IN THE FLESH

Epi sode Si x

By Dominic Mitchell

FI NAL SHOOTI NG SCRI PT

20. 12. 13

FADE IN:

#### 1 <u>EXT. ROADSIDE RESTAURANT - A1 ROAD - DAY 1</u>

A typical roadside restaurant right next to the busy A1 (The Great Northern Road). We notice a sleek executive car parked up.

CUT TO.

#### 2 <u>INT. ROADSIDE RESTAURANT - A1 ROAD - DAY 1</u>

2

1

Two Halperin & Weston pharmaceuticals executives sit in a booth having breakfast. Through the window between them we can see cars zip by.

The Female H&W exec, NINA, (early 30's), is reading a MEDICAL FILE (the contents unseen by us). Nina is engrossed in the file. She's a workaholic. New to the company. True believer in H & W pharmaceuticals. She wants to do a good job as it's her first field assignment.

The Male H&W exec, OLIVER (early 30's) reads a ROAD ATLAS. O iver is a friendly foppish chap. Whip smart. More relaxed and world weary than Nina. He's done loads of these "collections". Bit tired of it all. IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 2.

OLIVER Coffee, thanks.

The PDS Sufferer Waiter pours Cliver's coffee and moves away.

OLIVER (CONT'D) Don't fancy anything? Still got three hours ahead of us.

NINA (not looking up from file) l'm not a breakfast person.

OLIVER Most important meal of the day. Gonna need it. Collections never go easy.

Nina looks at Cliver over the file.

OLIVER (CONT'D) They always put up a fight.

CUT TO.

3

#### <u>EXT. ROADSIDE RESTAURANT - A1 ROAD - DAY 1</u>

OLIVER and NINA exit the restaurant.

NINA ...I don't mind driving the rest of the way.

OLIVER Alright, it's your funeral.

Oliver throws Nina the CAR KEYS. She catches them

Nina gets in the driver side.

Oliver goes round to the car boot.

He takes off his SUIT JACKET, opens the boot and nonchalantly places his jacket in:

We see more of what's in the car:

Its been prepared for a "collection," which means it's been prepared to hold and transport a non compliant PDS sufferer. Between the front and back seats is a TIGHT IRON MESH to protect the drivers from a rabid zombie. In the boot itself are TWO SHOCK PRODS, STUN GUN, HAND CUFFS, A GAS CANNISTER WITH ATTACHED MASK, HAZARDOUS CHEM CAL PROTECTIVE EQUIPMENT (two chemical suits, what looks like a clear body bag). It all looks extremely violent and sinister.

3

On Oliver. He's used to this sight. This is day to day for him He notices something. Bit of egg on his suit jacket. He picks it off. Flicks the food off his finger. Yawns, stretches, then SLAMS SHUT the boot door, plunging us into darkness.

CUT TO.

#### <u>TI TLES</u>

Kerea

CUT TO.

#### 4 <u>INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1</u>

4

KIEREN (au natural) ties his shoe laces. He's dressed, ready to go out.

Kieren crosses to the door. Tries to open it. It doesn't open.

Kieren tries again. It's stuck... Or locked.

Kieren bangs on the door.

Sound of someone unlocking the door. It's opened by STEVE. He avoids eye contact with his son. Steve isn't comfortable at all being around Kieren when he's not got his contacts in and cover up on.

KIEREN What's going on, Dad?

STEVE Me and your mum have come to a decision.

KI EREN

A deci si on?

STEVE We think it's best, all things considered, to let the council...you know, do what they're gonna do.

KIEREN You're letting them send me back to Norfolk?!

STEVE Going back to the treatment centre mightw (21e-uim - 06nnacty for ) Tj 1 0 0 1 166 734.52 Tm - 0 IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 4.

STEVE (CONT'D) They're trained up to handle...(people like you) situations like this. They'll be able to help you get back to yer normal self.

KIEREN (re. his bare face) This is my normal self.

STEVE It's time for a professional opinion.

KIEREN So yer washing yer hands of me?

STEVE No. We're doing what we believe is in your best interests.

KIEREN Locking me up in my room until the men in white coats come and drag me away? That's in my best interest?

STEVE ("Don't make waves, son") Well, I hope they won't have to drag you away...

Kieren gives him a piercing look - 'My god are you

?'

KIEREN Can I call Amy at least.

STEVE She's part of that crowd that's been having a bad influence on yer.

KIEREN I need to speak to her. Something's not right. I'm worried about her, Dad.

STEVE ("This conversation is over") You can come down for your shot after breakfast, okay.

As Steve closes the door on Kieren and locks the door.

KI EREN

Dad!

5 <u>INT. WALKER HOUSE - UPSTAIRS LANDING - DAY 1 - CONTINUOUS</u> 5 Steve locks Kieren's door.

Steve crosses the landing to Jem's room He knocks on the door.

CUT TO.

#### 6 <u>INT. WALKER HOUSE - JEM'S BEDROOM - DAY 1 - CONTINUOUS</u> 6

JEM wakes with a start. She's covered in beads of sweat. Another bad dream

> STEVE (O.S.) Jem? You getting ready to beat the bounds?

(lying) Yeah.

Jem gets up. Starts putting on her RPS gear.

JEM

CUT TO.

#### 6A <u>SCENE CUT</u>

6B <u>EXT. TENT - OUTSKIRTS OF ROARTON - DAY 1 (FORMERLY SC. 20)</u> 6B

PHILIP is packing up the tent.

AMY is sitting on the grass. Stunned and amazed that she can feel again. She feels the grass and then feels her face.

AMY (getting scared) What's happening to me?

Philip sees Amy is scared. He stops packing up the tent and goes to her.

PHILIP (astonished by her, trying to be reassuring) Uh, I'm not entirely sure, Amy. It seems like your body's waking up, or, uh, coming alive, or something like that. It's, I mean, it's amazing if you think about it. 6A

PHILIP Okay. But we can't just stay here.

AMY

Why?

PHILIP We'll die of hyperthermia.

AMY You're cold?

PHILIP (tentatively) Aren't you?

Amy pays attention to the temperature. The freezing cold air.

AMY (awed by her new physiology) I'mfreezing. Listen, listen. Me teeth are chattering.

Philip listens. Looks at Amy, smiles - 'See, you are a marvel'.

CUT TO.

#### 7 INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 1

SIMON (au natural) sits in his room Today is the day. He wishes it wasn't. That Kieren wasn't the first risen. And what had to be done to the first risen wasn't so. But he knows Kieren is the first risen and The Prophet has said this is what must be done. And the prophet is always right. Always.

Simon gets up. He crosses to the wardrobe.

Simon lays the CLOTHES HE WAS BURIED IN carefully on the bed. Next to them he places the ripped photo of his mum

CUT TO.

#### 8 <u>INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1 - SAMB</u> <u>TIME</u>

MAXINE stands looking at HER SUNDAY BEST (nice jacket,

7

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Unlike Simon, her expression is radiant. Today is the day. The 12th disciple will carry out his mission and sacrifice the first risen and then the second rising will happen and her brother will come back to her. Then it'll all be okay again.

#### CUT TO.

#### 9 <u>INT. GARY'S HOUSE - GARY'S BEDROOM - DAY 1 - SAME TIME</u> 9

GARY has his ROARTON PROTECTION SERVICE OUTFIT laid out on his bed.

Gary's expression isn't radiant like Maxine's or resigned like Simon's. It's duty bound. Tough. Today's the day when it's all going to hit the fan and he's the only one who's going to stop it. Be the good soldier.

CUT TO.

#### 10 INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 1 - MOMENTS LATER 10

Simon (au natural) has put on the CLOTHES HE WAS BURIED IN. He KNEELS (like the American Footballer Tim Tebow used to do). Simon prays.

SI MON

(whispering) "For He so loved the world, that he gave his one and only Son..."

Simon quotes this particular verse to remind him that even God had to sacrifice his only son, the son he loved, for the greater good of the world.

CUT TO.

#### 11 <u>INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1 - SAME1</u> <u>TIME</u>

MAXINE has on her SUNDAY BEST. She's kneeling with one arm outstretched, giving thanks.

MAXINE "...Thy kingdom come, thou will be done, on earth as it is in heaven...

CUT TO.

#### 12 <u>INT. GARY'S HOUSE - GARY'S BEDROOM - DAY 1 - SAME TIME</u> 12

GARY is in his uniform. He's wearing his purple beret with HVF pin.

He has his hand over his heart and is repeating the oath he took all those years ago when he first joined the Human Volunteer Force.

GARY ...Give me the courage to do my duty, honestly and faithfully, to protect and defend my Community IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 10.

Perhaps he needs a friendly face to see. Perhaps he's about to tell her what he must do in the hope she'll set him straight. Talk him out of it. But she's nowhere to be seen. Simon goes out the room

CUT TO.

#### 17 <u>INT. AMY'S BUNGALOW - LIVING ROOM - DAY 1 - MOMENTS LATER</u> 17

We follow behind Simon as he enters the front room where ZOE, BRIAN, FRANKIE and the other FOLLOWERS are standing waiting for him (all au natural).

Simon stops. It's a disconcerting sight seeing all these people standing waiting for him

Zoe, standing at the front, steps forward, eager.

ZOE Simon, can we ask a question?

SI MON

Yes?

ZOE When the dead rise again, what will they be like?

SI MON

This pleases Zoe and the followers.

SIMON (CONT'D) After the Second Rising we're not going to be treated like dirt anymore.

The followers are inspired. Simon nods and goes to leave.

ZOE Can we help on the mission, Simon?

SI MON

I have to do this alone.

Simon goes to leave

Simon stops. Turns back.

## SI MON

#### (beat) Prepare.

Simon exits.

The followers break out into excited whispers. Zoe turns to Brian, leans in and instructs him about something. He nods.

On Frankie. She's mentally taking notes on what's happening.

JUMP CUT TO.

SC 18 HAS BECOME SC 6A.

#### SC 19 HAS BECOME SC 6B

#### 20 <u>INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1</u> 20

Maxine is heading out. She goes over to the WALL OF ROARTON RISERS. Takes down ONE OF THE PHOTOGRAPHS and pockets it (we don't see which one).

Knock at the door.

#### MAXI NE

Come in.

FRANKI E ent ekI (RI SERS. Ta9NI nabr e0S0.040, .) Tj 1 0 0 1 168 362.5Td

FRANKI E

KIEREN Not if I go back as a non compliant...

Steve enters.

#### KI EREN (CONT'D)

Dad, I'm not gonna do anything stupid okay.

#### STEVE

You've said that before, and then it all goes horribly wrong. No. Spending a bit of time at Norfolk will do yer a ton of good. They know how to take care of you there. Don't they, Sue?

Sue nods. Trying to convince herself.

KIEREN (an appeal to both of them) God. Come on. Open your eyes. You know what's going to happen to me if I go back to the treatment centre...

Sue, rather than think about what could happen to Kieren at the treatment centre, picks up her bunting bags.

STEVE SUE I'm running late. Are you coming to the fete, Steve?

Kieren realizes they can't be reasoned with and that the only way to stop from being carted off is to make a break for it IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 14.

STEVE Alright, Kier, back to your room

KIEREN Dad, can I take that up with me?

Kieren points at the Roarton NEWSLETTER on the coffee tablethe one with the headline: PARISH COUNCILLOR DECLARES LOVE FOR UNDEAD.

> STEVE ("Really want to read this?") Parish newsletter?

Kieren nods.

KIEREN Reading material.

CUT TO.

#### 22 OM TTED

#### 24 <u>INT. WALKER HOUSE - UPSTAIRS LANDING - DAY 1</u> 24

STEVE is escorting KIEREN (au natural) up the stairs back to his room

Kieren is holding the NEWSLETTER.

JEM s bedroom door opens and she exits in her Roarton Protection Force uniform

Kieren looks at Jem Jem averts her gaze (he's bare faced).

KIEREN Don't worry, Jem It's the last time you're going to have to see me.

Jem, head down, looks angui shed.

KIEREN (CONT'D) Jem Can you at least look at me?

Jem keeps her head down.

Kieren looks heart broken.

Steve puts Kieren back in his room He closes the door and locks it (leaving the key in the lock).

CUT TO.

22

24A <u>EXT. AMY' S BUNGALOW - DAY 1</u>

GARY at the front door. He's got his rifle with him. He uses the butt to bang on the door.

GARY

Open up!

Gary waits, no answer.

GARY (CONT'D) Open this bloody door or l'll bust it through.

CUT TO.

EXT/INT. AMY'S BUNGALOW - LIVING ROOM - DAY 1

24A

SIMON (au natural) walking down the pavement.

Clive sees the pin prick eyes.

CLIVE Excuse me. You shouldn't be dressed like that in public.

Simon stops. Clive recognises him

CLIVE (CONT'D) I know you. You're the one who let out those rabids.

Clive scrambles into his pocket and produces a small pen knife.

CLIVE (CONT'D) Stop right there. You're under citizen's arrest.

Simon goes into his jacket and produces the BONE SAW It looks HUGE compared to Clive's pathetic little pen knife.

Simon takes a step forward.

#### SI MON

Put it away.

Clive takes a step back, scared.

CLIVE (lowering his pen knife) I, uh, must of got you mixed up with someone else.

Simon stares at Clive. Puts his bone saw away and walks away. He misses by seconds, Cliver and Nina's SLEEK EXECUTIVE CAR.

CUT TO.

#### 24E <u>INT. EXECUTIVE CAR (MOVING) - STREET - ROARTON - DAY 1</u> 24E (FORMERLY SC 27)

NINA driving. OLIVER in the passenger seat. Cliver looks around.

OLIVER (re. Roarton) God's Own Country.

CUT TO.

#### 24F <u>EXT. WALKER HOUSE - ROARTON - DAY 1</u>

STEVE and JEM exit the house. Steve's reassuring Jem that what's going to happen to Kieren is for the best.

JEM (concerned) Dad, what's going to happen to Kier?

Good question. Steve doesn't exactly know.

STEVE He's gonna go back to the treatment centre for a bit and they're going to help him get back to his old self.

JEM They're not going to lock him up and do things to him are they?

STEVE (very uncertain, trying to convince himself as well as Jem) No. Where'd yer get that idea? He'll be alright. Norfolk's a nice place to be.

Jem doesn't look too convinced.

They pass DEAN, who is guarding outside.

STEVE (CONT'D) Off to beat the bounds. He's in his room

#### DEAN

Got yer.

Jem looks up to Kieren's bedroom as she's heading off.

CUT TO.

24F

#### 24G INT. KIEREN'S BEDROOM - WALKER HOUSE - DAY 1 24G

KIEREN (au natural) is stuffing need-to-survive items into a BACK PACK. Looks like he's making a last ditch break for freedom

He puts the back pack on, grabs the NEWSLETTER off the bed and a WIRE SPOOL (found at any art supply store, used for detail work on art work). IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 18.

He gets on his knees in front of the locked door...

CUT TO.

24H

24H EXT. STREET - OUTSKIRTS OF ROARTON - DAY 1

AMY (au natural) and PHILIP walking down the street.

PHILIP Are you okay?

AMY

My hands are cold.

Philip holds her hand to warmit up.

AMY (CONT'D) Are you... Are you still gonna like me?

Philip

What?

AMY

Now I'm, uh, warming up? You've only known me as a bit deadly. You might not like me heated up.

PHILIP Amy, I'd like you cold. I'd like you hot. I'd even like you tepid.

Amy gives a comforted smile.

PHILIP (CONT'D) You're still you. Dead or alive. (beat) Are you gonna like me if l'm not some powerful politician type?

AMY (being cheeky) When were you a powerful politician type?

Philip smiles at Amy's cheek.

Philip notices that they're drifting towards the PERIMETER FENCE.

AMY (CONT'D) What's wrong?

PHILIP That way's the perimeter fence. Today's the beating of the bounds march. Best to avoid it. IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 19.

Philip leads her a different way.

#### CUT TO.

#### 241 <u>EXT. PERIMETER FENCE - OUTSKIRTS OF ROARTON - DAY 1 (FORMERALY</u> SC 29)

Marchers stand waiting to begin "beating the bounds". The marchers include: JEM, STEVE, PEARL, DUNCAN, BRENDA, ROSE, LOYAL PARISHIONER and a few other Roartoners, including a couple of drummers (the feel of the march should be like the Orangemen March meets The Wicker Man).

Apart from Steve and Duncan, they are all heavily ARMED with various HOVE MADE WEAPONS.

STEVE (hushed tone) Are all these (weapons) really necessary?

#### DUNCAN

(hushed tone) Think everyone's going overboard, if yer ask me.

MAXINE stands at the front flanked by a depressed, knackered looking FENCE PDS GIVE BACK WORKER who wears the familiar ORANGE BIB (mousse on, contacts in). The PDS Give Back Worker holds a ribbon that is tied to the new perimeter fence (this is a different part of the fence. The last part to be built, the most official looking part).

Maxine is BEAM NG.

MAXI NE

Beating the bounds is an ancient tradition here in Roarton. I'm thrilled to see such a turn out today. I'm also thrilled to announce the completion, under budget and on time, of Roarton's new perimeter fence. We couldn't have achieved this construction without the parish council adopting new policies that will guarantee this community's safety for generations to come.

BRENDA Couldn't have done it without you, Ms. Martin!

Cheers and claps for Roarton's de facto leader.

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MAXINE Today isn't about me. It's about all of us. Embarking on a new beginning. A new dawn. Protected, proud and incorruptible.

The marchers clap.

MAXINE (CONT'D) Now I should cut this ribbon so we can all get a move on, 'ey? (knowingly) Does anyone have a sharp implement I could use?

The crowd laugh at Maxine's joke - 'Haha, how droll, we're all armed to the back teeth here'.

Brenda approaches and hands Maxine a pair of LARGE RUSTY SCISSORS (Used, we see specks of dried up black bile on the blades). Maxine nods her thanks and cuts the ribbon.

> MAXINE (CONT'D) Let the march commence!

The crowd cheer and the drummers start drumming.

CUT TO.

25 OM TTED

### 33 INT. ROARTON - GP'S SURGERY - DOCTOR RUSSO'S OFFICE - DAY 133

NINA and OLIVER sit opposite DOCTOR RUSSO. Oliver is very friendly and personable. Nina not so much.

DOCTOR RUSSO Norfolk? Under four hours? That is impressive.

OLIVER Quite the drive. Her hands are still set at ten to two. Is there a doctor in the house!

Doctor Russo "laughs" at Oliver's crap joke.

DOCTOR RUSSO I made that drive once. Never again.

NINA Hopefully we won't be making multiple trips.

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DOCTOR RUSSO (lying) Sorry, But I don't know the address.

oli ver

Really?

DOCTOR RUSSO (lying) In between addresses, apparently.

OLIVER And the medical records would state that, would they? If you were to show them to us. Which you're not going to do.

DOCTOR RUSSO Like I said, I can't show you a patient's medical records.

Pause. Cliver stands. Nina follows suit, glaring at Russo. Doctor Russo also stands (it's a protective thing).

> DOCTOR RUSSO (CONT'D) Sorry. Would have liked to have been of more help.

OLIVER (playfully, but not really) What can you do? You don't know where Amy Dyer lives. (beat, "last chance") Do you?

DOCTOR RUSSO

'Fraid not.

Cliver nods - 'Alright, Doc. It's your funeral'

**O**iver exits.

Nina looks at Doctor Russo.

NINA ("You're done") We'll be in touch. Tom

Nina follows Cliver out. Doctor Russo drops the fake smile. He knows he's in big trouble now.

CUT TO.

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#### 34 INT. VILLAGE HALL - DAY 1

LOCALS are presenting their tickets and entering the fete.

34

Naff 70's pop music plays in the background, eg GLAM ROOK. Roar FM's Dave Yeal and is DJing.

PHILIP and AMY (au natural) enter. Amy sees all the wondrous fete stuff she could experience with her new working feeling finger tips.

AMY Can we can we can we?!

PHILIP Amy, the march ends here.

AMY

We won't be long. I just wanna touch more things. You've got a ticket haven't you?

Philip looks inside his tweed jacket.

PHILIP Ch yeah. Council was good for something.

Philip shows Amy his ticket.

PHILIP'S POV:

A local moves and reveals that MRS LAMB is the gate keeper.

Philip reacts to the sight of his old nemesis Mrs. Lamb.

PHILIP (CONT'D)

Mrs. Lamb.

MRS. LAMB Councillor. Or should I say councillor.

PHILIP Congratulations on your nomination to the parish council.

MRS. LAMB 'Bout time this village were represented by God fearing folk, instead of just a bunch a' flailing wimps and filthy perverts.

Philip doesn't rise to it. Puts his ticket on the table.

PHILIP Have a nice day. Philip and Amy start to go in.

MRS. LAMB Hold yer horses. (pointing at Amy) She's not valid.

Philip turns.

PHILIP I gave you me ticket.

MRS. LAMB Yer gave me ticket. Where's hers?

PHILIP Mrs. Lamb, if you check the fine print of the fete charter - a charter I helped draft while I was in office - you'll see a clause, and that clause states that all ticket holders for the winter fete are entitled to a "plus one". Amy Dyer is my plus one. I can ensure you, councillor elect, she is valid.

Mrs. Lamb's been told.

Philip takes Amy's hand and they enter the fete.

CUT TO.

35 OM TTED

35

38 INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1 - CONTINUOUS 38

KI EREN

No.

GARY He fucking is. Today.

Gary produces the scrap of paper with 12/12 written on it.

GARY (CONT'D) I've sussed it out. (re. Bible quote) Is this code for where he's gonna do it?

KI EREN

It's a bible quote.

GARY

Yeah I know that. Cheeky bastard. AII'a yer think I'm some sorta dumb grunt, don't yer?

#### ki eren

I don't think yer dumb, Gary. I just think yer like everyone else round here. Paranoid and delusional.

#### GARY

Is it any wonder with you ghouls walking about? Me Pap told me there were no such thing as monsters. Then you horror shows turn up and start tearing the world apart. And who was expected to deal with it? Me, that's who. Think I wanted to fight? Think I wanted to see the things I saw?

#### KI EREN

You get off on all that shit, Gary.

#### GARY

I were all ready to settle down, till you fucking dead heads showed up. Then me and yer sister had to strap on the brass and take care of business. Cos if we didn't, people died. In our arms no less. That's not gonna happen again. I won't allow it. So I'm gonna ask you for the last time, where's that Irish rotter?

## 38A <u>EXT. OUTSIDE NEW GRAVE YARD - DAY 1</u>

ZOE, BRIAN and FOLLOWERS (all au natural) are making their way towards the new graveyard. They look like they mean business.

KIEREN Jesus Christ. No one's planning anything, Gary!

GARY Yeah right, and I play for United.

Gary keeps searching. Gary tears away at Kieren's stuff. He's unhinged.

KIEREN What is with you? If Jem saw you like this right now, my god. You're a mess. Coming apart at the seams.

Gary gives Kieren a VERY SHARP LOODnWthe ngods Kback734rt at the

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GARY (CONT'D) Might as well start singing. (indicating bottle of pills) Cos you're fucked now.

**KI EREN** I'm already on my way back to the treatment centre. You've nothing to threaten me with, Gary.

GARY Treatment centre? Dead Head holiday camp more like. Not gonna let you get off that easy, rotter.

Gary grabs Kieren and pulls him off the bed to his feet, shaking the bottle of pills in his face.

> GARY (CONT'D) Yer wanna go rabid?! Alright, let's go rabid!

> > CUT TO.

#### EXT. NEW GRAVEYARD - ROARTON - DAY 1 41A

Zoe, Brian and other PDS FOLLOWERS (except FRANKIE) stand in the new graveyard, Zoe in the middle (all au natural). She puts out her arms and takes the hands of those on either side. The others do the same. They bow their heads and start whispering a prayer (unheard). They are here to welcome the dead when they rise at twelve o' clock.

42

EXT. WALKER HOUSE - DAY 1

GARY exits with KIEREN (au natural, hands tied, piece of tape over his mouth).

Gary bundles Kieren into his pick up and drives off.

SIMON appears from behind the Walker's garage. He's seen Gary taking Kieren away.

CUT TO.

#### 43 INT. VILLAGE HALL - DAY 1

The Fete is in the swing of things. LOCALS enjoying themselves. Hustle and bustle. DJ Dave Yeal and on the decks.

# 43

41A

42

CUT TO.

We spot AMY (au natural) and PHILIP together. Amy is licking a toffee apple as she watches Philip trying his hand on the COCONUT SHY. There's soft toys to be won (stuffed toy Bunnies, Dogs, Tigers).

SUE is across the hall watching Philip and Amy have fun. Sue is starting to have her doubts about Amy being some sort of extremist. She's starting to have doubts about a lot of things. SHIRLEY joins her.

#### SHI RLEY

Alright, Sue.

SUE (no, she's not alright) Hi, Shirley. You alright?

SHIRLEY Aye, suppose. Philip's got me sprouting ulcers.

SUE

He giving you a hard time?

SHI RLEY

Well you know, they get to a certain age and they become unrecognizable. How's Kieren holding up?

SUE

(uncomfortable) Yeah. He's...being a bit difficult. Sue looks closer. Any is now eating the toffee apple.

### SUE

## Eating it.

Sue and Shirley look at each other - 'Huh?'

We leave them and join SANDRA and CONNIE at THE FACE PAINTING STALL. Connie (mousse on, contacts in) is having her face painted like the devil.

SANDRA (to person painting her face) Got the likeness down pat.

CONNIE (to person painting her face, re. Sandra) Next yer can paint a scarlet letter on that one's chest.

We join THE LEGION'S STALL. Serving up mulled wine to various LOCALS. CLIVE is calming his nerves, stood next to DEAN.

CLI VE

I'm not cut out fer this place.

DEAN

Know what yer mean. If shite hits the fan, I don't wanna get in the middle of it again. This scrapping IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 31.

On Amy and Philip. On shit, they don't want Shirley to know what Amy's becoming. She'll tell Dr. Russo.

AMY Ch. Ch yeah. I forgot. I'm PDS. Course, I don't eat. Whoops.

Amy fakes holding her stomach and feeling ill.

PHILIP Oh dear, better get her some air, mum

Philip starts to lead Amy out of the fete.

SHI RLEY

Philip.

Philip turns to Shirley.

SHI RLEY (CONT'D) (re. Him and Amy) You've done good.

Philip nods. Takes Amy out.

We pan up to the village hall clock. It reads: 11.55.

CUT TO.

#### 43A <u>EXT. NEW GRAVE YARD - ROARTON - DAY 1</u>

Zoe, Brian and the PDS Followers (all au natural) hear the commotion of the march. Zoe waves everyone to the gates.

ZOE Come on, we can't let them inside.

CUT TO.

#### 43B <u>EXT. GATES - NEW GRAVE YARD - ROARTON - DAY 1</u> 43

The PDS Followers close the gates, but don't have time to securely lock them They stand in front - a human shield.

CUT TO.

#### 44 <u>EXT. MAIN GATE - NEW GRAVEYARD - DAY 1</u>

The MARCH, lead by JEM, approaches the new graveyard. It's a beating the bounds tradition to march across this holy site.

JEM S POV:

Up ahead she sees:

#### 43A

#### 43B

44

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ZOE, BRIAN and other FOLLOWERS stand in their burial clothes at the gates (all au natural).

The march stops.

## ROSE

# What the hell's all this?

Reverse angle on the PDS FOLLOWERS holding the gates.

On Jem The PDS FOLLOWERS - no cover up, no contacts, dressed in their burial clothes are triggering red flags in Jem's head. The high pitched ringing noise starts in her ears.

CUT TO.

#### 45 <u>EXT. ROAD NEXT TO NEW GRAVEYARD - DAY 1 - CONTINUOUS</u> 45

GARY'S PICK UP screeches to a halt outside the New Graveyard. KIEREN (au natural) is in the passenger seat still tied up.

CUT TO.

#### 46 <u>INT/EXT. GARY'S PICK UP TRUCK - ROAD NEXT TO NEW GRAVEYARD 46</u> DAY 1 - CONTINUOUS

GARY breaks a BLUE OBLIVION PILL and pours it into his hand. He grabs Kieren. Kieren struggles against Gary's grip.

GARY

Time to show em who you really are.

Kieren does his best to fend Gary off. Not allowing him to get to the back of his neck, but Gary's too strong. He empties some of the Blue Oblivion powder into the HOLE in the back of Kieren's neck.

Kieren struggles. Powder goes everywhere, but some has gone in.

Gary gets out the truck.

Gary goes around and opens the passenger door and yanks Kieren out.

While Kieren's on the ground Gary cuts the zip cuffs with his knife.

Kieren scrambles up and off towards the graveyard.

GARY (CONT'D) (shouting after him) Rotter's a rotter; drugs or no drugs!

CUT TO.

Jem starts to approach the PDS FOLLOWERS.

ZOE We ain't moving, pulse beater!

JEM You really want a war?!

ZOE Yeah we do!

JEM ("Seriously?") Yer out numbered.

ZOE Yer the one who's gonna be out numbered in a minute!

The followers cheer. Zoe starts a chant. "RISE! RISE! RISE!", The other followers join in. It unnerves the marchers.

It's also unnerving to Jem She puts her hand on the handle of her pistol.

CUT TO.

49 <u>EXT. OLD CHURCH AND GRAVEYARD - DAY 1 - SAME TIME</u> 49
MAXINE is stood by a SMALL GRAVESTONE.
Maxine looks at her watch. It's almost twelve.
Maxine turns back, goes into her SHOULDER BAG and produces

#### 50 <u>EXT. VICAR ODDIE'S GRAVE - NEW GRAVEYARD - DAY 1 - CONTINUESUS</u>

KIEREN is desperately trying to TIE his LEFT LEG to the IRON BARS on Oddie's grave with the WIRE.

But the Blue Oblivion is over-coming him

Kieren almost manages to tie himself to the iron bars, when a wave of NAUSEA hits him like a tsunami. His pin prick eyes ROLL BACK in his head. He spits out BLACK BILE and goes into VIOLENT CONVULSIONS.

CUT TO.

#### 51 <u>INT. GARY'S PICK UP TRUCK - ROAD NEXT TO NEW GRAVEYARD - DASM</u> <u>1 - CONTINUOUS</u>

GARY takes out his WALKIE TALKIE from the glove compartment. Presses the button.

GARY (into Walkie) Jem You copy?

CUT TO.

## 52 <u>EXT. MAIN GATE - NEW GRAVEYARD - DAY 1 - CONTINUOUS</u> 52

The FOLLOWERS are still chanting "Rise".

JEM answers her walkie talkie.

JEM

#### STEVE (CONT'D) Can you hear me son?

Kieren moves his head as if he's deciphering the sound of his dad's voice. Steve steps forward, he walks past Jem, her gun still trained on Kieren.

> JEM (not taking her eyes off Kieren) Dad, what are you doing?!

Steve doesn't listen to Jem

STEVE He's not going to hurt anyone. He knows me, he knows me. He's fighting it.

Rabid Kieren takes a step towards Steve.

Jem moves closer to Kieren.

JEM Dad, you've got to get out the way right now.

Steve looks at rabid Kieren, then looks to Jem

STEVE He's not gone. I know he's in there.

He walks towards his son, in front of Jem's line of fire. She can't get a clear shot now.

STEVE (CONT'D) I've got to believe you can hear me, Kiercseel T02. ad1.teren) IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 38.

#### STEVE

### ...You're me son.

Rabid Kieren raises his arms and puts his hands on Steve's shoulders. Kieren's head slumps and his body starts shaking: he's definitely fighting his primal urges.

Kieren raises his head. He meets his dad's eyes. We see things from Steve's POV - Kieren's not going to attack.

But to fearful villagers, this looks like Kieren has Steve in his clutches.

We see PEARL advancing on STEVE and RABID KIEREN. She can see Kieren shaking and moaning. To her this means she's got to take action to save Steve's life.

#### CLOSE ON:

Simon. He sees Pearl as well. He's got to choose. Right now.

He chooses.

Simon SMACKS Gary in the face. Drops the bone saw. And RUNS FULL PELT, FAST AS HE POSSIBLY CAN TOWARDS RABID KIEREN.

JEM sees PEARL cock the PISTOL and take aim at RABID KIEREN. She's about to pull the trigger. Jem alters her aim to Kieren to Pearl and back again - who's she going to shoot?

A SHOT rings out.

#### SMASH CUT TO.

#### 54 EXT. OLD CHURCH AND GRAVEYARD - DAY 1 - CONTINUOUS 54

MAXINE hears the distant gun shot. Presumes Simon has carried out his mission. She smiles.

Maxine looks at her watch: it's twelve o'clock.

Maxine gets on her knees. The better to greet her baby brother when he rises up.

A flood of emotion overcomes Maxine. Finally she will be reunited with her little brother. Finally she can fix her family and by fixing her family she can forgive herself and heal. Finally fix herself. The thought fills her with such relief and joy.

Maxine waits for the hand of her brother to punch through the ground.

A few moments of Maxine waiting.

The church bells cease. It's past twelve o'clock.

Maxine waits.

MAXINE POV:

Focus on Danny's grave. That hand's going to come out the ground. Maxine's belief infects us. At this moment we too believe that Danny's hand will punch through the soil.

On Maxine. Willing her brother to rise.

But he does not.

Nothing happens. No hand comes bursting out the soil.

All is deathly quiet.

Maxine doesn't understand. The dead should be rising from their graves by now.

From behind Maxine we see AMY and PHILIP enter the graveyard.

WE JOIN AMY AND PHILIP:

Amy holds the stuffed toy tiger in her hand, with the other she's pulling Philip along.

PHILIP Who am I meeting, Amy?

On Maxine. She turns to see who is in the graveyard with her. She sees it's:

AMY DYER.

Maxine gets up. Goes into her shoulder bag...

CUT TO.

55 EXT. NEW GRAVEYARD - DAY 1 - CONTINUOUS

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SIMON (to Kieren, gently) It's alright. You're alright.

KIEREN Did I - Did I hurt anyone?

SIMON (amazed by Kieren's ability) No, you didn't. You beat it.

On Kieren. That's a huge weight off his mind.

Simon hoists Kieren up and supports him and leads him away from the mob. They pass ZOE, BRIAN and the PDS FOLLOWERS.

ZOE Simon, the second rising...

Simon looks at Zoe.

SIMON It's not happening.

Simon is getting Kieren out of here.

ZOE (shouting after Simon and Kieren) But it's got to happen! The second rising has to happen!

CUT TO.

56

#### 56 <u>EXT. OLD CHURCH AND GRAVEYARD - DAY 1</u>

At Amy's nan's grave. AMY (au natural) is watching as PHILIP makes conversation with her nan's gravestone.

PHILIP ... And that's about it for me hobbies...

AMY He's also a very good sportsman, Nan.

MAXINE approaches the couple. She's holding something in her hand.

Back focusing on Amy and Philip.

PHILIP Amy, yer embarrassing me. IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 41.

AMY

Awww, so modest.

Amy gives Philip's cheek a squeeze. Amy freezes. Something just happened.

# PHILIP

Are you okay?

### AMY

I think...I think my heart...

Amy puts Philip's hand over her heart.

### phill P

It's beating.

Amy looks overjoyed.

MAXINE (O.C.)

Amy Dyer.

Amy turns to see MAXINE stood before her, smiling.

MAXINE (CONT'D) You are the first and the last.

It's only now we see what Maxine's holding:

THE LARGE RUSTY SCI SSORS.

Maxine raises the scissors over her head.

Amy instinctively steps back.

Maxine brings down the scissors. She's missed Amy's head, but not her heart.

CUT TO.

### 57 INT. VILLAGE HALL - DAY 1

LOCALS at the stalls. Dave Yeal and (DJ) is spinning a record.

On Sue. She decides to stick up for her son. She catches MRS LAMB's arm Gives her the keys to the village hall.

MRS. LAMB What yer want me to do with these?

SUE Lock up after. I've got to stop them taking Kieren...

Sue goes to exit...

Just as Marchers stream into the village hall.

Sue sees a very shaken STEVE and JEM enter. She approaches them The other MARCHERS are chattering amongst themselves.

We hear snippets from the crowd- "...The Walker Lad...", "...He went Rabid..." "Pearl shot him".

Steve and Jem see Sue and they make a beeline for her.

SUE (CONT'D) (very worried) What's happened?

## 58 <u>EXT. VILLAGE HALL - DAY 1</u>

MAXINE, covered in blood, walks towards the village hall. She's still holding the LARGE RUSTY SCISSORS (dripping with blood) and a photograph. Maxine opens the village hall door. She drops the photograph: It's of AMY DYER. The photograph of her that adorned Maxine's

CUT TO.

CUT TO.

### 59 INT. VILLAGE HALL - DAY 1

The fete is all a-chatter.

wall of Roarton risers.

STEVE is calming a very concerned SUE.

58

The people turn to Maxine, covered in blood. She switches from a dark mood, to a hopeful one. Just like that. She keeps doing this for the rest of the speech.

> MAXINE (CONT'D) (into microphone) I have a message of great hope for all of you. We can conquer the greatest enemy today. We can conquer death.

'Conquer death'? People exchange perplexed glances.

MAXINE (CONT'D) (into microphone) My brother died here when he was very young. It was an accident. They said it was my(fault)...but it was an accident. He shouldn't have been on the... He fell. And no one could put him back together again.

People look at each other. What's she talking about?

MAXINE (CONT'D) (into microphone) But I can now. All the terrible things we've done can be wiped clean. A fresh start. No more grief. No more guilt. All that needs to happen is the second rising.

People exchange glances - 'Maxine a second rising'?!

### MAXINE (CONT'D)

(into microphone) It won't be like the first rising. When the bad people came back. The second rising will bring up the good and the righteous. They'll come back pure and whole and everything will be better. So much better. I promise you that.

(notices the villagers' concerned and confused expressions, she gets more emotional, more erratic)

My little brother is in the ground. Cold and alone. He doesn't deserve to be there. He deserves to be up here, with me. Alive and well. The second rising can only happen if the first is sacrificed. The disciple was meant - meant to carry that out. But he didn't... More glances around the room

MAXINE (CONT'D) (into microphone) I thought it was the girl.

Sandra reacts: is she complicit in a murder?

MAXINE (CONT'D) (into microphone) I took care of her. But still. Nothing.

Very concerned whispers and looks from the villagers.

MAXINE (CONT'D) (into microphone) One of the undead in this village be the first risen. I'm asking you all to join me in leaving no stone unturned. Every PDS sufferer in Roarton has to be destroyed. Right now!

The crowd just stand there, shocked at Maxine's unhinged behaviour and extreme words. They can see now that Maxine is completely out of her mind.

Maxine looks into the crowd. Sees CONNIE standing with SANDRA and CLIVE.

Maxine drops the mic. Strides over towards Connie. Clive shields his mother. Sandra shields her husband, as:

Maxine raises her RIBBON CUTTING SCISSORS.

<u>ZAP</u>.

Maxine goes down in a heap.

DEAN stands there. He's just used his cattle prod to knock out the crazed MP.

DEAN She's tapped!

The hall explodes in chatter.

On Jem Concerned.

JEM What girl did she take care of?

CUT TO.

#### 60 INT. GP SURGERY - WAITING ROOM - DAY 1

KIEREN and SIMON (both au natural) sit waiting to be attended to.

Kieren holds his head. Simon is shot in the shoulder.

Simon is looking at Kieren in awe. Kieren notices. Looks at Simon.

#### **KI EREN**

What?

SIMON I've never seen anyone fight against Blue Oblivion before.

KIEREN Well, live long enough and you'll see all sorts.

Simon keeps looking at Kieren in amazement. It's disconcerting to Kieren.

SI MON

You're incredible Kieren.

#### ki eren

(gently but firm) No, I'm not, Simon. I'm just a person who didn't want to do any more harm Don't start getting all mystical on me, okay.

Simon can't help it.

# KIEREN (CONT'D)

l'm not the messiah, I dón't have any special powers. Unlike some people.

SIMON I don't have any special powers.

KIEREN You've got the power to disappear.

Simon doesn't understand.

### KI EREN (

### KI EREN

Why?

Simon looks at Kieren. Simon is stumped. He doesn't know how to answer that question.

Simon leans forward, looks down.

SIMON (beat) Kieren. There was...(this guy)-

CUT TO.

### 61 <u>INT. GP SURGERY - RECEPTION - DAY 1 - CONTINUOUS</u>

61

PHILIP bursts through the door with AMY in his arms. Unconscious. She's suffered multiple stab wounds.

> PHILIP Help! Someone help!

We follow Philip as he rushes into...

CUT TO.

### 62 <u>INT. GP SURGERY - WAITING ROOM - DAY 1 - CONTINUOUS</u> 62

...the waiting room An alarmed KIEREN and SIMON see PHILIP with AMY in his arms. Her dress covered in blood.

ki eren

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PHILIP (very upset) We were at the graveyard and and and Ms. Martin comes up to us and says something about Amy being the first and the last...

On Simon. He reacts.

PHILIP (CONT'D) ...and then, and then, and then Maxine just stabbed her...

Philip can't finish he's so distressed.

DR. RUSSO is trying to save Amy's life. But it's not looking good.

DOCTOR RUSSO She - she's lost too much... (can't believe he's saying it) Blood.

PHILIP You've got to do something!

Dr. Russo tries.

Kieren kneels before his best friend. Holds Amy's hand in his.

KI EREN Amy. Please. Please Amy. You're not allowed to leave like this. You're not allowed, you hear. You're my best dead friend forever. Forever, okay. That's non negotiable. You can't leave. You can't...

Amy doesn't respond.

Dr. Russo stops trying to save her.

SIMON What are you doing?!

DOCTOR RUSSO She's gone.

PHILIP (refusing to believe it) No! No she's not!

DOCTOR RUSSO She's gone, Philip.

On Amy. Dr. Russo is tragically correct. She's gone.

We leave the scene. Kieren holding his best dead friend's hand.

FADE DOWN TO.

# **DARKNESS**

A Keaton Henson track "You" begins to play.

FADE UP:

IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 50.

And finally, Philip, with the soft STUFFED TOY TIGER. He goes to drop it, but he can't do it. He can't let go of this last memory.

CUT TO.

68

#### 68 <u>INT. WALKER HOUSE - EVENING 5</u>

Amy's wake. There's a vintage tea party theme.

Mourners fill the house, including DUNCAN and SHIRLEY. Duncan brings a drink over to Shirley.

DUNCAN Where's Philip?

SHIRLEY He won't leave her graveside.

DUNCAN You've got to have faith.

Go to: KIEREN (au natural), STEVE, SUE together (JEM is ABSENT).

KIEREN looks over at:

SIMON is standing alone. He's still wearing the cleaned up suit he was buried in - and wore to Amy's funeral - and has a bag with him

KIEREN crosses to Simon.

**KI EREN** 

Come over.

SIMON (au natural) looks over at Sue and Steve. He shakes his head.

#### SI MON

They blame me.

#### KI EREN

No, they don't.

SI MON

If Amy hadn't of come back here with me...

KI EREN

It wasn't your fault. Maxine Martin killed her over some insane belief.

Simon looks down. He believed in that as well. It reminds him that now Kieren's not safe in Roarton (he's told the Undead Prophet he's the first risen).

SI MON

After this. We should go, Kier.

KI EREN

Go? Go where?

SI MON

Away from here. It's not safe.

Kieren thinks Simon means it's not safe in the village. Kieren looks over at his parents.

KI EREN

I can't leave.

SIMON Isn't leaving what you wanted to do?

#### KI EREN

lt was.

(beat) Amy asked me once how many miles I'd have to go before I'd be okay with myself. I thought I'd have to go all around the world. I don't think that anymore. I'm okay here.

Simon looks at Kieren. Kieren means what he says. He's staying put. Simon's not going anywhere without Kieren. No way.

STEVE ( O. C. )

Simon.

Simon turns to see Steve behind him

Steve puts out his hand for him to shake.

STEVE (CONT' D

IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 53.

VICTUS PARTY OFFICIAL She wasn't there under our orders. She'd gone rogue. Completely off the reservation. I mean, Victus don't want a second rising. That's one of our manifesto pledges, no second rising, for Godsake -

#### GILES WEIR

(Relishing Victus floundering)

Oh, Jeff, I do sympathise. There are shades of grey with all these things. Trouble is voters don't like the colour grey. They like it black or they like it white.

(relishing rubbing it in) In politics, you're either the hero or the villain. You'll understand that in time.

VICTUS PARTY OFFICIAL Why does she have to be...(the villain).

(Asmile forming, running with a brain wave)

Maxine Martin is a hero, minister.

Giles Weir looks at Jeff and gives a disbelieving little laugh.

#### GILES WEIR

Your MP murdered a PDS sufferer in broad daylight.

#### VI CTUS PARTY OFFI CI AL

No. Ms. Martin was gallantly defending herself from an undead citizen with ties to an extremist group.

#### GILES WEIR

("Oh come on")

What?

VICTUS PARTY OFFICIAL This partially deceased person. Amy Dyer. She's got a history of extremism Her own doctor said she was acting peculiar before...(what to call the murder?) 'The Incident'. Maxine Martin is a public servant who acted in the public good.

GILES WEIR (not so sure of himself) That will never fly. IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 54.

VICTUS PARTY OFFICIAL Giles, Victus is part of the coalition. Whether you like it or not. That means Maxine Martin is part of your government. You're head of a department. People could hold you responsible.

Giles Weir's smile wanes.

VICTUS PARTY OFFICIAL (CONT'D) Heads could roll.

Giles Weir looks worried.

VICTUS PARTY OFFICIAL (CONT'D) Either Maxine Martin is a crazed killer on the government pay roll. Or she is a brave lone wolf, who single handedly foiled a ULA attack.

Giles Weir looks like he would like everyone now to believe in the latter.

> GILES WEIR (hopefully) You think people would swallow that?

VICTUS PARTY OFFICIAL Tell a story so many times and it becomes fact. Like you said; Good guys versus bad guys. Age old tale. A comforting belief. And isn't that what the public want, minister? They want to believe.

CUT TO:

### OM TTED

### 72 <u>EXT. AMY'S BUNGALOW - EVENING 5</u>

A HURST TAXI pulls up at the bungalow.

The door opens. The Taxi pulls away revealing JULIAN (au natural). One of the disciples of the Undead Prophet. He carries a RUCK SACK.

Julian goes up the garden path. He knocks on the front door.

No answer.

Julian tries the front door. It opens.

CUT TO.

### 73 INT. AMY'S BUNGALOW - LIVING ROOM - EVENING 5

JULIAN (au natural) enters the bungalow. He sits down in the armchair.

Julian goes into his ruck sack. Produces an INSTRUMENT CASE.

Julian puts the instrument case on the coffee table.

Inside are a collection of BONE SAWS.

We leave Julian sitting in the arm chair. Collection of surgical weapons in front of him, awaiting the arrival of the Judas, Simon the twelfth disciple.

CUT TO.

### 74 <u>INT. WALKER HOUSE - LIVING AREA - EVENING 5</u>

SIMON (au natural) is still at the wake. He has just finished talking to STEVE and SUE. Simon's left on his own - he looks around: 'where's Kieren?'.

CUT TO:

73

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Kieren frowns. He picks up the bracelet.

### CUT TO.

### 76 <u>EXT. AMY'S GRAVE - OLD CHURCH AND GRAVEYARD - EVENING 5</u> 76

Evening. The TOY TIGER has been placed next to Amy's grave.

PHILIP is sitting attentively at the foot of her grave. Everyone has long departed, but he has refused to budge. In the nicest possible way, he looks like a Labrador who is waiting for his owner to come back and greet him with a big cuddle.

Philip continues his vigil. She has to come back. She has to...

CUT TO.

#### 77 <u>INT. THE LEGION - EVENING 5</u>

GARY sits miserable, alone, nursing a near empty pint. Gary looks in his wallet. No money. A pint is put on his table. Gary looks up: DEAN stands over him Gary gives a grateful nod.

ROSE is at the bar waiting to be served. PEARL is currently serving ZOE, au natural (five lemonades).

ROSE (to Zoe, friendly) Didn't know your kind could drink liquids?

ZOE (to Rose, friendly) We can't. Just getting them in so people feel comfortable.

ROSE (friendly) That's very considerate of you, love.

Zoe smiles at Rose and takes the tray of lemonades off the bar and towards a table at the back where BRIAN and three other FOLLOWERS sit (all au natural).

On Brenda. Waiting for her drink. Rose sits down next to her.

ROSE (CONT'D) (hushed tone, re. having to talk to Zoe) Ugh, those pin pricks eyes. I were almost sick in me mouth. (re. Undead lot) (MORE)

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ROSE (CONT'D) Can't believe Pearl lets those things in 'ere.

BRENDA (hushed tone, re. Pearl) She does it out 'a guilt.

ROSE (hushed tone) I don't care what happened. A rotter...

BRENDA (hushed tone) ...Is a rotter.

Rose puts up her glass.

ROSE You said it, love.

Brenda chinks it.

WE JOIN:

ZOE, BRI AN and the THREE OTHER PDS FOLLOWERS.

ZOE (hushed tone) The Living make me wanna puke black bile. Pulse beating scum

BRIAN (hushed tone) Guess we're stuck existing next to them

ZOE (hushed tone) Not for long.

Brian leans in.

BRIAN (hushed tone) You heard from the prophet?

Zoe nods.

BRIAN (CONT'D) What did he say?

ZOE Simon's a traitor.

BRIAN What about the Second Rising? IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 58.

ZOE The First Risen's still out there.

CUT TO.

#### 77A INT. GP'S SURGERY - WAITING ROOM - EVENING 5

77A

DENISE is back at work at the GP's surgery, her face heavily bandaged. The rabid attack has left her with lasting scars.

She talks to a PDS Sufferer sitting in the waiting room (mousse on, contacts in).

DENISE (terse after what's happened to her) Doctor's ready for yer.

The PDS Sufferer walks to the GP's office, where the door is opened by a NEW DOCTOR. Looks like Russo has been whisked away to Norfolk for god knows what punishment.

Back in the waiting room, MRS LONSDALE sympathetically acknowledges Denise and heads to the noticeboard where a M SSING POSTER for HENRY LONSDALE is placed.

Mrs. Lonsdale takes a deep breath and takes down the poster and folds it up. It's an act of submission. It seems clear she's never going to find her son.

CUT TO.

### 78 <u>INT. WALKER HOUSE - JEM'S BEDROOM - EVENING 5</u>

78

JEM, still in her funeral dress sits at her vanity table.

Knock at the door.

KIEREN enters. He holds the bracelet.

KI EREN

Hey.

#### JEM

Hey.

Kieren goes and sits down next to her. He shows her the bracelet.

KIEREN Is this yours? JEM Used to be. (off Kieren's expression) It was a present from Cary. KIEREN Where did he get it?

JEM He made it for me.

KIEREN No, Jem Henry Lonsdale made this bracelet for you.

Jem looks at Kieren.

KIEREN (CONT'D) He showed me this the night he disappeared.

Kieren sees how the mention of Henry Lonsdale has affected his sister.

KIEREN (CONT'D) Do you know what happened to him, Jem?

Jemis near tears. She nods.

JEM It - it was an accident. (beat) It was dark. I was on patrol in the woods. I thought - I thought he was a rabid.

Jem trails off. She turns away. Expecting her brother to be very angry with her. We expect this too. However Kieren's not angry. He's just concerned. Remember Jem didn't turn her back SIMON appears at the door. Kieren sees him Simon looks at Kieren - 'What's wrong?'. Kieren looks back at him - 'It's okay'.

### CUT TO.

79 <u>EXT. AMY'S GRAVE - OLD CHURCH AND GRAVEYARD - NIGHT 5</u>79 PHILIP is still sitting at his post in front of Amy's grave. Nothing has happened.

Philip stares at the grave. His hope is waning.

With the heaviest of hearts Philip finally gets to his feet. He doesn't leave just yet. Maybe...perhaps...No, she's not going to come back.

Philip turns away.

A NOI SE.

Philip spins around, hopeful. Could it be...?

No. The noise was only of the TOY TIGER falling on its side.

Philip puts it back up right. Waits a moment. Hangs his head and walks away.

CUT TO.

### 80 <u>EXT. OLD CHURCH AND GRAVEYARD - NI GHT 5</u>

80

We see PHILIP open the gate and walk past...

The SLEEK EXECUTIVE CAR. Parked up on the side of the road. OLIVER and NINA inside.

CUT TO.

IN THE FLESH, S. 2, EP. 6 By Dominic Mitchell FINAL SS 27.01.14 61.

### 82 <u>EXT. SLEEK EXECUTIVE CAR - ROAD NEAR OLD CHURCH AND GRAVEY</u>AGED - NIGHT 5 - CONTINUOUS

OLIVER and NINA make their way to the BOOT.

### NINA

# Is there still time?

Oliver opens the back door. Looks at his wrist watch.

#### ali ver

There's still time.

### CUT TO.

### 83 <u>EXT. OLD CHURCH AND GRAVEYARD - NI GHT 5</u>

83

Thunder rolls, lightening cracks. It's as Gothic as can be.

OLIVER and NINA, wearing protective gear, carrying shovels and a body bag walk up to Amy's Grave.

Nina lays out the body bag on the ground adjacent to Amy's grave. She notices the TOY TIGER. Picks it up for Cliver's inspection.

#### OLIVER (having to shout over thunder and lightening) Bag it!

Nina nods. Takes out a plastic baggy and puts the Toy Tiger inside and places it for later collection next to the body bag.

Nina joins Oliver at the foot of the grave plot and they both start to DIG up Amy's grave.

Seems Amy Dyer is needed back at the lab. Back at the treatment centre.

Because apparently, there's still time...

### CUT TO.

BLACK SCREEN.

END OF SERI ES.