IN THE FLESH

Epi sode Three

By Fintan Ryan & John Jackson

FI NAL SHOOTI NG SCRI PT

17.01.14.

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HALEY Were you not finished? SCOTT CARTMEL ( O. S. ) No. (they break from their ki ss) What does the future hold for you two? Freddie and Haley look at each other, then in unison-FREDDIE/HALEY Magal uf! HALEY Six days half board, flights i ncl usi ve. SCOTT CARTMEL ( O. S. ) After the honeymoon. FREDDI E No plans. Who needs plans when l've got this one. HALEY (almost to herself) Love you. Haley grins from ear to ear. Pure, unabashed, unadulterated j oy. FREDDI E What was that? HALEY

I love you.

FREDDIE Say it again, I couldn't hear you.

HALEY

(shouting) I love you. (then to camera) We do have some plans.

# FREDDI E

Do we?

HALEY First off: loads of kids. Four at least.

FREDDIE turns to camera and mugs a jaw-drop. She play punches him on the arm

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HALEY (O.S.) (CONT'D) We are. I've got names picked out. Poppy if it's a girl. Dylan if it's a boy.

FREDDIE (O.S.)

Taxi !

The video rewinds a bit. As it does we hear sniffs and exhalation of the crying viewer. We see again:

SCOTT CARTMEL (O.S.) You guys had a good day then?

HALEY (looking at Freddie) The best.

FREDDIE (looking back) Best day of me life.

They kiss at length.

2

The sound of an alarm

CUT TO.

2

### INT. FREDDIE'S HOUSE - LOUNGE - NIGHT 2 (23:00)

We see the viewer on the couch. FREDDLE now, a PDS sufferer.

The alarmis from his watch, he switches it off without looking at it. He wipes a tear from his eye. He rewinds again.

> SCOTT CARTMEL (O.S.) You guys had a good day then?

HALEY (Haley now) opens the door. She's in sleep wear.

HALEY

Freddie, what you doing up?

(The video runs on so some of the wedding dialogue below runs under the living room dialogue).

HALEY ON VIDEO

The best.

FREDDIE ON VIDEO Best day of me life.

HALEY (seeing TV) Oh no, you shouldn't be watching this... IN THE FLESH, S. 2, EP. 3 By FR & JJ FI NAL SS 17.01.14 4.

But she's looked at the screen and she can't look away now. Despite herself she sits slowly down on the couch, her eyes on the screen all the time. Freddie looks to her and she looks back for a second and then they both look back at the television.

On the video, Haley and Freddie kiss at length.

SCOTT CARTMEL (O.S.) 'Scuse me. 'Scuse me.

HALEY Were you not finished?

SCOTT CARTMEL ( O. S. )

No. (they break from their kiss) What does the future hold for you two?

Freddie and Haley look at each other, then in unison-

FREDDI E

Magal uf !

HALEY Six days half board, flights inclusive.

SCOTT CARTMEL (O.S.) After the honeymoon.

FREDDIE No plans. Who needs plans when l've got this one.

HALEY (al most to herself) Love you.

Haley grins from ear to ear. Pure, unabashed, unadulterated joy.

FREDDIE

What was that?

HALEY

I love you.

FREDDIE Say it again, I couldn't hear you.

HALEY (shouting) I love you. Then someone else comes through the door. AM R, also in sleep wear.

Haley grabs the remote for the TV and the television screen goes to some late night show. Amir looks at them Haley doesn't budge, she feels on the spot. Amir's too half asleep to be suspicious. Or he's in denial. Either way there's no edge. He wipes his eye.

#### AM R

Haley, you coming back to bed?

Haley gets up. Freddie's alone again.

**TI TLES** 

CUT TO.

CUT TO.

3

3

### EXT. WALKER HOUSE - NIGHT 2 (23:45)

Gary's truck stops outside the Walker House. JEM, still in deep shock, sits in the passenger seat, thousand yard stare.

She looks down at her hands: they shake uncontrollably.

GARY

Jem

Jem snaps out of her trance, looks out the window, starts panicking.

JEM What we doing here? This isn't where we're supposed to be. We've got to tell someone.

GARY

No we don't.

JEM

I'm not going in there. I want to go and tell what I did.

Gary holds her shaking hands between his; steadies them

He makes her face him and gets her to focus on him

GARY

We're not going anywhere and we're not saying anything to anyone.

JEM I killed Henry. GARY Look at me. (over objection) You go in. Be normal. Say. Nothing. Try and get some sleep if you can.

He leans across her to open her door.

### GARY (CONT'D) Everything's going to be alright.

Jem gets out and looks to him He tries for a reassuring face. With Jem's back turned we see his own anxiety before he speeds off.

Walking up the drive, Jem sees lights on inside. She can't face her parents.

She slumps down by the porch, trying to gather herself.

CUT TO.

4

# 4 INT. WALKER HOUSE - LIVING ROOM - NIGHT 2 (23:50)

STEVE's printing articles from the computer. SUE's looking at the television, trying not to look at the clock. STEVE logs off, sits beside her, tries to get into whatever's on the TV, looks at the clock, gives up.

> STEVE Well I am making an executive decision. (getting up) And going to bed.

SUE I'll just watch the end of this.

Sound from TV is news of FTSE 100 index (or similar) basically something that's not crucial viewing for Sue.

#### STEVE

(seeing through her) We don't have to wait up for them They're not kids anymore. Jem's nineteen, Kieren's. . older. And things are settling. We might not need to worry about them twenty four hours a day any more. (as Sue considers) They're fine.

SUE goes for it and lets go of her anxiety. She's tired. She gets up, smiling.

CUT TO.

### 5 <u>EXT. WALKER HOUSE - NI GHT 2 (00: 05)</u>

KIEREN returns from the party. He's still wearing the clothes he was buried in, including his denim jacket. He locates a coat he's hidden in the bush outside the house and shrugs it on over the top. He's in a very good mood after Simon's half declaration. He's about to sneak in...

However, he sees Jem still slumped outside the house. He bends down to her.

KI EREN Jem You alright?

Jem looks at him

JEM What? Yeah I'm fine.

KIEREN (smiling/complicit) Didn't want to face them eh? Someone had a good night.

52, Sg52 Tm - 0.235 s up, clok 1 0eTj bin. Kieren good mo

### 7 <u>INT. WALKER HOUSE - JEM'S BEDROOM - NIGHT 2 - CONTINUOUS</u> 7 (00:07)

Jem gets into her bedroom, shuts the door behind her and locks it.

She sits on the edge of her bed. Takes out her Colt, looks at it. Weighs it in her hands.

For a moment we might believe she's considering the worst.

Then she crosses to her chest of drawers, throws out some clothes and buries the handgun at the back.

She falls onto her bed, curls into a ball, staring forward.

CUT TO.

11

### OM TTED

### 11 <u>INT. FURNESS B&B - LANDING - DAY 3 (07:30)</u>

SANDRA knocks on Maxine's door.

### SANDRA Morning Ms Martin. Cuppa tea?

No answer. Sandra's interest is piqued.

She waits another moment to see if there's any movement inside, then tries the door.

SANDRA (CONT'D) (turning handle, with intrigue) Cuppa tea?

It's locked.

### SANDRA (CONT'D) Leaving it outside your door then.

As she bends slowly to put the tea down she takes a long glance through the key-hole. She stands straight, fixes her skirt and goes downstairs. She's seen too much, she's maybe even a little scared by it.

We now get to see through the same key-hole. Maxine has laid out items on the bed (we don't get to see what this time) and is now folding them back neatly away again into a suitcase. There's an abstracted, clockwork quality to her actions. She speaks as if to a small child. IN THE FLESH, S. 2, EP. 3 By FR & JJ FI NAL SS 17.01.14 9.

MAXINE ...Now just you wait. Everything is going to be right. Yes it is. It's going to be perfect...

CUT TO:

#### OM TTED

#### 14 <u>INT. FREDDIE'S HOUSE - KITCHEN/HALL - DAY 3 (07:30)</u> 14

AM R is making waffles (or some other special occasion breakfast). He's in a shirt and tie, the tie pushed between the top and second buttons to avoid staining. Haley's feeding the cat (unseen) out the back door. It's Haley's birthday. They've done presents and card already. The present (a leather document case) lies on the table in its opened wrapping paper.

(This is a tatty house, fixtures and fittings-wise, with new stuff. Two distinct phases in evidence. Like a shiny kettle on a 1980's worktop.)

HALEY Here we go, good girl Poppy.

Haley's in a business suit. She catches sight of herself in a mirror.

HALEY (CONT'D)

Christ look at me.

#### AM R

I am It's a good look. Top end professional.

(off Haley's sigh and her involuntary look at case)
Oh God, you hate your present. You do. It's completely the wrong thing. I've kept the receipt, I'll take it back.

#### HALEY

I love it! It's just... if anyone'd told me I'd be spending my twentyeighth birthday on a Data management course.

AMIR Cosfirm's spotted your potential is why.

HALEY That or they've seen the last flicker of hope disappear from behind my eyes. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 10.

AM R They're probably grooming you for a big promotion. (sincere) I would, I'd make you Regional Manager.

Haley gives a smile, coming round.

HALEY What's a regional manager do?

FREDDIE Bosses people about. You wouldn't like it. You seen me boots Haley?

Freddie's coming down the hall, wearing his GBS bib (with maybe some over-washed Roarton High school football shirt under it).

Amir and Haley come apart.

AM R They're in the shoe cupboard. With the shoes.

FREDDIE Can't leave anything down in this place.

Freddie goes to cupboard under the stairs.

AMR

It's called a system You should give it a go sometime.

FREDDIE Tell you what l'll put it on my 'To do'list Amir.

HALEY (after Freddie, making nice) They got you back on the fence today Freddie?

FREDDI E

Prob'ly. Least it's outdoors. Don't fancy being cooped up with that Rotter crowd.

am R

(muttering) Course you'd have nothing in common with them IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 11.

FREDDIE (back in) Posh breakfast. What's that in aid of?

No one tells him Silence as Freddie's eye goes to the calendar. He sees the date (maybe circled, maybe not). He looks to the breakfast Amir's making. And to a Birthday Card on the table.

AMR (to Haley) I'll be home by six. I'll get the steaks on.

FREDDIE (to himself) Oh shit.

AM R You sure you're okay with a night in?

HALEY

Course I am

### FREDDI E

(rallying) Don't listen to her Amir. Always

goes out on her birthday, she does. Take her out.

HALEY

I want a quiet one this year.

Freddi e

Nah, you love it. We've had some mad-

(looking at document case) Oh dear, what's that?

HALEY

Amir gave me that.

### FREDDI E

Did he? Nice. Very nice.

(then making alarmed face to Haley behind Amir's back, then) Hey, time we nearly burnt down the Legion setting them made-up cocktails on fire. Whitby! That was

a birthday. Only we never made it as far as Whitby did we? Got kicked off the coach for lewd behaviour. AM R

(trying to change subject) Right then-

FREDDI E

Gary's mum's place that year. Pool party with no pool. a night. You in that bikini. You out of that bikini.

#### AM R

Hey.

### FREDDI E

What? We're only reminiscing. You've done alright out of it. Can't begrudge a bloke a few fond memories.

AM R

No, l'm not having it.

HALEY

(calming) Amir.

FREDDI E

What am I doing?

#### AMR

It's enough now, I'm serious. You said you'd say something; say something.

(off her silence) Fine, I will. Time's up Freddie. Yeah, sorry mate. Two months we said when you got back from treatment centre. August 9th that was. December 6th today. Haley's birthday by the way.

#### FREDDI E

I know t hat.

### HALEY

Just maybe give him a bit longer. 'Til he's got the car sold.

### FREDDI E

l'm going to give you your present later Haley.

#### AM R

Every time I talk to you about it it's the same thing: you feel guilty, he's not ready, he's got to sell that bloody car to get a deposit together. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 13.

AM R (CONT'D) He's not even put the car on the market. Do you want him gone or not?

(Freddie has been watching all this closely, now he looks away.) Amir waits for an answer. She doesn't give one. He storms out.

# HALEY

Amir!

FREDDIE tying his boots, keeping his head down but what we catch of his expression is enough to tell us he finds this a very interesting development.

CUT TO.

# 15 <u>EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (07:35)</u> 15 HENRY's body.

In his fingers: The beaded 'JEM bracelet.

CUT TO.

# 16 <u>INT. WALKER HOUSE - DINING AREA - DAY 3 (08:30)</u> 16

SUE, STEVE and KIEREN. Breakfast. The radio on. Kieren's in whatever he wears to bed.

CUT TO.

### 17 <u>INT. WALKER HOUSE - JEM'S BEDROOM - DAY 3 - CONTINUOUS</u> 17 (08: 31)

Jem, school uniform on, looks at herself in the mirror, listening to the sound of her family below and thinking about what she did last night.

Her tie hangs from a cupboard door. She takes it and tightens it round her neck. She's made a decision.

CUT TO.

# 18 <u>INT. WALKER HOUSE - DINING AREA - DAY 3 - CONTINUOUS (08:32)</u> KIEREN gets up from the table.

#### STEVE Off to work?

KIEREN If that's what you want to call it. STEVE (finger up, remembering something) Oh! I know you've had your misgivings. But have been doing some research I think may allay them somewhat.

Steve produces print outs from beside the computer.

STEVE (CONT'D) You can always trust a lunatic fringe to run down the new thing, (finsw tlook opprchsedun d0c??1 0 0 1 96 662.555Tm -0.195 IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 15.

SUE Morning love.

STEVE Corn Flakes?

Jem just wants to get out.

JEM You're alright dad, ta.

STEVE No? I'm buying. Breakfast's most important meal of the day.

SUE Have something.

STEVE You have to have something. Set you up.

KIEREN It's true. I had breakfast five years ago, I'm still full.

JEM Not hungry. Thanks.

They give up.

SUE

You have a good day Jem

She's about to leave then looks back, thinking she's saying goodbye.

JEM (to room) Ilove you.

As she goes, STEVE and SUE look at each other, touched (and they think this confirms what Steve said about things settling down).

STEVE

Wonders never cease.

Suddenly Amy's there. Steve and Sue are a bit wary.

AMY Morning Walkers! Jem's warming up to me. Nice welcoming brush-past on her way out. Only so long she could resist I suppose, after all the girl's only human. (to KIEREN) (MORE) Why are you still in your sleep attire? (bundling him out of the room) Giveback Scheme's not going to subjugate us on its own you know. (to Sue and Steve as she disapppears) I'll help him with his clothes.

CUT TO.

### 19 <u>INT. FURNESS B&B - DINING ROOM - DAY 3 (08:44)</u>

19

Maxine at the table. She leafs through some school reports of the PDS SUFFERERS involved in the rabid attack at the school yesterday. She's making a large pile of rejects (these are the easy decisions), a smaller one of possibles (there's maybe only one in the 'possibles' so far). Now she considers one report closely. It makes it to the possibles. It's Frankie's (but this would only read to someone rewinding to check).

Sandra cleans up the breakfast stuff behind her, none-toosubtly looking over Maxine's shoulder.

SANDRA

Terrible business.

MAXINE

l'm sorry?

Sandra indicates the school reports.

SANDRA Blue Oblivious attack.

# MAXINE

Oblivion.

#### SANDRA

(nodding as if that's what she'd said) Friend of mine Barbara, her Chloe's at school. According to Chloe all the PDS youngsters are at it. It's the in thing. Logging on to that website too: 'Get ready for second rising. Go off your drugs and slaughter your family'. What kind of message's that to be giving out to impressionable minds.

> MAXINE (suppressing exasperation)

SANDRA Just so you know, l've had Clive unplug Connie's dial-up.

### JEM (CONT'D) I've come to hand myself in.

### CUT TO.

### 21 INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 3 (08:45) 21

Kieren gets into his work clothes, self-consciously behind a cupboard door. Amy looks at his map on the wall, a pin still in Paris.

AMY

Saw you and Mymon were nattering away last night.

KI EREN

Mymon?

AMY My Simon. In very close conference.

KI EREN

Ch, yeah.

AMY

Proper old chinwag. Don't suppose at any point the name of a certain me came up.

(off Kieren's confusion,

switching to groaney lovesick)

Stop dragging it out and tell me what he said about me.

KI EREN

Ch you know.

AMY What? My eyes? Was it mainly my hypnotic eyes?

KIEREN It was, all, good stuff.

AMY

(fake offence) Not body parts. My breasts and my derriere? (as they leave) The filthy animal.

CUT TO.

# 21AA INT. AMY'S BUNGALOW - SIMON'S BEDROOM - DAY 3 (08.45) 21AA

Simon sits on the end of his bed, hands clasped. He recites the following, steeling himself and reminding himself of his mission in Roarton.

> SIMON "We are the first and the last, we are those that liveth and were

When?

### FREDDIE

ZŒ

(intake of air as if assessing) Probably 'round the time I got killed driving me mate's car into a passing tree. Why you smiling like that?

ZŒ

Because. You don't see it yet. When we died we were given a gift.

### FREDDI E

Were we yeah? So those two weeks rotting in the ground, I should be sending out thank you cards? And the roaming the earth in a rabid state for years and being captured and getting sent to a treatment centre only to come home and find my wife shacked up with an estate agenget\$keepi0@5n0x055o Tiwm(andobis j 1 0 0 1 18pF7Tm -6to bed. While I'm next door in the guest room With the clothes frame and his vinyl collection. That's all a part of the same gift is it? Aw, that's nice. And when I started a little business, trying to build something for meself, only to have that taken off me an all so I have to come here and work for nothing with a bunch of - no offense- weird dead people? Thank you. Thanks very much. You shoul dn't have.

ZOE (smiling brighter than ever) You'll see.

CUT TO.

INT. VILLAGE H191 Tc -0.019 od - OFFICE - DAY 3

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PHILIP (CONT'D) (about to hang up, then) Call me back please.

He hangs up. Looks through the Rolodex. Only one number left to try. He sighs at the thought.

CUT TO.

# 23 <u>INT. VILLAGE HALL - DAY 3 (09:00)</u>

More PDS workers filing in in their bibs, including CONNIE, BRIAN, ZOE, FREDDIE and SIMON(all in mousse and contacts except Simon - all wearing GBS bibs).

Freddie stands apart, not wanting to mix.

Amy (au naturale) arrives with Kieren. Simon gives Amy a big hug. (Amy continues the hug for an absurdly long time. She doesn't let go until they have to take their seats.)

SI MON

M ssed you this morning.

AMY

Had to help dozy here crossing the roads.

SIMON Tell us where you're going next time, will you.

Simon tries to break the hug (just because this is where it would naturally end) but Amy holds on tighter.

AMY Were you worried sick?

SI MON

I was yeah.

AMY (not letting go, to Kieren) He goes to pieces when l'm not around. (to Simon, as if noticing only now) This is a long hug. Is it a special hug just for special people?

SIMON (into her hair) 'Course it is. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 22.

AMY (turning her back to Simon) Sorry Kieren. It's just for special people. (mouthing) Me.

Kieren looks on, uncomfortable.

Philip enters, distracted by the sight of Amy (and Amy so comfortable among friends).

There's loud chatter, like a class of teenagers.

PHILIP (calling for order) Thank you. If you wouldn't mind... (taking a seat). Thank- Thank you.

Amy (seated now) between Simon and Kieren sees her hand has begun to shake. She puts it out of sight (under the desk or in her pocket).

> PHILIP (CONT'D) Unfortunately your appointed supervisor Gary is... unwell. So Dean here has kindly agreed to step in at short notice.

Dean's finishing a slice of toast he brought with him from his breakfast table.

PHILIP (CONT'D)

So... Dean.

Dean takes centre stage. He waits for a moment as if about to deliver an important speech. Then reads flatly from a list.

DEAN Brian Cunningham, Connie Furness, Zoe Kelly: Furness B&B. Walker and Monroe: GP surgery. Rest of yez are back on fence.

Groans from the REST.

# CONNI E

Furness B&B?

DEAN (checking his list, then) Yes.

CONNIE That daughter in law of mine's got herself free chambermaids has she? (MORE) IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 23.

CONNIE (CONT'D) Thinks she can make me take the hair out of plugholes. I was born in that house.

DEAN You'll know your way about then.

Kieren clocks this - doesn't exactly sound like PDS to CEO. Everyone's heading back out.

Amy's looking at Kieren and Simon getting up either side of her, sad she's not going to be with them

Philip has just whispered a reminder in Dean's ear.

DEAN (CONT'D) Amy Dyer you're to stay here.

Amy's confused. She looks to the others going and then at Philip. She's beginning to put it together.

CUT TO.

# 24 <u>EXT. PDS MINI BUS - DAY 3 (09:05)</u>

Dean stands at the back door as the fence-bound GBS workers get on board, ticking names off as they get in. When it's Freddie's turn he doesn't enter. He talks to Dean with quiet urgency.

FREDDI E

Dean mate, you got to get me off here.

DEAN Remembered some windows need washing behind someone's back 'ave you?

FREDDIE Aw Dean mate I said I was sorry. Just, I need some time away.

DEAN

Here to supervise work. Not give time off.

Freddie digs in his pockets, pulls out a clump of notes and pushes them at Dean.

FREDDIE Here look. That's all of it. Everything learned. Makes you sole shareholder. 24

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DEAN (looks at money in his hand) What good's a window cleaning business when you lot are cleaning folks' windows for nothing?

FREDDI E

(impatient) Bring that up at the AGM if I was you. Give us a half hour.

Dean looks around, then slips the cash into his own pocket.

DEAN

Ten minutes.

CUT TO.

#### 25 INT. FURNESS B&B - MAXINE'S ROOM - DAY 3 (09:05)

Jem sits on the edge of Maxine's bed: guilty, vulnerable, talking in a quiet hush. Maxine stands nearby.

> JEM Gary had nothing to do with it. It was me. made him take me with him went off on me own.

MAXINE And you shot Henry Lonsdale.

JEM He was in my class. I read a poem out at his funeral.

This seems to register with Maxine.

MAXINE

Where?

JEM

What?

MAXINE Where was the funeral?

JEM ( non- pl ussed) Roar t on.

MAXINE (getting up) Come on.

JEM delays a second or two, gathering her strength. She thinks she's going to the police.

25

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JEM

Yeah.

Maxine ushers Jem out.

CUT TO.

25A

#### 25A <u>EXT. FREDDIE'S WORKSHOP - DAY 3 (09:20)</u>

FREDDIE pulls up the door. He's happy to see his pride and joy - his car - again.

CUT TO:

### 25B EXT. FREDDIE'S WORKSHOP - DAY - 3 MOMENTS LATER (09:22) 25B

FREDDIE lowers the door again. The sound of a high performance motor running (and maybe the car itself behind him on the street).

The door jams. It won't lower all the way. He's just registering this when we quickly-

CUT TO.

### OM TTED

#### 27 INT. GP'S SURGERY - DAY 3 - CONTINUOUS (09:30)

27

Just then, Dr Russo exits his surgery and heads over to Kieren and Simon.

DR RUSSO Kieren! Never made it to the Paris train.

KIEREN Hello Dr Russo. 'Fraid not, no.

### DR RUSSO

(hand on his shoulder, heading for cupboard) Still, good that you're here.

Simon's attention is taken by the two CAGED RABIDS standing in the cage opposite, sedated and docile, but still not feeling the full effects of their Neurotriptyline. They pace around each other, grunting occasionally.

SI MON

Jesus Christ.

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 26.

DR RUSSO Our guests, yes. It's not an ideal arrangement I'm afraid. (clinical consideration rather than sympathy) The pacing's a stress response. One with the wound's got considerable muscle deterioration. And there's the smell obviously. Denise has been on to Halperin and Weston for days trying to get them picked up. I presume no call back this morning Denise.

(off her shake of the head. To Kieren) Service isn't what it used to be. I hear they're outsourcing.

He hands them what he's got from the cupboard. Blue medical gloves, a bucket, cleaning spray and mops.

DR RUSSO (CONT'D) Gentlemen, your instruments. Now what we'd like is a deep cleanse. All the nooks and crannies. Really get in there.

KI EREN

In the cage?

#### DR RUSSO

Don't worry, they're sedated prior to the Neurotriptyline taking effect, shouldn't be any problems. I wouldn't think. Denise'll show you how to handle them Won't you Denise?

DENISE gives a closed-mouth smile.

SIMON is still intensely focused on the caged rabids. He looks back bitterly to Russo.

CUT TO.

### 28 EXT. OUTSKIRTS <u>OF ROARTON - WOODS - DAY 3 (09:35)</u>

28

A taxi pulls up by the woods. The engine runs. (We stay outside the car).

### JEM Why've we stopped?

Maxine pays the driver. Then exits. Jem (still in her school uniform) gets out after her, not sure what's going on. The taxi takes off. Maxine watches it out of sight before she turns to Jem

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 28.

HALEY What are you doing?

FREDDIE Taking you for a birthday spin.

# HALEY

You are not.

### FREDDI E

Am too. Putting my foot down Haley. You are not spending your birthday on a training course. Come on. Last voyage for this one. She's going in the paper tomorrow. (cajoling) Haley. Come for a spin like we used to.

HALEY If you think I'm getting in that car with you. (quieter, discrete) After how you died?

FREDDIE Taught me a valuable lesson that. You could not ask for a safer man behind the wheel.

He revs the engine over her next line.

#### HALEY

You're not even supposed to be driving are you?

FREDDIE

Sorry Haley, can't hear you.

Revs again as soon as she's about to speak.

#### HALEY

D'you even have a licence?

### FREDDI E

It's the roar of the engine. It's drowning out what you're saying.

Revs again (this time he doesn't let up even when he speaks).

HALEY I can't just leave. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 29.

FREDDI E

(shouting over engine) I'm not catching much but it sounds like a lot of boring excuses not to have a good time, like I say can't be sure with all the noise.

She stands straight to hide the smile on her face. Then down to him again, serious.

HALEY (definitive) There is no way I am getting in that-

CUT TO.

### 29B EXT. ROAD NEAR HALEY'S OFFICE - DAY 3 (09:47)

Freddie's car is speeding off with Haley as a passenger. She succumbed.

CUT TO.

### 30 <u>EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (09:48)</u> 30

Maxine and Jem tramp through the woods. Maxine leading, ignoring what she's saying.

JEM There's rules for what's supposed to happen. I did it. I'm saying I did it. I'm trying to do what's right. I just want to get it over with. (halting) What is going on?

MAXINE (turning) Henry Lonsdale was a killer.

JEM No, he wouldn't hurt a fly-

### MAXI NE

He killed when he rose from the grave, we don't know how many. And then he was given a free pass by the powers that be, told to put it behind him to forget about it. Henry didn't grieve over his kills. Why should you? You risked your life to protect your family, your friends and your community. (MORE)

29B

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 30.

MAXINE (CONT'D) Where's your free pass?

JEMs finding this argument seductive.

MAXINE Now where did it happen?

JEM looks around. An identifying feature (a felled tree or some fly tipping).

JEM (puzzled surprise) Here.

They both look around the clearing.

MAXINE You're sure?

JEM

l'm sur e.

### MAXINE

Then where is he?

Jem moves a branch on the ground to reveal a patch of dried, black bile. Their faces fall, panic setting in.

CUT TO.

### 30A INT/EXT. FREDDIE'S CAR - SCENIC VIEWPOINT - DAY 3 (10:00) 30A

FREDDIE

l'd see you go pass me on your bike l'd be like that: 'Aaah'.

HALEY In that horrible school uniform of mine?

### FREDDI E

(flirtatious) I never had a problem with it. I gave your little sister Ashley five Creme Eggs to let the air out of your tyres one morning so I could walk with you.

HALEY You never told me that! FREDDIE She threw up in assembly that day. Pretty obvious if you think about it.

HALEY All my friends were jealous when they saw me with you.

FREDDIE See now never told me that.

you.

HALEY I wasn't going to

t going to

FREDDIE Who was?

HALEY

Amanda Robinson. Jordan King.

FREDDI E

Jordan King! If I'd only known.

HALEY

Too late now, she's married to a postman. Fat and miserable apparently.

# FREDDI E

I could've saved Jordan a lot of heartache. Things okay with you and Amir then are they?

HALEY

No, yeah he rang me at work. That's all sorted.

FREDDIE Good, don't like to see you two fight.

They both smile, knowing he's taking the piss.

FREDDIE (CONT'D) Ringing any bells for you this spot?

HALEY ( el ongat ed, ' obvi ousl y' ) Yes.

FREDDIE Yeah? Thought you might've been too off your face to remember.

### HALEY

I remember.

# FREDDIE

Sun would've come up just about there. I nearly did it the night before, then I thought 'What am I doing? It's gotta be sunrise.'

#### HALEY

You do have a sense of occasion.

### FREDDI E

I got down on one knee.

### HALEY

Looked more like all fours from where I was standing.

#### FREDDI E

Bit worse for wear meself. And you said 'yes'. You put my ring on your finger.

HALEY

That ring!

FREDDIE Ring-pull off an old beer can.

HALEY

Cheap sod.

#### FREDDI E

Did the job though. Made me the happiest man on earth. God I was happy. My God. So much joy in me I'd be afraid to take a deep breath in case I burst. That's what it's supposed to be Iike. Could be again Hales.

HALEY Sssh, don't.

FREDDIE I'm not. I'm just saying.

CUT TO.

# OM TTED

INT. VILLAGE HALL - DAY 3 (10:15)d Amy.Tc 0 Tw72t1.99 'iw7G '484.13.

#### PHILIP

I should explain that I have no influence over who goes where. It's an entirely randomised process.

AMY

You and the straggly haired one get up early to write names on a piece of paper.

#### PHILIP

What I thought was that you could manage the phones and possibly take messages while I'm out.

AMY

And then you pick them out of a hat.

PHILIP Because when we met I noticed-

AMY

Our meeting, yes.

Philip

-that you're an intelligent-

AMY

Our encount er.

PHILIP - and obviously educated person

### AMY

(bored disdain/disgust, 'the nerve of this guy') Ugh.

PHILIP -and I thought you might like to be somewhere you can exploit those skills.

AMY So not entirely randomised?

PHILIP It's light secretarial.

AMY You want me to be your secretary.

PHILIP Personal assistant. You might like it.

KIEREN Right. This way. (they don't move) Come on. Come this way.

DENISE Use the heeling stick.

## SI MON

The what?

Denise is nodding at an animal handling tool in the corner, a stick with a choke chain at the end. Kieren can't believe his eyes. He doesn't pick it up. Denise is impatient.

DENISE (tuts) Here all day at this rate.

She grabs the heeling stick herself and puts the loop around Rabid 1's neck. She tugs at it roughly (on the word 'guide').

DENISE (CONT'D) Here, you take this and you pop it over the head and you guide them (to Rabid) Come on. (to Kieren, proferring stick) Well take it, not job.

Kieren takes the stick, doesn't know what to do, looks to a seething Simon.

DENISE (CONT'D) (taking stick back, exasperated) Oh look, you're just confusing him You've got to give it a good old yank.

She pulls down very hard on the stick, tugging the Rabid's neck hard so that he cries out in pain.

DENISE (CONT'D) See, now he knows.

KIEREN (as she continues to tug) Don't-ies out in pain.caaY0o2 Tml Tw ((as she Tw (eu'l(7i KIEREN We'll take it from here, thanks a lot Denise.

Denise goes back to reception desk while Simon removes the loop. Kieren secures the rabids

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SI MON

I know no-one's been resettled in months. Rabids are going in and they're not coming out again. I don't share your faith in these people being nice really when you get to know them They're brutal.

KIEREN Don't do anything stupid. I don't want to be part of it. Okay?

SIMON (after beat) Okay.

CUT TO.

38

## OM TTED

## 38 INT. VILLAGE HALL - OFFICE - DAY 3 (10:20)

A very anxious MRS LONSDALE lays school photographs of Henry in front of a bemused Philip.

In the background AMY is sat at a desk with a telephone, observing PHILIP wryly. It's making everything worse for PHILIP.

#### MRS LONSDALE

This one's nice. Smiling. He might not be smiling when someone sees him Which d'you think? (off Philip's perplexity) For the missing poster.

PHILIP I wonder if we might be getting ahead of ourselves slightly.

#### MRS LONSDALE

(urgent) I haven't seen Henry since yesterday.

PHILIP

Yes. Did he mention at that time where he was going?

#### MRS LONSDALE

I'm sure he was shaken up by these rabid drugs going round the school. You know what Henry's like, he's very sensitive. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 39.

PHILIP (not so sure about this, then) So yesterday after school.

MRS LONSDALE

Fourteen hours.

PHILIP

Well there. A person can't be officially considered missing until forty eight-

MRS LONSDALE What if he's been snatched by these extremists people are talking about? The ones giving kiddies drugs. They probably needed someone like Henry.

(of Philip's 'What for?' Expression, rising anger) He's very able.

PHILIP Of course you feel that way. And he is. But there haven't been any reports of extremist PDS groups kidnapping other sufferers.

MRS LONSDALE (getting up to leave) Well something needs doing. What time's that MP lady in?

Mrs Lonsdale is clearly not convinced by Philip's 'power'. We stay on AMY watching Philip going after Mrs Lonsdale, giving up then coming back humiliated.

Phone rings. AMY grabs it while it's still on the first ring.

AMY (telephonist's sing-song) Village of the dammed, how may I help you?

She hangs up.

PHILIP Please don't answer the phone like that.

#### AMY

They hung up.

Philip looks at her, wondering what he can say to her to make her take the job seriously and wanting to apologise for the morning after their night together. Or even make his declaration. Nothing comes out. Amy looks back at him defiant. Her hand is on the desk, it begins to tremble. Philip notices and thinks she's shivering.

phill P

You're cold.

(hostile) I'mfine.

He walks away. Then (preferably around a corner or behind a pillar so that she has to lean to see what he's doing) he stops and turns up the thermostat to full. It occurs to her that this (though misguided) is nice. She suppresses the thought.

AMY (CONT'D) (to herself) I di ot .

CUT TO.

## 38A INT. OFFICE IN ROARTON - DAY 3

Trainer and two colleagues again. Haley, looks on with some desperation.

TRAINER Day twenty is the written exam Pass that and you'll get one of these. (holding up sheet of paper) Your Certificate in Data Management Essentials. This is your passport to anywhere you want to go: Inhouse Data Handler, Office Manager, Co-ordinator. It'll take you as far as you dare to dream

Haley's already looking out the window wondering if this is really meant to be her future.

CUT TO.

#### OM TTED

40 <u>INT. GP'S SURGERY - DAY 3 (10:30)</u> 40

Simon pours an almost full bottle of cleaning anti-bacterial

38A

AMY

Simon shakes the empty bottle.

SIMON You're going to have to ask her for more. All I'm doing is giving you a chance to be on the right side.

KIEREN I am not going along with you on this. Now put the keys .

Kieren stares at him It's very evident he'll do whatever it takes. Simon sees as much. He's disgusted but he has no choice. If he's not already close to the cage, he goes to it now, slips his hand in his pocket and takes out keys.

He goes to Denise at the reception desk, holding them up, dangling them 'look what you forgot'.

SIMON (friendly with inner edge of menace) You'll forget your head next.

Kieren looks on. He finds Simon's ability to switch chilling.

Simon hangs the keys back in the key box. On his way back to Kieren his expression is very nearly of hate. He picks up mop again.

> SIMON (CONT'D) I had you wrong from the start.

> > CUT TO.

#### 41 <u>EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (10:31)</u> 41

Jem roots through the foliage, manic, disbelieving.

Maxine looks around, paranoid, pensive.

MAXINE He was definitely dead?

JEM I shot himin the face.

Maxine stares at the bloodstain. Jem looks around.

JEM (CONT'D) (panicked, loud) Where the hell is he?

MAXINE (motioning her to keep it down) Maybe a fox dragged him

JEM

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 43.

She breaks off. She's seen something. Markings in the mud, spots of black blood, flattened leaves... She follows it.

## MAXINE

Jem?

But Jem is heading deeper into the woods. Maxine follows.

They come out to another clearing. The charred remains of a bonfire. They both look at it for a second trying to work out its significance. Then Jem turns abruptly. She's heard something.

## MAXINE (CONT'D)

What?

In the foliage behind them, a mysterious POV approaches, watching them

The handheld, shaky POV approaches Maxine and Jemfrom behind, breathing hard, cautious.

Suddenly, a twig snaps. Jem and Maxine spin round to see...

GARY. They slump, relieved.

GARY (to both of them) What you doing here?

MAXINE I'm here to help.

GARY (guarded) What with?

MAXINE Show me where it is.

JEM (of Gary's silence) Gaz, I told her.

GARY (exasperated) Oh for f-Jeml

JEM

I had to.

MAXINE I sanctioned the patrol. It's my responsibility to handle the fallout. Where's the body? IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 44.

## GARY

Dealt with.

Gary has to go with it now.

GARY (CONT'D) Bones are buried separate; noone'll find 'em

Maxine is furious, but she has to contain herself. Gary misinterprets.

GARY (CONT'D) He's had one funeral already. It had to be done.

Maxine stares at him, then back at the fire - pensive, unsatisfied.

GARY heads to place leaves and dry soil over the bonfire site.

MAXINE approaches him

MAXINE (urgent, confidential) Are you absolutely sure he was dead?

GARY (quiet for Jem) The back of his head was blown away. Didn't look like something he was going to walk off.

Jem is pale, guilty. Maxine is still not satisfied.

CUT TO:

41A

#### 41A <u>EXT. GP' S SURGERY - DAY 3 (16:40)</u>

Kieren and Simon leaving, the day's work over. Kieren wants to talk about it.

ki eren

Look-

SIMON I've got nothing to say to people like you. Now get away from me.

Simon walks away.

CUT TO.

OM TTED

## 47A INT. FREDDIE'S HOUSE - FREDDIE'S BEDROOM - NIGHT 3 (17:05)47A

Freddie's dressed up: nice shirt, cufflinks, the lot. It might even be his wedding shirt.

He's straightening his tie at the mirror. As he does so the cuff of his shirt pulls back to reveal his cheap digital watch with day glo plastic strap is spoiling the effect. He takes it off, shoves it in his bedside drawer.

He grabs his cover-up mousse and very carefully applies some more to ensure he's looking his 'best'.

CUT TO.

## 47B <u>INT. FREDDIE'S HOUSE - KITCHEN - NIGHT 3 (17:05)</u> 47B

Freddie writes a note, folds it, then places it, along with another (unseen) iteminside coloured tissue paper. He leaves the package in a conspicuous spot on the table. Then leaves. Sound of the front door closing.

CUT TO.

49

OM TTED

#### 49 INT. ROARTON VILLAGE HALL - NIGHT 3 (17:05)

Maxine enters, head down, deep in what's just happened in the woods (concerned Henry might have been the one and relieved to no longer be somewhere she shouldn't be seen). Then she's surprised to see Philip by the photocopier.

MAXINE UANront door closing.the o -0.0c-aj 1 Tw9cp.the o vxl 0 0

# PHILIP

OM TTED

## 52 <u>INT. WALKER HOUSE - LIVING ROOM - NIGHT 3 (17:10)</u> 52

Jem enters, back from the woods, still in her school uniform

STEVE Here she is. Good day at school?

JEM Dad, I need to talk to you.

Then she sees there's someone else on the sofa: Mr Overton.

STEVE Yes, I think you do.

MR OVERTON Everyone is very worried about you, Jem

On Jem caught.

CUT TO.

## 53 INT. THE LONSDALE HOUSE - LIVING ROOM - NIGHT 3 (18:00) 53

A school photograph of Henry stares out.

Maxine and Philip sit on the sofa with cups of tea, in front of a pale, worried Mrs Lonsdale.

#### MAXINE

Mrs Lonsdale, I wanted to reassure you that everything is being done to locate Henry's whereabouts.

MRS LONSDALE

Pamphlet says the medication can wear off within hours of a missed dose. It's been almost a day-

PHILIP

Very often in cases like this the young person will turn out to have been at a friend's house all along.

MRS LONSDALE

Do you not think l've checked with his friends? He's not on a sleepover Philip.

Philip smarts at the humiliation before Maxine.

MAXINE What might be useful is if we had an idea of Henry's thoughts and interests.

#### MRS LONSDALE That helps find them?

## MAXINE

Often.

#### MRS LONSDALE

Well. He's very likable. He's goodlooking-

## MAXINE

Did Henry ever talk to you about The Rising?

MRS LONSDALE What's that got to do with it?

#### MAXI NE

We'll want to eliminate certain lines of enquiry. There is a mythology amongst the more extreme PDS elements that the First Risen is in some way 'special'. That they're needed to bring about a second rising.

#### MRS LONSDALE Henry's special.

MAXINE (leaning forward) How exactly?

#### MRS LONSDALE

Psychic powers. Had them since he came back. He denied it but you could tell. Faraway look'd come over him

(to Philip)

Maxine's got the answer she was looking for. She looks relieved.

## MRS LONSDALE (CONT'D)

(back on Philip) I said he were kidnapped, you pooh poohed it.

#### MAXINE

Kidnapping's highly unlikely. He may however have become involved with extremists by some other means. We will have to look into the possibility that Henry was recruited and made his way to one of their training camps.

Mrs Lonsdale looks horrified. Philip confused by what just happened.

CUT TO.

OM TTED

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 50.

MAXINE

That's not it.

GARY

All the same you politicians.

#### MAXINE

That is not what I'm concerned about.

(leaning closer,

confidential) Victus has been gathering intelligence on groups looking to bring about another Rising. They believe they need to find the First Risen before it can start. They're going to be looking in Roarton.

GARY

Nut jobs.

#### MAXI NE

Whoever this First Risen is, we want to find them before anyone else does. It needs to be stopped. Now as it turns out this Lonsdale boy wasn't significant but it's not the kind of risk we can take. You see how important this is, don't you?

#### GARY

I'm getting there.

CUT TO.

56

#### 56 INT. AMY'S BUNGALOW - LIVING ROOM - NIGHT 3 (18:06)

Zoe, Brian, Simon and Frankie sit in a circle. Simon is au naturale, like always, while everyone else has their mousse and contacts in.

Simon sits at the head of the group. ZOE is telling her rising tale. (During it Frankie looks uncomfortable.)

ZOE . . . I'm I ying there, looking at the tubes and all the equipment. And they're turning things off: the monitors. And packing up those heart things?

SIMON How long were you lying there? Because the first paramedic's attacked at one thirty five. ZOE A minute? If that.

SI MON

That's great Zoe, thanks.

bri an

Thanks Zoe.

#### FRANKI E

(forcing late smile) Thanks Zoe.

## SI MON

I was down at the GP's surgery today. There's two Rabids locked up in a cage in there they're going to send away for treatment. So they can teach them to integrate, to be what the Living demand. I was looking at them wondering how long they're going to be in that cage. (looking to them, sudden) And us here. How long are you going to be in a cage? What's stopping you becoming the people you are? Instead of copies of who you used to be? Of what they tell us you have to be. Why don't you break out? Why don't you show vour sel ves? Because when you do, when you finally do, I promise, you're not going to want to go back. You're going to be beautiful. You're going to be flawless. You're going to be the future.

Simon slides a plastic basin in front of him. He takes a cloth from it, wrings it out. Frankie, almost as reflex, shunts back an inch or two.

## SIMON (CONT'D) Who wants to go first?

Zoe looks to the people on either side and begins tentatively to raise her hand. Simon passes the cloth to Zoe.

On Frankie as Zoe wipes off her mousse. Frankie's scared.

CUT TO.

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 52.

## 56A INT. FREDDIE'S HOUSE - KITCHEN - NIGHT 3 (18:15)

56A

The cake is on the worktop, Amir's putting the candles on. Haley's feeling a lot of guilt about how she spent her lunchtime. She opens her hand and looks at it. She's been holding the ringpull.

#### AMR

Next year no courses. Let's both ring in sick, yeah? Have a proper blowout. You're going to have to put up with my singing in a second. (lighting candles) Right close your eyes. (turning with the cake) You can open 'em now.

Haley sees the cake: home-made, with her name in icing. He's put a lot of effort into it. Which only makes her feel worse.

AM R (CONT'D) (starting song) Ha-

HALEY Amir I need to talk to you.

CUT TO.

#### 56B INT. WALKER HOUSE - UPSTAIRS HALLWAY - NIGHT 3 (18:15) 56B

KIEREN bumps into JEM He has to fake a good mood for her (post Simon bust up).

KIEREN Hey. You okay. Heard about what happened at school.

JEM Not in the mood Kier.

She slams her bedroom door.

CUT TO.

## 57 EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:00)

57

The door's still only slightly open.

HALEY

Fr eddi e?

FREDDIE (O.O.V.) Haley! Door's a bit buggered you'll have to slide under.

CUT TO.

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 54.

FREDDIE (gesturing at other package) That's a Mondeo owner's manual, A lot of them, there's an inside-aglove-compartment theme. (more intent) So you know, l'm not forgetting any more birthdays. l'm changing Haley. l'm going to be the bloke you deserve.

She says nothing. Flicker of concern from Freddie at her silence. Then he sees she has no bag.

FREDDIE (CONT'D) You're travelling light. (off her look) No bag.

HALEY I told Amir about us meeting at lunch.

FREDDIE How'd he take that?

HALEY Freddie you have to go.

FREDDIE No. Haley no. Don't. That's the wrong choice. Just cos he says so.

#### HALEY

It's not him saying it.

Suddenly the door slams shut. They both flinch but don't acknowledge it past that.

## FREDDIE This is stupid. We were happy.

#### HALEY

I know we were. And you keep telling me I can have it all back. And today for the first time I started to believe you. Freddie, I nearly went with you.

#### FREDDI E

Good.

#### HALEY

No. Listen, back then I was crazy in Iove. I was having an amazing time. But I was a different person. (MORE) IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 55.

HALEY (CONT'D)

But now I love Amir.

FREDDIE How? Half dead l've got more life in me than he's ever had.

HALEY

Just because you don't love him doesn't mean I don't. Me and Amir have a story too you know.

#### FREDDI E

You're missing the point. This girl I met today, right -bit annoying, bit of a nut job- but she said this thing to me and I get it now. She said I'd been given a gift. I have, I've been given another go. Just come with me. I'll change, I'll grow up.

#### HALEY

Don't. Why would you do that? You've got a new life. Once this Give Back thing's over you can go anywhere, do anything.

That's the gift. It's a new life. It's not another go at the same one.

#### FREDDI E

Aw come on Haley. I want to do those things with you.

HALEY

Do them with someone else.

#### FREDDI E

No. Never.

#### HALEY

(cajoling) Freddie. You're telling me you can't pull now? Some nice, fun-loving girl with a thing for immortal blokes who drive too fast and are always out for kicks. Me and Amir. It's a mature relationship. I like it. I don't know how much it'd suit you. We don't hit the clubs every weekend. We save up for stuff. Go to nice restaurants. Sometimes we talk about books.

#### FREDDI E

That does sound shit.

They I augh.

#### HALEY

Grow up when you're fifty. Or when you're a hundred. It could take a while, let's face it dying's not made much of a dent.

FREDDI E

I love you Haley. I'm scared to be on my own.

HALEY Come here. You'll be fine. Yeah?

## FREDDI E

Yeah.

Haley is holding onto the ring-pull hard.

FREDDIE (CONT'D) (as the hug ends) Hey, we did have fun didn't we?

HALEY Ch my God. The best.

Then a small TRICKLE OF BLACK BILE starts to run down Freddie's nose. Haley sees it.

Freddie puts his fingers to where she's looking then looks at the bile. He swallows. Fear.

The beeping of an alarm

CUT TO.

#### 59 INT. FREDDIE'S HOUSE - FREDDIE'S BEDROOM - NIGHT 3 (21:02) 59

Freddie's bedside drawer. The beeping is coming from inside.

Amir, exasperated opens drawer and finds the source of the noise. It's FREDDLE's digital watch. Amir turns it off. Then his eye falls on what else is inside the drawer. The Neurotriptyline gun.

CUT TO.

## 60 <u>INT. FREDDIE'S WORKSHOP - NIGHT 3 (21:03)</u> 60

Haley on the workshop phone, suppressing panic.

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 57.

HALEY Is Gary there?. . . Get him for me, fast.

## CUT TO.

60A

## 60A EXT. FREDDIE'S HOUSE - NIGHT 3 (21:04)

Amir running out the front door with the Neurotriptyline gun in hand. The phone is ringing inside the house.

CUT TO.

## 61 <u>EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:05)</u> 61

Amir runs up to the workshop.

He hears banging on the door and Haley's shouts.

HALEY . . . Can anyone hear me? Help!

Amir tries to pull the door open, but can't.

AM R Haley. It's alright, I'm going to get you out of there.

CUT TO.

#### OM TTED

## 74 INT. FREDDIE'S WORKSHOP - NIGHT 3 (21:05) 74

Freddie is half turning rabid. He hands Haley a hammer to defend herself. He turns away. He puts his hand to his mouth. Black bile streams through his fingers.

On Haley's horrified reaction.

CUT TO.

75

#### 75 INT. WALKER HOUSE - LIVING ROOM - NIGHT 3 (21:06)

The phone rings, Kieren (hoping it might be Simon) has run down stairs and grabs up receiver.

KIEREN Hello...Gary...

He looks towards Jem on the couch. She shakes her head, she doesn't want to talk to him

KIEREN (CONT'D) She's not here.

GARY (O.O.V.) Tell her it's an emergency. Freddie Preston's turned rabid.

Kieren looks back to Jem She's still staring forward. He hangs up and leaves the room

The front door closes behind him

CUT TO.

OM TTED

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 59.

#### 79 <u>EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:10)</u>

Gary arrives in his pick-up. He jumps out, grabbing a rope from the back.

AM R Quick, he'll kill her.

GARY (to Amir) Out the way.

Kieren has run to Freddie's workshop. He takes in the wider view. By now a few neighbours in dressing gowns have come to their gates to spectate.

GARY has attached a HOOK to the door, on his truck's winch.

He gets in his pick-up and slams it into reverse.

The garage door creaks open ever so slightly.

KIEREN doesn't stop, he rolls right under the door as soon as there's space enough.

GARY (CONT'D) (to KIEREN) Ci!

Gary follows him in.

CUT TO.

## 80 <u>INT. FREDDIE'S WORKSHOP - NIGHT 3 - CONTINUOUS (21:11)</u> 80

Inside, RABID Freddie has cornered Haley behind a work bench. He's standing clawing and thrashing at her.

HALEY

Do somet hi ng!

Now Freddie grabs her. Gary raises his handgun to shoot him But he can't get a head shot because Haley might be hit. He lowers his sights, shoots Freddie in the knee. Haley takes her opportunity and runs for it.

> GARY (pleased with his shot) Nice one.

Haley runs to Amir, who's just rolled in. They hug and kiss -Haley's with the one she loves.

Kieren runs over to a hobbling, distressed Freddie.

KIEREN It's alright. It's alright. IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 60.

Freddie looks at him, confused. He starts lashing out.

Kieren rubs off his mousse, takes out a lens.

KIEREN (CONT'D) Look. It's okay.

Freddie is calming. Haley sobs in Amir's arms. This should be the end of it.

Then GARY cocks his gun loudly again.

GARY

One side.

He's trying to get a clear shot. Kieren can't move away in case he pulls the trigger.

KIEREN What you doing Gary? He's down. He just needs his medication.

GARY Should've thought of that before he skipped it.

KIEREN Let me give him his dose, he'll be fine.

GARY

(closer aim) Off you go then. (off Kieren not moving) Get a move on if I were you. Today's been one of those days with me and Rotters. Anything's liable to happen.

#### KI EREN

Gary.

Gary seems to have decided to take both Kieren and Freddie out when Amir with defiance crosses the floor (into Gary's sights) and hands the gun to Kieren. Gary's pissed off.

His eyes on Gary, Kieren takes the gun, inserts it in the back of Freddie's neck and Freddie's head drops forward.

Gary lowers his gun.

JUMP CUT TO.

#### 80A EXT. FREDDIE'S WORKSHOP - NIGHT 3(21:20)

80A

Freddie's still-unconscious body lands with a loud thump on the floor of Gary's pick-up. Gary has already hog-tied him IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 61.

He kicks his slumped body flat and shifts him roughly along the ground (so his face scrapes on the floor).

## KI EREN

Take it easy.

Gary ties Freddie to a bar at the point where his hands meet. On Kieren's words he looks at him (Kieren) and spitefully makes the bond extra tight.

> GARY (as he does so) Whatever you say.

KIEREN What are you going to do with him?

GARY

Put him in lock-up. Someone'll drop by, take him to non-compliant detention centre in the morning. I hear it's nice there.

KIEREN But it was an accident. He hasn't done anything. (off Gary's smile, anger) You can't do that.

Gary doesn't like this last bit. He's standing up by now. He puts his boot on Freddie's head and pushes down, the pressure increases as he speaks.

GARY You'd be amazed what I can do to your sort. And what you can do sod all about.

Kieren looks to spectating neighbours and sees that there's no concern on any face.

Just as it looks like Gary might crush Freddie's skull, he moves his foot, jumps down off the pick-up, pushing against Kieren on his way to the driver's seat. He starts up engine.

> GARY (CONT'D) (to Freddie) Brace yourself.

Then Gary's driving off at speed (Freddie's body pounded further at bumps in the road). Kieren looks to neighbours again. They're turning back to their houses now, show over.

Kieren gets that Simon was right. He starts to walk. And then he walks faster.

CUT TO.

#### 80B INT. WALKER HOUSE - LIVING ROOM - NIGHT 3 (21:30)

80B

The film has finished. Jem's at the far end of the couch, bunched up, foetal, blank stare to one side of the screen. Sue's worried about her.

> STEVE (affectionate) Hey you. Bed.

SUE One thing about your not going back to school, we'll be able to spend more time together.

JEM tries for a smile of compliance.

SUE (CONT'D) Village fete's coming up. Help me out with that if you like. We could make a start on the jam in the morning.

JEM can't quite fake this one, her face falls.

CUT TO.

#### 81 INT. FURNESS B&B - MAXINE'S ROOM - NIGHT 3 (22:00) 81

Maxine sits on her bed. She's folding something, we still can't see what. Her lips are moving. A recitative prayer, the toneless way people say the rosary. (It doesn't need to be relevant, something from her childhood, comforting) The work she's doing is like the business with the beads. As she prays, we reveal that she's been folding and unfolding a five year old child's clothes into tissue paper.

> MAXINE Though I walk through the Valley of Death, O Lord, beset by sin and afflictions; in the darkest hour I put my faith in you, Jesus, my rock and my saviour

A knock. She tidies away fast.

MAXINE (CONT'D) (shoving suitcase under bed) Coming.

She unlocks and opens the door to someone. We don't see who it is.

CUT TO.

#### 82 <u>INT. AMY'S BUNGALOW - LIVING ROOM - NIGHT 3 (22:00)</u>

Zoe and Brian talk, conspiratorially. They're not wearing cover up mousse or lenses.

ZOE He said I looked like freedom

BRIAN You don't think that might have been more a metaphor?

ZŒ

l'm not a met aphor Brian, he was looking right at me. Simon expects.

BRIAN What are you going to do?

AMY enters. They both clam up, look at their hands. She takes in the fact they're still there. They try to act like they're not. She gets a book and leaves. They wait until she's been gone a few seconds.

> ZOE (quieter) I'll tell you what I'm going to do. I'm going to make Simon proud.

> > CUT TO.

#### 82A INT. WALKER HOUSE - JEM'S BEDROOM - NIGHT 3 (22:00) 82A

Jem in sleep wear but not in bed, pensive, about her future. She hears something outside

Gary ( O. O. V. )

Jem Hey Jem

CUT TO.

## OM TTED

## 84 <u>INT. WALKER HOUSE - PORCH - NIGHT 3 - CONTINUOUS WITH 82A</u> 84 (22:01)

JEM and GARY on either side of the glass.

JEM What you doing?

GARY Came to see how you're doing. 82

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 64.

JEM

No. You have to go. I mean it.

Gary accepts this. She's watching him reach the pick up.

CUT TO.

#### 85 EXT. WALKER HOUSE - NIGHT 3 - CONTINUOUS (22:01)

85

Then she has opened the door.

JEM Why'd you phone earlier?

GARY (coming back) Freddie Preston turned rabid

Freddie Preston turned rabid. Nothing I couldn't handle. Just missed you being along though.

JEM I'm sorry, can't.

GARY Yeah you can.

JEM Not after what happened.

GARY Course you can.

JEM Bad things happen when I pick up a gun.

GARY Happen anyway.

JEM How can you not be bothered Gaz? I Henry. You burnt the body -

GARY I know I did. And it stunk. Like bonfires first time round. Remember that smell?

JEM Got in your nose. Smell it for days after.

GARY How did you feel about it? IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 65.

JEM (shrugs) We didn't have a choice.

GARY Same with this. We're soldiers. We watch each other's backs.

Gary can sense Jem is resisting this argument. He forces himself to be brave, to tell the whole truth.

As he speaks, he rummages in his pocket, pulls out Henry's bracelet with 'JEM on it. He puts it on her wrist.

GARY (CONT'D) That's not all of it. I'm not having them take you away from me, alright? I did it for you.

She looks at her wrist, then up at him He's highly awkward, almost argumentative about it. She softens. He leans in. They kiss.

CUT TO.

87

#### OM TTED

#### 87 <u>EXT. ROARTON STREET - NI GHT 3 (22:01)</u>

Kieren is walking with purpose.

He walks faster. And faster.

CUT TO.

## 88 <u>EXT. AMY'S BUNGALOW - NIGHT 3 (22:10)</u> 88 KIEREN at the front door. He's out of breath and upset. And now he has to think about it before he presses the bell.

CUT TO.

# 88A <u>INT. AMY'S BUNGALOW - AMY'S BEDROOM - NIGHT 3 (22:10)</u> 88A

AMY reading. Sound of doorbell. She frowns slightly ('Who could that be').

CUT TO.

## 88B EXT. AMY' S BUNGALOW - NI GHT 3 (22:10)

Simon opens the door. Kieren wants to speak but he's too angry and upset, he breathes hard, as if about to lash out.

88B

IN THE FLESH, S. 2, EP. 3 By FR & JJ FINAL SS 17.01.14 66.

SIMON What's the matter? What happened?

Kieren opens his mouth to tell him what happened but instead rushes him with a kiss.

CUT TO.

#### 89 <u>EXT. FURNESS B&B - NI GHT 3 (22: 10)</u>

From outside the B&B we look up at Maxine's room where she's in intense conversation.

We reveal she's talking to Frankie. She's a PDS mole.

END OF EPI SODE

89