at your disposal.

Vicar Oddie exits.

Maxine looks at Philip and claps her hands - 'let's get to work.'

MAXI NE

Hope you're not afraid of a little elbow grease, Philip.

CUT TO:

# 28 <u>EXT. NEW GRAVEYARD - EARLY EVENING 1 (18:00)</u>

28

Dusk. White crosses. The final resting place for HVF Fighters and one Afghan war hero.

KI EREN ent ers.

He gets to Rick Macy's grave.

Kieren gently sits down next to Rick's grave. He talks to "Rick". It's the only person he truly opens up with.

KI EREN

What am I doing here, Rick? (beat)

Am I gonna be pulling pints in the flipping Legion for the rest of me (going to say "life")...forever? Jesus, what am I doing? I'm talking to you and you're not even here.

FEMALE VOICE (O.S.)

Thought I was the only one who did that?

Kieren turns and sees a FIGURE standing before him The setting sun is hitting the figure so only an outline of her is seen.

Ki eren stands up. The figure steps forward:

There, big as life, is AMY DYER.

Kieren can't believe his eyes.

KI EREN

Amy?!

AMY

Kieren Walker, as I live and breath.

Kieren practically falls into her open arms.

CUT TO:

# 29 <u>EXT. STREET - ROARTON - EARLY EVENING 1 (19:00)</u>

29

KIEREN and AMY are walking and talking.

AMY

Paris?

KI EREN

I'm seriously thinking about it.

AMY

Do you even speak a word of français, Kieren Walker?

KI EREN

I got a Bin French GCSE.

AMY

(teasing him)

Oh well, sacre bleu, you're good to go then.

Kieren smiles at her teasing.

AMY (CONT'D)

Anyway there's no need to run off into the great blue yonder now I'm back.

KI EREN

Yeah, maybe.

AMY

You like? (eg Me being here)

KI EREN

Course. It's a bit out the blue. Here you are. Think I'm in shock.

AMY

I'm a stunner, handsome, what can I say. Now Iook, I've got some bad news to break and I don't want you getting too depressed and distraught, okay.

KI EREN

(concer ned)

Ckay.

AMY

Wedding's off.

KI EREN

("You what?")

Weddi ng?

AMY

Ours, dum dum

KI EREN

Ch.

("why")

Ch?

AMY

I am betrothed to another.

KI EREN

Who?

AMY

That's for me to know and you to find out.

KI EREN

What's that supposed to mean? Who are you "betrothed" to?

AMY

(ignoring his question)
What about you? I know you're
probably still very heartbroken...
Over me, of course. But is there
anyone else on the horizon that
could console you over our dashed
nuptials?

KI EREN

What? No. Course there isn't.

AMY

Why?

KI EREN

Who'd want someone like me?

AMY

Anyone with eyes in their nogs.

KI EREN

Yeah right.

AMY

Don't talk daft, Kieren Walker. Yer gorgeous. More than gorgeous. Yer

KI EREN

(doesn't believe that at all)

Mm

**AMY** 

You're incredibly special.

KI EREN

That so?

AMY

You rose in Roarton, for starters. That's monumental.

KI EREN

How does that make me special?

Amy doesn't say anything. She just smiles and skips away.

Ki er en qui ckens his pace and follows her.

KI EREN (CONT'D)

Amy?

CUT TO:

#### 30 INT. VILLAGE HALL - STORAGE ROOM - EARLY EVENING 1 (19: 30) 30

PHILIP and MAXINE are looking at the dusty bookshelf where the Parish records are kept. Or should be kept. Some are missing. Philip holds a broom

PHI LI P

They should all be there, Ms. Martin.

MAXI NE

They're clearly not.

Philip frowns. She's right.

PHI LI P

(real surprise and concern
he's a good clerk after
all)

The Parish Records are usually kept in very good order.

MAXI NE

(nice and personable, even though she's desperate for the records) (MORE) I'd like them found and given to me. As soon as possible, please. When you've finished the clearing, of course.

Philip nods, and gets back to work.

CUT TO:

#### 31 EXT. AMY'S BUNGALOW - EARLY EVENING 1 (19:30)

31

KIEREN and AMY have got to her bungalow. There are lights on in the front room

Ki er en is deep in discussion with Amy and hasn't noticed that there must be someone else in the house.

KI EREN

It's a myth.

AMY

It's true! The first to rise from their graves were the dead of Roarton village.

KI EREN

Who's been telling you that.

AMY

Peopl e.

KI EREN

People. People like the Undead Prophet, yer mean?

AMY

I didn't get to meet the Undead Prophet at the commune.

KI EREN

KI EREN

I said I was thinking about going abroad.

AMY

Think you could dampen down that wanderlust for one extra day.

KI EREN

Why?

AMY

I want you to meet The Beau. Our final resting place tomorrow 10am Say Yay.

KI EREN

Alright then.

AMY

That a yay?

KI EREN

It's a yes, if that's what you mean.

Amy claps her hands.

AMY

Yay!

Amy makes Kieren clap his hands.

AMY (CONT'D)

Yay!

KI EREN

Yay.

Amy's thrilled he's said 'yay'. Kieren smiles. He's reminded of how much he's missed his friend. His only friend. France feels miles away.

KI EREN (CONT'D)

I'm really glad yoù re báck.

AMY

It's fate, Kieren Walker. Everything happens for a reason. You've got to start believing that.

KI EREN

You've come back a zombi e Buddha.

AMY

(stern)

Don't say that word.

KI EREN

Sorry,

Buddha.

AMY

That's even worse. That's the name The Living gave us. We are got it?

Ki er en looks at her, a bit concerned by her rhetoric.

Amy snaps out of serious mode.

AMY (CONT'D)
(squeezing Kieren's face
like play doh)
Aaarrrhhhh, look at that face! So
nice to squeeze it again!

Kieren smiles.

CUT TO:

#### 32 <u>INT. VICARAGE - LIVING ROOM - NIGHT 1 (19: 35)</u>

32

VICAR ODDIE and PHILIP are in the living room Vicar Oddie is getting the skinny from an exhausted and sore PHILIP after his hard hour of labour.

VI CAR ODDI E

What's she want with the Parish records?

PHI LI P

I don't know, sir. But I couldn't find them And I looked everywhere. I'm still supposed to be looking for them right now. Last thing she said to me before she went off to check in at the B & B.

Vicar Oddie takes a sip of his scotch - 'Hmmmm'.

PHILIP (CONT'D)

I think she might be more switched on then the last one that came up, sir.

VI CAR ODDI E

Don't worry, lad. I'll keep a close eye. Tomorrow she'll hold her little surgery and then she'll be on a train back to Sodom by sundown.

SANDRA (CONT'D)

But it's not. Something's got to be done about...
(hushed tone)
...about

MAXI NE

I couldn't agree with you more, Sandra.

CUT TO:

## 34 <u>INT. FURNESS BED & BREAKFAST - BEDROOM - NI GHT 1 - MOMENTS 34 LATER (19: 50)</u>

MAXINE is unpacking. She places a toy wooden train on the night stand. She sits on the bed and stares at it.

CUT TO:

#### 35 EXT. ROARTON ESTATE - NI GHT 1 (19: 55)

35

We spot PHILIP climbing a field gate and landing in a different part of the village...

... Philip walks up the street and comes to a RUNDOWN COUNCIL HOUSE with shutters on the windows, a re-enforced front door and a strategically placed VASE OF WHITE LILIES on the window ledge.

CUT TO:

## 36 <u>EXT. ROARTON ESTATE - RUNDOWN COUNCIL HOUSE - NIGHT 1</u> 36 (19: 58)

PHILIP climbs the steps of the rundown council house and buzzes the intercom (the only new gadget about the house).

I NTERCOM

Password.

PHI LI P

"The Goddess Ishtar."

A few moments.

Then 'bbbbuuuzzzz' - The reenforced door unlocks.

Philip takes a last look around and crosses the threshold.

CUT TO:

#### 37 <u>INT. WALKER HOUSE - DINING AREA - NIGHT 1 (20:00)</u>

37

The Walker family are having dinner. KIEREN is at the table.

His parents, SUE and STEVE, have moved on from making him pretend eat, though they always put out a plate for him "just in case he fancies something".

Ki er en has been talking about Amy's return.

STEVE

... So she's just turned up out the blue?

KI EREN

Yeah, she's back at the bungal ow.

Sue Looks at Steve, worried.

**STEVE** 

Why's she back?

KI EREN

I don't know.

JEM

Maybe she missed Kieren, Dad.

STEVE

Or she's come to blow us all up.

SUE

St eve!

**JEM** 

Jesus.

**STEVE** 

What? I'm just letting it all hang out. Saying what I feel. I can't be the only one who's worried about these extremists. Rabids are bloody scary.

JEM

(indicating Kieren)

Dad!

**STEVE** 

Not like him I'm talking about the other ones. The killers. The rabids that were eating people's brains during the Rising.

Jem and Ki er en exchange a glance. This is an incredibly sensitive subject for brother and sister, and a shared secret.

STEVE (CONT'D)
He weren't doing any of that. He were just roaming about on his tod until Army picked him up. That's

Steve is perplexed:

STEVE

This is how yer supposed to wear'em

Kieren and Jem share a smile.

Steve turns around and checks out his butt in his jeans.

STEVE (CONT'D)

Paid forty quid for these.

The family smile. Kieren looks at his sister - 'Thank you for the save, sis.'

CUT TO:

#### 38 <u>INT. WALKER HOUSE - BATHROOM - NI GHT 1 (20: 10)</u>

38

KI EREN is getting ready for bed. He takes a towel from the rack and places it over the cabinet mirror. This is his regular routine.

Once he knows he won't accidentally catch sight of himself, Ki eren takes out his contact lenses and begins wiping off the cover up mousse...

... Ki eren opens a white wash bag and takes out a bottle of blue liquid called PURECLEANSE TOTAL (made by Halperin & Weston Pharmaceuticals). Ki eren empties some of the blue liquid into the basin and begins washing his face and body with it...

... Kieren takes out a small bottle of MOIST EVERAFTER eye lotion (made by Halperin & Weston) and puts a few squirts into both eyes...

Ki er en stands there, letting the liquid moisten his sore eyes. While waiting for the eye-drops to take effect Ki er en looks at the towel covering the mirror. He's tempted to see himself barefaced. He hasn't seen himself 'au naturale' for such a long time he's actually forgotten what he really looks like. Perhaps he doesn't look like such a freak?

Ki eren outstretches his hand to pull down the towel. He's just about to... when he retreats his hand.

No, what if he sees himself bare and he's much worse than what he remembers looking like? That would be too much to take.

So Ki eren leaves the towel safely over the mirror as he puts in his contacts and exits the bathroom for bed. With the bathroom door open sounds of a television programme drift up from downstairs...

CUT TO:

39 <u>INT. FURNESS BED & BREAKFAST - LIVING ROOM - NIGHT 1</u> 39 (20: 10)

CLIVE (32) and his wife SANDRA are having STEAK DINNERS in front of the television. It's the same programme that Steve and Sue are watching.

ACTOR ON TV (O.S.)

You've crossed the line, Detective Inspector.

ANOTHER ACTOR ON TV (O.S.)

There's a vicious killer out there, PC Chandler. I did what I had to do. And I'd do it again.

Clive's Partially Deceased mother CONNIE (60s) sits on the sofa next to an uncomfortable looking MAXINE. Connie refuses to wear her contacts or her mousse. Even in company.

CONNI E

(re. TV)

I don't like this programme.

Sandra reacts. Conni e and Sandra do get on.

CLI VE

(warning her not to start)

Mot her . . .

CONNI E

The characters are stupid and the plot's predictable.

CLI VE

This is Sandra's favorite programme, Mum -

Sandra glares at Clive.

CLI VE (CONT'D)

It's favorite programme. So if you could just leave it alone...

CONNI E

I didn't crawl out of the grave to spend me time watching rubbish like this.

SANDRA

(under her breath, through clenched teeth) Wish you'd crawl back. CONNI E

What?! What did she say to me, Clive!?

CLI VE

Sandra -

SANDRA

Shut up! They're about to (reveal the murderer) ... Ch, God, they al ways do this. Ad break.

A mi aow emits from the back garden.

SANDRA (CONT'D)

Time to feed Lewis.

Sandra gets up.

CUT TO.

## 40 <u>EXT. FURNESS BED & BREAKFAST - NI GHT 1 - MOMENTS LATER</u> 40 (20: 13)

Sandra shakes a saucer of catfood.

SANDRA

Lewis! Tea!

From the back of the dark garden we hear a miaow. She walks towards the miaow and the ominous, inky darkness.

SANDRA (CONT'D)

Come on you silly cat...

She walks a bit further towards the menacing black.

Suddenly, Clive bangs on the window.

CLI VE

Sandra it's back on!

Sandra quickly puts the saucer down for missing Lewis. As she bends down, she hears a LOW GROWL from behind. She turns and is faced with a VICIOUS LOOKING RABID, all skin and bones, hungry as hell. She lets out a piercing scream

This alerts everyone inside. They stand and go to the window, where they look out and see the rabid staggering towards a quivering Sandra.

CLI VE (CONT'D)

Sandr a!

MAXI NE

Call the HVF.

Connie gives a mocking cackle.

CONNI E

They disbanded yonks ago. Good riddance to 'em

Maxine decides to take action.

MAXI NE

Where are your weapons?

CLI VE

Only got tools.

He points to a nearby cupboard. Maxine dashes to the cupboard, opens it, scans the contents.

CUT TO.

MAXINE in the graveyard. She is going from one disturbed grave to the next. Noting down the names of the risen.

On Vicar Oddie - 'Hmm, interesting.'

He backs away.

Maxine takes an interest in Kieren's grave...

CUT TO:

#### 44 <u>INT. WALKER HOUSE - KI EREN' S BEDROOM - DAY 2 (07:00)</u> 44

KI EREN wakes up to the sounds of distress coming from his sister's room. He gets up.

CUT TO:

#### 45 INT. WALKER HOUSE - JEM'S BEDROOM - DAY 2 (07:02)

The sounds of distress are more audible. Kieren enters gingerly and sees that his sister is having what seems to be an intense night mare.

Ki er en wat ches his sister. Not sure if you're meant to disturb someone who is having a night mare.

Jem's night mare seems to pass.

Ki er en l eaves her be.

CUT TO:

#### 45A INT. WALKER HOUSE - DINING AREA - DAY 2

45A

45

Steve listens to the radio as he packs his bag for work. It's a phone-in style talk show.

DAVE YEALAND

DAVE YEALAND (O.C.)

Really sorry to hear that, Trevor.

TREVOR (O.C.)

I just don't understand why anyone would want that again. Living or dead. I mean, that's what got me voting Victus, they're the only ones talking about the issues that mat t er . . .

On Steve's concern as he listens:

CUT TO.

#### 46 EXT. OLD CHURCH AND GRAVEYARD - DAY 2 (10:00)

46

KI EREN approaches the graveyard. He hops over the quarantined f ence.

As he comes upon his and Amy's final resting place he finds that a PERSON (his back to Kieren), in a frayed leather jacket is sitting on his gravestone.

On Kieren - 'Who the hell's this sitting on my bloody grave?'

KI EREN

Excuse me.

The person turns around. He's a PDS sufferer. A handsome one at that despite the fact he isn't wearing his cover up mousse or contact lenses. We'll discover soon this is SIMON. The guy who was playing the guitar at the commune. He's mesmerized by the view of Roarton.

KI EREN (CONT'D)

You're, uh, sitting on me grave.

SI MON

This you?

Kieren nods. Simon's attitude changes towards him he's genuinely sorry.

SIMON (CONT'D) Hey, sorry. Didn't realise you were one of us. All that... (stuff on your face)

Ki er en is self-conscious. Si mon looks at his gravest one.

SI MON (CONT'D)

(reading Kieren's epitaph) "Conè is the face we loved so dear Silent the voice we loved to hear"

Simon Looks up at Kieren.

SI MON (CONT'D)

(trying to find something positive to say)

It rhymes.

KI EREN

I didn't choose it.

SI MON

What would you have chosen?

Ki er en's put on the spot.

KI EREN

I don't know. Maybe something from a poem?

SI MON

"I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind In balance with this life, this death." That's what I'd have wanted.

Kieren Iooks at Simon - yeah, okay, that works.

Amy appears.

AMY

Oh great! You guys have met!

Kieren looks at Amy, then at Simon - 'Ch so this is who his friend is betrothed to'.

SI MON

Not formally.

AMY

Kieren Walker, this is Simon. Kieren was the one I was telling you about.

Si mon nods.

AMY (CONT'D)

(to Kieren)

Simon is one of the twelve disciples of the Undead Prophet.

KI EREN

Ch. Right.

SI MON

You've heard of the Liberation movement, Kieren?

KI EREN

I've heard some disturbing stuff.

SI MON

Oh, like what?

KI EREN

People taking pills and going rabid on public transport.

Si mon I aughs.

AMY

That wasn't the ULA, Handsome.

KI EREN

They took Blue Oblivion pills and quoted Revelations, Amy.

SI MON

How many people died in that tram attack?

KI EREN

Five. Including my next door neighbour.

SI MON

I'm sorry to hear that. But there are atrocities that happen on both sides. The Ravenshead massacre. A man went on a shooting spree in his home town. Shot ten Undead people in the head. He got five years. Because the judge said that Partially Deceased people were only half a person.

KI EREN

I don't agree with that either.

SI MON

The Undead Liberation Army is about protecting The Redeemed from the Living. Because no one else will.

AMY

'When injustice becomes law resistance becomes duty.'

SI MON

Exact I y.

KI EREN

Yeah well, if you could keep yer resisting to yourselves, that'd be great. This place has had its troubles. It's moved on. There's no need to cause more of it.

SI MON

How would we be causing trouble?

KI EREN

I don't know, by going around like you are.

SI MON

Like we are?

KI EREN

Without your mousse and contacts in.

PEARL

There's nothing in the budget to fix the fence?

VI CAR ODDI E

(exasper at ed)

How many times, councillor.

PEARL

I hear grumblings, Chairman. Folks are worried that perimeter fence isn't secure enough.

VI CAR ODDI E

It was maintained by Dean Halton not three months ago.

**PEARL** 

This the same Dean Halton that put a stile in the fence when it were first erected? It's not secure.

MAXI NE

I know that's true.

Everyone Looks at Maxine.

MAXINE (CONT'D)

A rabid came into the back garden of the B & B last night. Almost killed Sandra Furness.

Everyone's shocked.

DUNCAN

What did you do?

MAXI NE

I had to deal with it myself.

DUNCAN

Deal with it?

MAXI NE

I put it down.

Vicar Oddie Looks at Maxine. Surprised (in a good way) at her forthright manner. Duncan is all sorts of upset. The Rabid could have been his daughter, Lisa Lancaster.

DUNCAN

Wa - was it a he or a she?

MAXI NE

(di smi ssi ve)

It was skin and bones.

#### DUNCAN

("Answer the question!") Was it a he or was it a she!

#### MAXI NE

A he. I think. Don't worry, he wasn't local.

#### DUNCAN

That rabid was someone's son.

#### MAXI NE

Oh spare me. That rabid was going to rip a person apart. What should I have done, reasoned with it?

#### DUNCAN

Rabi ds are people too.

#### MAXI NE

The last time I checked don't go around trying to eat one another. If the patrols were still active I wouldn't have had to do it.

VI CAR ODDI E

Here, here.

PEARL

**JEM** 

No, thanks.

SUE

Okay, I ove.

Sue closes the door. Jemlooks back at her work. She's got to get out the house.

**JEM** 

Mum

Sue opens the door again.

JEM (CONT'D)

Need any help?

CUT TO:

#### 48 INT. VILLAGE HALL/ MAXINE'S OFFICE - EARLY EVENING 2 (16: 501)8

Everyone is packing away. Oddie knocks on Maxine's door.

MAXI NE

Come in.

VI CAR ODDI E

I believe we might have got off on the wrong foot. Are you a Scotch connoisseur at all, Ms. Martin?

MAXI NE

I've been known to enjoy a dram or two.

VI CAR ODDI E

A dram? Good, good. Why don't you make your way over to the Vicarage later. Say 7.30?

MAXI NE

I'd like that, sir.

CUT TO:

#### 49 <u>EXT. HOUSE - ROARTON - EARLY EVENING 2 (16:55)</u>

49

FREDDIE PRESTON has just finished washing some windows. He's packing up his stuff. DEAN walks past. Dean does a double-take and stops.

**DEAN** 

Freds?

FREDDI E

(flustered)

Oh hi mate. How's it goin'?

DEAN

What yer doin'?

FREDDI E

Nothing. Nothing, I were just - uh....

The RESIDENT of the house opens the door with some cash.

**RESI DENT** 

Here yer go, Freddie.

Freddie Looks at the Resident. He doesn't take the money. The Resident is perplexed.

RESIDENT (CONT'D)

Here's yer cash. Fer doin' me windows.

Dean reacts. Freddie looks at him

DEAN

Yer what? We wash windows together.

**RESI DENT** 

I can't afford you. But I can afford him

FREDDI E

Haley's pressuring me about the bills, mate. I've got no choice but to do a few extra solo jobs.

Dean Looks at Freddie, shakes his head and walks away.

FREDDIE (CONT'D)

(calling after him)

Dean! Mat e!

CUT TO:

#### 50 INT. AMY'S BUNGALOW - BEDROOM - EARLY EVENING 2 (17:00) 50

A happy, breezy AMY is putting on an outfit. It's the dress that she was buried in.

She looks at herself in the mirror. She fixes the flower in her hair. She notices that her hand TREMBLES.

Amy looks at it. It is trembling quite badly. It's strange because Amy's whole demeanour is relaxed. Hmm?

Amy shakes her hand. Puts it up again. It's stopped trembling. There, done.

CUT TO:

## 51 <u>INT. AMY'S BUNGALOW - GRAN'S ROOM/LANDING - EARLY EVENING</u> 251 (17:05)

AMY exits her bedroom and makes her way to her Gran's bedroom, where SIMON is changing into the clothes he was buried in. The door is ajar and Amy can see Simon through the crack with his shirt off. Amy stares at Simon longingly. Her gaze tells us that she really has feelings for him

We see that Simon's back is covered in SURGICAL SCARS, stapled, not healed, obviously done after he came back from the dead.

Amy waits until he's put his shirt on and then knocks.

SI MON

Come in.

Amy enters and does a little twirl.

AMY

What do you think?

Simon smiles and puts his leather jacket on.

SI MON

St unni ng.

Simon puts out his arm Amy locks her arm in his. They exit.

CUT TO:

#### 52 <u>INT. THE LEGION - EARLY EVENING 2 (18:00)</u>

52

KIEREN is doing his shift. Collecting empties.

At the other end of the pub GARY and a couple of old EX HVF MATES, KEITH and RAYMOND sit around. Gary is on his third pint.

Gary's staring daggers at Kieren. He finishes his pint and puts it down next to all the others, must be at least twenty quid's worth he's spent on the table.

GARY

I'm bloody skint.

KEI TH

You and me both. And there's nought down that job centre.

GARY

Cos every tart round 'ere's employing those rotten bastards. Ch dear me, should watch me language shouldn't I.

RAYMOND

Can't even say boo to a goose these days.

**GARY** 

We saved the world once. You'd think that were worth summit.

KEI TH

It's like Rising never happened.

GARY

Aye, but it did. And when it happens again village'll come crawling back: 'Help us, Gary, sir. Dead'uns are chewing on me granny's head'.

KEI TH

Get Jem Walker back in uniform

RAYMOND

(being lecherous)
I 'eard she's in a uniform School one.

("Phwoar") Bloody hell.

**GARY** 

'Ay. That's a war hero yer talking about, Private. For that show of disrespect, you're getting the drinks in.

CUT TO:

#### 53 INT. SAVE' N' SHOP - MAIN AISLE - NIGHT 2 (19: 20)

53

Roarton's only supermarket.

A couple of PDS SUFFERERS in SUPERMARKET UNIFORMS are stocking shelves, mopping the floor, etc.

JEM and SUE are doing a shop.

Sue pushes the trolley, while Jem holds the shopping list and puts products in the trolley from time to time.

The supermarket's loudspeaker DINGS DONGS for an announcement. It startles Jem

LOUD SPEAKER (O.S.)

Clean up in aisle four...

MRS. LONSDALE appears.

MRS LONSDALE

Hiya, Sue.

SUE

Hiya, Sylvia. How are you?

MRS LONSDALE

I wanted to ask you a question about your Kieren, Sue.

SUE

(being polite)

Ch?

MRS LONSDALE

Is he gifted?

SUE

We like to think so.

MRS LONSDALE

So's my Henry. What sort of supernatural talent does Ki eren possess?

Sue Looks perplexed.

MRS LONSDALE (CONT'D)
My Henry's psychic. What with him passing over and then coming back again. He can now communicate with the dead. All sorts of the departed. Young, old, good ones, bad ones. He can do 'em all...

Mrs Lonsdale goes of f on one. Sue can tell Mrs Lonsdale is going to talk her ear of f. She leans over to Jem and gives her the shopping list and indicates the shopping trolley.

SUE

Carry on fer me, would yer, love?

Jem nods and trundles off with the trolley.

CUT TO:

#### 54 INT. SAVE' N' SHOP - AI SLE 4 - NI GHT 2 (19: 20)

54

JEM walks with the shopping trolley, looking at the shopping list.

Jem stops. She realizes this is the aisle where she came across her brother eating Lisa Lancaster.

Jem suddenly feels funny. A high pitched buzzing fills her ears. Her vision goes blurry, then...

SMASH CUT TO:

#### 55 I NT. SAVE' N' SHOP - FLASHBACK

) .

Flashback from The Rising (

Quick images, no sound:

JEM, with her gun shooting a RABID.

JEM shooting another MALE RABID in the head.

JEM discovering KIEREN, her brother, and AMY eating Lisa's brains.

JEM and KI EREN staring at each other. Jem not pulling the trigger.

SMASH CUT TO

#### 56 <u>INT. SAVE' N' SHOP - AI SLE 4 - NI GHT 2 (19: 25)</u>

56

55

White flash.

Supermarket sounds flood back.

Reality.

JEM stands still in the aisle. That was a serious flashback, not just a vivid memory. Jem was fully back there just for a moment. It freaks her out that she could just disappear into her mind like that.

Jem feels dizzy. She holds onto the trolley for support. She shakes her head. Trying to shake away this odd, weird sensation.

Jem tries looking at the shopping list. This normal act helps her 'come back' to herself. The shopping list states they need "cereal". Jem looks around, no cereal in sight.

She spots a SUPERMARKET WORKER, kneeling down, back to her, rubbing his eyes.

Jem approaches him

JEM Excuse me, I'm looking for -

The Supermarket Worker turns around. It's a PDS SUFFERER. He doesn't have his contacts in.

His PIN PRICK EYES trigger something intense in Jem

She STUMBLES backwards. Terrified. The Supermarket PDS Worker's pin prick eyes have triggered her fight or flight response.

The Supermarket Worker doesn't understand what's happening. He walks towards her.

GARY, drunk now, is singing loudly. Heads are turning. KEITH and RAYMOND are trying to quieten him down.

**GARY** 

(Gaz leading)
"We'll never surrender,
We'll never be tamed,

KEI TH

Alright, Caz, easy now.

GARY

Ah bugger'em man. It's what everyone's thinkin'. I've just got

KI EREN

(quick whisper back)
I work here. What are you doing here!?

AMY

(I oud)

We're on a night out.

Amy sits next to Simon.

On Kieren - 'Shit, this is going to be trouble.'

CUT TO:

#### 59 <u>INT. VICARAGE - LIVING ROOM - NIGHT 2 (19:30)</u>

59

VICAR ODDIE sits in his armchair. Doing some researching of his own. He has open an OLD DUSTY LEDGER, Roarton's Parish Records that records births, deaths and funerals.

DING DONG. The door bell goes.

Vicar Oddie Looks up.

CUT TO:

#### 60 INT. VICARAGE - LIVING ROOM - NIGHT 2 (19:30)

60

VICAR ODDIE opens a bottle of VINTAGE SCOTCH WHISKEY and pours two glasses and hands one over to MAXINE.

Vicar Oddie raises his glass.

VI CAR ODDI E

To the future.

Maxine raises her glass.

They drink.

Maxine spots the PARISH RECORDS on the chair.

VI CAR ODDIE (CONT'D)

With your powerful connections and my robust leadership I think we can turn this community back from the brink. Get those walking abominations judged and then...well then, hallelujah.

MAXINE

Judged?

Vicar Oddie taps his nose. It's going to be our secret.

#### VI CAR ODDI E

Haha. Yes of course. Mustn't spill the beans until the end is nigh.

Vi car Oddie pours himself another scotch.

VICAR ODDIE (CONT'D)
I'd like to show you something very special, if I may.

CUT TO:

#### 61 <u>EXT. VI CARAGE - BACK GARDEN - NI GHT 2 (19: 40)</u>

61

VICAR ODDIE and MAXINE exit into the dark back garden.

Vicar Oddie goes to a light switch and flicks it on.

PORCH LIGHTS illuminate the garden. Maxine's eyes grow wide:

#### A BACK GARDEN DOOMSDAY BUNKER.

The small bunker is similar to those Second World War air raid shelters you see sometimes in English back gardens. However this one looks like it houses all the mod-cons and is decked out in reinforced steel. In fact it looks brand new. Bought and paid for recently.

Vi car Oddi e stands there beaming. The bunker's his pride and joy.

CUT TO.

#### 62 <u>INT. THE LEGION - NIGHT 2 (19: 41)</u>

62

KIEREN watches GARY eye-balling SIMON and AMY, who sit defiantly at the opposite table.

There's a palpable tension in the air. Kieren sees the other locals whispering and getting very uncomfortable with the sight of Simon and Amy. One wrong move and it's all gonna kick off.

Ki er en takes a washcloth and approaches Si mon and Amy. He cleans the table as cover.

KI EREN

Alright guys, you've made yer point.

AMY

We should be free to go wherever we want, however we want. Basic human

SI MON

But that's the problem with boats, Ki eren, they tend to rock.

**GARY** 

Something stinks in here! Am I right?

Voices of agreement bubble up. Ki er en clocks this. He's got to get Si mon and Amy to leave.

KI EREN

Guys, time to leave.

GARY

That's right! You tell'em to cover up, or get the hell out! Fucking rotters!

Simon stares at Kieren - are you really going to allow that? Kieren turns to Gary.

KI EREN

Get out, Gary.

GARY

You what?

KI EREN

Can't be talking like that. Get out.

Gary stands up.

**GARY** 

You gonna make me, dry rot?

KI EREN

Leave.

**GARY** 

I don't take orders from a lad who wears make up.

Gary spits on his finger and wipes some cover up mousse off Kieren's cheek. He's crossed the line.

Kieren <u>PUSHES HIM BACK HARD.</u>

Gary stumbles back and goes arse over tit over the table.

For a moment Gary sits dazed and confused. Then the RED M ST sets in and he springs up and GRABS Kieren by the lapels.

A powerful arm comes from behind Gary and THROTTLES him

The arm belongs to SIMON.

# VICAR ODDIE When the first risen are vanquished. The trumpet shall sound

### MAXI NE

As VICAR ODDIE lays dead on the lawn.

CUT TO.

65 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2 (20:00) 65

Ki er en enters. Gets down a suitcase. Starts packing clothes. Takes the SHOE BOX out from under his bed. Puts in the money. Grabs his passport. Checks it's good. It is. He clutches it, determined.

CUT TO.

66 INT. FURNESS BED & BREAKFAST - BEDROOM - NI GHT 2 (20: 30) 66

The PARI SH RECORDS I ay on the bed.

We pan up to see:

MAXINE finishing putting up ID photos of all the PDS sufferers that rose in Roarton on the wall. It looks like they're prime suspects of some kind.

Maxine tacks on the last photo. It's of KIEREN WALKER.

Maxine Martin, the extreme MP, has Kieren in her sights. Why? We're not sure... yet. But what we do know is:

This does not bode well for our hero...

CUT TO:

BLACK SCREEN.

END OF EPI SODE.