

IN THE FLESH

SERIES 2

Episode One

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FINAL SHOOTING SCRIPT

12.12.13.

FADE IN:

OMITTED

1A **INT. MAKESHIFT LAB - DAY**

1A

Close on a TV screen which reports a police raid in a run-down room that's been used as a ULA safe house. A shaky camera enters a Blue Oblivion makeshift lab. A police officer (unseen) picks up a bottle of Blue Oblivion and shows the camera.

NEWSCASTER (V.O.)

...Only 18 months after Partially Deceased Syndrome sufferers were resettled, the discovery of an another Undead Liberation Army safe house will inevitably raise more fears amongst the Living, and further strain community relations. Following on from the aborted attack at Eastfield Shopping Centre, Partially Deceased organisations are distancing themselves from these extremist factions...

CUT TO:

1B **INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN - DAY 1 - CONTINUOUS**

1B

We see a YOUNG LAD PDS SUFFERER (no make up, no contacts), pin prick eyes, pale skin, watching the news report, with trepidation. He is wearing the clothes he was buried in. It's an arresting image.

A YOUNG MALE PDS SUFFERER, the LEADER, enters - also bare faced, wearing a BLACK TRENCH COAT. He places a steady hand on the YOUNG PDS LAD's shoulder.

LEADER

Word from the Prophet. It's time.

The young lad looks at the Leader. He nods his head, nervously.

CUT TO:

1C **EXT. STREET - DAY 1**

1C

Ken Burton and his nephew, both holding overnight bags, are walking to the tram.

KEN
(gestures towards himself)
...it's where yer Uncle grew up.

NEPHEW
Weren't it boring there?

KEN
You can call Roarton a lot of
things, our kid. Boring it ain't.

A young barefaced PDS Sufferer (Emo style) walks past: out and proud. Making a statement, they lock eyes with the nephew as they pass by.

NEPHEW
(under his breath)
Rotter.

KEN
Oi. Language.

NEPHEW
Me mate calls them that all the
time.

KEN
Well he's wrong to.

NEPHEW
They don't care. They can't even
feel.

KEN
That's not true.

NEPHEW
And they're dangerous.

KEN
The Living can be just as
dangerous, believe you me, lad.

CUT TO:

1D INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN - 1D
DAY 1

Back to the flat.

The LEADER, now in cover-up mousse and lenses, is carefully applying cover-up mousse to the young PDS LAD's face. It's ritualistic in nature. The young PDS LAD (still with pin-prick eyes) is very nervous. The Leader notices his fear.

LEADER

Remember. This is for the greater good.

The other YOUNG PDS MAN and YOUNG PDS WOMAN (part of the cell) both moussed up and wearing their lenses and dressed in the clothes they were buried in, are DESTROYING any trace that anyone lived here (or plotted here):

The PDS MAN sweeps everything off every surface into a black bin liner.

While the PDS WOMAN SMASHES a laptop onto the side of a kitchen counter - it breaks in two.

Back to the young LAD and the LEADER.

The LEADER produces a vial of Blue Oblivion and puts in the hand of the young man.

The LEADER puts a strong hand on the back of the PDS Young Man and nods: do your kind proud.

CUT TO:

1E INT. RUNDOWN INNERCITY FLAT - OPEN PLAN LOUNGE / KITCHEN 1E
DAY 1 - MOMENTS LATER

The Leader, PDS MAN and PDS WOMAN now wear their various coats.

The PDS young lad (now fully moussed up, with contacts in) puts on his dark COAT. He looks determined now. Ready to do his mission and his sworn duty.

The four of them leave and we turn to see the totally cleared out flat, it's as if no-one had ever been there.

CUT TO:

1F EXT. STREET - DAY 1

1F

Back to Ken and his nephew walking along.

NEPHEW

... but they went around eating brains.

KEN

Yeah, at the beginning. But they're taking medicine now.

NEPHEW

So why're they still trying to attack us?

KEN

Cos when people feel they're being
picked on, they lash out. But that
isn't the answer either. Just
causes more heartache. You
understand, don't you, our kid?

The nephew nods: 'Yes Uncle'.

Sound of a tram nearby.

KEN (CONT'D)

Let's get a move on.

They head off towards the tram station, at pace.

CUT TO:

1G

EXT. TRAM STATION - DAY 1

1G

Ken and his nephew are running towards a waiting tram.

KEN

Hold up, hold up.

But the doors beep and close. They've just missed it, by
milliseconds.

KEN (CONT'D)

We'll get the next one.

PULL FOCUS:

We see the four PDS Sufferers from the run down flat (moussed
up, lenses in) arriving on the platform.

Another tram pulls in to the station.

Ken, his nephew, and the four PDS Sufferers all board the
tram.

CUT TO:

OMITTED

5

EXT. TRAM (MOVING) - DAY 1 (07:30)

5

The tram barrels down the track.

CUT TO:

6

INT. TRAM (MOVING) - DAY 1 (07:30)

6

COMMUTERS stand and sit in the carriage talking, reading, listening to music.

KEN is pointing out landmarks to his NEPHEW.

The LEADER of the TRENCH COAT WEARING PDS SUFFERERS sees that the tram has just passed the midway point between stations. He signals to the others - 'It's time'. He takes out a washcloth from his jacket and begins wiping off his cover up mousse.

The other TRENCH COAT WEARING PDS SUFFERERS follow his lead.

The Leader, now barefaced, contacts out, takes off his trench coat, revealing the clothes he was buried in underneath.

The other PDS Sufferers do the same also revealing their burial clothes.

The Leader stands up on a seat. Commuters and Ken Burton look up at him puzzled.

LEADER

(to the whole carriage)

"We are the first and the last, we are those that liveth, and were dead. And behold we are alive for evermore, and have the keys of hell and death in our hands!"

The Leader ceremoniously produces a BLUE PILL and sniffs it.

As do the other three PDS Sufferers.

Ken's nephew pulls on his Uncle's sleeve and asks what's going on. Ken shrugs and shakes his head - 'I don't know, our kid'.

Then Ken hears...

SCREAMS:

From behind. The three Barefaced PDS Sufferers have turned into RABID BRAIN HUNGRY ZOMBIES. They are ATTACKING the nearest commuters to them.

Ken shoots up, grabs his Nephew's hand and with the other terrified commuters, tries to get away from the three Rabids.

Ken and his nephew are confronted at the other end of the carriage by The Leader, who has now turned into a RABID himself.

There is no escape.

Ken heroically shields his Nephew from harm, making sure he's behind him as:

The Rabid Leader LUNGES.

CUT TO:

OMITTED

7A **INT. WALKER HOUSE - LIVING AREA - DAY 1**

7A

Sue and Steve are watching a news report (TV unseen) on the tram attack.

NEWSCASTER (O.S)

Sources say the attack is in response to substantial gains made by the pro-Living party Victus in the recent elections. They have placed the blame squarely on the Undead Liberation Army, an extremist group whose stated goals include bringing about a Second Rising of the undead. With two major incidents in as many weeks, we spoke to Lancashire MP Maxine Martin about combating these worrying beliefs...

CUT TO:

8 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1 (08:00)**

8

KIEREN WALKER sits on the edge of his bed holding a POSTCARD of the Lake District, deeply worried. He can hear the news on downstairs reporting the rabid attack. He can't bare to watch it though.

On his wall is a painting of a map of the world (by Kieren). An artist's scalpel is sticking out of Berlin. There are dozens of other holes in other countries.

Kieren has his contacts and cover up mousse on, even at this early hour. His mousse is a bit smudged because he's put it on in a rush. And his contact lenses are bothering him. He sporadically rubs his eye. It's a nervous tic.

He looks up at the portrait of Rick. Pained expression - 'Please God, don't let me lose someone else'.

Knock on the door.

KIEREN

Hello?

JEM, dressed in a SCHOOL UNIFORM (her tie knotted badly) enters.

JEM
(gentle, concerned for her
brother)
How you doing?

KIEREN
Not good. What are they saying?

Jem sits down next to him. She puts a steady hand on his
jiggling knee.

JEM
Nothing yet. I'm sure Amy
wouldn't've been involved, Kier.

Kieren looks at his sister. He's not so sure. He gives her
the postcard.

KIEREN
Last postcard she sent from the
commune.

JEM
(reading the postcard)
"Dear Handsome, hope all's well in
Boreton...

KIEREN
She means 'Roarton'.

Jem gives him a look - 'Yeah, thanks, I got that'

JEM
"I've been chosen for a very
important mission which I can't
tell you about. How annoying am I?
You'll see. Love Amy."

KIEREN
A "mission"?

Jem has to admit that does sound suspect. Before she can give
her brother some words of comfort, STEVE and SUE enter.

STEVE
Kier, yer friend. What's she
called..?

KIEREN
Amy Dyer dad. You met her.

SUE
No mention of an Amy Dyer, love.

Kieren breathes out. Tension easing. Amy isn't one of the
attackers.

STEVE

(concerned)

Why would you think she was one of the attackers, son? What's she got herself mixed up in? I don't like this, Sue. I really don't.

Kieren looks distressed. Jem plays big sister. The calming grown up.

JEM

Dad, give him a break, would you?

STEVE

(repeating what his therapist has said)

I'm just 'expressing my honest feelings about the emotional situation'.

KIEREN

Yeah and that's great progress, Dad, but at the moment...

Sue gets Kieren needs to be left alone with his sister.

SUE

Let's leave'em be, Steve.

Sue ushers Steve away down the landing.

STEVE (O.S.)

I'm not holding anything in, Sue.

SUE (O.S.)

Yer doing very well with that, love.

Jem shuts the door. Turns to Kieren.

JEM

Told you she'd be okay.

KIEREN

Sorry for being such a mess.

JEM

Don't be sorry. Yer thought yer best mate had gone rabid. Look at me; I'm nearly twenty and I can't even dress meself.

KIEREN

Want me to... (tie your tie)?

JEM

Ta.

Kieren smiles, gets up, and begins to tie her tie. Now he's in the older sibling role.

JEM (CONT'D)

Wanna see a real freakazoid? Check me out in two weeks time.

KIEREN

Ah, yer gonna ace'em. Total bad ass style.

JEM

I can't put a bullet through me mock exams. Unfortunately.

KIEREN

Yer enjoying it though right? Lots of new friends?

JEM

(lying convincingly)
Yeah. Got lots of those.

KIEREN

I'm dead jealous. You get yer GCSEs, Jem, and yer free. Can go to uni, have a future.

JEM

Yeah.

KIEREN

Someone's got to have a future in this family.

JEM

You've got a future.

Jem indicates his drawn map of the world.

JEM (CONT'D)

Where yer gonna spend it this week, Phileas Fogg?

KIEREN

Maybe Berlin.

JEM

What yer trying to do? Get as far away from me as possible?

KIEREN

Course not. But, you know, Europe's more tolerant to...people like me.

JEM

Go where I said then.

KIEREN

I've been thinking about it.

JEM

Don't think, Kier. Do. Makes sense;
you're an artist; go to Paris.

(beat, real reason she
wants him to go)

Then I can come visit all the time.

KIEREN

(teasing her)

Oh great.

Kieren grins. Jem takes mock offence and playfully (but hard) punches him on the arm.

JEM

Dick!

Kieren smiles. But rubs his arm - 'God that *hurt*'.

JEM (CONT'D)

(re. Tie)

Thanks, bro.

(re. Postcard)

Glad Amy's okay.

Jem exits.

Kieren look at the postcard on the bed. Takes it and tacks it up on the WALL OF POSTCARDS: A collage of pictures all depicting THE LAKE DISTRICT above his desk. These are all the postcards Amy's sent him.

We focus on the postcards...

DISSOLVE TO:

9 **EXT. FARM/FARMHOUSE - LAKE DISTRICT - DAY 1 (10:00)** 9

A rundown farm house. In an isolated valley in the Lake District.

CUT TO:

9A **INT. FARMHOUSE - LAKE DISTRICT - SIMON'S ROOM - DAY 1 (10:00)** 9A

SIMON MONROE, a PDS sufferer, no contacts in or cover up on, is taking a ULA flag down from his wall and packing it into a rucksack of other possessions. He seems nervous.

Simon goes under his pillow and produces a PHOTOGRAPH of himself with his MUM. Taken before he died. It's an old photo that has been RIPPED up and then taped back together.

Simon wills himself to look at it.

SIMON

(whispers, to himself, to
counter his emotions from
looking at photo)

"For God will wipe away all the
tears in their eyes for when they
are raised from the dead they are
as angels that are in heaven."

Knock at the door. Simon quickly puts the photo in his
rucksack. Composes himself.

AMY DYER enters holding a guitar.

Simon notices. He shakes his head, big grin.

SIMON (CONT'D)

Uh oh. What's this? Now's not the
time Amy.

AMY

Come on, Mr. Disciple. Before we
journey into the great unknown.

Simon relents. He takes the guitar.

CUT TO:

10

INT. BARN - LAKE DISTRICT - DAY 1 (10:05)

10

AMY DYER sits in the middle of a GROUP OF PDS SUFFERERS (all
without mousse or contacts). These devoted followers are all
watching rapt as:

SIMON sits on a hay bale playing the guitar, singing a slow
tempo hypnotic cover of the Meat Puppets song "Lake of Fire".

SIMON

(singing)

"Where do bad folks go when they
die?
They don't go to heaven where the
angels fly
They go to a lake of fire and fry
Won't see them again 'till the
Fourth of July"

We focus on Amy as he sings the song. Simon seems to be
focusing on her as well. It's not just Amy that believes
this. Her two FEMALE PDS FRIENDS, either side of her, grasp
her hand on the verse - 'OMG Amy, the Lady from Duluth is
you!'

SIMON (CONT'D)

(singing)

"I knew a lady who lived in Duluth
She got bit by a dog with a rabid
tooth
She went to her grave a little too
soon
And she flew away howling at the
yellow moon."

Amy and the group begin to sing the chorus with Simon.

SIMON / AMY & THE GROUP

(singing)

"Where do bad folks go when they
die
They don't go to heaven where the
angels fly
They go to the lake of fire and fry
Won't see them again 'till the
Fourth of July"

CUT TO:

11 **INT. FARMHOUSE - LAKE DISTRICT - BEDROOM - DAY 1 (10:30)** 11

A little later. Rows of BUNK BEDS have been set up in the large room.

AMY DYER sits alone on one of the bunks, packing up her things into her VINTAGE SUITCASE.

Amy's two FEMALE PDS FRIENDS from before enter. Amy stands up.

AMY

Gonna miss you guys.

FEMALE PDS FRIEND #1

We're going to miss you too.

FEMALE PDS FRIEND #2

How you feeling?

AMY

Sad. Nervous. Excited.

FEMALE PDS FRIEND #1

You should be excited, Amy. You've been chosen.

FEMALE PDS FRIEND #2

Wish I had risen in Roarton.

AMY

Oh love, all The Redeemed are special.

FEMALE PDS FRIEND #1
Yeah Amy, but some are more special
than others.

SIMON appears, rucksack on his back.

SIMON
Ready?

Amy nods. Gives one last collective hug to her mates and then
exits with Simon.

CUT TO:

12

INT. GP SURGERY - DOCTOR'S OFFICE - DAY 1 (10:30)

12

DOCTOR RUSSO (30) is shining a medical flashlight into
KIEREN's pin prick eyes.

DOCTOR RUSSO
There's some minor tissue damage.

We see more of the room:

It's your typical provincial GP's office. Only difference is
all the Halperin & Weston Pharmaceutical logos we spot dotted
about; on Russo's name badge, on his prescription pad, on
Russo's mounted qualification informing us he's a trained up
PDS Consultant.

Kieren is sat on a chair. He has his cover up mousse on and
he's taken out his contact lenses only for the examination.

SHIRLEY WILSON, Roarton's local PDS Community Care Officer
(and district nurse), sits in on the consultation. She has
her nurse's uniform on and holds a clipboard.

Like Shirley, Doctor Russo likes to be everyone's best
friend, however he's got a lot of patients to see today so
he's in a rush. He flicks off the flash light.

DOCTOR RUSSO (CONT'D)
You say your eyes are getting sore?

KIEREN
They're starting to. Which, you
know, is weird, because I'm not
supposed to feel pain.

DOCTOR RUSSO
Well, it happens. The medication
you're on stimulates neurogenesis.

SHIRLEY
(talking to Kieren as if
he's a layman)
(MORE)

SHIRLEY (CONT'D)

That means it re-grows brain cells,
love.

DOCTOR RUSSO

Some of those new cells will be
pain receptors, I'm afraid.

SHIRLEY

(going to note it on her
clipboard)

How many hours in total do you wear
your contacts, Kieren?

KIEREN

I wear them all the time.

SHIRLEY

(taken aback)

All the time?

Kieren nods. Dr. Russo and Shirley exchange a look.

DOCTOR RUSSO

When do you take them out?

KIEREN

I don't.

SHIRLEY

Even at night time?

KIEREN

I used to. But then I [saw myself
in the mirror]... I prefer to keep
them in.

DOCTOR RUSSO

The contact lenses aren't meant for
continuous use, mate.

Kieren nods. But we can tell he's still going to wear them
24/7.

SHIRLEY

Now, have yer been doing yer
Affirmations, love?

Kieren squirms. No, he hasn't been doing them.

KIEREN

Yep.

Doctor Russo picks up a hand mirror and gives it to Kieren.

SHIRLEY

Do one for us, love.

Kieren looks at Shirley. He doesn't want to. Kieren puts the hand mirror at a distance and glances at his reflection for as short a time as possible.

KIEREN

"I am a Partially Deceased Syndrome Sufferer and that is not my fault".

Kieren puts the hand mirror down.

Dr. Russo takes out a bulk prescription.

DOCTOR RUSSO

Six months' supply. Tricky to get hold of, but I did, cos you asked.

Kieren looks at the supply, torn. He doesn't take it.

KIEREN

I might not be going to Berlin.

SHIRLEY

Good for you, yer staying put.

KIEREN

No. I'm going to, might be going to, Paris.

DOCTOR RUSSO

Either way, you're still going abroad, right?

SHIRLEY

("What's he like, 'ay?")
Listen to him. Kicking you out the country.

DOCTOR RUSSO

No. But the way things are going, I think Kieren's got the right idea moving away.

On Kieren. Dr. Russo has a point.

SHIRLEY

Why should he have to move? He was born, bred and died here.

On Kieren. She has a point too.

SHIRLEY (CONT'D)

This valley's in the books as a place of outstanding natural beauty. Have to take you on a ramble sometime, Doctor. Show you the sights.

Shirley winks at Kieren. Oh she'll show this handsome young man the sights alright.

Dr. Russo coughs. Moving on.

DOCTOR RUSSO
Nurse Wilson, you gave Kieren his shot, yes?

Kieren shakes his head. He hasn't received his shot.

SHIRLEY
Oh dear, brain's like a sieve today.

WE SEE:

Shirley grabbing the injector with the bottle of medication.

Shirley loading the injector with the medication.

Shirley finding the hole in Kieren's neck.

Shirley administering the shot to Kieren. Kieren doesn't even flinch.

SHIRLEY (CONT'D)
Voila.

CUT TO:

13

INT. GP SURGERY - WAITING ROOM - DAY 1 (10:40)

13

SHIRLEY sees KIEREN out.

We see in the waiting room along with the usual LIVING PATIENTS there are about a dozen or so local PDS SUFFERERS waiting to have their weekly check up. A radio plays the news. The news segment is about the Rabid attack.

SHIRLEY
(looking to Freddie)
We're ready for yer now, Freddie.

FREDDIE PRESTON (23) stands up, nods at Kieren. Kieren nods back.

The receptionist passes by.

RECEPTIONIST
(re: news report,
relishing the gossip)
Did yer hear, Shirl?

SHIRLEY
No?

RECEPTIONIST

Ken Burton. He was in that carriage
when they went rabid.

SHIRLEY

Oh heck, is he alright?

RECEPTIONIST

No he's not. He's dead.
(pointing at Kieren)
And not like him, neither. Ken's
dead dead.

Kieren and Shirley are stunned.

CUT TO:

14

INT. GP SURGERY - RECEPTION AREA - DAY 1 (10:41)

14

KIEREN, still processing the news about his next door neighbour, crosses the reception area and is heading towards the doors...

When they suddenly OPEN and in BURSTS a menacing ROGUE RABID that comes straight at Kieren.

Kieren stumbles back. The Rogue Rabid advances at a SAVAGE SPEED. Kieren's back hits the wall. Nowhere to run. The Rogue Rabid goes in for the kill...

...He's JERKED BACK by GARY KENDAL. We now notice the Rogue Rabid has on a METAL COLLAR attached to a THICK CHAIN that Gary holds.

Kieren catches his breath, then looks at Gary - 'Jesus Christ'. Gary grins - 'yer soft tart'.

Kieren shakes his head.

Gary quickly shoves the Rogue Rabid into a SMALL PURPOSE BUILT CAGE next to the reception desk. A small plaque on the cage informs us that it's been kindly donated by Halperin & Weston Pharmaceuticals.

The wild Rogue Rabid joins another DECREPIT RABID in the cage.

Gary leans on the reception desk.

RECEPTIONIST

Looks like that one gave yer the
right run around, Gary.

GARY

Rabids getting more vicious more
hungry they get. Caught this'un up
by Lambert's farm...

RECEPTIONIST

That's bit too close for comfort,
inn'it?

GARY

Tellin' me.

Kieren has got up and approached the Small Purpose Built Cage. He looks at the Rogue Rabid that has just tried to eat him. The Rogue Rabid is now almost docile and is sniffing around the other (docile) Decrepit Rabid.

The receptionist has her KITTY BOX out and is counting out some MONEY for Gary.

RECEPTIONIST

Male Rabid caught intact is eighty
pounds.

GARY

Thanking you.

Kieren notices that the Rogue Rabid has been shot in the leg.

KIEREN

He's been shot.

Receptionist looks at Kieren, then at the Rabid.

GARY

(lying)
What? No. I don't carry nothin'
since Weapons Amnesty.

KIEREN

(pointing out wound to
receptionist)
His left knee.

The Receptionist sees that the Rogue Rabid has been shot in the knee. She looks at Gary like he's a naughty kid.

GARY

He were comin' right fer me!
(sarcastic)
What was I supposed to use to fend
him off? Foul language?

The Receptionist takes a few notes off the pile.

RECEPTIONIST

Male Rabid *damaged* is forty pounds.

GARY

(under his breath)
Fucking hell.

Gary pockets the notes on the counter. He gives some serious daggers to Kieren. Kieren gives them right back. Gary exits in a huff.

Kieren goes back to staring at the two Rabids. The Rogue Rabid sees Kieren at the bars, shuffles over to him and sniffs. The Rabid cocks his head and looks at Kieren - 'Oh, yer like me'.

On Kieren as he looks at the Rogue Rabid. This Rabid thinks he's like him. But he's not. Is he? It's a confusing and pressing question for our Kieren.

VICAR ODDIE (V.O.)

If you drug a wolf, it does not stop being a wolf. It's docile for a while. And when the drugs wear off...

CUT TO:

15 **INT. CHURCH (BARN) - DAY 1 (11:20)** 15

VICAR ODDIE at the pulpit (middle of the stairs) giving a barnstormer.

VICAR ODDIE

...IT TEARS YOU LIMB FROM LIMB!
That is the nature of the beast. To maim, to kill, to devour.

CUT TO:

16 **EXT. CHURCH (BARN) - DAY 1 (11:25)** 16

A TAXI pulls up ("Hurst Taxis" - Roarton's only cab firm). The passenger door opens and MAXINE MARTIN (27) an attractive, well put together young woman in "countryside wear" steps out. Pinned to her coat is a badge with a red "V" on a white background. Maxine also has a small wheelie case with her. She looks quite out of place in the rural surroundings. However the expression on her face tells us that she's excited (and a little bit nervous) to be here.

Maxine takes a deep breath of the countryside air and walks towards the barn.

VICAR ODDIE (V.O.)

(mocking the concepts)
You cannot "medicate" evil. You cannot "chemically control" the Wicked.

CUT TO:

17 **INT. CHURCH (BARN) - DAY 1 (11:30)**

17

Still tight on VICAR ODDIE.

MAXINE enters.

VICAR ODDIE

The first risen are demons in
disguise. Agents of Satan bent on
pure destruction. And they MUST be
judged. Every single one of them!
IT IS YOUR GOD GIVEN DUTY. EVERY
SINGLE ONE OF YOU!

We turn from Vicar Oddie to view the congregation, expecting
to see most of the village, a multitude, ready for the great
battle:

What we discover is that Oddie is preaching to an almost
EMPTY CHURCH. Only about HALF A DOZEN, PAST THEIR PRIME
PARISHIONERS, including PHILIP WILSON, in attendance.

Oh yeah and Maxine. Who is looking at all this perplexed -
'Where *is* everyone?'

VICAR ODDIE (CONT'D)

The blessed resurrection is doomed
until the judgement of the damned
is complete. YET YOUR NEIGHBOURS
IDLE IN IGNORANCE, FRATERNISING
WITH THE FIENDS. MAY THE LORD HAVE
MERCY ON THEIR SOULS. AMEN!

SPARSE PARISHIONERS

(mumbles)

Amen.

On Vicar Oddie. Red faced, out of breath, blood pressure
through the roof. He looks close to a stroke. He takes out a
whiskey flask and downs some sweet liquor.

CUT TO:

18 **INT. CHURCH (BARN) - LITTLE LATER - DAY 1 (12:00)**

18

VICAR ODDIE stands going through the motions of saying
goodbye to the last few parishioners. MAXINE steps up.

MAXINE

Vicar Oddie?

VICAR ODDIE

Yes?

MAXINE

Hello, I'm Maxine Martin.

Vicar Oddie looks at her, smiling but his eyes say - 'And...'

MAXINE (CONT'D)

The MP for Roarton Valley. Newly elected.

Vicar Oddie looks to Philip, who nods.

VICAR ODDIE

Another one.

MAXINE

I'm here because of recent tragic events.

(off the Vicar's expression)

Kenneth Burton. He was from Roarton, wasn't he?

VICAR ODDIE

He was once.

MAXINE

I hope his murder hasn't hit the community too hard.

VICAR ODDIE

We're a resilient people, Ms...

MAXINE

Martin. Of course you are, Vicar. But, as a mark of respect, I'd like to convey my sympathies to the village.

VICAR ODDIE

You could have paid your respects just now, but I'm afraid the service has ended.

MAXINE

I was actually hoping to speak to more than just a few of the diehard faithful. Where's all the rest of your flock got to?

CUT TO:

19 **EXT. RURAL TRAIN STATION - LAKE DISTRICT - DAY 1 (12:20)** 19

A rural train station even more rural than Roarton's. If that's possible.

A few LIVING PEOPLE wait for a train.

We follow behind AMY and SIMON as they enter the platform.

The Living person nudges his mate - 'Uh oh, look, PDS'.

Amy stares at the two nervous Living people, who both grab their bags and move up the platform so when the train comes they'll be able to get into a different carriage away from the two bare faced PDS sufferers (they could be attackers after all!)

CUT TO:

20

INT. THE LEGION - DAY 1 (12:25)

20

All evidence of this being the Human Volunteer Force's HQ is almost gone. No photographs or posters adorn the walls. There's white spaces where the various posters and flag used to be.

Next to the bar's dishwasher is a box of HVF paraphernalia stored away.

The dishwasher dings. It's opened and someone takes out a tray of cleaned pint glasses.

We see it's KIEREN who's emptying the dishwasher and putting away the glasses. Whoa - so Kieren works at the Legion now.

PEARL's got her feet up reading a Take A Break-style magazine called "Wat's The Goss?!", it has tabloid articles such as: MY UNDEAD HUSBAND BEDS ME EVERY NIGHT... IN HIS OWN COFFIN!

PEARL

Oh, yer don't want to go live there. They never bathe.

KIEREN

That's not true.

PEARL

I 'eard they don't have showers in their houses.

KIEREN

Course they do.

PEARL

I heard different. Also, they do their business in a hole. You don't wanna go somewhere like that, yer should stay put and take promotion I'm offering. Here.

Pearl gives him some keys.

PEARL (CONT'D)

How's that feel, 'ay. Feels like responsibility, dunnit? Never know, work hard, keep your nose down, and one day you could be running this place.

On Kieren: whoopdy do.

GARY appears at the bar. Kieren clocks him. Doesn't want to be in his vicinity. He goes off to collect glasses.

Pearl goes to serve Gary.

GARY
Pint'a bitter.

PEARL
Little birdie tells me yer packin'?
(off Gary's face)
You know how it is. This is a
weapons free village. Hand it over.

Gary doesn't.

PEARL (CONT'D)
No pistol, no pint.

Gary begrudgingly produces a pistol and hands it over to Pearl who stores it under the bar.

Kieren has clocked this. He moves over to A GROUP OF FEMALE LOCALS sitting around a table talking about Ken.

LOCAL 1
What did Ken expect? Yer move to
one o' those cities and yer take
yer life in yer hands.

The table mumbles agreements.

KIEREN comes and collects their empties. The table goes all hushed. Kieren moves away.

Kieren goes over to DEAN and FREDDIE PRESTON, playing on an old arcade machine. Dean and Freddie have gone into business together. Their firm? "Kick The Bucket (And Sponge) Window Cleaners". The name is plastered on the back of their identical overalls.

KIEREN
How's the high score?

DEAN
Almost got it beat.

Kieren smiles and moves on.

GARY nurses his pint, staring at Dean, his old HVF mate having fun with his new Undead friend. Gary downs his pint and makes a beeline to them.

GARY
Alright?

Dean clocks Gary, gives him the cold shoulder.

FREDDIE PRESTON

Alright Gaz, how's it goin', mate?

Gary ignores Freddie, directing his question only to Dean.

GARY

What yer playin', Daz?

DEAN

What's it look like?

GARY

Dunno. Street Fighter?

Dean laughs and shakes his head.

DEAN

Street fighter?

(correcting Gary)

Altered Beasts.

GARY

Oh right. Kicking this dead'un's arse, are yer?

DEAN

Freddie's not dead. He's got a condition. He's a Partially Deceased Syndrome Sufferer.

Freddie looks embarrassed. He doesn't like to be reminded of his "condition".

GARY

Right. 'Ay, poached a, uh,
(trying to be PC, failing)
Partly Dead whatyamcallits today.
Got a few bob. Fancy a sarnie, on me?

DEAN

Know when I fancied a sarnie? Time yer locked me up in Cage and went around saying I were turning into a dea - a partially deceased syndrome sufferer. That's when I were hungry.

GARY

Come on, mate, that were -

DEAN

Just do one, Gaz.

Gary's been told. He wants to retaliate, knows he can't, so slinks away.

VICAR ODDIE, PHILIP and MAXINE enter.

Vicar Oddie presents the patrons to Maxine.

VICAR ODDIE
This is where your constituents
spend most of their days.

Maxine makes a beeline for the LOCALS' TABLE. Vicar Oddie sighs, leans into Philip.

VICAR ODDIE (CONT'D)
Get us a double whiskey, good lad.

Philip nods and goes to the bar.

Maxine pulls up a pew with the Locals.

MAXINE
Hello there, mind if I squeeze in?

The Locals don't know what to make of this person, this outsider. They are suspicious and moody.

MAXINE (CONT'D)
Hi, I'm Maxine, yer local MP. How's
everyone holding up?

LOCAL 1
We're alright.

LOCAL 2
Main road needs fixing up.

MAXINE
I mean, how's everyone holding up
after the news about Ken Burton?

LOCAL 1
Oh aye. We were just talking about
that.

MAXINE
(empathetic)
I'm sure you were.

LOCAL 1
It's tragic. But yer will pay the
price if yer go off gallivanting.

Maxine looks puzzled.

LOCAL 1 (CONT'D)
I told him, didn't I? I said; yer
want a change, Ken, just move down
valley. But oh no, he insisted on
moving to the city. Sorry, but he
doomed himself.

Maxine's disheartened that the locals aren't more cut up about one of their own meeting a tragic end.

MAXINE

So, you're not that concerned there was a PDS terrorist attack in Lancashire?

LOCAL 2

(not that bothered)
Weighs on yer mind, suppose. But that's sort of thing happens in those cities, inn'it?

LOCAL 1

You from the city then, Mrs?

MAXINE

Who me? Oh no, I'm from here.

Vicar Oddie pricks up his ears.

LOCAL 1

Are yer?

MAXINE

Born, but not bred. I moved away a long time ago. Could say I'm a local girl done good.

LOCAL 1

Oh well, excuse us while we break out the bunting.

The Locals chuckle. Maxine is hurt, but she laughs along.

MAXINE

Anyone for a top up?

They all take advantage of the offer of a free drink - " Aye, same again".

Maxine goes to the bar. After she's gone-

LOCAL 2

She's got a high opinion of herself, dun't she?

Maxine's at the bar.

MAXINE

(friendly)
Another round. Same again, please.
(beat, re. table of
locals)
I haven't offended them have I?

KIEREN

No, it's just this village. Don't take it personally.

Maxine's grateful that finally a local is being nice to her.

MAXINE

Did you know Ken Burton?

KIEREN

He was my next door neighbour. I still can't believe it. It's senseless.

Maxine is touched at this nice young man's genuine concern.

MAXINE

I agree. A senseless tragedy.

Maxine places a comforting hand on Kieren's. She feels the coldness of his touch. Looks closer. Oh my god, he's a PDS Sufferer. And I'm touching him! Maxine momentarily recoils before recovering. But Kieren can sense her manner changing towards him.

MAXINE (CONT'D)

Oh, you're - you're... [PDS]

She turns and takes in the punters including Freddie and a N/S elderly PDS PUNTER playing solitaire alone, who she now recognizes as PDS.

MAXINE (CONT'D)

(trying to be
lighthearted)

It's very relaxed in here, isn't it? (To Philip) Would you mind bringing these over? Thank you.

Maxine heads back to the table. Kieren turns to Philip.

KIEREN

What was that about?

PHILIP

She's a member of Victus.

KIEREN

Victus? Jesus. Really?

PHILIP

Don't worry. She won't be staying long.

Kieren looks at Maxine:

Who sits back down at the table. Still shaken by her close contact with a PDS sufferer.

VICAR ODDIE
(fishing for clues)
Did you go to school in the Valley,
Ms. Martin?

MAXINE
I, uh, went to the primary school.
Never made it to the big one.

CUT TO:

21 **INT. ROARTON VALLEY HIGH SCHOOL - CAFETERIA - DAY 1 (12:30)** 21

Lunchtime. The busy cafeteria of Roarton Valley High School.
Living students and PDS sufferer students are mixing.
Well, sort of.

Such is the way in high school that cliques are as strong as ever. Thus local PDS school students hang out together and don't really mix with the Living school students. PDS students are like the goth / geeks and the Living are like the popular jocks.

A bunch of PDS STUDENTS: HENRY LONSDALE, ROB CARNFORTH and FRANKIE KIRBY (female), all sixteen sit on a lunch table together.

Henry is putting the final touches to his art project. A lovingly crafted beaded BRACELET. He's threading the last letter bead, a "J". The other two beads are an "E" and an "M".

Henry shows the bracelet to his fellow PDS school student mates.

ROB
Never gonna happen.

HENRY
Ye of little faith. Me and Jem Walker are gonna get married one day.

ROB
A Living Deceased relationship? In Roarton Valley? Yer been missing yer meds cos yer talking like a brainless rabid.

HENRY
Why do you think I came back from the dead in the first place? It's so me and Jem Walker can be together. It's fate, man, written in the stars.

FRANKIE

Here comes the love of yer second
life, Henry.

Henry turns to see JEM WALKER standing with her dinner tray.

Henry's eyes grow wide with love.

Jem looks for somewhere to sit down. Finally she sits down at a random table of LIVING SCHOOL STUDENTS. They look at her with an expression - 'Who's this grown up?'. Jem starts eating her lunch. She looks at another table past Henry Lonsdale's where a group of BLONDE POPULAR TEENAGE GIRLS (who we'll get to know as CHARLOTTE, KAREN and HILARY) sit and chatter. Jem's expression - 'Wish I had a group of mates like that.'

HENRY

See that?

ROB

See what?

HENRY

She looked right at me.

ROB

No she didn't. Need yer contacts
checking.

Henry looks at Jem longingly.

FRANKIE

Forget it, Henry. When she's sixty
you'll still be sixteen.

HENRY

Not a problem, I like a maturer
woman.

Rob and Frankie make "You're dreaming" "Yer a lost cause" gestures at Henry and go back to talking to each other as we focus on the love struck Henry staring at Jem.

ROB (O.S.)

(to Frankie, hushed tone)
Ay', I ordered'em off the website
last night.

FRANKIE (O.S.)

Bullshit.

ROB (O.S.)

I did. They're in the post.

HENRY

(wistfully to himself,
still looking at Jem)
(MORE)

HENRY (CONT'D)

Her brother's PDS. I've got to have
a chance.

CUT TO:

22 **INT. WALKER HOUSE - LIVING AREA - DAY 1 (17:00)** 22

KIEREN returns from work. He goes upstairs.

CUT TO:

OMITTED

23A **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1** 23A

Kieren opens a travel guide to Europe to the chapter on
Paris. There's a section called PARTIALLY DECEASED FRIENDLY
AREAS. He flicks through it, comforted.

He looks at the ACCOMMODATION SECTION and circles one called
HOTEL GOBERT. He underlines it: that's where he's going to
go.

CUT TO:

24 **INT. WALKER HOUSE - LIVING AREA - DAY 1 (17:40)** 24

KIEREN comes downstairs. Checks if anyone's home.

KIEREN

Mum? Dad?

No answer. Good. Kieren goes to the computer.

MOMENTS LATER

KIEREN is at the computer We see what he's already put into
the search engine:

"MAXINE MARTIN NEW MP FOR ROARTON VALLEY".

Kieren presses ENTER.

The search engine comes up with countless entries. One is of
a Youtube-esque clip. The clip is called "Victus Candidate
Goes on Anti PDS Rant".

Kieren clicks on the video.

CUT TO:

25 **INT. HOTEL CONFERENCE ROOM. DAY (17:40)** 25

CLIP ON VIDEO SHARING WEBSITE:

The video has been shot on a smart phone and is of MAXINE speaking at a Victus campaign fund raiser.

MAXINE

Ladies and gentlemen do not be fooled by the lies pedalled by the corrupt elite. The so called "Partially Deceased Syndrome Sufferer"

(mocking jeers from crowd)
isn't like you or me; with normal hopes and normal dreams. They may pretend to be like us, but what lies beneath their mask of make up and medication is a cold hard killer that cannot be reasoned with
(agreement from crowd
'here, here')

The PDS sufferer in your home, in your shop, in your pub, is;
(repeating familiar Victus slogan)

One missed dose away from ripping your head apart. How are we expected to feel safe when these ticking time bombs are among us, waiting to strike? There are terrorist elements out there who wish to bring about a second wave of destruction. We must be vigilant, we must be watchful. Turning a blind eye to the PDS danger will lead to more fear, more resentment and more blood on our streets. Mark my words.

Massive cheers from the crowd (unseen).

CUT TO:

26 **INT. WALKER HOUSE - LIVING AREA - DAY 1 (17:43)** 26

On Kieren - 'Jesus, this woman means business.'

CUT TO:

27 **INT. VILLAGE HALL - DAY 1 (17:48)** 27

MAXINE enters with VICAR ODDIE and PHILIP. They're a bit thrown that Maxine wants to set up a temporary office.

VICAR ODDIE

I assumed this was a whistlestop visit, Ms. Martin?

MAXINE

I'm a firm believer in local government, meeting my constituents face to face. And for that I need a comfortable professional environment.

They get to the "office" which has been turned into a storage room filled to the brim with all sorts of crap.

VICAR ODDIE

Few cobwebs. Nothing an airing won't solve. I'll leave Philip at your disposal.

Vicar Oddie exits.

Maxine looks at Philip and claps her hands - 'let's get to work.'

MAXINE

Hope you're not afraid of a little elbow grease, Philip.

CUT TO:

28

EXT. NEW GRAVEYARD - EARLY EVENING 1 (18:00)

28

Dusk. White crosses. The final resting place for HVF Fighters and one Afghan war hero.

KIEREN enters.

He gets to Rick Macy's grave.

Kieren gently sits down next to Rick's grave. He talks to "Rick". It's the only person he truly opens up with.

KIEREN

What am I doing here, Rick?

(beat)

Am I gonna be pulling pints in the flipping Legion for the rest of me (going to say "life")...forever? Jesus, what am I doing? I'm talking to you and you're not even here.

FEMALE VOICE (O.S.)

Thought I was the only one who did that?

Kieren turns and sees a FIGURE standing before him. The setting sun is hitting the figure so only an outline of her is seen.

Kieren stands up. The figure steps forward:

There, big as life, is AMY DYER.

Kieren can't believe his eyes.

KIEREN

Amy?!

AMY

Kieren Walker, as I live and
breath.

Kieren practically falls into her open arms.

CUT TO:

29

EXT. STREET - ROARTON - EARLY EVENING 1 (19:00)

29

KIEREN and AMY are walking and talking.

AMY

Paris?

KIEREN

I'm seriously thinking about it.

AMY

Do you even speak a word of
français, Kieren Walker?

KIEREN

I got a B in French GCSE.

AMY

(teasing him)

Oh well, sacre bleu, you're good to
go then.

Kieren smiles at her teasing.

AMY (CONT'D)

Anyway there's no need to run off
into the great blue yonder now I'm
back.

KIEREN

Yeah, maybe.

AMY

You like? (eg Me being here)

KIEREN

Course. It's a bit out the blue.
Here you are. Think I'm in shock.

AMY

I'm a stunner, handsome, what can I
say. Now look, I've got some bad
news to break and I don't want you
getting too depressed and
distracted, okay.

KIEREN
(concerned)
Okay.

AMY
Wedding's off.

KIEREN
("You what?")
Wedding?

AMY
Ours, dum dum.

KIEREN
Oh.
("why")
Oh?

AMY
I am betrothed to another.

KIEREN
Who?

AMY
That's for me to know and you to
find out.

KIEREN
What's that supposed to mean? Who
are you "betrothed" to?

AMY
(ignoring his question)
What about you? I know you're
probably still very heartbroken...
Over me, of course. But is there
anyone else on the horizon that
could console you over our dashed
nuptials?

KIEREN
What? No. Course there isn't.

AMY
Why?

KIEREN
Who'd want someone like me?

AMY
Anyone with eyes in their nogs.

KIEREN
Yeah right.

AMY

Don't talk daft, Kieren Walker. Yer gorgeous. More than gorgeous. Yer *Moregeous*.

KIEREN

(doesn't believe that at all)

Mmm.

AMY

You're incredibly special.

KIEREN

That so?

AMY

You rose in Roarton, for starters. That's monumental.

KIEREN

How does that make me special?

Amy doesn't say anything. She just smiles and skips away.

Kieren quickens his pace and follows her.

KIEREN (CONT'D)

Amy?

CUT TO:

30

INT. VILLAGE HALL - STORAGE ROOM - EARLY EVENING 1 (19:30) 30

PHILIP and MAXINE are looking at the dusty bookshelf where the Parish records are kept. Or should be kept. Some are missing. Philip holds a broom.

PHILIP

They should all be there, Ms. Martin.

MAXINE

They're clearly not.

Philip frowns. She's right.

PHILIP

(real surprise and concern
he's a good clerk after
all)

The Parish Records are usually kept in very good order.

MAXINE

(nice and personable, even
though she's desperate
for the records)

(MORE)

MAXINE (CONT'D)

I'd like them found and given to
me. As soon as possible, please.
When you've finished the clearing,
of course.

Philip nods, and gets back to work.

CUT TO:

31

EXT. AMY'S BUNGALOW - EARLY EVENING 1 (19:30)

31

KIEREN and AMY have got to her bungalow. There are lights on
in the front room.

Kieren is deep in discussion with Amy and hasn't noticed that
there must be someone else in the house.

KIEREN

It's a myth.

AMY

It's true! The first to rise from
their graves were the dead of
Roarton village.

KIEREN

Who's been telling you that.

AMY

People.

KIEREN

People. People like the Undead
Prophet, yer mean?

AMY

I didn't get to meet the Undead
Prophet at the commune.

KIEREN

Who did you meet?

Amy smiles. Kieren notices the lights on in the front room
and an outline of a FIGURE that can be seen through the
curtain.

KIEREN (CONT'D)

Who's in yer bungalow?

Amy smiles coyly.

AMY

(ignoring his question)
What you doing tomorrow? Apart from
going to live in a different
country.

KIEREN

I said I was thinking about going
abroad.

AMY

Think you could dampen down that
wanderlust for one extra day.

KIEREN

Why?

AMY

I want you to meet The Beau. Our
final resting place tomorrow 10am.
Say Yay.

KIEREN

Alright then.

AMY

That a yay?

KIEREN

It's a yes, if that's what you
mean.

Amy claps her hands.

AMY

Yay!

Amy makes Kieren clap his hands.

AMY (CONT'D)

Yay!

KIEREN

Yay.

Amy's thrilled he's said 'yay'. Kieren smiles. He's reminded
of how much he's missed his friend. His only friend. France
feels miles away.

KIEREN (CONT'D)

I'm really glad you're back.

AMY

It's fate, Kieren Walker.
Everything happens for a reason.
You've got to start believing that.

KIEREN

You've come back a zombie Buddha.

AMY

(stern)
Don't say that word.

KIEREN

Sorry, *Partially Deceased* Buddha.

AMY

That's even worse. That's the name
The Living gave us. We are *The Undead*, we are *The Redeemed*, got it?

Kieren looks at her, a bit concerned by her rhetoric.

Amy snaps out of serious mode.

AMY (CONT'D)

(squeezing Kieren's face
like play doh)
Aaarrhhhh, look at that face! So nice to squeeze it again!

Kieren smiles.

CUT TO:

32

INT. VICARAGE - LIVING ROOM - NIGHT 1 (19:35)

32

VICAR ODDIE and PHILIP are in the living room. Vicar Oddie is getting the skinny from an exhausted and sore PHILIP after his hard hour of labour.

VICAR ODDIE

What's she want with the Parish records?

PHILIP

I don't know, sir. But I couldn't find them. And I looked everywhere. I'm still supposed to be looking for them right now. Last thing she said to me before she went off to check in at the B & B.

Vicar Oddie takes a sip of his scotch - 'Hmrrrrm'.

PHILIP (CONT'D)

I think she might be more switched on than the last one that came up, sir.

VICAR ODDIE

Don't worry, lad. I'll keep a close eye. Tomorrow she'll hold her little surgery and then she'll be on a train back to Sodom by sundown.

CUT TO:

33

INT. FURNESS BED & BREAKFAST - BEDROOM - NIGHT 1 (19:45) 33

SANDRA (28) enters with MAXINE.

SANDRA

Bathroom's just there and breakfast
is from seven am.

Sandra switches on the light. It's a twee B & B guest room.
Hardly the Savoy. However Maxine can tell Sandra's proud of
it.

MAXINE

Oo, swish.

Sandra inwardly beams, warming up nicely to Maxine.

SANDRA

This is our executive suite. I put
you in this one especially.

MAXINE

Thank you. That's very thoughtful
of you...

SANDRA

Sandra. No trouble at all. Yer very
welcome to join us downstairs
tonight, Ms Martin. Me Detective
show's on in an hour.

MAXINE

Is it a mystery? I love those me.

SANDRA

(excited)

It is a mystery, Ms. Martin. A big
one. Everyone's a suspect.

MAXINE

How exciting. I'll be there with
bells on.

Sandra's overjoyed. Sandra goes to exit. Turns back.

SANDRA

Just to warn you...my mother-in-law
is...

MAXINE

Ah. I see.

SANDRA

I had no choice in the matter. I
voted for yer, in the election.
Went into town especially. Voted
Victus. Round 'ere folk want to
pretend everything's alright now.

(MORE)

SANDRA (CONT'D)

But it's not. Something's got to be done about...

(hushed tone)

...about *those things*.

MAXINE

I couldn't agree with you more, Sandra.

CUT TO:

34 **INT. FURNESS BED & BREAKFAST - BEDROOM - NIGHT 1 - MOMENTS** 34
LATER (19:50)

MAXINE is unpacking. She places a toy wooden train on the night stand. She sits on the bed and stares at it.

CUT TO:

35 **EXT. ROARTON ESTATE - NIGHT 1 (19:55)** 35

We spot PHILIP climbing a field gate and landing in a different part of the village...

...Philip walks up the street and comes to a RUNDOWN COUNCIL HOUSE with shutters on the windows, a re-enforced front door and a strategically placed VASE OF WHITE LILIES on the window ledge.

CUT TO:

36 **EXT. ROARTON ESTATE - RUNDOWN COUNCIL HOUSE - NIGHT 1** 36
(19:58)

PHILIP climbs the steps of the rundown council house and buzzes the intercom (the only new gadget about the house).

INTERCOM

Password.

PHILIP

"The Goddess Ishtar."

A few moments.

Then 'bbbbuuuzzzz' - The reenforced door unlocks.

Philip takes a last look around and crosses the threshold.

CUT TO:

37 **INT. WALKER HOUSE - DINING AREA - NIGHT 1 (20:00)** 37

The Walker family are having dinner. KIEREN is at the table.

His parents, SUE and STEVE, have moved on from making him pretend eat, though they always put out a plate for him "just in case he fancies something".

Kieren has been talking about Amy's return.

STEVE

...So she's just turned up out the blue?

KIEREN

Yeah, she's back at the bungalow.

Sue looks at Steve, worried.

STEVE

Why's she back?

KIEREN

I don't know.

JEM

Maybe she missed Kieren, Dad.

STEVE

Or she's come to blow us all up.

SUE

Steve!

JEM

Jesus.

STEVE

What? I'm just letting it all hang out. Saying what I feel. I can't be the only one who's worried about these extremists. Rabids are bloody scary.

JEM

(indicating Kieren)
Dad!

STEVE

Not like him. I'm talking about the other ones. The killers. The rabids that were eating people's brains during the Rising.

Jem and Kieren exchange a glance. This is an incredibly sensitive subject for brother and sister, and a shared secret.

STEVE (CONT'D)

He weren't doing any of that. He were just roaming about on his tod until Army picked him up. That's right, ain't it, Kier?

Everyone looks awkward. Jem, Sue and Kieren know the truth.

KIEREN

I was...Uh...I...

To save Kieren from having to break the news to his Dad that he did in fact eat brains during the rising, Jem accidentally / on purpose knocks over her drink. Liquid goes all over the tablecloth and onto Steve's lap.

JEM

Oops.

STEVE

(standing)

Bloody hell, Jem. Got it all over me new jeans.

We see that Steve is wearing his jeans far too high.

JEM

Did you a favour.

STEVE

These are designer.

JEM

Designed by who? Looks like you've raided mum's wardrobe.

Steve looks at Sue for support.

SUE

They do look a little mumsie, love.

STEVE

Kier?

KIEREN

From the back they have a bit of a grannyish quality, Dad.

STEVE

(horrified)

Grannyish?

SUE

(re. The height of his jeans)

You're wearing them too high, Steve.

Steve is perplexed:

STEVE
This is how yer supposed to
wear'em.

Kieren and Jem share a smile.

Steve turns around and checks out his butt in his jeans.

STEVE (CONT'D)
Paid forty quid for these.

The family smile. Kieren looks at his sister - 'Thank you for
the save, sis.'

CUT TO:

38

INT. WALKER HOUSE - BATHROOM - NIGHT 1 (20:10)

38

KIEREN is getting ready for bed. He takes a towel from the rack and places it over the cabinet mirror. This is his regular routine.

Once he knows he won't accidentally catch sight of himself, Kieren takes out his contact lenses and begins wiping off the cover up mousse...

...Kieren opens a white wash bag and takes out a bottle of blue liquid called PURECLEANSE TOTAL (made by Halperin & Weston Pharmaceuticals). Kieren empties some of the blue liquid into the basin and begins washing his face and body with it...

...Kieren takes out a small bottle of MOIST EVERAFTER eye lotion (made by Halperin & Weston) and puts a few squirts into both eyes...

Kieren stands there, letting the liquid moisten his sore eyes. While waiting for the eye-drops to take effect Kieren looks at the towel covering the mirror. He's tempted to see himself barefaced. He hasn't seen himself 'au naturale' for such a long time he's actually forgotten what he really looks like. Perhaps he doesn't look like such a freak?

Kieren outstretches his hand to pull down the towel. He's just about to... when he retreats his hand.

No, what if he sees himself bare and he's much worse than what he remembers looking like? That would be too much to take.

So Kieren leaves the towel safely over the mirror as he puts in his contacts and exits the bathroom for bed.

With the bathroom door open sounds of a television programme drift up from downstairs...

CUT TO:

39

INT. FURNESS BED & BREAKFAST - LIVING ROOM - NIGHT 1
(20:10)

39

CLIVE (32) and his wife SANDRA are having STEAK DINNERS in front of the television. It's the same programme that Steve and Sue are watching.

ACTOR ON TV (O.S.)
You've crossed the line, Detective
Inspector.

ANOTHER ACTOR ON TV (O.S.)
There's a vicious killer out there,
PC Chandler. I did what I had to
do. And I'd do it again.

Clive's Partially Deceased mother CONNIE (60s) sits on the sofa next to an uncomfortable looking MAXINE. Connie refuses to wear her contacts or her mousse. Even in company.

CONNIE
(re. TV)
I don't like this programme.

Sandra reacts. Connie and Sandra do *not* get on.

CLIVE
(warning her not to start)
Mother...

CONNIE
The characters are stupid and the
plot's predictable.

CLIVE
This is Sandra's favorite
programme, Mum -

Sandra glares at Clive.

CLIVE (CONT'D)
It's *our* favorite programme. So if
you could just leave it alone...

CONNIE
I didn't crawl out of the grave to
spend me time watching rubbish like
this.

SANDRA
(under her breath, through
clenched teeth)
Wish you'd crawl back.

CONNIE

What?! What did she say to me,
Clive!?

CLIVE

Sandra -

SANDRA

Shut up! They're about to (reveal
the murderer) ... Oh, God, they
always do this. Ad break.

A miaow emits from the back garden.

SANDRA (CONT'D)

Time to feed Lewis.

Sandra gets up.

CUT TO:

40

EXT. FURNESS BED & BREAKFAST - NIGHT 1 - MOMENTS LATER
(20:13)

40

Sandra shakes a saucer of catfood.

SANDRA

Lewis! Tea!

From the back of the dark garden we hear a miaow. She walks
towards the miaow and the ominous, inky darkness.

SANDRA (CONT'D)

Come on you silly cat...

She walks a bit further towards the menacing black.

Suddenly, Clive bangs on the window.

CLIVE

Sandra it's back on!

Sandra quickly puts the saucer down for missing Lewis. As she
bends down, she hears a LOW GROWL from behind. She turns and
is faced with a VICIOUS LOOKING RABID, all skin and bones,
hungry as hell. She lets out a piercing scream.

This alerts everyone inside. They stand and go to the window,
where they look out and see the rabid staggering towards a
quivering Sandra.

CLIVE (CONT'D)

Sandra!

MAXINE

Call the HVF.

Connie gives a mocking cackle.

CONNIE

They disbanded yonks ago. Good riddance to 'em.

Maxine decides to take action.

MAXINE

Where are your weapons?

CLIVE

Only got tools.

He points to a nearby cupboard. Maxine dashes to the cupboard, opens it, scans the contents.

CUT TO:

41 EXT. FURNESS BED & BREAKFAST - NIGHT 1 - MOMENTS LATER 41
(20:13)

Sandra is backpedaling, trips on the saucer, falls. The rabid towers over her. It is about to STRIKE.

When: SOUND OF A DRILL. High pitch - rrreee, rrrreeeee

MAXINE appears out of the dark wielding a CORDLESS BLACK AND DECKER DRILL. She BURIES the drill into the back of the Rabid's head. Piercing its brain. Maxine is SPLATTERED with BLACK BILE. As is Sandra. It's horrific.

The Rabid SLUMPS. Dead.

CLIVE goes to his shaken wife.

Maxine takes out the black bile covered drill from the dead rabid and looks at Connie. Who is no longer amused.

CUT TO:

42 EXT. VICARAGE - DAWN 2 (06:00) 42

VICAR ODDIE exits out of his house, dressed in his Sunday best.

He tenderly picks some FLOWERS from the front garden.

CUT TO:

43 EXT. OLD CHURCH AND GRAVEYARD - DAWN 2 (06:20) 43

VICAR ODDIE approaches the quarantined graveyard holding his freshly picked bouquet of flowers.

He stops. The GATE is already OPEN.

Vicar slyly looks over the fence and sees:

MAXINE in the graveyard. She is going from one disturbed grave to the next. Noting down the names of the risen.

On Vicar Oddie - 'Hmm, interesting.'

He backs away.

Maxine takes an interest in Kieren's grave...

CUT TO:

44 INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 2 (07:00) 44

KIEREN wakes up to the sounds of distress coming from his sister's room. He gets up.

CUT TO:

45 INT. WALKER HOUSE - JEM'S BEDROOM - DAY 2 (07:02) 45

The sounds of distress are more audible. Kieren enters gingerly and sees that his sister is having what seems to be an intense nightmare.

Kieren watches his sister. Not sure if you're meant to disturb someone who is having a nightmare.

Jem's nightmare seems to pass.

Kieren leaves her be.

CUT TO:

45A INT. WALKER HOUSE - DINING AREA - DAY 2 45A

Steve listens to the radio as he packs his bag for work. It's a phone-in style talk show.

DAVE YEALAND (O.C)
Switchboard's lighting up here regarding the tragic events that happened yesterday. Trevor, what's on yer mind mate?

TREVOR (O.C.)
I'm scared, Dave. Not ashamed to admit it. This ULA bunch wanna bring about a Second Rising.

Steve crosses to the radio and turns up the volume.

TREVOR (O.C.) (CONT'D)
My cousin, Dave, died in the first war-

DAVE YEALAND (O.C.)
Really sorry to hear that, Trevor.

TREVOR (O.C.)
I just don't understand why anyone would want that again. Living or dead. I mean, that's what got me voting Victus, they're the only ones talking about the issues that matter...

On Steve's concern as he listens:

CUT TO:

46

EXT. OLD CHURCH AND GRAVEYARD - DAY 2 (10:00)

46

KIEREN approaches the graveyard. He hops over the quarantined fence.

As he comes upon his and Amy's final resting place he finds that a PERSON (his back to Kieren), in a frayed leather jacket is sitting on his gravestone.

On Kieren - 'Who the hell's this sitting on my bloody grave?'

KIEREN
Excuse me.

The person turns around. He's a PDS sufferer. A handsome one at that despite the fact he isn't wearing his cover up mousse or contact lenses. We'll discover soon this is SIMON. The guy who was playing the guitar at the commune. He's mesmerized by the view of Roarton.

KIEREN (CONT'D)
You're, uh, sitting on me grave.

SIMON
This you?

Kieren nods. Simon's attitude changes towards him, he's genuinely sorry.

SIMON (CONT'D)
Hey, sorry. Didn't realise you were one of us. All that... (stuff on your face)

Kieren is self-conscious. Simon looks at his gravestone.

SIMON (CONT'D)
(reading Kieren's epitaph)
"Gone is the face we loved so dear
Silent the voice we loved to hear"

Simon looks up at Kieren.

SIMON (CONT'D)
(trying to find something
positive to say)
It rhymes.

KIEREN
I didn't choose it.

SIMON
What would you have chosen?

Kieren's put on the spot.

KIEREN
I don't know. Maybe something from
a poem?

SIMON
"I balanced all, brought all to
mind,
The years to come seemed waste of
breath,
A waste of breath the years behind
In balance with this life, this
death." That's what I'd have
wanted.

Kieren looks at Simon - yeah, okay, that works.

Amy appears.

AMY
Oh great! You guys have met!

Kieren looks at Amy, then at Simon - 'Oh so this is who his
friend is betrothed to'.

SIMON
Not formally.

AMY
Kieren Walker, this is Simon.
Kieren was the one I was telling
you about.

Simon nods.

AMY (CONT'D)
(to Kieren)
Simon is one of the twelve
disciples of the Undead Prophet.

KIEREN
Oh. Right.

SIMON
You've heard of the Liberation
movement, Kieren?

KIEREN

I've heard some disturbing stuff.

SIMON

Oh, like what?

KIEREN

People taking pills and going rabid on public transport.

Simon laughs.

AMY

That wasn't the ULA, Handsome.

KIEREN

They took Blue Oblivion pills and quoted Revelations, Amy.

SIMON

How many people died in that tram attack?

KIEREN

Five. Including my next door neighbour.

SIMON

I'm sorry to hear that. But there are atrocities that happen on both sides. The Ravenshead massacre. A man went on a shooting spree in his home town. Shot ten Undead people in the head. He got five years. Because the judge said that Partially Deceased people were only half a person.

KIEREN

I don't agree with that either.

SIMON

The Undead Liberation Army is about protecting The Redeemed from the Living. Because no one else will.

AMY

'When injustice becomes law resistance becomes duty.'

SIMON

Exactly.

KIEREN

Yeah well, if you could keep yer resisting to yourselves, that'd be great. This place has had its troubles. It's moved on. There's no need to cause more of it.

SIMON

How would we be causing trouble?

KIEREN

I don't know, by going around like you are.

SIMON

Like we are?

KIEREN

Without your mousse and contacts in.

AMY

This is who we are, dum dum.

KIEREN

Yes, I know, Amy -

SIMON

It's who you are, Kieren. And running away won't change that.

KIEREN

I'm not [running away]... I'm going to start a new life.

SIMON

You've already been given a new life. And you can live it here. Don't let anyone tell you different.

On Kieren. Deep down Simon has touched a nerve.

CUT TO:

47

INT. VILLAGE HALL - EVENING 2 (16:45)

47

Council meeting in progress. VICAR ODDIE, PEARL, PHILIP and DUNCAN in attendance.

MAXINE is bidding farewell to one of her constituents after her MP's surgery.

MAXINE

...thank you for bringing that to my attention.

Vicar Oddie is half listening to the meeting, but his attention is fixed on Maxine.

The constituent leaves and MAXINE hovers.

PEARL

There's nothing in the budget to
fix the fence?

VICAR ODDIE

(exasperated)
How many times, councillor.

PEARL

I hear grumblings, Chairman. Folks
are worried that perimeter fence
isn't secure enough.

VICAR ODDIE

It was maintained by Dean Halton
not three months ago.

PEARL

This the same Dean Halton that put
a stile in the fence when it were
first erected? It's not secure.

MAXINE

I know that's true.

Everyone looks at Maxine.

MAXINE (CONT'D)

A rabid came into the back garden
of the B & B last night. Almost
killed Sandra Furness.

Everyone's shocked.

DUNCAN

What did you do?

MAXINE

I had to deal with it myself.

DUNCAN

Deal with it?

MAXINE

I put it down.

Vicar Oddie looks at Maxine. Surprised (in a good way) at her
forthright manner. Duncan is all sorts of upset. The Rabid
could have been his daughter, Lisa Lancaster.

DUNCAN

Wa - was it a he or a she?

MAXINE

(dismissive)
It was skin and bones.

DUNCAN
("Answer the question!")
Was it a he or was it a she!

MAXINE
A he. I think. Don't worry, he
wasn't local.

DUNCAN
That rabid was someone's son.

MAXINE
Oh spare me. That rabid was going
to rip a person apart. What should
I have done, reasoned with it?

DUNCAN
Rabids are people too.

MAXINE
The last time I checked *people*
don't go around trying to eat one
another. If the patrols were still
active I wouldn't have had to do
it.

VICAR ODDIE
Here, here.

PEARL
Proves me point. Something needs to
be done about perimeter fence.

MAXINE
I agree. I'll put in a call to HQ
today.

CUT TO:

47A **INT. WALKER HOUSE - JEM'S BEDROOM - EARLY EVENING 2 (16:50)A**

JEM is at her desk, text books open, trying to study. It's
not going well. Her concentration is shot: reliving the past.

Knock at the door.

JEM
Come in.

SUE opens the door.

SUE
Just nipping to the shops. Do you
want anything?

JEM
No, thanks.

SUE
Okay, love.

Sue closes the door. Jem looks back at her work. She's got to get out the house.

JEM
Mum!

Sue opens the door again.

JEM (CONT'D)
Need any help?

CUT TO:

48 **INT. VILLAGE HALL/ MAXINE'S OFFICE - EARLY EVENING 2 (16:50)**

Everyone is packing away. Oddie knocks on Maxine's door.

MAXINE
Come in.

VICAR ODDIE
I believe we might have got off on the wrong foot. Are you a Scotch connoisseur at all, Ms. Martin?

MAXINE
I've been known to enjoy a dram or two.

VICAR ODDIE
A dram? Good, good. Why don't you make your way over to the Vicarage later. Say 7.30?

MAXINE
I'd like that, sir.

CUT TO:

49 **EXT. HOUSE - ROARTON - EARLY EVENING 2 (16:55)** 49

FREDDIE PRESTON has just finished washing some windows. He's packing up his stuff. DEAN walks past. Dean does a double-take and stops.

DEAN
Fred's?

FREDDIE
(flustered)
Oh hi mate. How's it goin'?

DEAN
What yer doin'?

FREDDIE
Nothing. Nothing, I were just -
uh....

The RESIDENT of the house opens the door with some cash.

RESIDENT
Here yer go, Freddie.

Freddie looks at the Resident. He doesn't take the money. The Resident is perplexed.

RESIDENT (CONT'D)
Here's yer cash. Fer doin' me
windows.

Dean reacts. Freddie looks at him.

DEAN
Yer what? We wash windows together.

RESIDENT
I can't afford you. But I can
afford him.

FREDDIE
Haley's pressuring me about the
bills, mate. I've got no choice but
to do a few extra solo jobs.

Dean looks at Freddie, shakes his head and walks away.

FREDDIE (CONT'D)
(calling after him)
Dean! Mate!

CUT TO:

50

INT. AMY'S BUNGALOW - BEDROOM - EARLY EVENING 2 (17:00)

50

A happy, breezy AMY is putting on an outfit. It's the dress that she was buried in.

She looks at herself in the mirror. She fixes the flower in her hair. She notices that her hand TREMBLES.

Amy looks at it. It is trembling quite badly. It's strange because Amy's whole demeanour is relaxed. Hmm?

Amy shakes her hand. Puts it up again. It's stopped trembling. There, done.

CUT TO:

51 INT. AMY'S BUNGALOW - GRAN'S ROOM/LANDING - EARLY EVENING 21
(17:05)

AMY exits her bedroom and makes her way to her Gran's bedroom, where SIMON is changing into the clothes he was buried in. The door is ajar and Amy can see Simon through the crack with his shirt off. Amy stares at Simon longingly. Her gaze tells us that she really has feelings for him.

We see that Simon's back is covered in SURGICAL SCARS, stapled, not healed, obviously done after he came back from the dead.

Amy waits until he's put his shirt on and then knocks.

SIMON

Come in.

Amy enters and does a little twirl.

AMY

What do you think?

Simon smiles and puts his leather jacket on.

SIMON

Stunning.

Simon puts out his arm. Amy locks her arm in his. They exit.

CUT TO:

52 INT. THE LEGION - EARLY EVENING 2 (18:00) 52

KIEREN is doing his shift. Collecting empties.

At the other end of the pub GARY and a couple of old EX HVF MATES, KEITH and RAYMOND sit around. Gary is on his third pint.

Gary's staring daggers at Kieren. He finishes his pint and puts it down next to all the others, must be at least twenty quid's worth he's spent on the table.

GARY

I'm bloody skint.

KEITH

You and me both. And there's nought down that job centre.

GARY

Cos every tart round 'ere's employing those rotten bastards. Oh dear me, should watch me language shouldn't I.

RAYMOND

Can't even say boo to a goose these days.

GARY

We saved the world once. You'd think that were worth summit.

KEITH

It's like Rising never happened.

GARY

Aye, but it did. And when it happens again village'll come crawling back: 'Help us, Gary, sir. Dead'uns are chewing on me granny's head'.

KEITH

Get Jem Walker back in uniform.

RAYMOND

(being lecherous)

I 'eard she's in a uniform. School one.

("Phwoar")

Bloody hell.

GARY

'Ay. That's a war hero yer talking about, Private. For that show of disrespect, you're getting the drinks in.

CUT TO:

53

INT. SAVE'N'SHOP - MAIN AISLE - NIGHT 2 (19:20)

53

Roarton's only supermarket.

A couple of PDS SUFFERERS in SUPERMARKET UNIFORMS are stocking shelves, mopping the floor, etc.

JEM and SUE are doing a shop.

Sue pushes the trolley, while Jem holds the shopping list and puts products in the trolley from time to time.

The supermarket's loudspeaker DINGS DONGS for an announcement. It startles Jem.

LOUD SPEAKER (O.S.)

Clean up in aisle four...

MRS. LONSDALE appears.

MRS LONSDALE

Hiya, Sue.

SUE

Hiya, Sylvia. How are you?

MRS LONSDALE

I wanted to ask you a question
about your Kieren, Sue.

SUE

(being polite)

Oh?

MRS LONSDALE

Is he gifted?

SUE

We like to think so.

MRS LONSDALE

So's my Henry. What sort of
supernatural talent does Kieren
possess?

Sue looks perplexed.

MRS LONSDALE (CONT'D)

My Henry's psychic. What with him
passing over and then coming back
again. He can now communicate with
the dead. All sorts of the
departed. Young, old, good ones,
bad ones. He can do 'em all...

Mrs Lonsdale goes off on one. Sue can tell Mrs Lonsdale is
going to talk her ear off. She leans over to Jem and gives
her the shopping list and indicates the shopping trolley.

SUE

Carry on fer me, would yer, love?

Jem nods and trundles off with the trolley.

CUT TO:

54

INT. SAVE'N'SHOP - AISLE 4 - NIGHT 2 (19:20)

54

JEM walks with the shopping trolley, looking at the shopping
list.

Jem stops. She realizes this is the aisle where she came
across her brother eating Lisa Lancaster.

Jem suddenly feels funny. A high pitched buzzing fills her
ears. Her vision goes blurry, then...

SMASH CUT TO:

JEM (CONT'D)

Don't - don't -

The PDS Supermarket Worker doesn't know why she's so affected and goes to touch her.

JEM (CONT'D)

No! Don't! Please! Just, just turn away. Please.

The PDS Supermarket Worker nods and turns away from her.

Jem does some deep breathing. Calms.

PDS SUPERMARKET WORKER

(back still turned)

Is it cos of me eyes? I'm sorry, I had to take them out, they were killing...

The PDS SUPERMARKET WORKER turns back.

Jem has gone.

Watching all this from an aisle opposite is one of the popular blonde girls from the high school, CHARLOTTE. Charlotte has a single white lily in her hand. After mentally noting what happened to Jem she places the lily on the floor.

CUT TO:

57

INT. SAVE'N'SHOP - MAIN AISLE - NIGHT 2 (19:30)

57

MRS. LONSDALE is still prattling on to SUE.

JEM appears, shook up, but hiding it.

SUE

You alright, love?

JEM

Yeah. I'm fine.

Jem turns to look at Aisle 4. The PDS Supermarket Worker is still there.

Over Jem staring at the Supermarket PDS worker we hear Gary, Keith and Raymond singing an old HVF song.

GARY (O.S.)

"They moan an' shuffle
Wanna eat our brains!"

CUT TO:

58

INT. THE LEGION - NIGHT 2 (19:30)

58

GARY, drunk now, is singing loudly. Heads are turning. KEITH and RAYMOND are trying to quieten him down.

GARY

(Gaz leading)

"We'll never surrender,
We'll never be tamed,

KEITH

Alright, Gaz, easy now.

GARY

Ah bugger'em, man. It's what
everyone's thinkin'. I've just got
the balls to say it.

Kieren approaches Gary's table. Gary and his mates stare at Kieren as he starts putting various empties on his tray.

Kieren reaches for a nearly finished pint.

RAYMOND

That'un's not finished.

KIEREN

Right.

GARY

Aye, that one ain't dead yet.
(tickled with himself)
You heard me say that to him!

Keith and Raymond nod.

GARY (CONT'D)

I'm *dead* funny me.

Gary cracks up like a hyena.

Kieren walks away.

The Legion doors open and in walk SIMON and AMY. No cover up on. No contacts in.

The pub stops dead. EVERYONE. Including Gary, Raymond and Keith stare at the two bare faced zombies in their burial clothes. It's quite a sight. Roarton might have moved on (or tell themselves that) but this is too much. It's literally in their face.

Simon and Amy walk towards a table. Amy spots the shocked Kieren.

AMY

(quick whisper)
What you doing here!?

KIEREN
(quick whisper back)
I work here. What are you doing
here!?

AMY
(loud)
We're on a night out.

Amy sits next to Simon.

On Kieren - 'Shit, this is going to be trouble.'

CUT TO:

59 **INT. VICARAGE - LIVING ROOM - NIGHT 2 (19:30)** 59

VICAR ODDIE sits in his armchair. Doing some researching of his own. He has open an OLD DUSTY LEDGER, Roarton's Parish Records that records births, deaths and funerals.

DING DONG. The doorbell goes.

Vicar Oddie looks up.

CUT TO:

60 **INT. VICARAGE - LIVING ROOM - NIGHT 2 (19:30)** 60

VICAR ODDIE opens a bottle of VINTAGE SCOTCH WHISKEY and pours two glasses and hands one over to MAXINE.

Vicar Oddie raises his glass.

VICAR ODDIE
To the future.

Maxine raises her glass.

They drink.

Maxine spots the PARISH RECORDS on the chair.

VICAR ODDIE (CONT'D)
With your powerful connections and my robust leadership I think we can turn this community back from the brink. Get those walking abominations judged and then...well then, hallelujah.

MAXINE
Judged?

Vicar Oddie taps his nose. It's going to be our secret.

VICAR ODDIE

Haha. Yes of course. Mustn't spill
the beans until the end is nigh.

Vicar Oddie pours himself another scotch.

VICAR ODDIE (CONT'D)

I'd like to show you something very
special, if I may.

CUT TO:

61 **EXT. VICARAGE - BACK GARDEN - NIGHT 2 (19:40)** 61

VICAR ODDIE and MAXINE exit into the dark back garden.

Vicar Oddie goes to a light switch and flicks it on.

PORCH LIGHTS illuminate the garden. Maxine's eyes grow wide:

A BACK GARDEN DOOMSDAY BUNKER.

The small bunker is similar to those Second World War air
raid shelters you see sometimes in English back gardens.
However this one looks like it houses all the mod-cons and is
decked out in reinforced steel. In fact it looks brand new.
Bought and paid for recently.

Vicar Oddie stands there beaming. The bunker's his pride and
joy.

CUT TO:

62 **INT. THE LEGION - NIGHT 2 (19:41)** 62

KIEREN watches GARY eye-balling SIMON and AMY, who sit
defiantly at the opposite table.

There's a palpable tension in the air. Kieren sees the other
locals whispering and getting very uncomfortable with the
sight of Simon and Amy. One wrong move and it's all gonna
kick off.

Kieren takes a washcloth and approaches Simon and Amy. He
cleans the table as cover.

KIEREN

Alright guys, you've made yer
point.

AMY

We should be free to go wherever we
want, however we want. Basic human
rights, hun.

KIEREN

Amy, don't rock the boat.

SIMON

But that's the problem with boats,
Kieren, they tend to rock.

GARY

Something stinks in here! Am I
right?

Voices of agreement bubble up. Kieren clocks this. He's got
to get Simon and Amy to leave.

KIEREN

Guys, time to leave.

GARY

That's right! You tell'em to cover
up, or get the hell out! Fucking
rotters!

Simon stares at Kieren - are you really going to allow that?

Kieren turns to Gary.

KIEREN

Get out, Gary.

GARY

You what?

KIEREN

Can't be talking like that. Get
out.

Gary stands up.

GARY

You gonna make me, dry rot?

KIEREN

Leave.

GARY

I don't take orders from a lad who
wears make up.

Gary spits on his finger and wipes some cover up mousse off
Kieren's cheek. He's crossed the line.

Kieren PUSHES HIM BACK HARD.

Gary stumbles back and goes arse over tit over the table.

For a moment Gary sits dazed and confused. Then the RED MIST
sets in and he springs up and GRABS Kieren by the lapels.

A powerful arm comes from behind Gary and THROTTLES him.

The arm belongs to SIMON.

Gary GASPS for air in Simon's headlock. He's about to break his wind pipe.

PEARL
Off him!

PEARL stands behind the bar with GARY'S PISTOL, aiming it at Simon.

PEARL (CONT'D)
Get off him.

Simon holds onto Gary for a few moments.

KEITH
Shoot him, Pearl!

RAYMOND
Yer gave the rotter fair warning.
Shoot it!

Kieren looks around the pub and then at Pearl aiming the pistol. Jesus, scratch the surface and this is what you get.

Pearl pulls back the hammer.

Simon has proved his point. He lets go of Gary.

PEARL
Everybody stay where they are!

Kieren decides something. No he won't "stay" like some kind of dog. He moves towards Pearl.

PEARL (CONT'D)
Stay where you are.

Kieren continues walking towards her.

PEARL (CONT'D)
I said *stay*!

KIEREN
No. I won't.

Kieren gets out his KEYS and slams them on the bar.

He turns and gives everyone a 'fuck you lot' defiant look and strides out.

CUT TO:

VICAR ODDIE is explaining his reasoning for the bunker to Maxine.

VICAR ODDIE

When the first risen are
vanquished. The trumpet shall sound
and the dead shall be raised
incorruptible. This bunker will
keep me and Helen safe during the
inevitable war.

MAXINE

Helen?

VICAR ODDIE

My wife. She will be returning come
the second resurrection. The ones
who will return as they were.

Maxine looks at him perplexed.

VICAR ODDIE (CONT'D)

You don't have to pretend with me.
I know who you are. I know why
you're really here, we keep
thorough records in this parish.

Maxine is taken aback.

VICAR ODDIE (CONT'D)

Don't worry, once the first risen
are completely destroyed we'll both
get what we (want)-

MAXINE

(a dark mood overcoming
her)

What we both want?

VICAR ODDIE

It's the only way to bring about
the second rising.

MAXINE

(darkness arrived)
You've lost your mind.

VICAR ODDIE

I beg yer pardon?

MAXINE

You've gone completely insane.

VICAR ODDIE

(can't believe his ears)
How dare you.

Maxine goes for the jugular. Bye, bye nice friendly Diane
Abbott like politician. Hello venomous (slightly unstable)
predator.

MAXINE

Not only have you gone mad, you've become weak. You've managed to turn this village upside down. This community used to be a beacon of hope but now it's in chaos. You're letting the first risen roam *free*!? What's the matter with you!?

VICAR ODDIE

I won't be spoken to like this!

Maxine moves away to go back into the house.

MAXINE

You're through, Vicar.

Vicar Oddie loses it, manhandles her, swings her around. Maxine struggles against him. Oddie holds on.

VICAR ODDIE

THROUGH!? I AM THE AUTHORITY IN THIS VILLAGE! I AM THE ONE THAT KEPT THE HORDES AT BAY! YOU TRUMPED UP LITTLE - agh.

Vicar Oddie freezes. He clutches his chest.

VICAR ODDIE (CONT'D)

My...heart...

Vicar Oddie is having a heart attack right in front of Maxine.

Maxine stands there, then dashes into the house.

CUT TO:

64

INT. VICARAGE - LIVING ROOM - NIGHT 2 (19:47)

64

We can see VICAR ODDIE gasping for air through the window.

MAXINE rushes in and grabs the phone. She dials 9-9-9.

As she waits for an operator she happens to look at the PARISH RECORDS laying on the armchair. Maxine stares at it.

Maxine looks outside. Vicar Oddie collapses on the lawn.

CLOSE ON:

TELEPHONE. Maxine slowly puts the receiver down.

Maxine adjusts herself and then goes over to the chair and picks up the Parish Records and exits out the house.

As VICAR ODDIE lays dead on the lawn.

CUT TO:

65 **INT. WALKER HOUSE - KIEREN'S BEDROOM - NIGHT 2 (20:00)** 65

Kieren enters. Gets down a suitcase. Starts packing clothes. Takes the SHOE BOX out from under his bed. Puts in the money. Grabs his passport. Checks it's good. It is. He clutches it, determined.

CUT TO:

66 **INT. FURNESS BED & BREAKFAST - BEDROOM - NIGHT 2 (20:30)** 66

The PARISH RECORDS lay on the bed.

We pan up to see:

MAXINE finishing putting up ID photos of all the PDS sufferers that rose in Roarton on the wall. It looks like they're prime suspects of some kind.

Maxine tacks on the last photo. It's of KIEREN WALKER.

Maxine Martin, the extreme MP, has Kieren in her sights. Why? We're not sure... yet. But what we do know is:

This does not bode well for our hero...

CUT TO:

BLACK SCREEN.

END OF EPISODE.