IN THE FLESH SERIES 2

Epi sode Four

By Fint an Ryan

FI NAL SHOOTI NG SCRI PT 03. 12. 13.

1

PHILIP, towelling his wet crop just at the side, emerges from an en-suite bathroomlike Connery-era Bond might. He wears a robe or only a towel. From outside, the sounds of a city. At the desk are documents with seals on them, ones that fasten with bits of string, an open laptop. Beside the desk on the floor the red box reminiscent of the Chancellor of the Exchequer's.

On the bed a GIRL sits, her back to him, looking out the window, wistful.

PHILIP approaches, comforting. We never see the girl's face but her hair and voice are AMY's N.B. Amy should not be wearing a flower in her hair. (Maybe Philip's voice is kind of disembodied like in).

PHILIP Hey what's the matter?

GIRL (AMY)
(reluctant at first)
Nothing. I just...
Is it a bad thing that I want you all the time?

PHILIP
(pushing a strand of hair away from her face)
Sssh. It's perfectly normal.

GIRL (AMY)
I don't know what it is. There's something about you.

PHI LI P

I know.

GIRL (AMY)

Cups shaking on dresser to the rhythmic beat of deep bass. An older woman, MRS LAMB looks out her kitchen window. The bass (from the car) stops and the door of a transit van opens. A BLOKE gets out, pressing a key fob to lock the vehicle. We stay in kitchen and see Mrs Lamb's feet disappearing up the stairs.

CUT TO:

7 INT. MRS LAMB'S HOUSE - BEDROOM - DAY 1 (08:01)

7

With some vehemence, MRS LAMB presses eject on a large VHS camera. She takes out a tape and puts in a replacement, then presses record. The camera is on a tripod and points down and onto the street.

CUT TO:

8 INT. AMY'S BUNGALOW - KITCHEN - DAY 1 (08:15)

8

AMY puts a bowl on the counter. Opens a drawer (the cutlery neat enough to indicate lack of use), finds a spoon. She frowns, noticing some dust on the bowl. She wipes it clean absently with her sleeve. She opens a cupboard where she expects to find cereal. It's empty. She opens the fridge: nothing in there either. She opens the freezer compartment of 1 96 470.52i eezer compart mor OuMuOrrd. dust on 9 no inhmiwTw 1.c 0 ai 01

MRS LONSDALE

I called them at the school. I said 'Henry won't be in today, he's gone missing'. Do you know what they said to me? 'Thank you for your call', like that, like it was nothing.

SHIRLEY Here's Philip now.

SHIRLEY is darting significant glances at him

PHI LI P

(mout hi ng)

What?

MRS LONSDALE

(breaking down)
It's like a bad dream Shirley. I
keep thinking I'll wake up and
he'll have come back.

PHI LI P

I assure you Mrs Lonsdale that everything that can be done-

MRS LONSDALE

(snapping straight to anger)

I'm sorry, no. That Maxine Martin. Well I can tell when someone's lying to my face.

(di sdai n)

'Henry's run off to a training camp.' He's not in any training camp.

As MRS LONSDALE speaks PHILIP heads to the neighbouring kitchen and lowers bread into the toaster. It won't stay down. He stares at it continuing to try and fail to get it to stick down.

MRS LONSDALE (CONT'D)
Henry wouldn't join cub scouts.
Even when you were troop leader
Philip. I said to him, 'Go with
Phil from next door, he'll look
after you.' 'No. Playing Nintendo.'
He's not a joiner.

PHI LI P

(tentative)

The two things aren't necessarily-

SHIRLEY
(shutting him up, enters
the kitchen where her
expression can't be seen
by MRS LONSDALE)
Let me show you the knack with that
Philip.

PHILIP
(to SHIRLEY, pre-emptive,
whispered)
One is cub scouts the other's a
terrorist training camp.

SHIRLEY (urgent whisper)

MAXINE poring over GBS registration forms, checking the boxes marked 'TIME OF RISING'. She's taking note of the answers, the exasperation at finding some are left blank some are filled in 'NA' or '?' Or 'WTF?'.

Faint muffled sound of DEAN's voice.

DEAN (O.O.V.) You're stood there like that.

CUT TO:

12 INT. VILLAGE HALL - DAY 1 (09:00)

12

A PDS pre-citizenship workshop. ROARTON PDS SUFFERERS. (NB All attendees who were at the bungalow mousse-wiping session in Ep3 should be au naturale). KI EREN (with mousse and lenses), ZOE and BRIAN (both mousse and lens free) sit on plastic chairs. On an easel a poster for the Giveback Scheme: 'GIVEBACK: ATTEND, PARTICIPATE... INTEGRATE'. Ki eren looks at a pamphlet in his hand 'PRE-CITIZENSHIP: HERE'S THE DEAL.'

DEAN's at the front, in the middle of a role play with CONNIE (a little more cowed than in earlier appearances). DEAN's acting from a script in front of him

During the role play Kieren's distracted, he's looking at the empty chairs not containing Amy or Simon.

DEAN

(looking down at instructions)

I come in. I shake your hand.
(to CONNIE, off-script)

Shake hands.

CONNIE shakes his hand. Dean's (reading from script like a robot) recoils.

DEAN (CONT'D)

I am alar med. Your skin is cold to the touch.

He motions for CONNIE to say her part. She's self-conscious.

CONNI E

Sorry 'bout that.

DEAN

Like in the brochure.

KI EREN

(under CONNIE's dialogue below, whispers to ZOE) Where's Simon and Amy? ZŒ

(I ow)

Simon's got more important things to do.

CONNI E

(by rote)

I'm sorry I caused your anxiety. I am a fully compliant PDS Sufferer. I am wearing mousse and contact lenses. . .

(forgetting) on account of...

DEAN

(prompting from sheet)
To minimize . . .

CONNI E

To minimise distress caused to living people.

DEAN

(speeding through it)
'I have been administered
Neurotriptyline within the last
twenty four hours and will not
enter a rabid state.' You have to
have it off otherwise what are you
doing?

(questioning class, no response)

Scaring crap out of folk. You've got more work to do on your mousse application and all. Long even strokes, yeah? Sit back down, giving you a six and that's being generous. Next...

(checking list) Amy Dyer.

On no answer Dean Looks to empty seat.

ZŒ

Not here.

DEAN

(sighing, back to list) Simon Monroe.

Silent delight on Zoe as Dean looks towards seat and gets annoyed, realising Simon's absent too.

DEAN (CONT'D)

Right, that's very clever in't it. See how clever they are when they're put on non-compliants list. The room is suddenly very serious at this.

DEAN (CONT'D)
(taking in impact,
nodding)
There's a lesson there for all of

SUE

Making a start on the fudge today, if you fancied lending a hand.

JEM

Can't.

SUE

Al ways used to be able to count on my trusty assistant Jem rolling up her sleeves for fudge-making. Stood on a chair in your Mr Men pinny, telling me all your news. I'd have to up the amounts though, half of every batch'd end up in your tummy.

JEM

Not so keen on fudge these days Mum

SUE

Chance to catch up though.
(pre-empting negative response)
Last of the toffee apples as well.

JEM

Mum

SUE

Al ways fun the toffee apples. The kids force the parents to buy them, take one bite then they throw them away. Can't blame them really, it's burnt toffee and an apple.

JEM

I've got to go on patrol.

SUE

(trying for calm)
I didn't know you were back on patrol.

JEM shakes out the item she's been working on. The new RPS jacket to which she's just sewed some insignia.

JEM

Am from today, twelve o'clock.

SUE

All these decisions you say nothing about. How's going on patrol going to fix anything? How is it looking after your future? How can I help you if you won't talk to me?

JEM
Mum, don't worry about me.
It's okay.
I'm fine. I'll be fine.

CUT TO:

15 <u>EXT. STREET - DAY 1 (10:00)</u>

15

PHILIP walking, a brief case or folder under his arm. He comes to a junction and stops. He looks down one road, struggling with temptation. He resolves not to give in. Nods to himself a few times then walks in the direction he hadn't looked.

Then he stops again.

CUT TO:

16 EXT. RUNDOWN COUNCIL HOUSE - DAY 1 (10:05)

16

PHILIP's lips to intercom

PHILIP
The Goddess I sht ar.

CUT TO:

17 <u>INT. RUNDOWN COUNCIL HOUSE - LIVING ROOM/STAIRS/LANDING - 17</u> DAY 1 (10:06) M nute wince from PHILIP at this intrusion of reality.

CUT TO:

19 INT. WALKER HOUSE - DINING AREA - DAY 1 (10:30)

19

KI EREN putting down his G veback literature and getting ready to go back out again. STEVE had been in the middle of making toffee apples, now holding an apple on a stick.

JEMs pre-occupied. She's placatory, grateful for her mother's concern earlier. But she still can't wait to get out of there (something's showing us this - a jittery foot or something). She's waiting, a plastic bag containing her RPS uniform on the table in front of her.

STEVE

You straight off again Kier, you only just got here.

KI EREN

Yeah, no I have to.

STEVE

Anything to report from workshop?

KI EREN

Just Dean Halton's guide to becoming a civilised member of society.

STEVE

All have to start somewhere I suppose.

KI EREN

I keep telling you Dad. It's not a start if it doesn't go anywhere. It's just showing up for that day's humiliation.

STEVE

(to KIEREN)

That's the workplace for you.

SUE prepares roasting vegetables.

SUE

You'll be done by three won't you Jem

JEM

Course.

KI EREN

Yeah I don't know if I can make it Mum

IN THE FLESH, S. 2, EP. 4 by Fint an Ryan FINAL SS 03.12.13. 12.

STEVE

Why, where you off to?

KI EREN

The bungal ow.

Some alarm on parents' faces.

SUE

The plan was to have some family time, all sit down together.

STEVE

(friendly/complicit)
Back by quarter to then, eh.

KIEREN bristles at this control, turns to go. SUE knows this was the wrong tack.

SUE

Bring someone.

KI EREN

(stops, turns back)

Who?

SUE

One of your new friends. Or maybe that nice unconventional girl. They'd be very welcome.

KIEREN looks at them Both of them smiling expectantly. He's placated.

KI EREN

I'll see.

A car horn blasts outside gets JEM gets up to leave.

JEM

(to SUE)

I thought it was going to be family time.

SUE feels she can't win (given she reached out to Jem and the invite was the only way to get everyone round a table).

CUT TO:

19A EXT. WALKER HOUSE - DAY 1 (10: 31)

19A

JEM getting in to GARY's pick-up, bag in hand (no special cheeriness from Jem). And KIEREN making his own way off. SUE looks out the window, watching them leave.

CUT TO:

PEARL (CONT'D)

As you'll know RPS has been set up in response to the alarming events of recent days. Some of which thinking about them d make you blood run cold.

There's Cary Kendal, he's captain. One or two other faces you'll know from Human Volunteer Force that was.

LOCAL 2

It's the same thing.

Some amusement.

MAXI NE

(coy, leaning towards microphone)

It's a new service. It'll be carrying out some of the same duties. Until the perimeter fence is complete, for instance, there'll be regular patrols of the woods and fields around the village.

PEARL

(noddi ng)

And remember: they're relying on you as much as you are on them. So eyes and ears open and anything you see, pass it on.

LCCAL 1

Undead walking around without makeup and lenses on.

PEARL

Not now.

LCCAL 1

Lived here all my life.

Disorder. PEARL's losing control of the room already.

PEARL

Rose Orton, you wait your turn.

LCCAL 1

I don't want to be seeing that.

MAXINE speaks into mic. Her tone wins immediate deference. As she speaks she shifts the microphone so that it's in front of her. (PEARL takes resentful note).

MAXI NE

The idea behind calling this meeting was for people to air their concerns and for us to decide together as a community what's to be done. Now. Who'd like to speak?

Nearly all the hands shoot up. MAXINE points to one with her pencil.

LOYAL PARISHIONER

What we going to do about Rotter knocking shop?

A ripple of shock and some assent through the audience.

CUT TO:

23 <u>INT. RUNDOWN COUNCIL HOUSE - CHERIE'S BEDROOM - DAY 1</u> 23 (11: 03)

CHERIE fixing her make-up.

PHILIP still as leep, his mouth open. He's started to snore faintly (reminding Cherie it's time to kick him out).

Without looking at him she kicks a leg of the bed hard so that he wakes with a start (This is indifferent, automatic and part of the job rather than spiteful).

He jolts up, checks the clock by the bed, jumps out of bed panicked. He's late for the meeting.

PHI LI P

Why didn't you wake me?

CHERI E

(flat)

Didn't like to, you seemed so peaceful.

CUT TO:

24 EXT. RUNDOWN COUNCIL HOUSE - DAY 1 (11:10)

24

Brothel owner looks both ways then PHILIP slips back out. As he's turning off the garden path he notices a tiny red light blinking behind a net curtain in a neighbouring window. He looks up at it, troubled, figuring out that this is something very bad.

MRS LAMB

Abomi nat i on.

MAXINE (CONT'D)

I think we get organised and we get down there tonight and we do something about it.

They're whipped up now, loud cheering. Then through it a steady raised voice which people quieten for. (As MRS LONSDALE begins, MAXINE looks to PEARL in the hope she'll call order. PEARL gives her a complacent look back.)

MRS LONSDALE

What about Henry Lonsdal e? What about Henry Lonsdal e? What about Henry. Three days since my son's been home.

MAXI NE

(si ghi ng, then)
Mrs Lonsdal e everyone here
sympat hi ses-

MRS LONSDALE

I'm not talking to you. Every word out of your mouth's been a lie from day one. I'm finished with you. Philip Wilson said he'd speak up for me. Seeing he's not here I'll speak for myself. To you. My neighbours and my friends. Out of the lot of you who's tried to find him? Not one.

MAXI NE

I have explained that we cannot afford to devote resources to searching for someone who's gone missing of his own volition.

MRS LONSDALE

That's more of it. More lies spread against him What if it was your child you didn't know was alive or dead.

Murmurs. This point is landing.

MRS LONSDALE (CONT'D)
And when you ask for help people
turn their backs. Not even ask
after him or mention his name. Just
carry on like he was never here.

Around MRS LONSDALE there's some sympathy now, some guilt. A woman's hand goes towards her, murmuring 'Sylvia.'

MAXINE looks on. A flash of panic that things are slipping away from her.

CM TTED

27 <u>EXT/INT. AMY'S BUNGALOW - HALLWAY/LIVING ROOM - DAY 1 (11: 1217)</u>

KI EREN at the doorstep of the bungal ow, fixing his hair, ready for Simon to answer the door. But he doesn't. As soon as she sees who it is AMY grabs him into a tight hug (dropping the empty Neurotriptyline palette she's been holding).

AMY

Look at you all done-up and ador abl e.

KI EREN

(tiny bit disappointed)

Hi Amy.

His attention is taken by what's going on inside the front room A group of ROARTON RISERS (8 in total including those we saw at the mousse-wiping ceremony in Ep3), informal though very much around SIMON. He's in a chair. ZOE is seated at his knees. BRIAN has just finished his testimony. Zoe, Brian and those who were at the mousse-wiping ceremony are all au naturale.

BRI AN

...that's everything. That's all I remember.

AMY

(to Kieren)

Ch yèah. You'ré late for Church.

SI MON

Well done Brian.

Murmured 'Thanks Brian's' from other ROARTON RISERS.

Amy and Ki er en exchange I ooks.

Throughout the scene Frankie is particularly watchful of the room and the players.

SIMON sees KIEREN, widens his eyes in acknowledgement, maybe a small smile, but no more. He's on duty.

(Some way through Simon's dialogue below, a thin stream of black bile trickles from Amy's nose. She puts her hand to it at once and discretely absents herself, leaving Kieren looking on alone.)

SI MON (CONT'D)

(to Brian)
It's a great feeling, isn't it?
(off Brian's nodding)

You know why?

(MORE)

Because the Living have tried to control us with shame. Telling our rising stories is where we start to say 'No'. If we're serious about becoming free, the first shackle we have to throw off is shame.

ZŒ

Yeah!

This marks the end of the gathering. Zoe gives a little whoop. (She's a little over the top, but not wildly out of

33 <u>INT. VILLAGE HALL - DAY 1 (11:38)</u>

33

The hall's empty. PHILIP, his worst fears confirmed, curses himself inside. He's coming down the hall towards MAXINE on the podium who's gathering her things, still smarting.

PHILIP
I'm so sorry.
(off her non-response)
I was held up.

PHI LI P (conf used)

IN THE FLESH, S. 2, EP. 4 by Fint an Ryan FINAL SS 03. 12. 13. 22.

MAXINE (CONT'D)

That gives you five hours to decide what it is you think you're doing.

CUT TO:

34 INT. AMY'S BUNGALOW - AMY'S BEDROOM - DAY 1 (11:40)

34

AMY head back, pinching the bridge of her nose. She wipes it with a tissue and checks to see the bleeding has stopped.

She jumps a little to see (in the mirror) Frankie's head has just come around the door. Frankie didn't knock and she wasn't expecting anyone to be in there. Now she has to pass it off as concern.

FRANKI E

(off AMY's look)

Hi Amy? Just checking everything's okay.

AMY

Yes. Thank you, it's fine.

Frankie withdraws. Amy wonders about this for a second (or just flashes on the lack of privacy) but she's already looking at the door, aware she needs a cover story for those on the other side of it.

CUT TO:

CM TTED

36 INT. AMY'S BUNGALOW - KITCHEN - DAY 1 - CONTINUOUS (11:41) 36

SIMON enters to find KIEREN getting ready to leave.

KI EREN

By the way they're making a list of non-compliants so not showing up to Giveback probably isn't the great idea you think it is. Or sending your 'followers' to it without cover-up on.

SI MON

My followers?

KI EREN

(quoting his greeting,

di sgust)

'You made it. Welcome' I thought you might want to back off on the cult leader thing after we - (kissed)

(MORE)

IN THE FLESH, S. 2, EP. 4 by Fint an Ryan FINAL SS 03. 12. 13. 23.

KI EREN (CONT'D)

Which was stupid of me because you love it, don't you. Walking around with all these brainwashed people everywhere.

SI MON

Because they believe in something?
(hand on his shoulder)
See to me you're the one who's been brainwashed just over a longer period of time.

KI EREN

(I ooki ng at hand) Yeah don't do that.

SI MON

What am I doing?

SIMON backs off, serious, maybe even hurt.

KI EREN

What ever conversion technique you're trying, I'm not up for it.

SI MON

(overly calm)
I'm not doing anything to you.

KI EREN

You know what the really annoying thing is? You'd be great. If you could just be a normal person for two seconds.

SI MON

What do normal people do?

KI EREN's more exasperated than ever, he makes to go. SI MON sees he's about to lose him

SI MON (CONT'D)

I'm serious. Tell me what you want. I'll do anything I can to give it to you. Because there's what I believe... And then there's you. Okay? Okay?

KI EREN's frozen by this. They're staring at each other (7 seconds). Then AMY coming in at the door, carrying a palette of Neurotriptyline.

AMY

(seeing shifty body language)

No!

You two are not allowed to argue. (MORE)

They smile.

SI MON (CONT'D)

What do normal people do?

KI EREN has thought of something.

CUT TO:

39 INT. GARY'S HOUSE - LIVING ROOM - DAY 1 (11:55)

39

JEM is wearing her RPS uniform, the plastic bag on the floor close by. She's looking in the mirror, unsure how she feels about it.

GARY

There she is. That's her.

JEM

Yeah?

GARY

You kidding me? Kicking butt and taking names. (checking her out in `det ai I , `appr oachi ng)
St one col d, shi t - ki cki ng, bad ass

fox.

JEM

(liking it)

Shut up.

GARY

'Scuse me. Can't talk like that to your commanding officer. Forgot about that didn't you.

JEM

Never said I joining up.

They're in closer embrace.

GARY

Kind of a job lot though. All patrols RPS from now on. Besides if you were to I'd get to see you in that every day. Nice to have Dean back and everything and not saying he's not a sexy bloke, but it's not quite the same thing.

> (he comes over and starts kissing her)

So I don't feel like we have any choice in the matter. It's out of our hands.

OM TTED

EXT. MRS LAMB'S HOUSE - DAY 1 (12:30)

JEM shrugs, not bothered. (Actually bothered).

GARY (CONT'D)

Right. Good. I reckon if we move fast we're out of here in a half hour.

JEM

Fifteen minutes if we split up.

GARY

Eh?

JEM

Yeah, you take that way, I take this. Meet back up at the gate ten 'Less you're afraid on your own of course.

GARY smiles, new estimation of her.

GARY

What ever you say.

As soon as GARY can't see her, Jem's expression shifts. She was fronting. She's not that thrilled about patrolling on her own. JEM walks on then turns back. She sees that GARY's already some way away.

She goes deeper into the wood. Nervous. She thinks she hears sounds. It's only an animal moving in the undergrowth.

She's startled by a bird breaking from a tree, and she tells herself off for being so jumpy.

She comes round a tree trunk and there in the distance, walking away from her she can see a figure.

JEM

(to herself) Gary?

She goes after it and it's not there. She catches another glimpse and she realises now that it's not unlike Henry Lonsdal e.

JEM (CONT'D)

Stop. Hey. Stop.

She rounds another tree-trunk and there, a metre in front of her is HENRY LONSDALE, big bullet wound in the centre of his f ace.

JEM st umbles back in horror. She falls, lands on her back.

Still on the ground, she turns, hears more noises behind her. these ones too distinct to be an animal or bird.

Something's coming for her. When she looks back to where Henry had been there's nothing there. She scrambles up and runs.

She's belting through the woods, catching glimpses of the arms or the legs of whoever is pursuing her.

These glimpses are behind her, level with her and in front of her. She's terrified. However fast she runs they're outpacing her.

Something's about to get her side-ways on. And now it's not glimpses of limbs any more, it's an actual figure. It's closing on her, moving at exactly the pace she is.

Then impact. It's got her. She struggles to get free, crying out.

She's being held by the elbows, then released.

GARY It's okay. You're okay.

CUT TO:

SHI RLEY

Not seeing any mention of that particular combination of symptoms or side effects. Whichever they are.

(shrug to indicate 'It's probably nothing')
What we might do is tweak your medication. Sometimes that works.

AMY looks at the massive reference book, worrying that her problem's not covered there. Another pamphlet, this one from Halperin & Weston. The information's found easily this time.

CUT TO:

44 INT. WILSON HOUSE - KITCHEN - DAY 1 (12:46)

44

Baked beans bubbling in a pan.

PHILIP in shock, slow-motion/methodical, pushes down the lever on the toaster. He does it three times before it stays down. He succumbs, his head in his hands, no idea what to do.

CUT TO:

45 INT. WILSON HOUSE - LOUNGE - DAY 1 (12:46)

45

SHIRLEY gives AMY some NEUROTRIPTYLINE PLUS.

SHI RLEY

See if it does the trick. If not, pop back again. Okay?

(slapping her knees, indicating they're done)

AMY gets that SHIRLEY's solution is kind of crap. And that there's not much to be done about it.

CUT TO:

SHI RLEY

(less jaunty/quiet) Right then.

PHILIP looks after AMY as she leaves. Then that thought has to go because he's seen what he must do.

CUT TO:

47 INY. AMY'S BUNGALOW - HALLWAY - DAY 1 (12: 47)

47

KI EREN at the closed door of the bathroom SIMON's inside, bashing things about (medicine cabinet door or bottles against sink), muttered groans of self-disgust.

KI EREN

You okay?

SI MON (O. O. V.)

Just give me a second.

KI EREN

Look you don't have to do this. We can forget all about it.

SI MON (O. O. V.)

No you said you wanted me to see your world-

KI EREN

I'm not holding you to anything.

SI MON (O. O. V.)

I said I'd do it, I'll do it.

Nothing for a moment.

SI MON (O.O.V.) (CONT'D)

(to himself, fresh distress only more annoyance now)

Oh Jesus Öhrist.

(to KI EREN)

Is anyone around?

KI EREN

No.

KI EREN opens the front door.

SI MON (O. O. V.)

There better not be. Right start walking.

KI EREN goes through the front door, SI MON comes out of the bathroom fast so nobody sees him and goes after KI EREN, pulling the door closed behind him

CUT TO CONTI NUCUS:

48 EXT. AMY'S BUNGALOW - DAY 1 - CONTINUOUS (12: 48)

48

SIMON and KIEREN walking away from the house, Simon is focused on remaining unseen.

KI EREN's stealing glances at him as they go. He stops, touched.

SIMON has lenses in and is wearing very poorly applied mousse.

AMY's arriving back from Shirley's, worried. She sees them and is about to call out. They don't see her.

SI MON

How do I I ook?

KI EREN
(smiling, moved by Simon's gesture)
So bad. Thank you.

SIMON and KIEREN kiss (KIEREN's idea).

AMY sees it.

Back on the guys. They're walking again, happy.

We're on AMY, back flat against a wall or a parked van so that they don't see her as they pass. Tears roll down her face.

CUT TO:

49 <u>INT. THE LEGION - DAY 1 (13:10)</u>

49

JEM

He was looking right at me. It was like he was asking why?

GARY

(ur gent)

Jem keep it down.

JEM

I thought they were after me. All of them, every one we ever did.

GARY

(pointing to her empty glass)

D'you want anot her?

JEM

Yeah.

On JEM worried and unsupported as GARY orders from PEARL at the bar. Then cut to GARY about to pay. But CLIVE gets there before him, waving a banknote before Pearl.

CLI VE

Those are on me Pearl.

GARY

(surprise)

That 's very kind of you.

CLI VE

Debt of gratitude pal. Feel safer already knowing you lot are out there. Far as I'm concerned that hand doesn't go in your pocket.

Murmurs of assent from other regulars, same goes for them

PEARL

(undertone to GARY as she passes him drinks)
So you know, that's not a house policy.

GARY

(to CLIVE)

Cheer's then.

CLI VE

Good man.

He gets back to JEM

JEM

I've been having bad dreams. Henry's in them and all. **GARY**

Jem Look, no. He's not. And you didn't see anything in the woods either. That's the point. Henry's gone. You've just got to be...in the here and now. Fucksake, we've all done stuff. Dwelling on it's only going weaken us. Listen here and now we're together. And we're alive. That's two boxes ticked for me already. Yeah?

This is winning her round.

GARY (CONT'D)

Looks like there's a free piss-up in the offing as well so knock that one back quick and look thirsty.

JEM's happy.

CUT TO:

INT. MRS LAMB'S HOUSE - HALLWAY - DAY 1 (13:10) 50

50

SANDRA has just taken possession of something from MRS LAMB. She's being seen out.

SANDRA

You're a life-saver Mrs Lamb. Bereft I was.

MRS LAMB

Yes, bye now.

MRS LAMB closes the door on SANDRA. She has made it back as far as the kitchen when the bell rings. She sighs.

When she opens the door there's PHILIP.

PHI LI P

Mrs Lamb. I wonder if you and I could have a quick word.

MRS LAMB makes to shut the door. PHILIP pushes back.

PHILIP (CONT'D)

(meek, head down) Please. I implore you.

She opens the door wider, still suspicious but in power now, prepared to hear him out.

CUT TO:

51 INT. MRS LAMB'S HOUSE - LIVING ROOM - DAY 1 (13:12)

MRS LAMB plugging in and turning on a fan heater (because this is a room she never occupies). Taking a very long time about it. Her back to him, Philip's gaze strays to a poker hanging from a fireplace set, a heavy-looking music box or other object that could inflict damage. When she turns he looks down at his hands.

MRS LAMB

Well?

He gets up, his nerve failed.

PHILIP
If I could use your lavatory?

CUT TO:

51

52 <u>INT. MRS LAMB'S HOUSE - LANDING/DISUSED BEDROOM - DAY 1</u> 52 (13: 13)

He reaches the top of the stairs and down the landing sees in the front bedroom a VHS camera on a tripod, facing onto the street. Its red light blinks in record mode.

On the floor is an incomplete home-made protest banner (painted): 'If a man lie with a beast, he shall surely be put to-' (It's been poorly planned so the letters become increasingly bunched up towards the bottom and right of the sign.)

Coming closer, he sees a cardboard box filled with VHS tapes, earlier footage, each labelled with dates. (The labels might have names of the programmes originally recorded on there crossed out, and dates written over so Lovejoy or Mbrse.)
Horror from Philip at the level of organisation. He begins to look for the tapes bearing dates of his own visits, his hand strays in their direction.

MRS LAMB

Top of the stairs to the left it was.

He jumps. MRS LAMB is right behind him

PHI LI P

Thank you.

CUT TO:

53 INT. MRS LAMB'S HOUSE - BATHROOM - DAY 1 (13:14)

53

We hear the toilet flush then see Philip hard up against the door. He breathes, desperation.

Ear to the door, listening for her. She may have gone back down stairs. It's worth having another go at getting the tapes.

CUT TO:

54 INT. MRS LAMB'S HOUSE - LANDING - DAY 1 (13:15)

54

He opens the door and looks back towards the bedroom He comes slowly back out. MRS LAMB has waited directly outside the door, aware he's up to something.

PHI LI P

(pretending he'd been looking for her)

Mrs Lamb.

She stares him down. The stairs are behind her. The option of murder presents itself.

MRS LAMB

I know your secret.

He looks to a piece of religious imagery on her wall. He struggles, then comes to regretful conclusion.

PHI LI P

Yes.

CUT TO:

55 EXT. MRS LAMB'S HOUSE - DAY 1 (13:16)

55

PHILIP comes down the path, two VHS tapes half hidden inside his jacket.

On Mrs Lamb's front door long enough to worry about what just happened behind it.

CUT TO:

56 <u>EXT. WALKER HOUSE - DAY 1 (13: 30)</u>

56

KI EREN and SI MON near the house. (Si mon's had some remedial work on his make-up.)

KI EREN

It's not too late to back out.

SI MON

Can you stop saying that? I'm fine, I'm completely relaxed. Is that your Dad?
Shit.

IN THE FLESH, S. 2, EP. 4 by Fint an Ryan FINAL SS 03.12.13. 37.

STEVE's seen them through the window of the front room and is coming to the door.

They continue walking up the path.

KI EREN

Say you like his jeans.

SI MON

What?

STEVE opens door, confused (because he'd been expecting AMY).

KI EREN

Hey Dad. Simon, this is my Dad Steve.

SI MON

Hi Steve. I like your jeans.

STEVE

(I ooki ng down, chuffed) Thanks very much.

They go past him

STEVE (CONT'D)

Sue, Kieren's brought a mate back. Simon.

SUE comes from kitchen.

SUE

Ch. Very nice.

SI MON

Hello Sue. Thanks for having me.

SUE

Lovely to have you.

Second or two awkward pause broken by STEVE gesturing to laid table.

STEVE

Well I hope you like lunch Simon.

SI MON

Uh, sure.

KI EREN

It's definitely in his top three meals we don't eat.

STEVE and SUE made more awkward by this joke. They give KIEREN a remonstrative look. So does SIMON.

IN THE FLESH, S. 2, EP. 4 by Fintan Ryan FINAL SS 03. 12. 13. 39.

SANDRA (CONT'D)
Patrick Hughes at Victus Central Office. A man with a very brusque tone I must say.

They smile to each other. Maxine is turning and heading upstairs as Sandra starts the video again.

ACTOR ON TV

Merely, Doctor, that I can understand our friend here sust aining one accident al bullet wound while cleaning his gun. But two?

Sound from TV of autopsy sheet being pulled back. TV soundtrack music rises. We're on MAXINE as the soundtrack cuts out abruptly.

SANDRA (O. O. V.)

No! No! No! This is not happening.

The sound is alarming enough for Maxine to rush back down. She's back in the living room in time to see what comes onto the TV screen next. She stares at it, intent. (We don't see.)

SANDRA (CONT'D)

(annoyed disbelief) You have got to be joking.

MAXI NE

Where did you get this tape?

CUT TO:

59 INT. THE LEGION - DAY 1 (14:30)

59

PEARL puts two more drinks in front of JEM and GARY. GARY raises a glass to a MAN at the far end of the bar.

GARY

Thanks very much mate.

The MAN salutes back.

GARY (CONT'D)

(to PEARL)

Starting to feel like old times round here.

PEARL

(through smile to MAN) God forbid. Old times it was me picking up tab.

GARY

(to JEM looking at drinks) (MORE)

Shoul dn't be doing this on an empty stomach.

On this JEM suddenly remembers she's supposed to be at home.

INT. GP JEM

Shit.

She leaves. GARY doesn't notice she's no longer beside him He's looking towards his new patrons in the bar.

GARY

How heroic d'you reckon we'd have to look to get a ploughman's and a bag of ready salted in.

He's just starting to experiment with a heroic expression when JEM comes back and drags him up. She's taking him with her. GP

CUT TO.

INT. GPGP

IN THE FLESH, S. 2, EP. 4 by Fintan Ryan FINAL SS 03.12.13. 41.

ZOE's enraptured by the sight of the RABIDS, like they're rare animals.

ZŒ

Hey there. There you are. Hello.

(to BRIAN)

Get the lock off.

(to RABIDS)

We're friends. We're like you.

BRIAN produces a bolt cutter, deals with the lock in seconds. As the door to the cage opens he backs towards the door.

ZOE is spray painting ULA in red paint on the wall.

BRI AN

Quick as you can then Zoe.

The RABIDS don't move.

ZŒ

You're free. Yes, freedom

BRI AN

Probably make a move some time around now.

ZŒ

(to BRIAN, through teeth) You're scaring them Come, please.

BRI AN

Zoe seriously.

ZOE looks back to see BRIAN going out the door. She takes a last pleading look at the RABID and then follows him

CUT TO.

61 EXT. STREET OUTSIDE GP SURGERY - DAY 1 (14:38)

61

Alarm still ringing.

DENISE cycles down the road from the opposite side as ZOE and BRIAN run round the corner from the back of the surgery. As soon as they spot another's presence they slow to an inconspicuous walk.

DENISE makes for the entrance door with a large bunch of keys.

Down the road BRIAN is walking too fast for ZOE. They're both very nervous and hyped up (BRIAN's not disguising it.)

ZŒ

(urgent) Slow down Brian you look like an amateur.

DENISE opening the door. She's not concerned or in a hurry. This is drudge work, something she's done too many times in the past.

DENISE

(grumbling to herself)
Cut price alarm system..

CUT TO.

62 <u>INT. GP SURGERY - RECEPTION AREA - DAY 1 (14:40)</u>

62

DENISE goes to the alarm key pad.

DENISE

My Sunday afternoon up in smoke...

She presses in the code and the alarm stops. She sighs.

Then she hears noises from the corner (a blind spot from here). It sounds like someone trying to catch her attention with a repetitive pssting.

Turning, she sees first the open empty cage and the bolt cutters. Then she sees the graffiti. Then she hears that noise again, it's coming from a corner where she hadn't yet looked. A RABID pressing down the nozzle of Zoe's spray can, fascinated by its workings.

It looks up at DENISE, less fascinated now. It growls and bears its teeth.

DENISE screams as the second RABID attacks.

CUT TO:

63 INT. WALKER HOUSE - DINING AREA - DAY 1 (14:50)

63

SUE puts a roast on the table. SIMON looks around at KIEREN, SUE and STEVE.

SI MON

This is nice. Thank you.

Everyone agrees it is nice. It is. It's as if this kind of thing could work.

STEVE

I always say you can't beat a good bit of beef.

(MORE)

That sister of yours said she'd be here by three. Which if previous experience is anything to go by means any time between now and midnight. No point letting it get col d.

SI MON

So Steve, how did you and Sue meet?

STEVE

(after beat) Work.

SUE

Work. What about the two of you?

This is a big gesture from Sue. Kieren looks to her appreciatively.

KI EREN

Same. Work.

SI MON

I liked the way he gave back.

Noise in the hallway. STEVE's up fast, eager to warn JEM SIMON's there.

CUT TO:

INT. WALKER HOUSE - PORCH - DAY 1 (14:51) 1 19rET n after ulep01*3*6

IN THE FLESH, S. 2, EP. 4 by Fint an Ryan FINAL SS 03. 12. 13. 44.

STEVE (CONT'D)

Jem did you want to change at all before eating?

JEM

(heading in)

Not really. Starving.

STEVE

(following her)

Get stuck in s probably best plan.

CUT TO CONTI NUCUS:

65 <u>INT. WALKER HOUSE - DINING AREA - DAY 1 - CONTINUOUS</u> 65 (14: 51)

GARY and JEM freeze on seeing SIMON at the table.

STEVE

This is Kieren's mate, Simon. Jem And Gary.

SIMON stands and offers his hand to GARY. He wants a truce at least for the time they're at the table.

SI MON

Alright.

GARY shakes his hand. SUE's setting a place for him As he sits SIMON and STEVE see GARY wipe his hand on his trousers (after the handshake), a streak of mousse staining them

STEVE

There we are. More the merrier.

SUE

Plenty to go round.

JEM

Would be wouldn't there.

JEM and GARY behaving badly, giggly, private-jokey.

SI MON

(urgent, low)

Shall we keep it cool guys. While we're here?

GARY

No problem this end pal.

JEM steals roast potatoes from Gary's plate.

GARY (CONT'D)

Oi. Cheeky sod.

SUE looks on, appalled.

KI EREN

(rescuing her)
Did you get all those knots out of the bunting then Mum?

SUE

Fi nal I y.

JEM I ooks to SUE and reads her disappointment. She's giving her defiant 'What?' I ooks back as GARY speaks,

GARY

They keeping you busy Sue?

STEVE

Sue's on the planning committee for the village fete. It's all go isn't it?

SUE

There's plenty to do.

STEVE

Not helped by a certain Maxine Martin.

Sue closes her eyes. Steve shouldn't have brought this up.

GARY

What's Maxine done?

SUE

She thinks the fete should have a

GARY

I'm climbing up on the toilet bowl. Only an electric toothbrush to defend m self with when two more of 'em come in, wherever they'd been hiding.

SUE puts down her knife and fork and stares GARY in the face. She's had enough. It doesn't stop him

GARY (CONT'D)
(nodding towards JEM)
This one shows up Glock in hand.
Pops the first one here.
(finger to temple)
Brain across tiles.

STEVE

Everyone okay for creamed leeks?

GARY

Second one, top of the neck. But fat lad's still coming at me. Me with me trusty toothbrush.

She walks up to him gun jams.
I'm like, 'Ch right, okay, good night Saigon'
Cool as you like she pulls down the shower pole. Pum Through the eyehole.

Wait, that's not it! This Rabid(mocking/provocative)
this PDS Sufferer- goes over like that.
(slow keeling over motion)

(slow keeling over motion)
Only the pole's still stuck in its head. Hits me on the way down. I lose my balance, don't I. Both feet in toilet bowl! Boots wet, socks wet.

Silence. Not even JEMs giving the raucous response he expected (or pretended to expect).

SIMON's got his head down, keeping his cool, indicating to KIEREN he should skip it. He won't.

KI EREN

That what you did in the war is it? Kill people?

SI MON

Leave it.

KI EREN

No. I won't. (to GARY) Same here. STEVE

Kier.

KI EREN

I killed people too. I have a funny story of my own actually. I rose from the dead and then after that I ripped people apart.

SIMON shifts uncomfortably, head down.

KI EREN (CONT'D)

Okay maybe it's not that funny but you can sit there and listen to it anyway. Like we did with you.

STEVE

Kieren don't.

GARY

(for JEM's consumption) Nah you're alright.

KI EREN

(fierce)

Listen to the story.
(beat, then as if it's an entertaining anecdote)

entertaining anecdote)
It's weird at first because all
there is is just darkness. It's so
dark it doesn't make any difference
if your eyes are open or closed.
What you think is that you've been
buried alive.

STEVE

Ki er en pl ease.

KI EREN

Not ideal. That's proper... panic, you know. You hit out at the lid of the coffin even though there's no way.

But then... it starts to give.

(back there, wonder)
You have to push your way through
all the soil. It takes ages doesn't
it? It takes so long.

SUE

(qui et)

Ki er en.

KI EREN

But all of a sudden something's different, you feel the wind on the tips of your fingers. And the rain.

(MORE)

Because before that you're not really sure where you are. But now you know. And you're pushing through. And then all this stuff at once. The moon. And this incredible

(to SI MON) Come on.

SIMON's not listening. He's still taking in KI EREN's answers to his questions, thunder-struck.

 $\label{eq:KI_EREN_CONT'D} \mbox{Si mon, come on.}$

CUT TO.

66 INT. WILSON HOUSE - KITCHEN - EVENING 1 (17:30)

66

SHIRLEY has her plate in her hand about to scrape leftovers of her evening meal into bin. She presses the pedal and sees remains of two unspooled video tapes inside. She looks to

MAXI NE

(as she sets up)
Sandra Furness got this tape from a friend of hers, a woman called Abigail Lamb. Mrs Lamb's had a bit of a run on video tapes recently. I expect that's why she forgot what was on this one.

The same sounds and soundtrack rising from HARD GRAFT, cutting out and then video gates down to reveal:

Mrs Lamb's camera footage of PHILIP arriving at brothel. MAXINE fast forwards, stops forty minutes into the tape, and Philip is seen leaving the brothel.

PHILIP's face.

MAXINE (CONT'D)

Suddenly everything's become very simple hasn't it Philip. You tell lies all the time. All you need to do now is tell one more. And then afterwards you can come along to the protest. Maybe even say a few words. You can go back to being the person you say you are.

She rewinds. Soundtrack rises and cuts out again.

MAXINE (CONT'D) (not looking at him) Time you got on with it.

CUT TO:

69 INT. GARY'S HOUSE - LIVING ROOM - EVENING 1 (17:45) 69

Both GARY and JEM in front of the TV, both a bit groggy. They're still in combat trousers, but stocking feet and t-shirts now. Jem's feet are tucked up under her on the sofa. She considers GARY - his head tilted back, nodding off-wondering how well she knows him

Door bell rings. They're both slightly apprehensive. GARY gets up, covering.

GARY

Prob'ly your brother, thought of another funny story.

CUT TO:

MAXINE turning volume to the proper level on her megaphone. She's in close conference with GARY, telling him what to say. He's nodding.

PROTESTERS coming down roads, assembling.

GARY addresses ROARTON PROTECTION SERVICE

GARY

Right, this is about giving out a signal. We get the job done. And we don't engage. We're not here for conversation...

DEAN is among those he's addressing, yawning elaborately.

So's JEM She looks to the door of the brothel. A BROTHEL WORKER has opened it a gap and is looking through. Her eyes meet Jem's. JEM looks away.

CUT TO:

74 EXT. LONSDALE HOUSE - NI GHT 1 (18:06)

74

MRS LONSDALE opens the front door to PHILIP.

MRS LONSDALE

Philip.

PHI LI P

I'm sorry to call- (so late)

MRS LONSDALE

Come in Philip.
(off his reluctance)
Please. Come in.

CUT TO.

75 EXT. RUNDOWN COUNCIL ESTATE/HOUSE - NIGHT 1 (18:06)

75

MAXINE delivering her speech through the megaphone, PROTESTORS with her.

MAXI NE

Is this what they meant when they told us to integrate? Thank God we're waking up is all I can say. Because this can only be a start. All the time this illness goes untreated, we're vulnerable.

Cries of 'Get them out' etc.

DEAN and one or two others head around the back.

GARY bangs hard on the front door.

The owner opens and he and the rest of the RPS traipse inside.

CUT TO.

76 <u>INT. RUNDOWN COUNCIL HOUSE - BEDROOM 2/LIVING ROOM - NIGHT 76</u> (18: 06)

DEAN and others are entering from the back door as GARY opens

77 <u>INT. RUNDOWN COUNCIL HOUSE - CHERIE'S BEDROOM - NIGHT 1</u> 77 (18: 07)

Cherie's cramming her stuff into a bag, the door opens. GARY.

CHERI E

I'm goi ng.

GARY

See if we can hurry things along shall we.

GARY throws her bag down the stairs. JEM looks on from the landing.

CUT TO:

78 EXT. RUNDOWN COUNCIL HOUSE - NIGHT 1 (18:08)

78

By now AMY has arrived to see what's going on. She's away from the main body of PROTESTERS.

CUT TO:

79 INT. LONSDALE HOUSE - NIGHT 1 (18:08)

79

PHILIP stands and MRS LONSDALE sits at the kitchen table.

PHI LI P

We've had some more information-

MRS LONSDALE

Just before...

(she pulls his hand down so he has to sit close to her, smiling, eyecontact)

I tried to stop her Philip but she's put these lies in my head that Henry's maybe still out there. It's not hope, it's the feeling, it's dragging it out... I know they're lies but I can't let them go on my own. Even though I know. I know.

(change of gear)
You've always been such a serious
boy. I'd see you playing out, even
as a toddler: big frown on your
face, like something'd just made
you very angry.

Never saw you lash out though.

Never saw you do the cruel thing.

So I know that you're a good boy.

All I need is some truth Philip.

Please.

PHILIP has been looking the other way. Now he meets her gaze and nods (or what ever gest ure indicates consent to her plea).

CUT TO:

80 INT. RUNDOWN COUNCIL HOUSE - NIGHT 1 (18:10)

80

GARY sticks his head into the lounge area where PUNTERS and BROTHEL WORKERS are being guarded by the RPS.

GARY

Lets have 'em

He makes his way outside, kicking Cherie's strewn belongings in front of him as he goes.

CUT TO:

80A INT/EXT. LONSDALE HOUSE/STREET - NIGHT 1

80A

PHILIP gets up from the table. MRS LONSDALE has been touching his cheek in gratitude. She's weeping.

He walks out of her house, through the open front door.

JUMP CUT TO.

81 <u>EXT. RUNDOWN COUNCIL HOUSE - NI GHT 1</u>

81

The BROTHEL WORKERS and PUNTERS are led out to disgust and derision from PROTESTERS and chants of 'Roarton says no'.

GARY strides about.

GARY

Punters this side, prozzies this side. Nice neat rows. Let everyone see your faces.

PHILIP arrives and takes it in. He's on a mission.

MAXINE looks in his direction, trying to tell from his body language whether he's done what he said he would. PHILIP approaches and takes the loudspeaker from her.

AMY Looks on.

He walks past MRS LAMB (and her now complete and poorly executed banner: 'If a man lie with a beast, he shall surely be put t odeath').

He walks past the Amy wig and coat he had Cherie wear, strewn on the ground with Cherie's other possessions.

He walks past CHERLE herself.

PHI LI P

My point is. My point is... Maybe we only have to pretend they're bad because we pretend we're good.

VOI CES

No! / Boo! / Rubbi sh!

Forthright dissent that rises and grows from here.

He looks out and sees AMY for the first time.

PHI LI P

(I ouder, desperate exhort at i on)

If we could accept our real selves and live with who we really are and love ourselves then maybe we could accept... and live with... and...

Shouts drown out the last word ('love').

What Philip's just said is landing for JEM She's given pause but snaps out of it on the rising shouting from the crowd.

The shouts continue. He lets the megaphone drag from his wrist.

He looks at the crowd and their hatred for him and his message. He feels defiant.

He lets the megaphone drop to the ground.

PHILIP (CONT'D)

(inaudible above crowd)

Forget it.

He walks and goes to stand with the line-up of PUNTERS. The guy next to him is the bloke whose eye he avoided that morning. Now they stare at each other.

The protest falls silent again as the crowd takes in the import of this. Then murmurs followed by shouts of 'Disgusting'.

As the noise rises again, Maxine stoops to pick up the megaphone. She looks at Philip the way a chess player regards a person who's just conceded (surprised at the ease of her victory and almost respectful of the decision).

GARY has produced a disposable camera, he's taking a series of photographs of the line-ups.

GARY

Big smiles everyone.

The flash goes off in Philip's eyes.

He lifts his head to look back at AMY. He sees she is I eavi ng.

CUT TO:

SCENE 83 HAS BECOME 80A

84 INT. AMY'S BUNGALOW - GRAN'S ROOM - NIGHT 1 (20:00)

SIMON and KIEREN, both still a bit shell-shocked after the lunch. KIEREN because of the conflict, SIMON because he believes KIEREN is the First Risen.

KI EREN is wiping the mousse from his own face. He takes out his lenses and crushes them or breaks them in half (matter-offactly).

SIMON's staring at him KIEREN starts to wipe the mousse from SIMON's face. ŠIMON doesn't resist.

CUT TO:

85 EXT. ROARTON BUS SHELTER - NI GHT 1 (20: 30)

85

84

PHILIP drinking cider, leaning up against a larger version of the poster in the pub, the scary near-rabid PDS sufferer grins out.

PHILIP hears a sound. He's spooked.

PHI LI P

Who's there? Who is it?

AMY (O. O. V.)

(scary voi ce)

A zombie.

Worse than a zombie.

PHI LI P

(to himself)
What's worse than a zombie? (turning, thinking maybe there's one behind him)

Two-?

AMY

(from bushes, rushes him) A drunk zombie.

PHI LI P

Jesus Christ.

AMY

Terrible news about the full disclosure on your sex-life by the way. Not going down brilliantly with the townsfolk. Your reputation's in tatters. What with the necrophilia and fancying rotters. Nice boys don't do that.

She takes a non-swig from the bottle she has (thumb over the spout) then hands it to him. He takes a swig, offers it back.

 $\begin{array}{c} \text{AMY (CONT'D)} \\ \text{No thank you, I know where that} \end{array}$ mout h's been.

PHI LI P

How can you be drunk?

AMY

(shr ug)

Power of suggestion, sense memory. And I'm not really. I'd say prepare yourself for some sort of lynching or social ost raci sm

PHI LI P

You're talking to me.

AMY

I'm very nice though. And I have a high tolerance for idiots just now. (reflection) Especially disappointed idiots.

PHI LI P

I don't fancy people with PDS. As such.

AMY

Right just the sex workers.

PHI LI P

I went to sex worker.

AMY

(sarcastic, 'that not hi ng') One? What's one?

PHI LI P

Because she reminded me of someone.

AMY

Who's counting?

88 EXT. TELEPHONE BOX - NI GHT 1 (23:00)

88

Ringing tone. Approaching the box, a figure inside it.

CUT TO CONTI NUCUS:

89 INT. TELEPHONE BOX - NIGHT 1 - CONTINUOUS (23:00)

89

The other end picks up. The back of Simon's head.

SI MON
I've found the First Risen.
(turning our way,
emotional)
You should see him He's beautiful.

END OF EPI SODE