# IN THE FLESH

Epi sode Three

Written by

Dominic Mitchell

# FI NAL SHOOTI NG SCRI PT

27. 11. 12

# 1 EXT. COUNTRY LANE - EDGE OF ROARTON - DAWN - DAY 5

A deserted country lane on the edge of the village of Roarton. It's almost dawn. Light, but the moon still in the sky. Twilight.

A figure appears on the horizon. Walking slowly down the middle of the road. It's KIEREN WALKER. Flesh cover up streaked. One contact out, one in. One dead eye. One living.

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1A CONTINUED:

2

SUE We call her and she'll call the Treatment Centre and they'll come and take him away. Do you want that?

STEVE We can't lose him again, Sue.

Sue takes Steve's hand.

SUE We won't.

EXT. MACY HOUSE - MORNING - DAY 5

CUT TO.

CUT TO.

2

3

1A

Bill's pick up pulls up in front of the house. Without a word, BILL exits the vehicle.

Bill grabs the bag of weapons and enters the house.

Rick follows (at a safe distance).

3 INT. MACY HOUSE - HALLWAY - SAME TIME - DAY 5

JANET, in her nightie, extremely worried, been up all night waiting for their return.

BILL enters and passes her without acknowledgement.

Rick enters, looks at his mum - "it didn't go well".

CUT TO.

# 4 INT. MACY HOUSE - UPSTAIRS LANDING - MOMENTS LATER - DAY 5 4

BILL, face still thunder, is putting rifles and guns back in the airing cupboard.

Rick comes up the stairs. Hovers.

RICK Want me to get in the netting? IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 3.

# 4 CONTINUED:

Bill doesn't answer him He puts the last of the guns in the airing cupboard and passes. Silent treatment. This is absolute hell for Rick.

CUT TO.

4

5

# 5 <u>EXT. MACY HOUSE - MOMENTS LATER - DAY 5</u>

BILL is aggressively collecting the netting from the back of the truck.

Rick enters. Watches. So wants his Dad not to be mad with him

The netting gets stuck on the pick up's side. Bill tugs at it.

Rick goes to help. Bill growls:

BI LL

Get off.

Rick backs away, as you would from a snarling dog.

ri CK

Sorry.

BILL (scoffs) You're sorry?

Rick nods.

BILL (CONT'D) Yer embarrassed me, Rick. Siding with that rotter!

RICK Dad, I -

BILL (to himself, more than Rick) Insubordination. It'll spread. Like piss downhill.

Rick looks down.

BILL (CONT'D) He's lovin' this. Yer saw him Smug fuckin' grin. IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 4.

5 CONTINUED:

6

RICK (very meek) Dad, I don't reckon he -BILL (getting in Rick's face) The Walker Iad were smiling ear to rotten ear.

Rick nods.

BILL (CONT'D) He's got to go (places his finger in Rick's chest) and you've got to do it.

And with that Bill walks off into the house.

On Rick - The horror....

CUT TO.

INT. AMY'S HOUSE - BEDROOM - DAY 5

AMY is sitting up in her bed. She's just put on her bra.

Rustling sounds are heard off camera.

Amy looks over at:

The back of a MYSTERY MAN (face unseen), sitting on the edge of the bed, putting on his shirt.

The Mystery Man stops. Puts a hand to his head. He's hung over. Amy clocks this.

AMY Got some aspirin if you want?

ANGLE ON: The Mystery Man. It's <u>PHILIP</u>. Last night Amy and Philip slept together.

PHILIP I, uh, better get back, morning council meeting.

Amy nods. It's obvious that she considers this a one time deal. A consolation prize. The person she really would have liked to spend the night with (Kieren) spent it somewhere else. Philip stands. Turns back.

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### 7 CONTINUED:

Philip freezes.

Shirley looks up. Sees her son on a PDS sufferer's door step. Freezes.

AWKWARD. Here's the thing; Shirley doesn't know that Philip knows she's a PDS Community Care Officer. Shirley still believes Philip believes she works at a hospice. On Philip's side, he hopes to God his mother doesn't know about his living dead fetish and anyway how is he going explain why he's coming out of one of her patients houses without spilling the beans that he knows what she thinks he doesn't know. You know?

### PHILIP / SHIRLEY What are you doing here?

Couple of more uncomfortable moments as mother and son think about the lies they're going to tell each other.

SHIRLEY (making it up as she goes) Her Nan. I knew her. At the hospice. (re. her medication bag) Came to give her some left over belongings.

PHILIP (not buying it for second) Oh. Right.

Philip's turn.

PHILIP (CONT'D) I'm doing out reach.

Philip looks to where his mother is staring. He goes red. Does up his trouser fly.

> PHILIP (CONT'D) Roarton Council / Partially Deceased face to face relations.

SHIRLEY (not buying it for a second) Oh. Right.

Philip nods - "That's right". He skulks past his mum

SHI RLEY (CONT'D)

### 10 CONTINUED:

Kieren ignores the shoppers scared / disapproving rubbernecking and approaches AISLE 4.

#### AI SLE 4

Empty of shoppers. Crisps and chocolates on the shelves.

Kieren stands at the far end. He is staring at a spot on the floor down the aisle.

It's where he attacked Lisa. Kieren stares at the spot. Haunted. He begins to move towards the spot.

The muzak starts to become DISTORTED. The fluorescents begin to FLICKER.

The stress is causing Kieren to go into flashback. An intense one.

The whole picture starts to shake. The fluorescents GROW BRIGHTER. The muzak SCREECHES AND MORPHS INTO.

CUT TO.

# 10A <u>INT. SUPERMARKET – FLASHBACK – DAY 0</u> 10A

#### SCREAM NG.

There, on the spot on the floor where Kieren was just staring is RABID KIEREN and RABID AMY DYER feeding on LISA LANCASTER.

AUTOMATI C DOORS BUZZ OPEN.

A MALE RABID ZOMBIE hanging about in the entrance turns his head and:

Gets A BULLET in his HEAD.

LI SA!

ANGLE ON: JEM Combat mode, pistol smoking.

JEM

From around the corner ANOTHER RABID ZOVBLE lurches into view.

Jem fires her pistol from range. Head shot. Zombie goes down.

We follow behind Jem as she begins searching aisles:

No Lisa in Aisle 1. No Lisa in Aisle 2 Or Aisle 3.

<u>AISLE 4</u> Jem hears MUNCHING SOUNDS.

The figure is illuminated:

It's KIEREN.

KI EREN

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CONTI NUED: RI CK Good books.

13

Bill nods. RICK (CONT'D) When do yer want me to...? BILL Today - where's me fags. JANET! Rick sees an opportunity. He grabs it. RICK Want me to go get yer some? Bill pats himself down. Jesus he could use a cig. RICK (CONT'D) I don't mind. Be straight back. Bill goes into his pocket, produces a tenner. BILL Go on then.

CUT TO.

14

# 14 INT. MACY HOUSE - KITCHEN - MOMENTS LATER - DAY 5

JANET is making breakfast. RICK enters holding the tenner.

RICK (speaking in a hushed tone but trying to make it sound like he's not) Mum, 'ave yer got some change?

Janet looks at her son. The desperation behind the eyes. She recognizes it.

Janet nods and goes into her purse. This is done in a clandestine fashion. While she counts out coins she keeps looking to check Bill isn't coming in.

Rick understands what she's doing. He checks Bill isn't coming as well.

Janet finishes collecting the coins and gives them to Rick in exchange for the tenner.

Rick nods, says with his eyes - 'Thank you, mum'.

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# 14 CONTINUED:

Janet nods back.

14

14A

CUT TO.

14A INT. WALKER HOUSE - JEM'S ROOM - DAY 5

JEM still holds the pistol on KIEREN.

KIEREN I get flashbacks. From that time. My medication. Rebuilds connections in my memory.

Jem just holds her pistol.

KIEREN (CONT'D) You were there. When Lisa was killed.

JEM When killed Lisa. killed her. She wasn't killed. killed her.

KIEREN (admitting it out loud) When I killed Lisa.

JEM You come to talk yer way out of it? Make excuses?

Kieren shakes his head.

JEM (CONT'D) You remember me. From then?

Kieren nods.

JEM (CONT'D) You saw what I did?

Kieren nods.

JEM (CONT'D) And how's it feel?

KIEREN (thinking she means how's he feel about killing her friend) It feels awful. I don't... (MORE)

### 14A CONTINUED:

KIEREN (CONT'D) I'm not like some people who think that what we did back then was alright because it was necessary for our survival, or, or we're somehow a more advanced species so killing the living doesn't really count. It does count. I did kill her. All I can say is I would have done anything to have stopped it if I could.

JEM So you think l'm a coward?

KIEREN (doesn't know what she means) No...

JEM You saw me. could have stopped you.

Kieren thinks about this.

### **KI EREN**

Maybe.

JEM

Talk about guilt. Try looking the parents of your friend in the eye and have them think you're a hero, when really your a fake, and a liar.

Jem tries to hold back the emotion. But it's too hard.

JEM (CONT'D) I told Lisa's parents, I told , that I'd run out of bullets. I hadn't run out of bullets. I just couldn't pull the trigger on me own brother. Rabid Rotter or not. I just couldn't do that.

Brother and sister look at each other. Both are racked with guilt. This is the first time either one has been able to admit what they did out loud. Two peas in a guilty pod.

KIEREN I'm glad you didn't, Jem 14A

JEM (through tears) Are yer?

KI EREN

I am I really am

Beat.

KIEREN (CONT'D) I'm going to the Lancaster's. I'm going to... I'm going to try and bring them some peace.

Jem looks at her brother. Kieren looks at his sister. Goes to exit.

JEM

Kier.

Kieren turns.

JEM (CONT'D)

Wait for me.

CUT TO.

# 15 <u>EXT / INT. EDGE OF ROARTON - PHONE BOX - DAY 5</u>

RICK is standing in the phone box that Kieren was looking at in the scene previous. Rick's edgy as hell, even though there's not a thing in sight, he checks that there's no one that could possibly see him. When he's sure the coast is clear he takes out the coins his mum gave him and puts them in the slot.

CUT TO.

# 16 INT. WALKER HOUSE - LOUNGE - DAY 5

16

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# 16 CONTI NUED:

The phone begins to ring.

Out.

JEM

Sue mentions for Steve to pick up the phone.

Jem brings in a cereal bar box from the kitchen. Pockets one. Offers Kieren one. Course he doesn't eat, but it's a nice gesture so he takes it and pockets it.

> SUE Absolutely not. (to Kieren) You had us worried sick. No one's going anywhere.

JEM We have to go out.

SUE It's still very dangerous out there.

JEM Relax mother, l'm packing.

Jem shows Sue her Smith and Wesson in her belt. Sue shakes her head.

JEM (CONT'D) (re: ringing phone. Trying to create diversion) Is someone going to get that?

SUE

St eve!

Steve enters.

STEVE The handset's not on the charger.

SUE (to Jem) Where's the phone?

JEM How would I know.

SUE I saw you had it last night.

### JEM

Pretty sure Dad had it last.

Sue turns to Steve. Jem motions for her and Kieren to make like a tree and leave. They sneak away as Sue and Steve squabble.

> STEVE I always put it back, Sue.

SUE You say that, Steve, but the number of times I've found it stuffed down the sofa-

STEVE That's got nothing to do with me.

Sue gives him a look.

STEVE (CONT'D) I left it in the lounge once and then we had words and I now make sure-

Phone rings off. The call's been diverted to voice mail.

SUE Great, now we're never going to find it.

Sue realizes Kieren and Jem are nowhere to be seen.

SUE (CONT'D) Where they gone?

CUT TO.

17 <u>EXT / INT. PHONE BOX - MIDDLE OF NOWHERE - DAY 5</u>

### RI CK

Ren it's me, yer in danger, Dad want's yer gone, he's gonna make me do it, so please, please, if yer see me or him coming just run, please Ren stay away. I'm so -(sorry)

Beep.

### RICK (CONT'D)

Shit!

Rick puts down the receiver. Was that enough? What if Kieren doesn't listen to the voice mail? Should he try calling again? Rick searches in his pocket for more coins when his wrist watch beeps. It's been half an hour. He's already taken up all the time he can without it looking suspicious.

Rick resigns himself. Puts down the phone and exits the booth.

CUT TO.

# 18 <u>SCENE 18 MOVED. RENAMED 19A AND RELOCATED AFTER SCENE 19</u> 18

# 19 <u>EXT. DI SUSED BASKET BALL CAGE - DAY 5</u>

GARY and DEAN are approaching the disused basket ball court that was used to cage rogue rabid's back in the day. It is currently being used to store paint for branding PDS sufferers houses.

Dean is LIMPING (due to his bitten leg which has been bandaged up), looking under the weather, but happy cos he's counting the cash they both got from handing in the set of rabid's last night.

Gary leads the way. Stops at the basket ball court entrance.

DEAN What we doing at cage?

GARY Need to get some of that paint.

Gary indicates some paint in the far corner of the court.

GARY (CONT'D) Go on then, mate.

GARY (CONT'D) Yer see any rotters caged up? Get yer arse in there, yer soft get.

Dean nods. But he doesn't like this.

Never the less he enters the court. Limps towards the piping.

DEAN (assuming Gary's right behind him) Know first thing I'm gonna buy with this money? Vitamin C. In bulk. Feel rough as dogs. Reckon I'm catching that cold that's going aro-

CLANG of the cage gate slamming shut.

Dean swings around and sees:

Gary chaining up the gate. Locking him in.

DEAN (CONT'D) Fuck yer doin'?

GARY Yer being quarantined.

DEAN

What!?

GARY Yer got bit. Could turn any time.

DEAN

It's an urban myth, Gaz! Walker lad said so brimself!

GARY

Likely story. You dead'ens stick together.

Dean looks at Gary. Has a rare moment of insight.

Dean is left in the cage.

CUT TO.

# 19AEXT. WALKER HOUSE - DAY 5 (PREVIOUSLY SCENE 18)19A

JEM and KIEREN exit out the front door.

JEM

# Did you get to see Rick?

KI EREN nods.

### ki eren

I did, but....

KIEREN shakes his head - where to start?

Jem and Kieren walk out of frame. It's then that we see on the Walker's front door, painted in green, A LARGE LETTER "Z".

# CUT TO.

## 20 INT. MACY HOUSE - SZA5BST/n ŁOUNGEay8BARS5/ Lthat we 6 403CH200RCH RECTO

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## 21 CONTINUED:

Janet hears some commotion coming from outside. She crosses to the window and looks out.

VI CAR ODDIE I see. What did you have in mind?

BILL Something about doin' yer duty, no matter what.

Janet interrupts Bill.

BILL (CONT'D) (into phone) Hold on, vicar.

Bill covers the receiver, looks to Janet - "What?".

JANET

Philip's outside painting something on the garage door.

Off Bill's reaction we

22 EXT. MACY HOUSE - DAY 5

PHILIP is on the drive holding a paint pot. He's doing a rush job. If Bill catches him he's...

Too late. BILL opens the door holding a shotgun.

Philip starts to edge away.

BILL Fuck yer doin'?

Philip produces a piece of paper from his pocket. Holds it up like a shield.

PHILIP Proposal was voted in this morning. All houses with PDS sufferers inside must be identified.

Bill snatches the piece of paper off Philip. Philip edges out of the Macy property.

Bill reads. His frown deepens. He gets to a certain paragraph. His eyes widen and he turns to see:

On his front door a "Z" has been painted.

(CONTI NUED)

# CUT TO.

# 22

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# 22 CONTI NUED:

Bill pumps the shotgun and spins back to where Philip was.

Philip has wisely fled.

Dean has witnessed all this from the cage.

DEAN (shouting over) Serge!

Bill looks over at Dean in the cage.

DEAN (CONT'D) (re. his situation) Know how yer feeling!

Bill gives Dean a look of disdain - "you're a suspected rotter, how am I like you?"

Rick's pick up pulls up.

Bill watches as his son gets out the pick up. Bill stares at Rick as if seeing him for the first time.

> RICK (sees shotgun) What's happened?

> > BI LL

Nothing. Get inside and change into yer suit. We're going to church.

Rick nods, does as he's told and enters the house.

Bill stays a moment. Looking up and down the street.

CUT TO.

23

22

### 23 EXT. AMY'S HOUSE - DAY 5

GARY is knocking on the door. Paint pot and brush in hand with another piece of paper.

AMY, still wearing her nightie (vintage of course) opens the door. Gary takes in the view.

AMY What do you want?

Gary gives her the piece of paper.

GARY Here to mark yer place. Amy scans the decree. Scrunches it and throws it away - "This fucking village".

AMY

Fi ne.

Amy goes back inside. Leaving Gary and the front door open.

CUT TO.

INT. AMY'S HOUSE - BEDROOM - LIT41 91 Tc -0.02 Tw (Am it away TR6 5

24

CONTI NUED: GARY Yer not like other girls, are yer? AMY If you've finished defacing my property then I'd like you to leave. Gary stops. Looks at Amy. Amy glares back at him He loses the smile. Turns up the menace. GARY It just won't do. AMY What won't? GARY You. Going around like you are. AMY Was about to get dressed before yo -GARY (shakes his head, indicates her eyes and f ace) Mean, like that. Walking around. Bare. It's a slap in the face to this community. To war heroes like me. AMY This is my house arsehole, I can do

what I -Gary LUNGES for Amy. GRABS her by the HAIR. Amy tries to

defend herself, but Gary's too strong. He very roughly DRAGS her to her vintage VANITY TABLE where her FLESHTONE MAKE UP is.

Gary grabs the make up and starts SMEARING it all over Amy's face. Amy tries to turn her head away. Gary won't let her.

> GARY In this village, yer cover up yer rotten face! Got it!

Gary finishes smearing Amy. He roughly lets go / pushes her. She falls to the floor.

Amy won't allow him to win - she looks at him defiantly.

(CONTI NUED)

# 24 CONTINUED: (2)

Gary looks down at her. Grabs her face. Inspects his handy work.

# GARY (CONT'D)

Better.

And with that Gary exits. Leaving Amy on the floor shaken to her core.

CUT TO.

### 25 <u>EXT. LANCASTER HOUSE - DAY 5</u>

DUNCAN and PATTY LANCASTER are exiting their home in their Sunday best.

JEM approaches them We see KIEREN in the background.

The Lancasters see Jem

PATTY Hello, sweetheart, off to service? Need a lift?

JEM

No thanks, Patty. I think you and Duncan should skip church today.

DUNCAN Oh? What's up, Jem?

JEM Me...Me and me brother. We need to talk to you.

Off Duncan and Patty's surprised expression we

CUT TO.

### 26 INT. LANCASTER HOUSE - LIVING ROOM - DAY 5

26

Pictures and photos of Lisa Lancaster are everywhere. Al most bordering on abnormal.

Even though the house is very clean and charming, there's an odd vibe to it. You get the feeling nothing has been touched or replaced for years. As if the Lancasters don't want to throw anything away because it might be jarring if someone came back. The whole place is frozen in time.

25

KIEREN and JEM uncomfortably stand next to a smiling PATTY. DUNCAN enters with a full FOLDER filled with various MISSING POSTERS, he opens the folder and gets out the newest ones, shows them to Kieren and Jem as you would show your stamp collection to guests (this is Duncan's main macabre hobby now - searching for his daughter).

### DUNCAN

That's the new one.

Kieren and Jem nod politely.

PATTY Duncan gets 'em done at the print place in town.

DUNCAN I design 'em meself

26 CONTI NUED: (3)

PATTY

Good.

DUNCAN (to Patty) That's something, isn't it?

Kieren and Jem Iook at each other confused - 'Why is that something?'

JEM

Mr. Lancaster, what Kieren's trying to say is...

### DUNCAN

(to JEM) He bit her, in his untreated state, yes we get that, love. (to Kieren) To be honest, we were hoping for a bit more from you.

Kieren opens his mouth but doesn't know what to say. He's a bit bowled over by their reactions.

# DUNCAN (CONT'D)

We were hoping that you'd have spotted her.

### KI EREN

l...uh...

PATTY

In the woods. When you were in the woods.

Kieren's heart is in his mouth.

#### DUNCAN

We heard what yer did for those two others and we'd last night and we'd like to thank you.

### KI EREN

Thank me?

DUNCAN Cos it could have easily been our Lisa, couldn't it? We thought it might've been..

Patty nods.

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26 CONTI NUED: (5)

#### KI EREN

Yeah. I know. But this is...this isn't a film

### DUNCAN

Vicar Oddie said that 'it's a very real concern'. I mean we're not concerned, are we? We want her to come back.

KIEREN Vicar Oddie is saying that because, because Vicar Oddie is a -

JEM

Because it could be true.

Kieren looks at his sister - 'What the hell?'

### JEM (CONT'D) Couldn't it? Couldn't it, Kier.

Kieren understands what his sister's driving at. He looks at Duncan and Patty. He can't take away their hope. He's already taken away their only daughter. So he nods and says:

## KI EREN

They haven't found her body. Anything's possible.

PATTY

(pl eased he's come around) They haven't found her body.

DUNCAN We think she woke up after you'd... finished with her, and now she's roaming about.

PATTY We leave the back door on the latch every night. Just in case.

### DUNCAN

Have to have faith, don't yer?

Kieren and Jem awkwardly nod in agreement.

CUT TO.

#### 26A EXT. DI SUSED BASKET BALL CAGE - DAY 5 (PREVIOUSLY SCENE 30)6A

DEAN, sweating and starving, is pressed up to the cage, desperately scanning the street for anyone to help.

He spots A TEENAGER walking down the street.

DEAN

Lad! Mate!

The Teenager stops by the cage. Dean offers a tenner through the wire.

DEAN (CONT'D) Do us a favor; Pop to shops and pick us up a sarnie, ay'.

TEENAGER Thought you I ot di dn't eat?

DEAN I'm not a bloody rotter - I'm diabetic!

#### TEENAGER

You got bit.

DEAN That's all bollocks about getting turned from a bite.

TEENAGER Me Dad says different.

DEAN Yer Dad doesn't know his arse from his elbow.

TEENAGER

I nf ect ed bast ar d!

The Teenager snatches the tenner from Dean's fingers and scarpers.

Dean curses. Takes out another tenner from his reward bundle.

Dean spots a PLUMP OLD DEAR coming down the street.

DEAN Hiya, love. Yer look well, have yer lost some weight?

The Plump Old Dear shoots him a look.

# 26A CONTINUED: (2)

KEN looks at Dean. Nods.

CUT TO.

# 27 INT. ROARTON - TEMPORARY CHURCH - DAY 5

VICAR ODDIE is giving a barnstorming sermon to the CONGREGATION.

BILL sits with JANET and an uncomfortable looking RICK.

Other parishioners are keeping their distance and looking at Rick from the corner of their eyes. It's subtle but it's clear Rick is not welcome here.

### VI CAR ODDI E

VI CAR ODDIE (CONT'D) "And I looked, and behold a pale horseman: and his name was Death, and Hell followed with him "The first resurrection of the dead is the beginning of the Great Tribulations. Once the first risen dead have been judged, only then can the good Lord pave the way to salvation. And salvation is all we crave.

"Amen's" from various parishioners including Bill. Janet and Rick kept quiet.

> VI CAR ODDIE (CONT'D) Do not be fooled. Those things are not what they appear to be. They are not your neighbours, they are not your friends. They are imposters! Changelings of the highest order.

Bill looks to Rick. Nods - "You see, Kieren isn't Kieren he's an imposter".

VI CAR ODDIE (CONT'D) The undead are the pale horseman personified, intent on destruction and evil, and they must be judged! The good lord demands it! Revelations 11:18: "The time has come for judging the dead, and for rewarding your servants and those who reverence your name." Amen! 26A

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## 27 CONTINUED:

Amen's all round from the congregation. Especially from Bill, who is inspired and moved by Vicar Oddie's passionate words.

CUT TO.

### 28 <u>INT. ROARTON. TEMPORARY CHURCH - DAY 5</u>

After the service. Parishioners stand about gossiping.

SHIRLEY flagged by SUE and MRS BENNET motions over to JANET to come with her.

### JANET

(to Bill) Have to go to this coffee morning Shirl' set up.

Bill nods, and seeing VICAR ODDIE he approaches him, shaking his hand.

BILL

Appreciate that, Vicar.

As BLLL turns to leave, VICAR CDDLE tightens his grip and leans in to BLL.

VI CAR ODDI E

Bill, this is far from over.

BILL gives VICAR ODDIE a quizzical look.

VI CAR ODDIE (CONT'D) 1 Corinthians 15:52 'For the trumpet shall sound, and the dead shall be raised incorruptible.' A second Rising is coming, Bill. When the first risen have been judged, a second resurrection will be upon us. But this time the good lord will bring back the righteous and the proper, the true souls we miss so dearly.

Bill's eyes are wide. Vicar Oddie loosens his grip on BILL's hand.

BILL turns and leads Rick quickly out the church.

CUT TO.

27

CONTI NUED: KI EREN I don't think of you as a bad ass. JEM (playfully) Dick. **KI EREN** I mean, you'll always be my little sister. JEM l'm your big sister now. Your still t echni cal l y ei ght een. I'm gonna be nineteen in three weeks. JEM (CONT'D) Don't worry little brother, I got yer back. **KI EREN** (playfully) Dick. JEM Better get back. Mum and Dad'll worry. Kieren nods.

SCUND of a person coming down the stations steps.

Kieren and Jem look up to see:

29

AMY walking down the stairs, a over stuffed VINTAGE SUITCASE slung over her shoulder. Amy doesn't clock Kieren or Jem

Kieren watches Amy cross to the other platform, put down her bag and wait for a train.

Jem takes this as her cue.

JEM (CONT'D) I'm gonna go.

KIEREN I'll come with you.

Kieren's torn. He wants to go see how Amy's doing, but also he wants to be loyal to his sister. Jem sees this. Makes it easy on him

(CONTI NUED)

29 CONTINUED: (2)

JEM No, you stay. Go speak to her. She's your friend.

#### ki eren

Sur e?

Jem nods. Teases him

JEM Just don't stay out too late, little bro. Don't want to miss yer bedtime story, do yer?

Kieren smiles at his little sister's cheekiness. She turns to go.

KIEREN I'm not your little brother!

JEM (wagging her finger, talking as you would a toddler) Yes you are.

Jem leaves with a very cheeky grin on her face.

Kieren smiles to himself as he watches Jem go. Glad the normal brother and sister teasing has begun again.

KI EREN (affectionate) Dick.

Upbeat, Kieren turns and walks towards Amy.

KI EREN (CONT'D)

Hey.

Amy turns to see Kieren. He playfully points his finger at her (like she did to him when they first met).

KI EREN (CONT'D)

I know you.

Amy smiles in recognition of the impression (the smile's a sad one though). Kieren sees she's back to wearing cover up.

29

CONTINUED: (3) KI EREN (CONT'D) (teasing her) What's with all the slap? I thought you were going au naturale? AMY (smiling) Yeah, that didn't work out. **KI EREN** (sensing something's up) Ch. (tries to lighten the mood agai n) Not going on a day trip without me, are ver? AMY Isn't a day trip this time, part ner. Kieren senses how full the suitcase is. **KI EREN** (serious) Where are you going? AMY I left you a note. **KI EREN** A not e? AMY At my house. **KI EREN** Amy, I've never been to your house bef or e. AMY Ch. It's on Meadow Road, number 34 -KI EREN Forget that. You're leaving Roart on? Amy nods. KI EREN (CONT'D) Why? AMY Lots of reasons.

#### KI EREN

I'm sorry I left you in The Legion last night...

#### AMY

It's not that. It's this place. It's never going to accept people like us. Never ever.

#### ki eren

It - it will. We'll make it change.

#### AMY

(thinks, shakes her head) No, it won't. I - - need to go somewhere where we can be ourselves.

## KI EREN

Where's that?

AMY (knowing he'll disapprove) The guy with the website. He's got a commune -

#### KI EREN

Amy -

AMY He says he's got answers. Aren't

AMY You've a family. I don't have that.

#### 31 <u>EXT. VILLAGE HALL - DAY 5</u>

A sign outside reads "ROARTON WOVEN'S COFFEE MORNING. LADIES ONLY".

# Ουτ το.

#### 32 INT. VILLAGE HALL - DAY 5

Roarton women including SUE, JANET, MRS BENNETT and the PLUMP OLD DEAR are gathered in a back room. Despite the sign "WOMEN'S COFFEE MORNING' this doesn't feel like your typical coffee morning get together. For one thing all the mums hold UNDERSTANDING PDS booklets.

SHIRLEY is putting out the final fold out chairs.

SUE and JANET are by the tea urn.

JANET How's Kieren, Sue? Is he settling back alright?

SUE Best he can, thanks love. How's it going with Rick?

JANET Same, doin' his best, slowly but surely.

SUE

G ad to hear it.

SHIRLEY claps her hands for attention.

SHIRLEY Okay ladies, if you'd like to take a seat.

The mums take their seats.

#### SHI RLEY (CONT'D)

This is a safe place. What is said here, does not leave this room Now how's everyone feeling? Any burning questions regarding...

Shirley sees MRS BENNETT has her hand raised.

SHI RLEY (CONT'D) Yes, I ove? 32

## MRS BENNETT

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#### 32 CONTINUED: (2)

Sue and Janet exchange an amused knowing look. Henry Bennett has never been an "innocent".

> SHI RLEY Well next time post comes I'd suggest you get rid of any correspondence that looks, uh, suspi ci ous. (keen to move on) How's everyone else feeling? Sue?

All eyes on Sue.

SUE (chuckling at the enormity of the question) How am I feeling? (taking the question more seriously) How am I feeling? (beat) One minute I'm so happy he's back, the next l'mfilled with anger. Then a minute later l'min the bathroom bawling me eyes out. Honestly I can't keep up.

SHI RLEY

A very common reaction, isn't it ladies? You mentioned being angry with him, love?

SUE

When Kieren left, my family... My family went into free fall. Jemima became a white hot ball of rage I couldn't reason with and Steve there's that joke about the best husband being a mute husband - but the reality of watching someone you've known and loved for so long just shutting down in front of you is... is awful. And at its worst point with both of them I blamed Kieren. I was so bloody mad with him It's horrible to feel that way about someone, especially your only son.

JANET I've felt exactly the same way, Sue. More fear than anger. (MORE)

(CONTI NUED)

32

JANET (CONT'D) I'm ashamed to admit it but when Rick came back I were scared of him Scared of me own flesh and bl ood.

SHI RLEY Another perfectly normal reaction, am | right?

The women give empathic nods. They've been there.

JANET I just didn't know what to expect. How Vicar Oddie puts it they're all supposed to be possessed by the devil himself. Demons in disguise. (beat) But I haven't found that at all. Me handsome man's back. Different. Bit different looking. But he's still the same. Deep down. I know that. Me Ricky's a good boy.

CUT TO.

#### 33 INT. MACY HOUSE - LIVING ROOM - DAY 5

BILL stands with RICK, holding a nasty looking RED HANDLED HUNTING, demonstrating how to kill a rotter up close and personal. He uses Rick as a "dummy".

> BI LL Got to get it deep enough so it pierces the brain.

**RI CK** (inwardly shocked at the brutality) Got yer.

BILL Right, l'mthat rotter.

Bill hands Rick the knife.

Bill "acts" like Kieren. Walks towards Rick. Bill (as Kieren) comes in for a handshake.

> BILL (CONT'D) (as Kieren) Alright, mate, what's going on?

33

32

CONTINUED: (3)

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33 CONTINUED:

Rick takes Bill's hand and in a fluid movement he twists Bill's arm behind his back, forcing Bill's back and neck to become exposed, then Rick pretends stabs the knife into the back of Bill's neck.

> BILL (CONT'D) Brilliant. You've got it, good lad.

Rick basks in his father's pride for a brief moment. Bill turns away. Rick looks devastated that his dad wants him to kill his best friend.

Bill puts his jacket on.

BILL (CONT'D) Get yer coat on.

RICK It's in me room

BILL ("come on yer dozy sod") Go get it then.

CUT TO.

33A

33

33A <u>EXT. ROARTON - ROAD - DAY 5</u>

GARY is walking down the street on his way to paint a house. KIEREN approaches GARY.

KI EREN

Gary!

Kieren pushes him hard. Gary loses balance and topples over.

Kieren stands over him Gary springs back to his feet, murder in his eyes. He grabs Kieren and pushes him back into the wall and PUNCHES him in the face. Kieren takes it easily. It has no effect on him

> KI EREN (CONT'D) I can't feel pain. But I know you can.

Kieren sinks his TEETH into Gary's ARM Gary screams in pain and backs off scared, clutching his bloody arm

> KIEREN (CONT'D) You ever touch a PDS sufferer again, (indicating bite) (MORE)

I'm gonna spread it around you asked me to do that.

IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 47.

35 CONTI NUED: RICK (CONT'D) He's...he's me best mate. More than me best mate. Bill doesn't respond. Just stares at his son. RICK (CONT'D) If he's evil...if he's evil then so am I. Bill stands. BI LL (beat) I get yer. Rick's surprised by this response. RI CK Yer know what I'm tryin' say? BI LL (tears in his eyes) I do. Yer trapped. Aren't yer? Rick nods. Tears well up in his eyes. It's such a weight off his shoulders to finally admit to his Dad that he's felt, always felt, trapped by his father's judgement. BILL (CONT'D) Yer know something's not right and yer want out. Rick nods again. He's too emotional to hear that last question from Bill had an odd tone to it. BILL (CONT'D) Come here. Rick goes to his Dad. Bill embraces him Rick breaks down. BILL (CONT'D) Shhhh. It's alright. It's gonna be al right. CUT TO.

# 36 <u>INT. WALKER HOUSE - JEM'S ROOM - DAY 5</u> JEM stares at the photographs on her wall - they are of her at the gibbit, a zombie strung up, she is below it posing as the rough tough lieutenant of the Human Volunteer Force. CUT TO

# 37INT. WALKER HOUSE - JEM'S ROOM - MOMENTS LATER - DAY 537JEM takes down the photographs.

CUT TO.

38 <u>INT. WALKER HOUSE - JEM'S ROOM - MOMENTS LATER - DAY 5</u> 38 JEM opens a bottom drawer. Places her HVF blue armband carefully in the draw and closes it.

CUT TO.

# 39 <u>INT. WALKER HOUSE - JEM'S ROOM - MOMENTS LATER - DAY 5</u> 39 FROM INSIDE CLOSET: JEM opens the door. She takes off her Army surplus jacket and hangs it up.

CUT TO.

40

#### 40 THIS SCENE HAS NOW MOVED TO 57A

41 EXT. WALKER HOUSE - BACK GARDEN - LITTLE LATER - DAY 5 41

JEM exits the house and enters the back garden. Makes a beeline to the shed. Without her Army surplus jacket and blue armband on she looks younger, more like a teenage girl than an embattled fighter.

CUT TO.

## 42 <u>EXT. WALKER HOUSE - BACK GARDEN - SHED - DAY 5</u> 42

JEM enters the shed.

She takes from her belt her trusty Smith and Wesson Magnum

Unlocks the chamber and empties the bullets out and puts them in a rusted paint can.

(CONTI NUED)

She puts the hand gun on the rack next to her mum and dad's rifles.

She gives herself a moment to silently say goodbye to Smithy and her former self that needed that weapon by her side.

A moment.

Jem is about to leave when she spots THE CORDLESS PHONE on top of the freezer - "Oh, there's where l left it".

She picks the phone up.

Sees the blinking red light indicating new voice mail.

She presses the button. Listens.

RICK'S VOICE MAIL "Ren it's me, yer in danger, Dad want's yer gone, he's gonna make me do it, so please, please, if IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 50.

46	CONTI NUED:				
	Kieren stops.				
	Bill's pick up races towards him				
	Kieren stares it down. Refuses to go into the ditch.				
	Bill's pick up				
	barrels past Kieren.				
	Bill doesn't even look in Kieren's direction. that Bill is alone in the truck's cab.	Kieren clocks			
		Ουτ το.			
47	EXT. MACY HOUSE - DAY 5	47			

CLOSE ON: A WHITE PAINT POT. A BRUSH DIPS INTO IT. WIDE: BILL is painting over the "Z" on his door. He finishes. Looks at the white wash. Satisfied, he goes inside the house. CUT TO.

48 <u>INT. MACY HOUSE - LOFT - DAY 5</u> BILL picks up a STORAGE BOX.

CUT TO.

48

49

### 49 <u>INT. MACY HOUSE - LIVING ROOM - DAY 5</u>

ON: The opened storage box. The box contains all the memorabilia of Rick before he died, that was on display in the Macy household before he came back. A framed photograph of Rick in his M litary dress ( ) is taken out.

BILL is carefully placing the old framed photographs of Rick back on display. Just like before.

BILL is putting the NHS leaflets, Rick's contacts and cover up mousse, Rick's medals, in a black bin bag.

CUT TO.

IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 51.

#### 50 EXT. MACY HOUSE - DAY 5

Bill exits with the black bin bag and puts it outside, next to the bins, and re-enters the house.

CUT TO.

#### 51 <u>INT. MACY HOUSE - LIVING ROOM - DAY 5</u>

BILL, back wearing his Army surplus jacket and blue armband is sat down, lager in hand, watching the footie. Eerily still.

Sound of front door.

JANET Hiya. Sorry l'mlate, love.

Bill doesn't answer her.

Janet comes with a box of Sunday school stuff.

JANET (CONT'D) Shirl' was nattering on bout the village fete. By heavens, that woman can...

Janet trails off. She's noticed the unpacked photos of Rick on the mantlepiece and that the place has been cleared of any trace of Rick in his other state.

> JANET (CONT'D) Where's Rick?

A slight twitch from Bill.

JANET (CONT'D) (starting to really worry) Bill, where's Rick?

Bill turns his head. We see clearly the disturbing glint in his eyes.

BILL Rick? (beat) I haven't seen Rick in five years.

JANET Wh - I don't - what yer mean?

51

### 51 CONTINUED:

BILL When we waved him off at Manchester airport. That's the last time I saw our son.

Bill turns back to the TV. Takes a slow swig of his drink.

CUT TO.

51

52

#### 52

#### <u>EXT. WALKER HOUSE - DAY 5</u>

KIEREN turns the corner into the cul de sac. He stops.

KI EREN'S POV:

A FIGURE is lying face down outside Kieren's house.

Kieren moves towards the figure....

...the more he comes towards the figure, the clearer it becomes to Kieren who it is...

He breaks into a run...

... Kieren gets to the figure lying on the drive. He turns the figure over...

We see who it is.

It's Rick Macy. Dead. A Red Hunting Knife buried in the back of his head.

Kieren cradles Rick in his arms. The pain is overwhelming.

Kieren looks around. Someone must have seen something, Why has no one come out to help? He sees Ken looking out the window. He turns and sees more curtains twitching in other houses. They're scared. They're all scared. Deathly afraid of the man who did this...

Bill Macy.

The overwhelming sorrow turns to overwhelming anger. Kieren takes the knife and stands. He strides off, meeting his out of breath sister on her way home.

## JEM

Kieren?

A tight, determined Kieren passes her silently.

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#### 52 CONTI NUED:

Jem looks towards where Rick lies. She runs towards her house.

CUT TO.

#### 53 <u>INT. MACY HOUSE - LIVING ROOM - DAY 5</u>

The man that God needs to help - BILL MACY - is sitting as if the good lord has given him peace.

JANET is on the sofa next to him In shock. Rigid. Traumatised.

A POUNDING at the front door. Bill focuses on the game.

Janet looks at Bill.

Again - BANG BANG BANG.

Janet still looking at Bill, waiting for permission to move a muscle.

Again - BANG BANG BANG BANG BANG

Finally:

BILL What idiot's making that racket?

CUT TO.

#### 54 <u>INT. MACY HOUSE - HALLWAY / FRONT DOOR - DAY 5</u> 54

JANET opens the door to:

KIEREN, rage still humming away inside of him, waits on the doorstep. He clutches the knife tight in his hand.

JANET Kieren. You don't want to -Kieren doesn't let her finish her sentence.

He BARGES into the house.

CUT TO.

52

55 INT. MACY HOUSE - LIVING ROOM - CONTINUOUS - DAY 5

BILL still watching the game. Calm as a Hindu cow.

Kieren enters. Stands over Bill. His hand holding the knife trembles with anger.

#### KI EREN

St and up.

Bill doesn't break staring at the TV.

KIEREN (CONT'D)

St and up!

Bill, barely acknowledging Kieren's presence.

#### BI LL

Yer banned from this house.

Kieren's expression of pure hate falters somewhat. What a strange thing to say. But he figures it's Bill messing with him so to show he means business he PLUNGES THE KNIFE INTO THE SOFA'S ARM REST.

Bill looks at the knife with glassy spaced out eyes.

BILL (CONT'D) And that's why. Bloody animal. You 'eard me; yer not allowed in this house.

KIEREN You banned me eight years ago. And it wasn't for wrecking your furniture, it was for giving your son <u>A M X CD</u>.

BI LL

Aye, and when he comes back; you'll still be barred from 'ere, so trot on.

Kieren looks at Bill - There's something very odd in his tone and manner.

KI EREN What do you mean when he comes back?

BI LL

Next time.

KIEREN KIEREN Next time? What next time? KI EREN

BI LL

Janet, get us another would yillight the second states.

BI LL

Fright ened Janet goes to get another lager  ${\rm T}{\rm or}$  Bill. Kiepen gently stops her. KIEREN

KIEREN WMBaltLLnext time, Bill?

andoer. BILL You not fucked BolfLfL yet?

KIEREN KIEREN What next time?

Findschlahethern. thBelLL The next resurrection. The dead are gonna rise again. But next time Nobekty the nexal son'stime IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 56.

55 CONTINUED: (2) BLLL No he didn't. KI EREN He came back. He showed you who he really was and you killed him for it. **BILL** I got rid of an imposter. KI EREN Because he stuck up for me. BI LL He looked like yer an'll! Those beady little eyes. KI EREN Cos he WAS like me. He died and came back... BI LL - Wrong -. KI EREN ... and it was a one shot deal. A gift. A gift and you ruined it. You murdered your only son, A spine chilling SCREAM From Janet. Kieren's words have made it all so real. Bill stands up, crosses to Janet and holds her. Rocks his stiff-as-a-board wife as he directs his attention towards Ki er en.

> BILL Yer rotten bastard. You've upset my wife.

KIEREN She should be upset. You killed her boy.

Janet cries out again. Bill turns his attention to her.

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55 CONTI NUED: (3)

BI LL

It's alright, love. I told yer, Vicar Oddie said, a second Rising is coming, just got to get rid of the imposters, then the real Rick can come back again.

JANET

(hollow) That was the real Rick.

BILL No, no, no, sweetheart. I got rid of an evil imposter. The right version's gonna be back after I judge the rest o 'em

JANET (breaking down) You killed Rick.

Kieren turns away. He can't watch this.

He frowns: The RED HUNTING KNIFE isn't sticking out of the arm rest.

Kieren realizes something, snaps his head back to Bill and Janet as...

 $\ldots$  Janet takes the knife she took from the arm rest and ATTACKS BILL WILDLY.

Bill puts up his hands to defend himself. Janet slashes at them

Bill stumbles back in pain. SLASHED BLOODY HANDS.

Janet goes for Bill again but Kieren gets to her. Holds her back. They both lose their balance and tumble to the floor.

Bill is in shock. He looks at his bloody hands. Blood on his hands. Seeing the blood jolts him out of his psychotic episode.

Janet claws towards Bill. Kieren holds her at bay.

#### JANET (CONT'D) OUR BOY! YOU KILLED OUR BOY!

Bill, dazed, doesn't understand....

Then it hits him What he's actually done.

Bill urgently gets to his feet.

55 CONTI NUED: (4)

BILL Meson... MESONI

CUT TO.

BILL exits his front door, squints in the daylight...

BCOM

56

Bill's blown back off his feet by a shotgun blast. Dead before he hits the floor.

CUT TO.

56AINT. MACY HOUSE - LIVING ROOM - SAME TIME - DAY 556AKieren and Janet react to the sound of the gun shot.

CUT TO.

57 <u>EXT. MACY HOUSE SAME TIME - DAY 5</u>

EXT. MACY HOUSE - DAY 5

BILL is dead.

ANGLE ON: KEN BURTON, holding his ANTIQUE SHOTGUN.

That's for Maggie. That's for Rick. That's for all the people Bill has terrorized in Roarton.

Ken turns and walks away from the bloody scene.

ON: Dean in the cage, who had been chomping on the coronation chicken sandwich Ken had got for him, he has witnessed the shooting. He is presently agog, in shock, holding his half eaten sarnie in his hand.

Kieren (holding the knife) and Janet come out the house. They both see Bill.

Utter shock.

Janet, stunned, crosses to Bill, kneels by his side.

Kieren looks up at Dean in the cage.

Dean holds his hands up.

57

55

#### DEAN I didn't see nothing.

KIEREN breaks into a run, running anywhere away from here...

CUT TO.

### 57A <u>EXT. MRS BENNETT' S HOUSE - DAY 5 (FORMERLY SCENE 40)</u> 57A

PHILIP is in the middle of painting a "Z" in green paint on a front door. The owner of the house MRS BENNETT (62), hangs out the window, flanked by a SHAPE of a PERSON next to her. This is her PDS son, HENRY.

The silhouetted FIGURE stops.

#### KI EREN

Li sa?

A figure emerges into the dim

Kieren's partially deceased heart misses a couple of thuds.

It's not Lisa, come to punish him, it's his mother SUE.

KIEREN (CONT'D) Christ mum, nearly gave me a heart attack.

SUE

What are you doing here, Kieren?

KIEREN I - I wasn't gonna - I didn't know what to do... (after what happened). I started running and I and I - I felt like I needed to come here. To where me and Rick used to...

Kieren can't finish, it's too difficult.

SUE

59 CONTI NUED: (2)

#### KI EREN

You want me to stay? When I'm like this?

SUE

Yes. My god, Kieren, l'd love you with all my heart if you came back as a goldfish!

This effects Kieren deeply. He spots the "Ren + Rick 4 Forever" on the rock face. He winces. Sue spots this.

#### SUE (CONT'D)

I know how it feels. To lose someone. Same thing happened when I was eighteen - well not exactly the same thing - but close. I was going out with this very handsome RAF pilot.

Kieren's surprised to hear this.

#### SUE (CONT'D)

I know. It's true. I never told you. I was so amazed by this man. In awe of him really. I had it in my head that we were going to get married, have kids, the whole shebang. Trouble was he had other plans. Namely dumping me and going out with my best friend Emily who he deemed more socially acceptable. I was devastated. Inconsolable. I thought that was it. The end. I'd never find any one who got me so completely again. I quit college and came home. One night, I decided I was going to end it all. I sneaked out the house and went to the late night chemist. The fella on the counter point blank refused to serve me. So I burst into tears right there in the shop. He was so kind this fella, even though he wouldn't serve me, he took me in the back, made me a tea and listened. And I talked. All through his shift and then some more when he walked me home. I talked and he listened and he didn't yawn or look at his watch or anything, he just was there for me. And he made me laugh too.

(MORE)

59	CONTI NUED:	SUE (CONT'D)		59
		That's something you don't know about your Dad, he's very funny when he wants to be.		
		(beat) But sometimes I wish he'd talk more. And not about blu-rays or the weather. Talk more about real stuff. I think he'd love to talk to you Kieren, talk about real stuff.		
		KIEREN Where is he?		
		SUE Having a nervous breakdown at home. He wanted to come here with me butbut he can't come here.		
		KIEREN Why?		
			ουτ το.	
60	EXT. WOODS	- CAVE - NIGHT		60
	KI EREN and	SUE come out of the cave together.		
			αυτ τα	
61	INT. WALKE	<u>R HOUSE – LOUNGE – NIGHT 5</u>		61
	STEVE is si	itting on the sofa with JEM		
		s sick with worry. Jem, concerned for he assure him	r dad,	is
		JEM (very concerned about her Dad)		
		Mumill find him, Dad. He wouldn't.		
	Steve I ook	s at his daughter, near tears.		
		JEM (CONT'D) He wouldn't leave us again.		
	Car lights	outside. Sound of a car pulling up.		
	Steve stan	ds, bag of nerves. Jem stands with him		
	Sound of t	he front door goes and KIEREN and SUE en	ter.	

61	CONTI NUED:	(2)	
		What did y at? Had ye	STEVE ver think you were playing er mother worried sick.
		And?	KI EREN
		And you ha sick.	STEVE nd yer sister worried
		And?	KI EREN
		And I were police.	STEVE going to call the
		You would that.	KIEREN have been right to do
		Because I	STEVE was concerned, son.
		I understa now.	KIEREN and. I understand that
		Very conce	STEVE er ned.
		Why?	KI EREN
		Cos. You k	STEVE now why.
		Tell me.	KI EREN
		You know.	STEVE
		Tell me wh	KIEREN ny Dad!
			STEVE WORRIED SICK! I starts flooding (MORE)
			(

Yer, yer, yer go out, yer don't say where yer going, no contact, fer days, Jem thinks she knows where you might be and she tells me, so I, so I put on me jacket and grab a torch and go up into the woods and I, and I get there, I get to the cave and there you are, you're sitting down leaning on a rock and I think Ch thank god he's okay, he's okay, but when I get close I see, I see the swiss army knife I'd got yer fer yer birthday and it's, yer... yer covered in blood. So much blood. And I try to, I try to, I take you in my arms and I run with you in my arms, I run and run and run, but it's, but it's...

Steve can't finish. He's in tears.

Kieren goes to his Dad. They embrace.

CUT TO.

61A <u>EXT. MACY HOUSE - DAY 6</u>

61A

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#### 61B CONTINUED:

A KNOCK at the door stays her hand and joits her out of wishfulness. She knows who this is: the funeral procession, come to bury her family.

### 62 <u>EXT. ROARTON - CEMETERY - DAY 6</u>

Time has passed. It's a double funeral. Bill and Rick. Father and son. Two processions. All the village in attendance including the WHOLE WALKER FAM LY. We see from which villager follows which coffin where their allegiance lies. It's fifty fifty.

Each set of mourners give the other mourners daggers of mistrust.

RICK'S FUNERAL PROCESSION.

KIEREN is at the front carrying Rick's coffin.

Rick's other pallbearers are: JEM, DEAN and HENRY BENNETT.

Janet follows Rick's coffin.

VICAR ODDIE follows both processions.

GARY crosses from Bill's procession and comes up to Vicar Oddie.

#### GARY It's not right.

Vicar Oddie turns to him But says nothing.

GARY (CONT'D) (whispers) That rotter should be burnt on a bloody bonfire, not buried here.

VICAR ODDIE Was the Walker boy.

Vicar Oddie looks over to Kieren carrying the coffin. There's a new found confidence and strength about him

VICAR ODDIE (CONT'D) Kicked up a fuss. Got the mother on side. Others followed.

Gary glares at Kieren.

61B

CUT TO.

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62 CONTI NUED:

GARY

He's trouble.

Vicar Oddie looks to Gary. Hmm, a new shepherd perhaps?

VI CAR ODDIE Keep an eye on him, won't you, son.

Gary gives Vicar Oddie a quick salute.

GARY

Will do, vicar.

CUT TO.

63 <u>EXT. CEMETERY - BILL & RICK'S GRAVE - DAY 6</u>

63

62

Rick and Bill's coffin's are being lowered into the ground next to each other as VICAR ODDIE gives the eulogy.

VI CAR ODDIE 'The righteous perish, and no one ponders it in his heart; devout men are taken away, and no one understands that the righteous are taken away to be spared from evil. Those who walk uprightly enter into peace; they find rest as they lie in death'.

KIEREN looks from Rick's grave to the crowd. A community divided.

PHILIP moves from BILL's grave and sidles up to KIEREN.

PHILIP Where's the er... your errr.. From the pub. I didn't see her at the service?

KI EREN

She's gone.

PHILIP takes in this news before returning to BILL's graveside.

CUT TO.

#### 63A <u>EXT. ROARTON - CEMETERY - DAY 6</u>

Service has ended. Mourners filtering out.

(CONTI NUED)

63A

IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 69.

## 63A CONTI NUED: 63A Kieren is the last one at grave site. Kneeling looking at Rick's grave. He silently says good bye. Then Kieren stands and exits frame. We stay on Rick's grave. We stay on it expecting the lad to make a surprise return... Hold for a few moments... ... No one bursts up. For today, the dead rest. CUT TO.

#### 64 EXT. AMY'S HOUSE - DAY 6

The house is BOARDED UP. KIEREN approaches the house. His face so mournful till now, softens when he sees: On her door, written in pink paint, bold as you like is a love heart and in the love heart is written: "AMY + KI EREN FOREVER" Kieren looks at the lovely graffiti. Smiles sadly. He misses his friend.

CUT TO.

#### 64A EXT. ROARTON TRAIN STATION - RAILWAY BRIDGE - DAY 6 64A

KIEREN watches from the rail way bridge as one TRAIN trudges off in the same direction Amy's train went in.

CUT TO.

## 65 EXT. ROARTON - FIELD - DAY 6 KIEREN is returning home. Lost in thought. A BALL rolls across his path. He stops. Picks it up.

65

IN THE FLESH by Dominic Mitchell EP 3 FINAL SHOOTING SCRIPT 27.11.12 71.

#### 65 CONTI NUED: (2)

Maisy nods her satisfaction with this answer and returns to her Dad.

Kieren stands up . Looks over at Daniel and Maisy Holland. They wave to him Kieren waves back, then continues on his way. Back home to his family.

CUT TO.

#### 65A EXT. WALKER HOUSE - DAY

Kieren, still in his funeral outfit, walks up the driveway to his home. He sees the lights on inside and opens the door. He smiles: this is where he belongs.

CUT TO.

BLACK SCREEN

END OF EPI SODE

65A