

IN THE FLESH

Episode One

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FINAL SHOOTING SCRIPT

27.11.12

1

INT. SUPERMARKET - NIGHT 0

1

CLOSE ON A JUMBO PACK OF MONSTER MUNCH - A female hand reaches into frame and plucks the crisps from the shelf.

MEGA PACK OF HULA HOOPS- Swipe... SIX PACK OF KIT KATS - Again the hand swipes the chocolate.

THE MYSTERY SHOPPER'S TROLLEY - Overloaded with comfort foods. Then we spot something peaking out of the mountains of junk: An old, battered SEMI AUTOMATIC RIFLE.

PAN up to LISA LANCASTER (18) pushing the shopping trolley along. A normal shopper. A normal shopper with a semi automatic rifle. A normal shopper in a DIRTY ARMY SURPLUS JACKET. A normal shopper with a blood-encrusted BLUE ARMBAND on her right bicep. The band reads "Human Volunteer Force". A normal shopper in what seems to be a completely deserted supermarket.

LISA

(On Walkie Talkie)

Thought you said you were on a diet, mate? (Beat) Well I've picked you up some shortbread.

WALKIE TALKIE

(CRACKLING NOISE FROM WALKIE TALKIE)

LISA

No, they don't have those. They've got caramels. If you stick them both together in yer gob it's the same thing.

Lisa gets to a long aisle. She looks down it. Why not, it's safe in here. She revs up. Then bolts it, pushing the trolley full pelt. She jumps on the back (like she used to do as a kid). The trolley freewheels it down the aisle at speed. Lisa on the back. Face radiant. Alive. Free from...

CRASH.

From behind her. Lisa cranes her neck to see what could have made that sound. The trolley wheels HIT something lying on the floor. The trolley goes FLYING, as does Lisa. She hits the ground HARD. Her left foot twists in on itself. Lisa lies on the floor for a moment, covered in bars of chocolate and crisp packets...

A MUNCHING SOUND.

Lisa opens her eyes. Turns to see what her trolley hit. It hit a DEAD BODY.

(CONTINUED)

1

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1

The dead body is a fellow Human Volunteer Force fighter. Cradling the dead FIGHTER is A YOUNG FEMALE (18). We will get to know this zombie as AMY DYER (18)

Lisa focuses and sees that The Young Female is cradling the fighter's head so as to more easily EAT HIS BRAINS. The Young Female looks up and stares at Lisa with pin prick eyes. The dead eye gaze of a ZOMBIE. Lisa stumbles to her feet. The Young Female Zombie does likewise.

Lisa looks around, searching for her rifle. Spots it inches off to her right. The Young Female Zombie jerks forward. Lisa dives for the rifle. Grabs it as she hits the floor and points it in the zombie's direction...

BANG, BANG, BANG, BANG.

The Young Female Zombie's been hit. But only in the shoulder. Lisa takes careful aim and pulls the trigger. CLICK. No bullets. The Young Female Zombie launches forward. Lisa scrambles up, hobbles fast, her twisted left foot dragging behind her. She turns into the frozen food aisle.

A blood curdling ROAR. Lisa looks behind her. The Young Woman Zombie is keeping pace, shuffling, but shuffling with speed. SMACK. Lisa's hit something. Someone. She looks up at the person she's bumped into... A YOUNG MALE ZOMBIE. Teeth bared. Hunger in his pin prick eyes.

DOCTOR SHEPHERD (V.O.)

Kieren.

Lisa screams. The Young Male Zombie (KIEREN) grabs Lisa's head and...

DOCTOR SHEPHERD (V.O.)

Kieren.

SMASH CUT TO:

2

INT. PDS TREATMENT CENTRE - DAY 1

2

KIEREN WALKER (18), the Young Male Zombie from the previous scene, now dressed in a standard hospital uniform, JUMPS back out of his chair. He's scared and disoriented. He's just had a vivid medication flashback. DOCTOR Shepherd (54) his doctor, who's holding a medication injector gun in his hand (obviously just administered a shot), gets up and goes to Kieren, holds onto him.

DOCTOR SHEPHERD

Breathe, Kieren. Deep breaths.

Kieren, still freaked out, starts to take some deep breaths. He calms a little.

(CONTINUED)

2

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2

Doctor Shepherd takes out a medical pad.

DOCTOR SHEPHERD (CONT'D)
Another Involuntary Recurrent
Memory?

Kieren nods. Doctor Shepherd jots it down.

KIEREN
They're getting more vivid.

DOCTOR SHEPHERD
That's a good sign. Means the
cognitive circuitry's connecting
again. Like a computer rebooting.

KIEREN
Maybe it means I'm not ready?

DOCTOR SHEPHERD
No. It means the opposite.

KIEREN
I don't feel ready.

DOCTOR SHEPHERD
That's exactly why you're ready.
You're feeling.

KIEREN
I can't - I can't even keep my
contacts in - The medication, it's
not just the flashbacks, all the
side effects -

DOCTOR SHEPHERD
Means your brain's responding.
Repairing. That's positive. Believe
me you don't want to be a patient
who doesn't respond to
Neurotriptyline.

KIEREN
Where do they go? The ones that
don't respond?

DOCTOR SHEPHERD
We take care of them.

An ambiguous and unsettling response.

DOCTOR SHEPHERD (CONT'D)
Your parents. They're looking
forward to seeing you again.

Kieren gives him a look - "I highly doubt that"

(CONTINUED)

2

CONTINUED: (2)

2

DOCTOR SHEPHERD (CONT'D)
Why wouldn't they?

Kieren takes a deep breath.

KIEREN
Because...I'm dead. And I killed
people.

DOCTOR SHEPHERD
No. What are you?

Kieren doesn't meet his eye.

DOCTOR SHEPHERD (CONT'D)
What are you, Kieren? (Prompting
him)... You are a...

KIEREN
(flat, as if reciting)
I am a Partially Deceased Syndrome
sufferer.

DOCTOR SHEPHERD
And?

KIEREN
(same tone as before)
And what I did in my Untreated
State wasn't my fault.

DOCTOR SHEPHERD
Good.

Dr Shepherd ushers Kieren out of room into lobby.

CUT TO:

2A

INT. PDS TREATMENT CENTRE - CORRIDOR - MOMENTS LATER - DAY 2A

KIEREN exits Dr Shepherd's office, looks down the corridor at
a long line of other TREATED PARTIALLY DECEASED PEOPLE
waiting for their final consultation. Kieren is one of many.

KIEREN
Could you maybe talk to someone,
Doctor Shepherd. Say that I need
more time.

DOCTOR SHEPHERD
(shakes his head)
It's going to be good for you,
going home.

(CONTINUED)

2A CONTINUED: 2A
Kieren fixes Dr Shepherd with a look-'That's what you think'.

CUT TO:

3 **EXT. ROARTON VILLAGE - DAY 1** 3

A panoramic view of the small rural village of ROARTON in Lancashire. It's a remote, location surrounded by woodland, that's in the books as an "Outstanding Place of Natural Beauty". And from this hill top view it certainly seems like it. But looks can be deceiving... if you look really carefully you may catch sight of a gibbet, left over from the rising, in the distance.

CUT TO:

4 **EXT. WALKER HOUSE - DAY 1** 4

A detached, pebbledash house at the end of a cul de sac. Outside the house, a FOR SALE sign in the front garden.

CUT TO:

5 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1** 5

A small bedroom. Outlines of posters on the walls, boxes of music magazines under the bed. This used to be a teenage boy's bedroom. Fleetinglly we see a self portrait of Kieren Walker.

SUE (47) and STEVE WALKER (48) are showing BEN (34) and JOANNE (30) around. Steve has a huge fake smile painted on his face. He's nervous. He's desperate for this to go well.

STEVE
(nervous, babbling a bit)
Fantastic room if you have
children... or guests...or, uh,
strangers round ever.

Ben and Joanne nod, a bit confused.

JOANNE
Does the bed come included?

STEVE
What you see is what you get.

CUT TO:

6 **INT. WALKER HOUSE - LANDING - DAY 1** 6

METAL CORE MUSIC is heard loud as they approach a bedroom.

(CONTINUED)

6

CONTINUED:

6

BEN
Someone likes to rock and roll,
'ay?

Steve laughs a bit too loudly. Sue knocks on the door.

SUE
Jem. We're coming in.

Sue opens the bedroom door and the noise becomes deafening.

CUT TO:

7

INT. WALKER HOUSE - JEM'S ROOM - DAY 1

7

Evil looking rock posters cover the walls. Black clothing is strewn everywhere. A devil's head bong is visible. JEM WALKER (18) sits upright on the bed. Jem's a flame haired punk rock princess who wears a permanent frown on her pretty face. She's petite and cute, but her eyes have a hardness to them. As we'll learn later she's been through a lot and seen things only war veterans have the misfortune to see.

Ben and Joanne peer in. Jem holds up her left hand and starts jiggling her fingers.

JEM
There's a party going on, all the
people are dancing...

Jem holds up her right hand. Makes a gun out of her hand.

JEM (CONT'D)
...a psycho killer bursts in and
starts shooting...

Jem does the rat a tat tat sound effect. Pointing her gun hand at her fingers. All the fingers "die". One finger is left standing: her middle finger.

JEM (CONT'D)
Only one survives: Mr. Fuck Off
Right Now.

Steve quickly closes the door.

CUT TO:

8

INT. WALKER HOUSE - LANDING - DAY 1

8

Steve and Sue grimace at the shocked couple.

(CONTINUED)

8

CONTINUED:

8

SUE
She doesn't come included.

CUT TO:

9

INT. WALKER HOUSE - LOUNGE - DAY 1

9

Sue, Steve and the young couple are having coffee in the lounge. They're getting on. Jem, wearing an ARMY SURPLUS JACKET (very similar to Lisa's) and a BLUE ARM BAND (exactly the same as Lisa's), comes down the stairs. The young couples' faces fall.

JOANNE
Oh, I- I thought the Human
Volunteer Force had disbanded.

SUE
(resigned)
No, round here they're still going
strong.

Young couple nod. Plastic smiles. But don't be fooled - an active HVF is a deal breaker. They get to their feet.

JOANNE
You have a beautiful home. It's
just we're looking for... We're
just looking for somewhere more...

SUE
Remote?

JOANNE
Yes.

SUE
So are we.

CUT TO:

10

EXT. WALKER HOUSE - DAY 1

10

The couple jump in their car. Getting the hell outta here. Sue and Steve watch from the front doorway.

SUE
They've got one too.

Steve looks at Sue.

STEVE
I think we should start lowering
the asking price.

(CONTINUED)

10

CONTINUED:

10

SUE
We've already done that. Twice.

STEVE
He can't come back here -

SUE
Well he's just gonna have to,
Steve.

Jem exits the house and walks past her parents.

STEVE
You pull any of that crap again
young lady and you're going to be
seriously grounded.

JEM
Instead of what, Dad? Hilariously
grounded?

STEVE
I mean it.

JEM
(sarcastic)
Shaking.

Jem goes to walk off.

SUE
Jemima before you...

JEM
What?

SUE
Tomorrow... (lowering her voice)...
Tomorrow we're going to Norfolk to
pick up -

JEM
No. Uh huh. No way.

Jem goes to head up the cul de sac. Sue takes her arm.

SUE
You don't have to come but your Dad
and me think it would be nice if
you were -

Jem forcefully takes back her arm and strides up the cul de sac. Steve sighs. Sue watches her leave.

SUE (CONT'D)
I hate that she still wears that
bloody armband 24/7.

(CONTINUED)

10

CONTINUED: (2)

10

STEVE
She'll come around.

Sue shoots Steve a look: "Bit optimistic there, dear".

STEVE (CONT'D)
(staying positive)
Well, at least the drive to Norfolk
is quite scenic.

CUT TO:

11

EXT. PDS TREATMENT CENTRE - MAIN GATE - DAY 1

11

The wilds of Norfolk: an army truck drives through a flat desolate windswept wasteland. Scenic it is not. Behind the MAIN GATE, reinforced with electrical barbed wire, patrolled by the army, is a BUILDING COMPLEX, once a slaughterhouse, now a sign informs us it is the: HALPERIN & WESTON PARTIALLY DECEASED TREATMENT CENTRE.

CUT TO:

12

INT. PDS TREATMENT CENTRE - DAY 1

12

KIEREN sits in a semi circle with about six other PDS sufferers of various ages. They all have pale faces, pin prick eyes and wear the kind of clothes long term psychiatric patients wear. Some are more decayed than others and you'd be forgiven for mentally undertaking in a morbid guessing game: "Guess the Cause of Death". Kieren's is unclear.

KIEREN
...the worst side effect, for me,
is the flashbacks. It's always of
the last person that I... Before...
When I was... When I was in my
Untreated State. Me and another dea
(d) -PDS sufferer- we hunted
together and we were in this
supermarket and this girl was there
and, and I....It's so vivid what we
- what I did to her and the guilt.
It's crippling. But you know, I
guess I deserve it.

ALEX
(to Kieren)
Mate, if you hadn't've fed on her
you'd have rotted away yourself.
You shouldn't feel guilty -

(CONTINUED)

12

CONTINUED:

12

KEITH

Alex -

ALEX

They killed us too during the Rising. Blowing our heads off without a second thought. But oh, oh, that's "defending humanity" so that's okay. That's not murder, that's being a hero. While they get medals, we get medicated.

HANNAH

Without medication we'd go back to being rabid.

ALEX

Maybe that's a better state to be in.

HANNAH

God, you're such an idiot, Alex.

ALEX

(re: her head brace)
I'm the idiot? I ain't the one who took acid four years ago and thought she could..(as Orvil) fly way up to the sky.

HANNAH stands and goes for Alex. Alex stands. Keith steps in.

KEITH

Alright, that's enough.

HANNAH sits back down in her chair. Stares daggers at Alex.

KEITH (CONT'D)

You're all on edge. Because of Sunday. Am I right? It's normal to be nervous about going back. But with the cover up mousse you're getting and - hey I see some of you have already started trying out your new contact lenses. How are they feeling?

KIEREN

(obviously in some discomfort)
A bit unnatural.

(CONTINUED)

12

CONTINUED: (2)

12

ALEX

That's cos they are unnatural!
Invented by the living to hide our
true selves.

HANNAH

Pin Prick and Proud.

General giggles from the group.

KEITH

Couple of smiles. Good. Keep it up.
On Sunday you're gonna be seeing
your family and friends again.
Kieren, mate, who are you looking
forward to seeing?

Kieren stops rubbing his sore eyes. The question makes him
forget his discomfort.

KIEREN

My little sister. Jem.

CUT TO:

13

EXT. THE LEGION - ROARTON VILLAGE - DAY 1

13

Lights are on inside The Legion. The sign "HVF VETERANS DRINK
FOR FREE" still up. We see Jem walking into the pub.

CUT TO:

14

INT. THE LEGION - BAR AREA - DAY 1

14

Bell goes and Jem enters the bar area. We follow her and are
introduced to Roarton's only drinking establishment. Very
rural, backwater feel. Pride of place are old framed photos
of HVF FIGHTERS (including one of Jem) posing with their
weapons and Zombie Kills (The zombies are strung up on the
gibbet, on the village green) and a big home-made flag for
the HUMAN VOLUNTEER FORCE is hung over the roaring fireplace.

The Legion is really the unspoken HQ of the HVF.

Two local lads GARY (25) and DEAN (25) prop up the bar. They
both wear ARMY SURPLUS JACKETS and BLUE ARM BANDS (like Lisa
and Jem's). Gary is very physically fit (obviously a local
labourer) Dean is less so. Also up at the bar is BILL MACY
(48). Bill is a bear of a man, built like a brick shithouse,
he has a thick moustache and leathery sun-dyed skin. Bill too
has an armband and his ARMY SURPLUS JACKET has 3 yellow
stripes on the shoulder. On the bar next to him is a FOLDER
and RED HANDLED HUNTING KNIFE.

(CONTINUED)

14

CONTINUED:

14

Bill casually, morosely, is going over an old HVF carving on the bar with the knife. He turns and sees Jem. His permanent frown fades. He lights up.

BILL

There she is. The Rambo of Roarton.

Jem smiles coyly. Puts his arm around Jem. He catches the eye of PEARL PINDER (45), the landlady.

PEARL

Yes, Bill?

BILL

Pint a bitter fer me, and a cider fer this trigger happy honey.

Pearl gets a glass, pulls on a pump.

PEARL

Six pound, please love.

BILL

Yer what?

PEARL

Six pound fer the drinks, love.

BILL

But... The sign...?

PEARL

It's coming down today. The Human Volunteer Force veterans - some of the vets - they're bleeding me dry.

BILL

If it hadn't been fer my fighters this place would be rubble and you'd be....You wouldn't be here charging me for two bloody pints, I can tell yer that much!

Gary steps in.

GARY

I'll get this one in, 'ay?

Gary pays for Bill's drinks.

BILL

Believe the disrespect?

GARY

(not happy about it either)

Things are moving on, suppose.

(CONTINUED)

14

CONTINUED: (2)

14

BILL

What are we? Fucking southerners?
(to the whole pub,
grabbing hold of Jem in
solidarity)
Roarton's sacrifice will *never* be
forgotten. Not while I draw breath.

"Amen's" and "here, here's" from all the patrons and Gary,
Dean and a secretly conflicted Jem.

CUT TO:

15

INT. PDS TREATMENT CENTRE - DAY 1

15

KIEREN stands in a QUEUE waiting to sit down opposite a
TREATMENT ASSISTANT. The assistant has boxes and boxes of
"IRISALWAYS CONTACT LENSES". Some of the boxes are marked
"blue", others are marked "brown".

A PDS SUFFERER leaves. Kieren sits down.

TREATMENT ASSISTANT

Name?

KIEREN

Kieren Walker.

Treatment Assistant checks the list.

TREATMENT ASSISTANT

Blue or brown?

Kieren's perplexed.

KIEREN

I don't...?

TREATMENT ASSISTANT

Did you have blue eyes or brown
eyes?

Kieren thinks. The Treatment Assistant doesn't have time for
meaningful reflections. Kieren clocks the assistants look.

KIEREN

Brown.

The Treatment Assistant gives him three boxes off the pile.

Kieren looks at them.

TREATMENT ASSISTANT

Next!

Kieren gets up.

(CONTINUED)

15

CONTINUED:

15

Another PDS sufferer waiting behind him sits down.

CUT TO:

16

INT. THE LEGION - BAR AREA - DAY 1

16

JEM sits on a table (the best one in the pub, always reserved for the HVF) next to BILL and opposite GARY and DEAN. They are in the middle of a HVF meeting.

Bill is passing out some photocopied rotas. We cut to Jem throughout the next conversation, deep in thought. Thinking about her brother coming home.

BILL

Yer patrol rota fer week ahead.
Lying Bastard Government says
there's no more rabid rotters out
in woods, but we know better.

The troops dutifully nod.

DEAN

What about ones on drugs?

BILL

What about 'em?

DEAN

I heard they're putting 'em back.

GARY

In cities, Daz. Government wouldn't
put treated ones back in Roarton.
They wouldn't dare.

BILL

Don't count on it.

DEAN

You heard summit, Cap?

BILL

I'll say this; Rotter's a rotter -
drugs or no drugs. If there's any
round 'ere, we'll deal with 'em.
Yer report *everything* you see.

(beat)

That said ...

Bill grabs his bag and takes out new Walkie Talkies.

GARY

New Walkies? Council splashing out?

(CONTINUED)

16

CONTINUED:

16

BILL
(scoffs)
These came out me own pocket.

GARY
Thanks, Cap. They're tidy.

DEAN
Aye. Right swish.

Bill looks to Jem, who's still thinking about her brother.

BILL
Yer want one of these, do yer,
Lieutenant?

Jem snaps out of it.

JEM
Sorry, Cap.

BILL
What's on yer mind, sweetheart?

JEM
Nothing just. Yer know. Stuff.

BILL
I know.

Jem looks alarmed: does Bill know Kieren's a rotter?

BILL (CONT'D)
Anniversary of The War coming up.
Lots of memories.

Jem nods. Bill raises his pint.

BILL (CONT'D)
To the fallen.

The others raise their pints as well and toast.

JEM / GARY / DEAN
To the fallen.

CUT TO:

17

INT. PDS TREATMENT CENTRE - REC ROOM - DAY 1

17

PDS sufferers chill out, play table tennis. KIEREN enters and spots ALEX in the corner reading mail. He sits next to him.

ALEX
You ask Keith bout the riots, when
they first started putting us back?

(CONTINUED)

17

CONTINUED:

17

KIEREN

Yeah. He says you're talking
bollocks.

ALEX

Course he does. He's one of them.
The living. Can't trust a word they
say.

Alex takes out a pen and scribbles a website address on one
of the fan mail envelopes.

ALEX (CONT'D)

(keeping his voice down)
This is a guy you can trust, Kier.
One I told you about; The Undead
Prophet. That's his website. When
you get home, check it out. He'll
blow your mind.

Alex gives Kieren the envelope.

ALEX (CONT'D)

(re. Stack of mail)
Think there's a letter from your
folks in there.

Kieren takes the mail and notices an unmarked package. He
opens it, in it is a BOTTLE OF PILLS. The only marking on the
bottle is a small LOGO of an ARM bursting through a GRAVE.
The arm's hand is a defiant FIST. Alex notices.

ALEX (CONT'D)

Those are mine, mate.

KIEREN

What are they?

ALEX

They're from The Prophet.

A BELL RINGS. PDS Sufferers stop what they're doing and begin
to file out.

ALEX (CONT'D)

Shot time.

CUT TO:

17A

INT. PDS TREATMENT CENTRE - CORRIDOR - DAY 1

17A

SOLDIERS are posted every ten feet. They make sure PDS
sufferers are walking towards the administration wing.

(CONTINUED)

17A CONTINUED:

17A

Kieren walks with the others and spots ALEX, walking off to the side, trying to be inconspicuous, popping some of the pills. On Kieren. Very concerned.

CUT TO:

17B **INT. PDS TREATMENT CENTRE - DAY 2**

17B

PDS patients are in rows, in bolt restraints, waiting for their daily shot of medication. Two NURSES inject patients with industrial injectors as they pass along the rows. Kieren is in the restraints waiting for his turn. Next to him, Alex sweats profusely, with shallow breaths. He looks awful.

KIEREN

Mate? Alex? What did you take?

Alex lets out a low moan. A nurse comes over.

KIEREN (CONT'D)

Nurse, my room mate, he, he, he's taken something and I think -

Before Kieren can finish, the nurse injects Alex with the meds. Alex twitches, like normal. But then he shudders violently. He CONVULSES and BLOOD pours out his mouth.

NURSE

Oh god. Code green!

NURSE 2 hits a panic button on the wall. A SIREN goes off, the main door unlocks and three SOLDIERS enter holding STUN GUNS. Alex ROARS and BREAKS the bolt restraints. He jolts up and looks around: a caged dangerous zombie released.

Alex sinks his teeth into the nearby Nurse 1. The three soldiers FIRE their stun guns. Alex hits the ground - unconscious. The bitten nurse is treated on site. He looks freaked. The three soldiers pick up Alex and take him away.

The other Nurse takes a deep breath, picks up the industrial injector and crosses to a freaked out Kieren.

KIEREN

Where are they taking him?

The nurse ignores, as Kieren sees Alex being taken away.

CUT TO:

17C **EXT. PDS TREATMENT CENTRE - NIGHT 1**

17C

PDS Sufferers file onto a security style transport vehicle idling outside.

(CONTINUED)

17C CONTINUED:

17C

They are disorientated, holding white suitcases. It obviously hasn't been explained where they're going *in the middle of the night*. A soldier IDs them.

A confused and fearful KIEREN comes out of the treatment centre, holding his white suitcase. He's ushered to the vehicle. The soldier IDs him and indicates for him to enter.

CUT TO:

18 INT. TRANSPORT VEHICLE - CONTINUOUS - NIGHT 1

18

KIEREN spots HANNAH sitting alone. He sits down next to her.

KIEREN

Do you know where we're going?

Hannah, scared, shakes her head. The DRIVER starts up.

KIEREN (CONT'D)

Is this about what happened to Alex?

HANNAH

(frightened)

I don't know. Maybe.

Anxious, Kieren looks out the barred window.

CUT TO:

19 EXT. TRANSPORT VEHICLE - CONTINUOUS - NIGHT 1

19

The vehicle passes the main gate and heads into the night.

CUT TO:

20 EXT. WALKER HOUSE - NIGHT 1

20

Dead of night. The whole street is asleep. The Walker's front door opens slowly and Sue, dressed in her Sunday best, sneaks out. She is followed by Steve, dressed in a suit. They creep to Steve's CAR, and get in as quietly as they can.

CUT TO:

21 INT. WALKER'S CAR - NIGHT 1

21

Steve carefully shuts the door. Gets out his SAT NAV and programmes it to NR1 100. Steve looks at Sue.

(CONTINUED)

21 CONTINUED: 21

Her expression says - "I'm very worried". Steve rubs his wife's arm. Starts the engine.

CUT TO:

22 **EXT. WALKER HOUSE - NIGHT 1** 22

The Walker's car sets off. Opposite the Walker's house, at No. 11, a LIGHT from the top bedroom switches on and a curtain TWITCHES. From behind the curtain KEN BURTON peeks out.

CUT TO:

23 **INT. PATIENT 243&244 ROOM - FAMILY LIAISON BUILDING - DAY 2** 23

Kieren wakes with a start. Bad dream. He gets his bearings. He's in a bright, newly constructed room with twin beds. Kieren is definitely the first occupier. It's pleasant. There's even a fresh house plant in the corner. Kieren rubs his eyes, looks to the empty bed opposite him. This was obviously meant for Alex.

Kieren goes to the en-suite sink and mirror. He finds a pair of IrisAlways Contacts and a bottle of FleshTone Mousse. Kieren opens the contacts case.

CUT TO:

24 **EXT. FAMILY LIAISON BUILDING - DAY 2** 24

We see the Walker's car snake through the barren Norfolk landscape and come upon: The PDS Treatment Centre, Family Liaison Building. The building is different from the rest of the Treatment Centre - new, welcoming, less threatening.

The Main Gate still has TWO SOLDIERS posted on it. However the guns aren't on show and they wear ORDINARY DUTY UNIFORMS. The Walker's car pulls up. Steve rolls down the window. He has paperwork and passports at the ready.

The DUTY SOLDIER 1 checks it, smiles at the parents and then waves them through. As the car drives up the driveway, Steve takes in the fresh cut grass and planted trees.

STEVE

This is nice, innit. I were expecting armed guards and barbed wire all over the place.

SUE

Me too.

CUT TO:

25

INT. FAMILY LIAISON BUILDING - PATIENT ROOM - DAY 2

25

KIEREN is dressed (simple clothes, eg coat, blue shirt, black chinos, black pumps), his flesh tone mousse on and corrective contacts in. He looks like one of the living. He sits on the edge of his bed, looking at where Alex should have been. He searches his jacket and finds the envelope Alex gave him. He looks at the website and password written on the envelope:

www.undeadliberationarmy.co.uk revelations_1.18

The door unlocks. Kieren stuffs the piece of paper into his jacket pocket. KEITH pops his head round.

KEITH

Your folks are here, mate.

CUT TO:

26

INT. FAMILY LIAISON BUILDING - GREETING ROOM - DAY 2

26

SUE and STEVE are anxiously waiting in a Greeting Room that's supposed to promote a feeling of calm and tranquility. On the walls there are big government issue posters of happy families welcoming back their partially deceased sons / daughters / dads / mums / grandparents.

Sound of a door unlocking. SUE and STEVE stand. Kieren enters holding the white suitcase. KEITH by his side.

Steve and Sue see their son. Their partially deceased son. Last time they saw him in the flesh was in a coffin. Sue stops. She breaks down. Not in that movie romantic way, but in the real way, a painful primal way. Steve holds his wife.

Kieren stands there. Seeing his mother like this (he's never seen her this upset before) it hits home what his leaving must have done to them both. To his *whole* family. How can he ever make it up to them. He can't. Not with words anyhow. After a moment. Sue composes herself and her and Steve move a bit closer. Steve doesn't break down. He's holding it together. When emotions are high Steve blabbers.

STEVE

You look - Doesn't he look -? I was expecting - well I don't know what I was - I suppose you hear stories - I mean yer doctors had said, you know, be prepared - but - you know - you look well. He looks well. Even caught some sun I see.

KIEREN

It's, uh, it's the cover up mousse.
Makes me look
(MORE)

(CONTINUED)

26

CONTINUED:

26

KIEREN (CONT'D)
(going to say "human")
...better.

CUT TO:

27

EXT. FAMILY LIAISON BUILDING - GREETING ROOM - DAY 2

27

SUE and STEVE are sitting with KEITH and KIEREN.

KEITH

It's going to take some time for
everyone to adjust. That's normal.
How's the move been?

Steve and Sue look at each other.

SUE

There's been some difficulties.

STEVE

Things have changed in Roarton,
haven't they, Sue.

SUE

(beat)

It's much less radical.

ANGLE ON - Kieren. Roarton open minded. That's positive.

KEITH

Really? Because from what I've
heard Roarton is quite infamous
for... (chooses words carefully)
...its views on assimilation.

STEVE

No, not anymore. It's, it's become
much more tolerant.

CUT TO:

28

INT. NEW CHURCH - ROARTON VILLAGE - DAY 2

28

C/U: VICAR ODDIE (60) a tremendously passionate presence.

VICAR ODDIE

They are vicious killers. End. Of.
Story.

Deafening applause and cheers from the MASSIVE CONGREGATION.
It looks like the whole village is in attendance. They are.

Also in attendance is GILES WEIR MP (40), The newly appointed
Minster for Partially Deceased Affairs. He is seated in the
front pew, looking extremely uncomfortable.

(CONTINUED)

28

CONTINUED:

28

VICAR ODDIE (CONT'D)

Now the government are putting these dangerous fiends back in our community. Passing laws to protect the beasts. And they want our support. Well here we are Minister, not *all* of us admittedly, just the ones fortunate enough to survive.

Vicar Oddie indicates the pulpit. Giles Weir rises and takes it. The congregation stares at him, arms folded.

GILES WEIR

Thank you. Thank you very much.

(clears his throat)

I understand that many of you share your vicar's concerns about the PDS Domiciled Care Initiative and the PDS Protection Act. However if I could remind you that the Protection Act not only protects the Partially Deceased Syndrome sufferer, but also the -

VICAR ODDIE

And who will protect us, Minister?

Murmurs of Agreement from the crowd.

GILES WEIR

Protect you from...?

VICAR ODDIE

Your beloved

(spits out the term)

Partially Deceased Syndrome sufferers? What happens if they decide to attack again?

A few more, louder murmurs of agreement.

GILES WEIR

With all due respect, Vicar, PDS sufferers didn't *decide* to attack anyone. When they first rose from the grave they were in a very primitive state, but now they are properly medicated and -

PHILIP

What happens if the medication wears off? Or they stop taking it? What then?

(CONTINUED)

28

CONTINUED: (2)

28

Audible agreement: 'You tell 'em son' / 'Good lad'. Vicar Oddie smiles at Philip who bathes in his approval. Shirley, Philip's mother, looks awkward. Giles is a little thrown.

GILES WEIR

Well, er, young man, let me assure you that all assimilated PDS sufferers must *legally* take their medication. And if on the slim chance a PDS sufferer becomes tolerant, there are strict protocols in place -

BILL

Like before? During The Rising, when the government promised there would be troops coming to help us and then no one showed up?

Very audible agreements.

GILES WEIR

Admittedly the subduing of the untreated PDS sufferers in the cities-

VILLAGERS

Rotter's A Rotter! / Rotters yer mean!

GILES WEIR

- took more time and manpower than we had expected.

This is it. Voices of dissent from the crowd rise even louder.

Vicar Oddie sits back. Pleased to see his dissent has spread and that it's making Giles literally sweat and fumble.

GILES WEIR (CONT'D)

And may I express my gratitude to the people of Roarton for creating the very first Human Volunteer Force platoon and inspiring other rural communities to do the same-

KEN BURTON (73) stands up.

KEN

(Over-compensating and drawing attention)
Appreciate the platitudes,
Minister.

(MORE)

(CONTINUED)

28

CONTINUED: (3)

28

KEN (CONT'D)

But question remains: Why put the people who tried to destroy our community back amongst us? It's reckless, and dangerous, and if yer ask me; downright foolish.

The crowd loudly agree - "You tell him, Ken!".

KEN sits. He's patted on the back by parishioners close to him.

GILES WEIR

I, well, I wouldn't say, er, I'm not going to get into a, er, if I could perhaps direct your parishioners to the official government website where you'll find a detailed explanation on the how's and why's of Partially Deceased reintegration, I think that would be the best...

Giles is drowned out by the loud BOO's from the crowd.

Giles does a sweaty smile and looks at his aide - "We're out of here".

The aide stands. Motions to his watch.

GILES WEIR (CONT'D)

Now I'm afraid I'm being told we've unfortunately overstayed our welcome -

MASSIVE BOOS AND OBJECTIONS FROM THE CROWD.

VICAR ODDIE

We haven't finished, minister.

GILES WEIR

But may I say what a beautiful part of the country this is, and that I can't wait to visit this wonderful area again.

CUT TO:

29

EXT. NEW CHURCH - ROARTON VILLAGE - DAY 2

29

A RUMBLE from inside the church and suddenly the doors are FLUNG OPEN and Giles RUSHES out, followed by angry VILLAGERS. His DRIVER's mouth drops open.

GILES WEIR

Start the car. Start the fucking car!

(CONTINUED)

29

CONTINUED:

29

CLOSE - Wheels spinning. WIDE - Giles's car tears down the country lane and away from the baying mob. Vicar Oddie stands in the entrance of the church watching the minister being chased, quite literally, out of town.

CUT TO:

30

I/E. WALKER'S CAR (MOVING) - DAY 2

30

Drive through Norfolk into Lancashire. KIEREN in the back seat. SUE and STEVE in the front. Kieren is staring out the window as they pass across a BRIDGE which separates the village of ROARTON from the rest of the country. He notices some graffiti spray-painted on the side of the bridge wall, big bold letters: "GOD BLESS THE HVF." Kieren frowns.

KIEREN

Who are the HVF?

Steve and Sue look at each other. Steve changes the subject as he drives over the bridge and UP A ROAD that snakes through WOODLAND.

STEVE

You've missed a lot of good films while you were... away.

KIEREN

Oh yeah?

STEVE

Don't worry, when we heard you were back I went on a bit of a spending spree, didn't I, Sue?

Sue nods, supportive.

STEVE (CONT'D)

Got the works: Flat screen, blu - ray player, tons of discs. Thought we could have a movie marathon night. Like we used to do.

KIEREN

I'd like that.

STEVE

(over the moon)

I got some new speakers as well. Dolby surround sound. Oh yer should hear the bass on 'em...

As his Dad continues to babble, Kieren goes back to looking out the window. At present they are going down a STEEP HILLY COUNTRY ROAD and through a MAZE OF TREES.

(CONTINUED)

30

CONTINUED:

30

This is the only road into his home village of Roarton. Smoke from a BONFIRE can be seen. What's burning is, for now, a mystery.

CUT TO:

30A

I/E. WALKER'S CAR (MOVING) - DAY 2

30A

The car comes out of the woods and here they are: in the village of ROARTON. Kieren spots the NEW CHURCH. Churchgoers leaving it. Steve and Sue haven't noticed yet. Steve is still going on about home entertainment.

STEVE

... it's all very well downloading,
but there's something about
actually physically having the film
in yer hand that I find
satisfying...

Sue spots the churchgoers. Her eyes go wide.

SUE

(pointing to churchgoers)
Steve.

Steve looks to where Sue is indicating. Out the WINDSCREEN Steve spots CHURCHGOERS walking home in the middle of the road, blocking their way.

STEVE

What - I don't - it's only eleven?

KIEREN

What's wrong?

STEVE

(to Kieren)
I need yer to get down on the floor
as flat as yer can.

KIEREN

Why?

Steve spots in his rearview mirror KEN BURTON with PHILIP (23) and his mother SHIRLEY TUNICLIFFE-WILSON (56) coming up to their car.

STEVE

Get on the floor right now!

Kieren, confused, gets on the floor.

Steve takes his coat off, places it over the kneeling Kieren. It's not big enough.

(CONTINUED)

30A CONTINUED:

30A

STEVE (CONT'D)
(to Sue)
Take your coat off.

Sue starts taking off her coat.

STEVE (CONT'D)
Quick.

Sue gets her coat off. Steve places it over Kieren. He's hidden. Barely.

A TAP, TAP, TAP on his SIDE WINDOW.

Steve rolls down the window and smiles at Ken.

KEN
Didn't see you two in the pews
today. Missed quite the drama.

STEVE
Did we? We'll have to come over to
yours this afternoon, Ken. Yer can
tell us all about it.

Steve starts rolling up the window.

KEN
I can tell you now. You're going my
way, aren't yer?

Steve and Sue freeze. She wants a lift in the car.

STEVE
Well, we don't have room for
everyone.

Ken goes to the back door.

KEN
Philip and Shirley won't mind
squeezing up.

STEVE
It's, that, we've got stuff back
there Ken.

Ken opens the back door.

SHIRLEY
Kenneth.

Ken turns to Shirley.

SHIRLEY (CONT'D)
Can I have a word?

(CONTINUED)

30A CONTINUED: (2)

30A

Shirley fixes Ken with a look.

SHIRLEY (CONT'D)
In private.

KEN
Oh. Oh right...

Ken closes the back door.

KEN (CONT'D)
Ta for the offer, Steve, but I have
to speak to Shirley about
something.

STEVE
(already rolling up the
window)
Okay. No trouble. Bye then.

Steve rolls up his window. Puts his foot down and turns
right into the road leading their cul de sac. Sue and Steve
look at each other - 'Jesus, that was close'.

CUT TO:

31 **EXT. WALKER HOUSE - DAY 2**

31

The car pulls up in the driveway. STEVE and SUE get out. Sue
goes to the front door. Opens it, steps inside. Steve surveys
the cul-de-sac. No one in sight. He opens the back door.
KIEREN gets out, a coat over his head, Steve quickly ushers
him into the house. Sue closes the door behind her.

In the background a curtain twitches and we see the shadowy
figure of a woman who we will later know as MAGGIE BURTON
(63).

CUT TO:

32 **INT. WALKER HOUSE - KITCHEN - DAY 2**

32

STEVE and SUE stand around the kitchen table. KIEREN, pretty
freaked and confused, still has his dad's coat over his head.

STEVE
Yer can, uh, yer can take that off
now if you want, son.

Kieren does so. He's very concerned but he doesn't want to
snap. His parents are going through a lot. But still...

KIEREN
What was that about, Dad?

(CONTINUED)

32

CONTINUED:

32

STEVE
Precautions.

KIEREN
Precautions against what?

SUE
Against you being spotted.

KIEREN
Spotted by...?

SUE
The Human Volunteer Force.

STEVE
Woah, woah, woah. Everything's
going to be alright.

KIEREN
'Force' sounds bad.

STEVE
It - it was just - it's going to be
fine, son. You're safe in here.

Just as Kieren is about to protest.

STEVE (CONT'D)
All yer old stuff is upstairs.

KIEREN
(still down)
In the loft?

STEVE
No. In yer room.

KIEREN
You kept my room?

STEVE
Yeah. Course we did.

Kieren feels a tiny bit better.

CUT TO:

33

INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 2

33

KIEREN stands in his old bedroom. The bedroom has been restored to exactly how he left it when he was alive. He takes a deep breath - Wow. He's really home.

(CONTINUED)

33 CONTINUED: 33

A creaking noise. Kieren looks up to see his Dad standing in the hallway staring at him through the open door. Downstairs, the doorbell goes.

34 INT. WALKER HOUSE - HALLWAY (FRONT) - DAY 2 34

Sue opens the front door a crack. Shirley Tuncliffe - Wilson stands on the doorstep. She's changed from her Sunday best to work clothes and carries a briefcase.

SUE
Shirley?

SHIRLEY
Hi Sue. Can I come in?

SUE
It's not a good time -

SHIRLEY
I know he's back. Kieren. I know.

CUT TO:

35 INT. WALKER HOUSE - LOUNGE - DAY 2 35

SUE, STEVE and KIEREN sit opposite SHIRLEY as she rummages in her WORK BAG for something. We notice some "Understanding PDS" LEAFLETS on the coffee table (obviously given to them by Shirl'). While Shirley searches in her bag she natters away.

SHIRLEY
I got a call out the blue few months ago. "This is The Department of Partially Deceased Affairs. You're on our system as a primary care giver. Would you be interested in training to be a PDS Community Care Officer"?

Shirley finds the thing she was looking for. She produces a INJECTOR SYRINGE GUN. A nasty looking piece of equipment that looks like a tranquilizer gun for farmyard animals. Kieren and his parents react - "God what's this ditzy local lady going to do with *that*?".

SHIRLEY (CONT'D)
I said; anything to help in this brave new world.

Shirley starts inserting a medication cartridge into the injector. It's the wrong way around.

(CONTINUED)

35

CONTINUED:

35

SUE
(seeing Shirley struggle)
How long did you say you trained
for, Shirl'?

SHIRLEY
Bout three weeks.

Kieren and his parents react - "That's not very long!"

SHIRLEY (CONT'D)
(misreading)
I know, long time in'it?

Shirley finally gets the canister inserted and comes towards Kieren carrying the brutal looking device. Kieren backs off.

SHIRLEY (CONT'D)
It's alright love, I won't bite.
Now Sue, Steve come round here so I
can show yer how to administer the
medicine.

Shirley shows them the blue catheter on the back of Kieren's neck.

SHIRLEY (CONT'D)
See there; that hole in the middle?
That's where the syringe goes.

Shirley injects the injector into the blue catheter.

Kieren's eyes roll back in his head.

SHIRLEY (CONT'D)
Then yer just press the trigger and
hey presto...

Shirley pulls the trigger.

Kieren begins to convulse. Steve and Sue are frozen.

SHIRLEY (CONT'D)
Hold him steady now.

Sue and Steve do. Kieren convulses a bit more then goes limp and semi conscious.

STEVE
God, how many times does he have to
go through that?

SHIRLEY
Every day I'm afraid, Steve.

(CONTINUED)

35

CONTINUED: (2)

35

SUE

What does the medication do
actually do, Shirl'?

SHIRLEY

It...well it helps with balancing
chemicals in the brain. I think.
Let me just check the leaflet.

Shirley picks up one of the leaflets on the coffee table.

KIEREN

(coming back to the land
of the living)

Neurotriptyline artificially
stimulates the neurogenesis of gial
cells. Cells I can't produce
anymore. Gial cells are vital for
proper brain function.

SHIRLEY

(impressed)

Ooo even I didn't know that. You
learn something new every day,
don't yer?

Steve and Sue nod, unsure - shouldn't she know things like
that?

SHIRLEY (CONT'D)

(to Kieren)

Now, you know how to use yer
FleshTone mousse and yer IrisAlways
contacts, don't yer, love?

Kieren nods.

SHIRLEY (CONT'D)

(to parents)

The contacts are really only for
when he has to go outside. Which,
for the time being, he shouldn't be
doing a lot of.

STEVE

What about the PDS Protection Act?

SHIRLEY

Well... you know when the
government passed that law banning
people drinking alcohol on public
transport? But, you know, you still
see lots of folks on the bus
drinking cans of lager, don't yer?

(CONTINUED)

35

CONTINUED: (3)

35

KIEREN

So if I did go outside...?

Shirley puts on a plastic smile.

SHIRLEY

(fake bright and breezy)

There could be a spot of bother.

KIEREN

How'd you mean?

Shirley still has a plastic smile on her. But it's beginning to wane. She's not answering the question. It's freaking Kieren out.

SHIRLEY

Mum, could I have a quick word with you in private?

CUT TO:

36

INT. WALKER HOUSE - DINING ROOM - DAY 2

36

Shirley and Sue stand in the dining room. From out of her bag Shirley produces a TASER.

SHIRLEY

By law, I have to give you this.

SUE

What for?

SHIRLEY

If you notice Kieren acting strangely, it might be a sign he's... (turning rabid). There's this illegal drug going around, the PDS kids are calling it "Blue Oblivion". It's very dangerous. If you see Kieren taking any blue pills, you'll want to use this on him, then you'll want to call me.

Sue looks shocked.

SHIRLEY (CONT'D)

(trying to put her mind at ease)

I'm sure Kieren wouldn't get caught up in drugs but, you know; better safe than sorry.

(getting ready to leave)

(MORE)

(CONTINUED)

36

CONTINUED:

36

SHIRLEY (CONT'D)

If you have any more questions, Sue, don't hesitate to give me a bell, alright. Oh now, if Philip ever picks up, ask for me in a sorta friendly tone like: "Hello is your mum about for a natter?" Don't mention anything about Kieren.

SUE

Philip doesn't know about...?

SHIRLEY

Oh no. He works for the parish council. Would be dangerous.

CUT TO:

37

EXT. VILLAGE HALL - ROARTON VILLAGE - DAY 2

37

Establishing shot.

CUT TO:

38

INT. VILLAGE HALL - ROARTON VILLAGE - DAY 2

38

Council meeting in progress. Councillors BILL MACY, PEARL PINDER, DUNCAN LANCASTER and VICAR ODDIE sit around a table. PHILIP, the clerk, sits taking the minutes.

BILL

Who gives a monkey's about trick and treaters. Nothing's being done about the HVF.

VICAR ODDIE

Bill, I said we'd get to matters of the HVF in due time.

BILL

Said that last meeting.

PEARL

So me proposal passes -?

Philip sees a chance to get in the chairman's good books and perhaps get into a more "powerful" position.

PHILIP

Uh, sorry. Excuse me. Can I, uh, can I say something?

(beat)

I think the ban should stay.

(CONTINUED)

38

CONTINUED:

38

PEARL

When did the clerk start arguing policy?

VICAR ODDIE

Now, councillor. Philip might have a point here. Go on, son.

PHILIP

We're living in a world where real monsters exist. People going around pretending to be ghouls, ghosts and what have you would be distressing to members of the community.

PEARL

But, uh, Halloween night, in the past, before Rising, always been a big draw for The Legion -

BILL

I want to change me vote.

Pearl scowls at Bill, she knows this is pay back for not giving him a free drinks.

Vicar Oddie is delighted. Philip is delighted that Oddie is delighted. Pearl fumes.

Sound of a door opening.

Pearl and Duncan let out a HORRIFIED GASP.

The others turn to see GARY. Back from patrol. Covered in BLOOD.

CUT TO:

39

INT. VILLAGE HALL - ROARTON VILLAGE - DAY 2

39

A DEAD SHEEP. TOP OF HIS SKULL MISSING AND BRAIN HOLLOWED IS ON THE COUNCIL TABLE. GARY, DEAN and the parish council are looking down at the animal carcass.

GARY

Found it in field above The Leas when I were coming back from patrol.

PHILIP

Maybe a wild animal...?

BILL

I've seen foxes attack flocks before. Nothing like this. This is the work of rotters. No doubt.

(CONTINUED)

39

CONTINUED:

39

Everyone exchanges concerned looks.

CUT TO:

40

INT. WALKER HOUSE - DINING ROOM - DAY 2

40

Steve and Kieren are sitting at the dining table. Sue is serving dinner. She puts a plate in front of Kieren.

KIEREN

Oh, uh, I don't... I don't eat anymore.

STEVE

It's lamb. Your favorite.

Pause. Sue and Steve take this in.

SUE

Oh. Well. Just pretend for a bit 'ay.

Sue gives him his plate and sits down. Awkward pause. Sue and Steve look at Kieren. Kieren looks at the fork and knife on the table. Picks them up and then starts to pretend to "eat". It looks peculiar. But it makes Sue and Steve feel better and they begin to eat with him.

KIEREN

When's Jem gonna be back?

SUE

Should be any minute.

Kieren looks excited/nervous. He really wants to see his sister but he's worried how she'll take him. Suddenly the back door slams.

STEVE

Here she comes.

Kieren stands up. Checks his mousse is on correctly in the oven's reflection. Checks he looks... well, like a living person and not a zombie. JEM enters. KIEREN turns to greet her. She sees her brother. Her *rotter* brother and...

Storms right back out into the hallway that leads to the back door and the cul de sac. Kieren's face falls.

SUE

Jem -

JEM (O.S.)

I'm not coming in until... I'm not coming in until *that* disappears!

(CONTINUED)

40

CONTINUED:

40

Kieren's face falls to the floor. "That".

STEVE

Get in here right -

JEM (O.S.)

I'll walk out. I swear I'll spend
the night on a bench.

Kieren, head down, goes to exit.

STEVE

Kier - you don't have to -

Kieren silently exits up the stairs. Sue sighs.

SUE

He's gone, Jemima.

Jem comes back in.

JEM

No tea for me? Jesus mother, I'm
starving.

STEVE

Here you can take Kieren's. He's
not eating... at the moment.

Jem looks at Kieren's plate. She's torn. She's starving but that might have been touched by a rotter. No, she can't do it. She bangs out of the house. Sue and Steve look at each other - "This isn't going to be happy families for a long time."

CUT TO:

41

INT. CHURCH RECTORY - STUDY - DAY 2

41

Philip Tunicliffe-Wilson sits waiting. He is looking in awe at a MIGHTY PAINTING over the fire place. The painting depicts the Four Horsemen of the Apocalypse. Vicar Oddie enters holding two scotches. He gives one to Philip, who tries to hold it like a grown up. He coughs at the first sip.

VICAR ODDIE

Your first scotch, son?

PHILIP

Yes, Sir.

VICAR ODDIE

Don't be ashamed. Helen reacted
exactly the same way when I gave
her her first single malt.

(CONTINUED)

41

CONTINUED:

41

Vicar Oddie becomes solemn at the memory of his wife.

PHILIP

I'd have loved to have met your wife, sir. She sounded like a wonderful woman.

VICAR ODDIE

She was. She'd have liked you too I'm sure. Perhaps one day...

Vicar Oddie leaves that hanging while he takes a drink.

PHILIP

Sir, can I start off by saying I didn't mean to speak up at the council meeting. I was, I was just worried that -

VICAR ODDIE

Philip, calm down. Is that why you think I asked to see you?

Philip nods.

VICAR ODDIE (CONT'D)

No, no, no. I asked to see you today because you are in a unique position to help me protect this community.

PHILIP

I am?

VICAR ODDIE

Mr. Lambert's sheep, Philip. I'm fearing the worst.

PHILIP

Rabids?

VICAR ODDIE

They're basic animals. Ripping and tearing to shreds. No, that sheep's brains at the village hall were *carefully* hollowed out. I believe we're dealing with a new threat. The reassimilated undead. Just as dangerous as rabids, even more so in fact, because now they have the brain power to be cunning.

PHILIP

But there're no medicated ones living in Roarton. ARE there?

(CONTINUED)

41

CONTINUED: (2)

41

VICAR ODDIE

I hear whispers son. Whispers that cannot, and should not, be ignored.

PHILIP

Oh right, I see. But I'm still not sure how I'm in a unique position to-

VICAR ODDIE

How's your mother, Philip?

PHILIP

Mum? Oh, oh, she's very well, thank you for asking.

VICAR ODDIE

She works up at the hospice doesn't she? Or should I say, she *did* work up at the hospice.

Philip looks a bit confused.

PHILIP

She, uh, she still works there, sir.

VICAR ODDIE

Really. Because I visit there every week and I haven't seen your mother in a very long time.

Philip cocks his head - "that can't be right?"

VICAR ODDIE (CONT'D)

I was so concerned as to her whereabouts, I asked Mr Waybridge, the manager. Seems she handed in her notice some months ago.

Philip reacts. This is all news to him.

PHILIP

But - she - she goes off to work every morning. I see her leave.

VICAR ODDIE

Perhaps she's in a new line of employment.

PHILIP

Like what?

(CONTINUED)

41 CONTINUED: (3)

41

VICAR ODDIE
Perhaps you should find that out,
son.

CUT TO:

41A INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2

41A

Kieren's looking at PHOTOS pinned to the wall. They are of him and another teenage boy, RICK, (18), in the woods playing in their MAKESHIFT DEN. The two lads are laughing and joking with each other. They look very close, very comfortable.

KIEREN stares at the photos, the past flooding back.

CUT TO:

42 INT. MACY HOUSE - DINING ROOM - NIGHT 2

42

JANET at the doorway to dining room. Holding a BIRTHDAY CAKE with candles lit.

JANET
Yer ready, love?

A framed photograph of RICK, dressed in a military uniform, stands alone on the table top. Janet puts down the BIRTHDAY CAKE. joins her BILL. They hold hands and stare at the photo of Rick and the cake.

JANET (CONT'D)
Happy birthday, son.

Bill hands Janet a knife. Janet slowly cuts the cake.

Janet nods. Begins to break down. Bill holds her close. We move in on the photograph of Rick.

CUT TO:

43 EXT. TUNICLIFFE-WILSON HOUSE - NIGHT 2

43

Moonlight floods down on the cottage.

CUT TO:

44 INT. TUNICLIFFE-WILSON HOUSE - LOUNGE - NIGHT 2

44

Philip and Shirley are sitting watching television. There's visible tension between them.

SHIRLEY
I'm shattered.

(CONTINUED)

44

CONTINUED:

44

PHILIP

Long day, mum?

SHIRLEY

On me feet most of the afternoon.
Bunions are killing me.

PHILIP

Chasing the old dears around that
hospice, were yer?

SHIRLEY

(lying)
Yes. They're quite the handful.

PHILIP

Are they now.

SHIRLEY

Aye. They are.

Uncomfortable beat. Shirley gets up.

SHIRLEY (CONT'D)

Well I'm to bed.

Philip indicates the snooker on TV.

PHILIP

Just gonna watch the end of this.

Shirley nods. Pecks him on the cheek then goes to a fish bowl
on the mantle where a GOLDFISH is swimming about. Shirley
taps on the glass.

SHIRLEY

(to goldfish)
Night, night Goldie Hawn.

Philip shakes his head at his mum's affection for the fish.

Shirley waves a good night to Philip and exits.

Philip stares at the snooker, checks his watch, checks the
door. On screen we see there's a number of reds...

CUT TO:

45

INT. TUNICLIFFE-WILSON HOUSE - LOUNGE - NIGHT 2

45

...Same shot of the TV. Only the pink and the black remain.
Philip cranes his neck to check the coast is clear. He gets
up and crosses to Shirley's LAPTOP, booting it up. He moves
the cursor to a folder- "WORK". Clicks on it.

(CONTINUED)

45

CONTINUED:

45

The folder opens. His eyes grow wide. Vicar Oddie was right. His mum is a PDS Community Care Officer. Inside is a pdf doc called 'UNDERSTANDING PDS' and two further folders 'ROARTON PDS CASES A-G' and 'ROARTON PDS CASES H-Z'. The case folders have little stop sign symbols next to them. PHILIP tries clicking on the folder 'ROARTON PDS CASES A-G'.

SHIRLEY (O.S.)

Philip?

Philip jumps out of his skin. Shirley is standing in the doorway in her dressing gown holding a glass of water. Philip slams down the laptop.

SHIRLEY (CONT'D)

What yer doing?

Philip freezes; no idea what to say. Finally he blurts:

PHILIP

I'm watching pornography.

Beat.

SHIRLEY

Pornography?

PHILIP

Uh... Yeah. On the, on the, on the world wide web.

Shirley looks at him perplexed. Philip blunders on.

PHILIP (CONT'D)

It's, it's been a stressful couple of days and this is what I do to, uh, relieve stress. I may be one of those sex addicts. I'm not sure yet.

SHIRLEY

Oh. Well. I really don't like the idea of you using my personal laptop to feed your...addiction.

PHILIP

Absolutely. I'm going cold turkey right now.

Philip pushes the laptop away from him.

SHIRLEY

I'm to bed. Scan for viruses when you're... finished.

PHILIP

Will do. Good night then, Mum.

(CONTINUED)

45

CONTINUED: (2)

45

Philip gives her a sweaty smile. Shirley gives him a funny look, then exits and closes the door. Philip lets out a heavy sigh of relief. He opens the laptop again and stares at the screen. The 'ROARTON PDS CASES A-G' folder has not opened. Instead, a security management box has appeared and it's asking for a PASSWORD.

Philip thinks. He types in "Shirleypassword". An error box pops up - incorrect password entered. Philip considers, types in "Ilovephilip". Incorrect. Philip rubs his face in frustration. Spots the GOLDFISH looking at him from the mantelpiece.

Lightbulb. He types in "ilovegoldiehawn". Nothing happens for a moment then the folder opens and Philip finds himself staring at a word document with names and addresses of PDS sufferers located in Roarton, A-G.

A noise from the floor above panics PHILIP and he hastily reaches into his pocket.

CLOSE ON A USB put in the laptop. CLOSE ON the folder 'ROARTON PDS CASES A-G', the cursor moves to the Save icon. CLOSE ON UPLOADING GREEN BAR - it loads. A box pops up:
Folder saved to removable disk.

Philip SLAMS down the laptop.

CUT TO:

45A

INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2

45A

Kieren lies on his bed, thoughts whirring round his head, wierded out about being back at home after all this time. After a beat, he closes his eyes and falls asleep.

CUT TO:

46

INT. SUPERMARKET - NIGHT 0

46

SLAM. Lisa's head goes through the supermarket's refrigerator.

(we're picking up from where Kieren's first flashback left off: a rabid Kieren has a petrified Lisa Lancaster in his grasp.)

After her head going through the fridge. Lisa's skull cracks open and she collapses on the floor. Rabid Kieren kneels down, cracks Lisa's skull apart like a pistachio nut and starts to feed on her brain. Rabid Amy joins him. They feast.

CUT TO:

47

INT. WALKER HOUSE - KIEREN'S BEDROOM - EARLY MORNING - DAY 43

Kieren wakes with a jolt. He looks around the dark room. Crack of lightening. The flash illuminates A FEMALE FIGURE standing by the wardrobe. Kieren cries out. Scrambles for his bedside lamp. Switches it on.... Jem is leaning by the wardrobe. A pint of water in her hand. She sways a little.

JEM

What are you? Are you a demon? A monster sent from hell?

Beat.

KIEREN

I don't know.

JEM

My brother was a kind gentle person. He wasn't a monster. Who are you? What's your name?

KIEREN

Kieren.

JEM

No, don't believe you, sorry.

KIEREN

That's my name.

JEM

Prove it.

KIEREN

I don't understand?

JEM

Tell me something only my brother would know about me.

(beat)

Come on tell me!

KIEREN

When you were eleven you walked on your tip toes for nine months.

(beat)

No one knew why you had started doing it. But you had since starting secondary school. Mum and Dad tried you on all sorts of pills and therapy and god knows, but still you tip toed.

JEM

Everyone knew I did that.

(CONTINUED)

47

CONTINUED:

47

KIEREN

Those special clogs. Remember those clogs? You wore them in the morning but after mum dropped you off at the bus stop, you'd take them off, shove them in your backpack, put on some pumps and be back on your toes by time coach pulled up. Everyone thought you'd be like that forever and no one knew why.

JEM gives KIEREN a challenging look.

KIEREN (CONT'D)

But I did. You didn't want to be noticed. You thought you were strange in some way so you walked around quiet as a mouse. But I knew how to fix it. I made you a mix CD. A hardcore metal mix CD. Mum thought I was mad to give you songs with so much swearing on it, but... but I knew it'd do the trick.

Beat.

JEM

You didn't even leave a note.

Kieren looks away.

KIEREN

I just wanted to disappear, Jem. When I heard about Rick -

JEM shoots KIEREN a 'What the fuck' look.

KIEREN (CONT'D)

It was my fault he died.

JEM

Bullshit. He died in Afghanistan. Taliban killed him.

KIEREN

It was my fault he joined the army.

JEM

What about me?

KIEREN

I'm sorry, Jem.

(CONTINUED)

47

CONTINUED: (2)

47

JEM

Fuck you. Not allowed to say that
to me.

KIEREN

Sorry.

JEM

Fucking did it again.

Jem throws the pint of water at him. It misses him by inches
and SMASHES on the wall. She flings the door open and exits,
pushing past Steve. Steve sees Kieren's upset.

STEVE

(to Jem)

What have you said to him?

Jem in her doorway. Turns.

JEM

Don't know why you're stressing?
He can't kill himself twice.

And with that she slams her door.

CUT TO:

48

SCENE OMITTED

48

50

EXT. WALKER HOUSE - DAY 3

50

Morning.

51

INT. WALKER HOUSE - LOUNGE - DAY 3

51

The LOUNGE has an oppressive atmosphere. The curtains are
closed - because of KIEREN.

KIEREN and STEVE are playing the board game 'LIFE'. Steve is
winning by a long shot - he's got the better job, the wife
and two kids in the back-seat. KIEREN's 'car' is trailing way
behind: No wife, no kids.

KIEREN'S go. He spins the wheel and moves forward to receive
a card informing him he's having a MID-LIFE CRISIS.

STEVE

Oh you're having a bad run today,
son. You used to beat me every time
at this.

(CONTINUED)

51

CONTINUED:

51

SUE enters the lounge. STEVE stands and SUE takes his place at the board game.

SUE

You get off to work now, love. Oh, we're playing that are we. (looking at KIEREN) You used to beat me every time at this.

Kieren considers if this is it for him. Limbo.

CUT TO:

54

INT. WALKER HOUSE - LOUNGE - DAY 3

54

The game is abandoned and we hear cooking sounds from the kitchen next door. KIEREN sits at the family PC with the envelope. clicks on Internet Explorer. Types in the web site address. A box pops requesting the password. Kieren puts in the password: 'revelations_1.18'.

The screen flickers then the website's main page appears.

Kieren clicks on the first youtube style video (there are three on this first website page). Sitting looking at the camera is the one Alex called "The Prophet". The Prophet has a hypnotic presence. His tone is soothing, reassuring, empathetic.

THE PROPHET

I know how you feel. I know how you feel because I was once where you are now: full of unanswered questions. Frightened. Confused. Filled to the brim with guilt. I was like you but then my heart was opened and I no longer felt afraid. I no longer felt ashamed. I felt sure of purpose. Because I finally understood we have a purpose, brothers and sisters, a divine purpose that must be fulfilled. Make no mistake, we are truly blessed. Remember: "God shall wipe away all tears from their eyes. For when they shall rise from the dead, they are as the angels which are in heaven."

Sound of the back door. Kieren scrambles to stop the video. He closes the website just as his dad opens the study door.

STEVE

Hi there.

(CONTINUED)

54

CONTINUED:

54

KIEREN

Hey.

STEVE

What yer up to?

Kieren brings up a Weather website.

KIEREN

Checking the weather.

STEVE

Oh, they say maybe gales.

KIEREN

Yeah. Looks like it's gonna be a rough night.

CUT TO:

49

INT. CHURCH RECTORY - STUDY - NIGHT 3

49

Bill sits opposite Vicar Oddie, who holds an envelope.

VICAR ODDIE

Your service during The Rising was exemplary. You protected this community. You were the shepherd that kept the wolves at bay.

BILL

Wasn't able to protect them all, Vicar.

VICAR ODDIE

Because we had no idea what was coming. But now, we have intelligence on one of them.

Vicar Oddie brandishes.

VICAR ODDIE (CONT'D)

Councillor Macy, it's come to my attention that there is a wolf in our midst.

Oddie gives Bill the envelope, lays his hand on his shoulder.

VICAR ODDIE (CONT'D)

"The Lord is my shepherd; I shall not want...

Bill looks up at the Vicar.

(CONTINUED)

49

CONTINUED:

49

VICAR ODDIE (CONT'D)
...He maketh me to lie down in
green pastures: he leadeth me
beside the still waters...

The Vicar nods to Bill to open the envelope.

VICAR ODDIE (CONT'D)
...He restoreth my soul: he leadeth
me in the paths of righteousness
for his name's sake...

Bill opens the envelope.

VICAR ODDIE (CONT'D)
...Yea, though I walk through the
valley of the shadow of death, I
will fear no evil: for thou art
with me; thy rod and thy staff they
comfort me."

Bill reads the single page document. At the top we see the
title - "PDS CASELOAD: Roarton. ADDRESS OF ACTIVE PERSON"

CUT TO:

50

MOVED

50

51

MOVED

51

NO SCENE 52

NO SCENE 53

54

MOVED

54

55

INT. MACY HOUSE - LOUNGE - NIGHT 3

55

BILL is watching TV with a lager. One eye on the TV and one
on the one page document by his side. 'What am I going to
do?' He hears something drop through the letterbox and gets
up to investigate.

CUT TO:

55A

INT. MACY HOUSE - HALLWAY - NIGHT 3

55A

On the floor by the door is a pamphlet in its plastic
wrapper.

(CONTINUED)

55A CONTINUED:

55A

It's from the treatment centre. "UNDERSTANDING PARTIALLY DECEASED SYNDROME". On the cover, the woman with pin prick eyes.

To Bill this cements it - Times They Are A Changing. Not on Bill's watch they're bloody not! He storms off upstairs

JANET (OOV)

Hon?

CUT TO:

56

INT. MACY HOUSE - STAIRS / UPSTAIRS LANDING - NIGHT 3

56

Bill storms upstairs, followed by Janet. He gets to a padlocked AIRING CUPBOARD and brings out a set of keys. He unlocks the cupboard door.

ANGLE ON: INSIDE THE AIRING CUPBOARD. GUNS: TWO BATTERED RIFLES and ONE WELL WORN SHOTGUN. Bill grabs a gym bag. Begins taking down the guns, loading them into the bag.

JANET

What's happening, what's going on?

Bill finishes collecting his mini arsenal and exits.

CUT TO:

57

EXT. MACY HOUSE - NIGHT 3

57

It's pouring with rain. Bill opens the backyard gate and crosses to his truck. He puts the bag of weapons in the back and gets in the front. Janet gets to the pick up truck.

JANET

Bill, you're scaring me!

Bill starts the van.

BILL

I'm the shepherd, Janet.

And with that he drives the pick up out the drive way.

CUT TO:

58

INT. THE LEGION - BAR AREA - NIGHT 3

58

GARY props up the bar. A few PATRONS at tables. The door goes. They all turn to see a soaking wet Bill in the door holding his bag in one hand and the SHOTGUN in the other.

(CONTINUED)

58

CONTINUED:

58

BILL

One of'ems amongst us. A rotter.
Living right in our village.

Gary looks shocked.

BILL (CONT'D)

I know where *it's* hiding out. Gonna
need back up.

GARY, steps forward. Bill throws Gary the shotgun. Nods. Bill
turns out of the door. Gary quick steps it after Bill.

CUT TO:

59

EXT. ROARTON - BUS SHELTER - NIGHT 3

59

It's raining. Jem's in the bus shelter with a bottle of
cider. The WALKIE TALKIE Bill gave her sits idly by her. It
crackles to life.

GARY OVER WALKIE TALKIE (O.S.)

Dean! Where are yer?

DEAN OVER WALKIE TALKIE (O.S.)

Freezing me balls off on Patrol,
where'd yer think?

GARY OVER WALKIE TALKIE (O.S.)

Get yer arse to woods entrance,
Bill and me are gonna pick yer up.

DEAN OVER WALKIE TALKIE (O.S.)

Yer what?

GARY OVER WALKIE TALKIE (O.S.)

There's a rotter living on the Leas
cul de sac.

Jem picks up the walkie talkie. Listens intently.

GARY OVER WALKIE TALKIE (CONT'D)

We're going over there now to bag
it!

Jem snaps up and runs.

CUT TO:

60

INT. WALKER HOUSE - DINING ROOM - NIGHT 3

60

Sue, Steve and Kieren are having dinner round the table. Of
course Kieren's food is untouched, but he's keeping up the
charade of pretend eating.

(CONTINUED)

60

CONTINUED:

60

STEVE
This is a lovely bit of beef, Sue.
Isn't it, Kier?

KIEREN
(sarcastic)
Delicious dad. Melts in the mouth.

Kieren shakes his head: "How would I know, dad. Really."

SLAM of the back door. Jem enters, wide eyed and soaking.

STEVE
You're back finally -

JEM
They know about him!

SUE
Who knows?

JEM
The HVF. They're coming over to get
him right now!

Sue and Steve freeze. Kieren looks around petrified - seems Bill Macy is now the unofficial boss of Roarton. Oh no.

SUE
Steve, Jem. Shed.

Jem grabs a flashlight and they all exit.

CUT TO:

61

EXT. WALKER HOUSE - BACK GARDEN - NIGHT 3

61

We follow them as they cross to the back garden SHED.

CUT TO:

62

EXT. WALKER HOUSE - SHED - NIGHT 3

62

Normal looking shed. Freezer. A few bikes. Lawn mower. Steve moves the freezer out of the way. Jem turns on the flashlight. There behind the freezer is an assortment of gardening equipment that has been "weaponized" (a rake with knife blades attached to the end, a cricket bat with nails hammered through it). They look old, rusty and used. Sue grabs a chainsaw. Jem grabs a LOCKED MONEY BOX.

CUT TO:

63

INT. WALKER HOUSE - KITCHEN - NIGHT 3

63

Jem enters with the locked money box. Steve follows holding the rake and cricket bat. Sue's got her chainsaw. Kieren reacts - "Whoa, those look lethal". Jem goes into a drawer. Takes out the SMALL KEY and uses it to open the money box.

Kieren's eyes grow wide as he sees Jem taking out a SMITH & WESSON MAGNUM PISTOL. Jem starts loading the hand cannon with bullets. Kieren watches in puzzled shock, his little sister is a miniature Rambo. Jem senses his eyes on her. She gives him daggers back that say "this is your fault I'm having to do this". Outside, the sound of a VEHICLE APPROACHING.

STEVE

I'll take the front. Sue take the back. Jem, hide him.

JEM

But he's -

STEVE

DO IT NOW!

Jem relents and roughly pushes Kieren upstairs with her gun.

CUT TO:

64

INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

64

Jem shoves Kieren into the wardrobe. She closes the door. VEHICLE LIGHTS flash past outside. Jem crosses to the window, sees BILL'S PICK UP racing into the cul de sac.

CUT TO:

65

EXT. WALKER HOUSE - NIGHT 3

65

BILL'S PICK UP skids to a halt.

CUT TO:

66

INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 3

66

We push into Steve, his eyes trained on the front door. His weapon ready.

CUT TO:

73 CONTINUED: 73

Steve edges to the door, opens it a crack. He sees through the slither: Dean standing on the door step, shotgun in hand, netting in the other. He opens his mouth to speak.

CUT TO:

73A INT. WALKER HOUSE - KIERENS ROOM - NIGHT 3 73A

Kieren in the wardrobe, desperately tries to hear the muffled voices outside.

CUT TO:

74 INT. WALKER HOUSE - HALLWAY (FRONT) - MOMENTS LATER - NIGHT 43

A confused Jem comes downstairs - just called by her Dad. Steve and Sue watch as she crosses to the front door.

CUT TO:

75 EXT. WALKER HOUSE - NIGHT 3 75

Jem exits and sees:

Bill, Gary and Dean waiting for her. We notice Gary has NETTING.

BILL
(to Jem)
Wanted yer to see this.

Bill nods to Gary and Dean who bound over to...

NO. 11. The house opposite. Ken Burton's house.

ON JEM'S expression as Gary kicks in the door and enters.

Still on Jem.

Commotion SCREAMING and SHOUTING in No 11 then she sees:

Gary dragging a netted MAGGIE BURTON out of NUMBER 11.

KEN BURTON, in pyjamas and dressing gown, flies out the house after her.

Dean restrains him.

Gary is taking Maggie towards his pick up.

Bill stops him.

(CONTINUED)

75

CONTINUED:

75

BILL (CONT'D)
(indicates spot next to
his feet)
Set it down'ere.

Gary, little confused, nods and drops Maggie to her knees
next to Bill.

Bill looks down at Maggie. Addresses Ken.

BILL (CONT'D)
How do, Ken?

KEN
Please, Bill?

BILL
How do, Maggie?

MAGGIE (63), in her night gown, looks up at Bill, scared to
death.

BILL (CONT'D)
(to Maggie)
Long time no see.
(to Ken)
Seem to recall last time I saw yer
wife Ken, she were in a casket.

Ken's desperate.

KEN
That weren't her.

BILL
That weren't her?

KEN
Getting mixed up with her sister.

BILL
Her sister?

CUT TO:

76

INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

76

Kieren edges out of the wardrobe and looks out the window.

CUT TO:

77

EXT. THE MEADOWS - NIGHT 3

77

Bill laughs.

(CONTINUED)

77

CONTINUED:

77

BILL

Maggie's got a twin sister and she
were the one who died, not yer
wife?

Ken nods.

Bill COCKS his gun. Puts it to the back of Maggie's head.

Maggie wails.

Ken cries out.

Gary and Dean exchange a look - "Whoa, just a second, I
thought we were only gonna catch her."

KEN

Please Bill. It's Maggie. Me wife
of twenty five years. Please Bill,
please don't do this.

Bill hesitates. Lowers the shotgun.

KEN (CONT'D)

Thank you. Thank you.

BILL

(to Maggie)
Why'd yer eyes look like mine?

MAGGIE

I - I wear contact lenses, Bill.

BILL

Take 'em out.

Maggie looks at Bill, then at Ken. Ken shakes his head -
"Don't do it".

BILL (CONT'D)

(gently)
Just take 'em out, love.

Maggie nods and takes out her contacts. Looks up at Bill
with PIN PRICK EYES.

BILL (CONT'D)

That's more like it.

Bill lifts the shotgun to Maggie's head and PULLS THE
TRIGGER.

CUT TO:

78 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3 78

Kieren sees Maggie's HEAD EXPLODE from the shotgun blast.
Maggie's body goes limp and falls to the ground.

CUT TO:

79 EXT. WALKER HOUSE - NIGHT 3 79

Ken lets out an awful primal cry of pain. Jem can't believe what she's just witnessed. Neither can Gary and Dean.

Ken runs to his wife and cradles her in his arms.

Bill turns to Jem.

BILL
(indicating dead Maggie)
Yer safe now, Sweetheart.

Jem can only stare at Ken holding his dead wife.

Bill turns and gets in his pick up truck.

Gary and Dean just stand there in shock.

Bill beeps the horn. Gary and Dean snap out of it and join him.

We pan up to Kieren's bedroom window. There Kieren is looking in horror at the weeping, devastated Ken, widower for a second time, cradling Maggie's body in the street.

CUT TO:

80 INT. WALKER HOUSE - LOUNGE - LATER - NIGHT 3 80

Sue and Steve, still holding their weapons, are taking rest. Front door goes. Jem enters, wet, cold, shaking, in shock.

SUE
Are you alright?

Jem shakes her head.

SUE (CONT'D)
Come here.

Jem goes over to her mum and hugs her.

CUT TO:

81 EXT. MACY HOUSE - NIGHT 3

81

Bill's pick-up pulls into the driveway. Bill gets out. Sees an army truck parked up. He gives a sharp snort.

CUT TO:

82 INT. MACY HOUSE - DINING ROOM - NIGHT 3

82

Janet is sitting at the dining table, her eyes red from crying. An army officer stands waiting. Bill enters.

BILL

So you've come to put the shackles on me, 'ave yer?

The Army Officer doesn't move. Janet stands.

JANET

Bill -

BILL

I had to do it, Janet. Can't let it get like before.

(points at Army Officer)

Where were they when we needed them? When neighbours were gettin' ripped apart -

JANET

Bill, they've found Rick.

Beat.

BILL

Rick?

JANET

MOD. They've found him in Afghanistan.

BILL

They've found his body.

Janet shakes her head.

BILL (CONT'D)

What do yer mean? Yer said, yer said that they've found his body.

JANET

It's... more than that.

Bill crosses to Janet.

(CONTINUED)

82 CONTINUED:

82

BILL
He's alive? They've found him
alive!?

Janet looks at Bill, her eyes begin to stream with tears.

JANET
Partially.

CUT TO:

82A SCENE OMITTED

82A

83 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

83

KIEREN sits on his bed, head in hands in a complete state of shock.

STEVE enters and approaches his son. He places a tentative hand on Kieren's shoulder. Kieren looks at him.

STEVE
It's going to be alright.

Kieren looks at his Dad then towards the window where blue flashing lights illuminate the walls.

That does not look alright.

CUT TO:

84 INT. WALKER HOUSE - JEM'S ROOM - NIGHT 3

84

An exhausted Jem enters her room. She's so shattered she doesn't even bother closing the door. She starts taking off her clothes, getting ready for bed.

CUT TO:

85 INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 3

85

KIEREN sits on his bed. Contemplating the events that have just occurred. His sister did come back and save him. That's something. He should thank her. He stands.

CUT TO:

86

INT. WALKER HOUSE - UPSTAIRS LANDING - NIGHT 3

86

KIEREN crosses to Jem's room, sees her through the open door. Jem sees him. A moment, then Jem slowly puts her gun under her pillow. She'll sleep with one eye open tonight. Because there are monsters in Roarton. Perhaps even a monster that is sleeping in the same house as her.

We pull focus from Jem to Kieren. He understands why she's sleeping with a loaded gun under her pillow: She's sleeping with it because of him. Kieren Walker. Her rotten brother.

CUT TO:

BLACK SCREEN.

END OF EPISODE.