

IN THE FLESH

SERIES 2

Episode Three

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FINAL SHOOTING SCRIPT

17.01.14.

DIRECT PICK UP FROM EP.2

1 INT. VILLAGE HALL - DAY A (18:00)

1

A camcorder video of a wedding reception, and a rowdy one at that.

All around are the sounds of people having fun, but we hone in on the top table where the bride and groom sit.

The bride, who we will come to know as HALEY PRESTON (23 at the time), is facing the groom.

The newlyweds are laughing and completely lost in love with each other, almost oblivious to the partying going on around them.

The camera moves closer.

SCOTT CARTMEL (O.S.)
And now we present. . . the happy
couple! Mr and Mrs Preston!

HALEY
Yaay!

The groom is FREDDIE PRESTON - before he was a PDS Sufferer.
Both he and Haley are pretty drunk, but happy drunk.

SCOTT CARTMEL (O.S.)
Any words for the people at home?

FREDDIE
(drunk, faux posh)
My wife and I are gratified that so
many kind well-wishers could be
here to join in the celebration of
our nuptials. A simply marvellous
time is wished by us to you.

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

HALEY
(looking at Freddie)
The best.

FREDDIE
(looking back)
Best day of me life.

They kiss at length.

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

HALEY

Were you not finished?

SCOTT CARTMEL (O.S.)

No.

(they break from their
kiss)

What does the future hold for you
two?

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

FREDDIE/HALEY

Magaluf!

HALEY

Six days half board, flights
inclusive.

SCOTT CARTMEL (O.S.)

After the honeymoon.

FREDDIE

No plans. Who needs plans when I've
got this one.

HALEY

(almost to herself)

Love you.

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

FREDDIE

What was that?

HALEY

I love you.

FREDDIE

Say it again, I couldn't hear you.

HALEY

(shouting)

I love you.

(then to camera)

We do have some plans.

FREDDIE

Do we?

HALEY

First off: loads of kids. Four at
least.

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

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

FREDDIE (O.S.)
Taxi!

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

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

HALEY
(looking at Freddie)
The best.

FREDDIE
(looking back)
Best day of me life.

They kiss at length.

The sound of an alarm.

CUT TO:

2

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

2

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

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

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

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

HALEY
Freddie, what you doing up?

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

HALEY ON VIDEO
The best.

FREDDIE ON VIDEO
Best day of me life.

HALEY
(seeing TV)
Oh no, you shouldn't be watching
this...

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

On the video, Haley and Freddie kiss at length.

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

HALEY
Were you not finished?

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

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

FREDDIE
Magaluf!

HALEY
Six days half board, flights
inclusive.

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

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

HALEY
(almost to herself)
Love you.

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

FREDDIE
What was that?

HALEY
I love you.

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

HALEY
(shouting)
I love you.

Then someone else comes through the door. AMIR, also in sleep wear.

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

AMIR

Haley, you coming back to bed?

Haley gets up. Freddie's alone again.

CUT TO:

TITLES

CUT TO:

3

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

3

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

She looks down at her hands: they shake uncontrollably.

GARY

Jem.

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

JEM

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

GARY

No we don't.

JEM

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

Gary holds her shaking hands between his; steadies them.

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

GARY

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

JEM

I killed Henry.

GARY

Look at me.

(over objection)

You go in. Be normal. Say. Nothing.

Try and get some sleep if you can.

He leans across her to open her door.

GARY (CONT'D)

Everything's going to be alright.

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

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

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

CUT TO:

4

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

4

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

STEVE

Well I am making an executive decision.

(getting up)

And going to bed.

SUE

I'll just watch the end of this.

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

STEVE

(seeing through her)

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

(as Sue considers)

They're fine.

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

CUT TO:

5

EXT. WALKER HOUSE - NIGHT 2 (00:05)

5

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

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

KIEREN
Jem. You alright?

Jem looks at him.

JEM
What? Yeah I'm fine.

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

She gets up, weak smile (but Kieren's in a good enough mood to be convinced).

JEM
Yeah.

CUT TO:

6

INT. WALKER HOUSE - LIVING ROOM - NIGHT 2 - CONTINUOUS
(00:06)

6

They're coming in.

KIEREN
Oh hey your name came up earlier.
Henry Lonsdale.
(singsong)
I think he might have a little
thing for you.

KIEREN looks around the empty room, a light only from the kitchen.

KIEREN (CONT'D)
They didn't wait up.
Feels a bit weird doesn't it?

JEM
(on her way to bed, flat)
Night.

CUT TO:

7 INT. WALKER HOUSE - JEM'S BEDROOM - NIGHT 2 - CONTINUOUS 7
(00:07)

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

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

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

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

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

CUT TO:

OMITTED

11 INT. FURNESS B&B - LANDING - DAY 3 (07:30) 11

SANDRA knocks on Maxine's door.

SANDRA
Morning Ms Martin. Cuppa tea?

No answer. Sandra's interest is piqued.

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

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

It's locked.

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

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

We now get to see through the same key-hole. Maxine has laid out items on the bed (we don't get to see what this time) and is now folding them back neatly away again into a suitcase. There's an abstracted, clockwork quality to her actions. She speaks as if to a small child.

MAXINE

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

CUT TO:

OMITTED

14

INT. FREDDIE'S HOUSE - KITCHEN/HALL - DAY 3 (07:30)

14

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

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

HALEY

Here we go, good girl Poppy.

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

HALEY (CONT'D)

Christ look at me.

AMIR

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

(off Haley's sigh and her involuntary look at case)

Oh God, you hate your present. You do. It's completely the wrong thing. I've kept the receipt, I'll take it back.

HALEY

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

AMIR

Cos firm's spotted your potential is why.

HALEY

That or they've seen the last flicker of hope disappear from behind my eyes.

AMIR

They're probably grooming you for a big promotion.

(sincere)

I would, I'd make you Regional Manager.

Haley gives a smile, coming round.

HALEY

What's a regional manager do?

FREDDIE

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

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

Amir and Haley come apart.

AMIR

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

FREDDIE

Can't leave anything down in this place.

Freddie goes to cupboard under the stairs.

AMIR

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

FREDDIE

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

HALEY

(after Freddie, making nice)

They got you back on the fence today Freddie?

FREDDIE

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

AMIR

(muttering)

Course you'd have nothing in common with them.

FREDDIE

(back in)

Posh breakfast. What's that in aid of?

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

AMIR

(to Haley)

I'll be home by six. I'll get the steaks on.

FREDDIE

(to himself)

Oh shit.

AMIR

You sure you're okay with a night in?

HALEY

Course I am.

FREDDIE

(rallying)

Don't listen to her Amir. Always goes out on her birthday, she does. Take her out.

HALEY

I want a quiet one this year.

FREDDIE

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

(looking at document case)

Oh dear, what's that?

HALEY

Amir gave me that.

FREDDIE

Did he?

Nice. Very nice.

(then making alarmed face to Haley behind Amir's back, then)

Hey, time we nearly burnt down the Legion setting them made-up cocktails on fire. Whitby! That was a birthday. Only we never made it as far as Whitby did we? Got kicked off the coach for lewd behaviour.

AMIR

(trying to change subject)
Right then-

FREDDIE

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

AMIR

Hey.

FREDDIE

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

AMIR

No, I'm not having it.

HALEY

(calming)
Amir.

FREDDIE

What am I doing?

AMIR

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

(off her silence)

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

FREDDIE

I know that.

HALEY

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

FREDDIE

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

AMIR

Every time I talk to you about it it's the same thing: you feel guilty, he's not ready, he's got to sell that bloody car to get a deposit together.

(MORE)

AMIR (CONT'D)

He's not even put the car on the market.

Do you want him gone or not?

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

HALEY

Amir!

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

CUT TO:

15 **EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (07:35)** 15

HENRY's body.

In his fingers: The beaded 'JEM' bracelet.

CUT TO:

16 **INT. WALKER HOUSE - DINING AREA - DAY 3 (08:30)** 16

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

CUT TO:

17 **INT. WALKER HOUSE - JEM'S BEDROOM - DAY 3 - CONTINUOUS (08:31)** 17

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

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

CUT TO:

18 **INT. WALKER HOUSE - DINING AREA - DAY 3 - CONTINUOUS (08:32)** 18

KIEREN gets up from the table.

STEVE

Off to work?

KIEREN

If that's what you want to call it.

STEVE

(finger up, remembering something)

Oh! I know you've had your misgivings. But *I* have been doing some research I think may allay them somewhat.

Steve produces print outs from beside the computer.

STEVE (CONT'D)

You can always trust a lunatic fringe to run down the new thing, can't you. 'It'll never work. It's oppression'. What about her, does she look oppressed to you?

Kieren stares at an article featuring a photo of a smiling PDS girl with the headline 'From PDS to CEO?'

STEVE (CONT'D)

Says here she's got management potential.

KIEREN

I don't know Dad, the scheme's only been running a couple of days.

STEVE

(nodding)

Early days. My point in a nutshell.

SUE nudges the local paper towards STEVE, a prompt (this is the action they'd decided on in advance).

STEVE (CONT'D)

And here: 'Give Back Scheme a Winner'.

Kieren takes it. The piece is below a banner bearing an image of Pearl as dispenser-of-wisdom, shoulder-to-cry on barmaid behind a pint tankard.

KIEREN

(dubious)

'Pearl Pinder's Pearls of Wisdom'?

STEVE

We know you want to get away, son. And you will. Just in the meantime, it's good to stay busy. Keep your mind from going in on itself...

Kieren knows what his dad's getting at, and he's kind of right. He stares at the article.

Jem appears. Trying to seem as if everything's normal but everything has a new value now.

SUE
Morning love.

STEVE
Corn Flakes?

Jem just wants to get out.

JEM
You're alright dad, ta.

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

SUE
Have something.

STEVE
You have to have something. Set you up.

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

JEM
Not hungry. Thanks.

They give up.

SUE
You have a good day Jem.

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

JEM
(to room)
I love you.

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

STEVE
Wonders never cease.

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

AMY
Morning Walkers! Jem's warming up to me. Nice welcoming brush-past on her way out. Only so long she could resist I suppose, after all the girl's only human.
(to KIEREN)
(MORE)

AMY (CONT'D)

Why are you still in your sleep attire?

(bundling him out of the room)

Giveback Scheme's not going to subjugate us on its own you know.

(to Sue and Steve as she disappears)

I'll help him with his clothes.

CUT TO:

19

INT. FURNESS B&B - DINING ROOM - DAY 3 (08:44)

19

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

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

SANDRA

Terrible business.

MAXINE

I'm sorry?

Sandra indicates the school reports.

SANDRA

Blue Oblivious attack.

MAXINE

Oblivion.

SANDRA

(nodding as if that's what she'd said)

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

MAXINE

(suppressing exasperation)

You raise some excellent points.

SANDRA

Just so you know, I've had Clive unplug Connie's dial-up. Be on the safe side. Last thing we need around here's a second rising. As if there wasn't enough bother with the first.

MAXINE

(interested)

What did you see that night Sandra?

Sandra is taken aback by the question.

SANDRA

It's not something I like to talk about. Brings back some distressing memories I'm sure you'll appreciate.

MAXINE

Still I always think it's valuable to hear people's memories of the rising. The oral history I suppose.

SANDRA

(too soon, jumpy)

I was asleep. Would you believe. So was Clive. Slept through the whole thing.

Doorbell rings.

SANDRA (CONT'D)

That's the doorbell.

She goes down the hall opens the door only to come back in seconds.

SANDRA (CONT'D)

(to Maxine, relieved)

For you.

CUT TO:

20

INT. FURNESS B&B - HALLWAY - DAY 3 - CONTINUOUS (08:45)

20

JEM stands at the door.

JEM

You the MP?

Maxine nods.

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

CUT TO:

21

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

21

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

AMY
Saw you and Mymon were nattering
away last night.

KIEREN
Mymon?

AMY
My Simon.
In very close conference.

KIEREN
Oh, yeah.

AMY
Proper old chinwag. Don't suppose
at any point the name of a certain
me came up.
(off Kieren's confusion,
switching to groaney love-
sick)
Stop dragging it out and tell me
what he said about me.

KIEREN
Oh you know.

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

KIEREN
It was, all, good stuff.

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

CUT TO:

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

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

SIMON

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

He looks up: focussed, ready.

CUT TO:

21A **EXT. ROARTON STREET - DAY 3 (08:50)** 21A

ZOE spots FREDDIE in his orange bib on the way to the GBS. She runs up and walks in step with him:

ZOE

Didn't see you at the party last night.

FREDDIE

That's cos I wasn't there.

ZOE

You should've come, it was amazing.

FREDDIE

Better things to do love.

ZOE

Like what?

Freddie looks at her, considers not telling her, then.

FREDDIE

Like changing my life.

ZOE

Cool, no that's what we're doing.

FREDDIE

I didn't mean by hanging out at Rotter Raves. I meant fix the one I've got.

ZOE

What's wrong with it?

FREDDIE

Took a turn for the worse.

ZOE

When?

FREDDIE

(intake of air as if
assessing)

Probably 'round the time I got
killed driving me mate's car into a
passing tree.

Why you smiling like that?

ZOE

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

FREDDIE

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

ZOE

(smiling brighter than
ever)

You'll see.

CUT TO:

22

INT. VILLAGE HALL - OFFICE - DAY 3 (08:55)

22

PHILIP looks through the door to the main hall, he sees the
orange glow of Giveback bibs outside. Early-comers.

PHILIP

Gary where are you? Twenty one Give
Back workers are due here by nine o
clock. It is your job to supervise
them. Call me back, that's an
order.

(MORE)

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

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

CUT TO:

23

INT. VILLAGE HALL - DAY 3 (09:00)

23

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

Freddie stands apart, not wanting to mix.

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

SIMON
Missed you this morning.

AMY
Had to help dozy here crossing the roads.

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

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

AMY
Were you worried sick?

SIMON
I was yeah.

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

SIMON
(into her hair)
'Course it is.

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

Kieren looks on, uncomfortable.

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

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

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

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

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

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

PHILIP (CONT'D)
So... Dean.

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

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

Groans from the REST.

CONNIE
Furness B&B?

DEAN
(checking his list, then)
Yes.

CONNIE
That daughter in law of mine's got
herself free chambermaids has she?
(MORE)

CONNIE (CONT'D)

Thinks she can make me take the
hair out of plugholes. I was born
in that house.

DEAN

You'll know your way about then.

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

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

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

DEAN (CONT'D)

Amy Dyer you're to stay here.

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

CUT TO:

24

EXT. PDS MINI BUS - DAY 3 (09:05)

24

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

FREDDIE

Dean mate, you got to get me off
here.

DEAN

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

FREDDIE

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

DEAN

Here to supervise work. Not give
time off.

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

FREDDIE

Here look. That's all of it.
Everything I earned. Makes you sole
shareholder.

DEAN

(looks at money in his
hand)

What good's a window cleaning
business when you lot are cleaning
folks' windows for nothing?

FREDDIE

(impatient)

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

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

DEAN

Ten minutes.

CUT TO:

25

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

25

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

JEM

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

MAXINE

And you shot Henry Lonsdale.

JEM

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

This seems to register with Maxine.

MAXINE

Where?

JEM

What?

MAXINE

Where was the funeral?

JEM

(non-plussed)
Roarton.

MAXINE

(getting up)
Come on.

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

JEM

Yeah.

Maxine ushers Jem out.

CUT TO:

25A **EXT. FREDDIE'S WORKSHOP - DAY 3 (09:20)** 25A

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

CUT TO:

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

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

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

CUT TO:

OMITTED

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

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

DR RUSSO

Kieren! Never made it to the Paris train.

KIEREN

Hello Dr Russo. 'Fraid not, no.

DR RUSSO

Desolé, desolé.

(hand on his shoulder,
heading for cupboard)

Still, good that you're here.

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

SIMON

Jesus Christ.

DR RUSSO

Our guests, yes. It's not an ideal arrangement I'm afraid.

(clinical consideration
rather than sympathy)

The pacing's a stress response. One with the wound's got considerable muscle deterioration. And there's the smell obviously. Denise has been on to Halperin and Weston for days trying to get them picked up. I presume no call back this morning Denise.

(off her shake of the
head. To Kieren)

Service isn't what it used to be. I hear they're outsourcing.

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

DR RUSSO (CONT'D)

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

KIEREN

In the cage?

DR RUSSO

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

DENISE gives a closed-mouth smile.

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

CUT TO:

28

EXT. OUTSKIRTS OF ROARTON - WOODS - DAY 3 (09:35)

28

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

JEM

Why've we stopped?

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

JEM (CONT'D)
Thought we were going to the
police.

MAXINE
(looking into woods)
Show me where it happened.

JEM
Why?

MAXINE
(checking no-one's around)
Because. I need to see.

Jem walks hesitantly towards wood. Maxine follows.

CUT TO:

29

INT. OFFICE IN ROARTON - DAY 3 (09:40)

29

HALEY, two colleagues and a TRAINER are doing their data management training. Slide projection on the wall reads 'DATA MANAGEMENT SOFTWARE' a cartoon picture below it of a head above which several question marks float.

TRAINER
So you're going to want to be
looking at either of these two as
your packages. They're the market
leaders. People say to me 'Why are
these two data management packages
the market leaders?' And I tell
them:

The rumble of a souped-up engine from outside.

TRAINER (CONT'D)
(raising voice)
For eight very good reasons.

Bugle charge horn sounds.

TRAINER (CONT'D)
One...

He gives up, annoyed, looking towards source of noise. One of Haley's colleagues stands to look out the window, then back at Haley. Haley closes her eyes.

CUT TO:

29A

EXT. HALEY'S OFFICE. DAY 3 (09:45)

29A

Haley approaches Freddie's car (something small, fast and modified), engine still running.

HALEY

What are you doing?

FREDDIE

Taking you for a birthday spin.

HALEY

You are not.

FREDDIE

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

HALEY

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

FREDDIE

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

He revs the engine over her next line.

HALEY

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

FREDDIE

Sorry Haley, can't hear you.

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

HALEY

D'you even have a licence?

FREDDIE

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

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

HALEY

I can't just leave.

FREDDIE

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

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

HALEY

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

CUT TO:

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

29B

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

CUT TO:

30 **EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (09:48)**

30

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

JEM

There's rules for what's supposed to happen. I did it. I'm saying I did it. I'm trying to do what's right. I just want to get it over with.

(halting)
What is going on?

MAXINE

(turning)
Henry Lonsdale was a killer.

JEM

No, he wouldn't hurt a fly-

MAXINE

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

(MORE)

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

JEM's finding this argument seductive.

MAXINE
Now where did it happen?

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

JEM
(puzzled surprise)
Here.

They both look around the clearing.

MAXINE
You're sure?

JEM
I'm sure.

MAXINE
Then where is he?

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

CUT TO:

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

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

HALEY
In that horrible school uniform of
mine?

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

HALEY
You never told me that!

FREDDIE

She threw up in assembly that day.
Pretty obvious if you think about
it.

HALEY

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

FREDDIE

See now you never told me that.

HALEY

I wasn't going to *tell* you.

FREDDIE

Who was?

HALEY

Amanda Robinson. Jordan King.

FREDDIE

Jordan King! If I'd only known.

HALEY

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

FREDDIE

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

HALEY

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

FREDDIE

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

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

FREDDIE (CONT'D)

Ringin' any bells for you this
spot?

HALEY

(elongated, 'obviously')
Yes.

FREDDIE

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

HALEY

I remember.

FREDDIE

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

HALEY

You do have a sense of occasion.

FREDDIE

I got down on one knee.

HALEY

Looked more like all fours from where I was standing.

FREDDIE

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

HALEY

That ring!

FREDDIE

Ring-pull off an old beer can.

HALEY

Cheap sod.

FREDDIE

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

HALEY

Sssh, don't.

FREDDIE

I'm not. I'm just saying.

CUT TO:

OMITTED

PHILIP

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

AMY

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

PHILIP

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

AMY

And then you pick them out of a hat.

PHILIP

Because when we met I noticed-

AMY

Our meeting, yes.

PHILIP

-that you're an intelligent-

AMY

Our encounter.

PHILIP

-and obviously educated person

AMY

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

PHILIP

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

AMY

So not entirely randomised?

PHILIP

It's light secretarial.

AMY

You want me to be your secretary.

PHILIP

Personal assistant. You might like it.

AMY
(definitive)
No. I don't like being here with
you. I'd rather be with my friends.

On Philip. He's been told.

CUT TO:

33A EXT/INT. FREDDIE'S CAR - SCENIC VIEWPOINT - DAY 3 (10:15) 33A

FREDDIE
We should go. I mean it. Just get
in that car and not come back.

HALEY
You promised you wouldn't do this.

FREDDIE
What's keeping us here?

HALEY
(sighing, then)
I should get back.

FREDDIE
I've stopped. Look at me.

HALEY
I told them I'd be half an hour.

FREDDIE
I told them I'd be ten minutes, I'm
not bothered. Don't go back. Come
with me.

HALEY
Where to?

FREDDIE
The perfect place. Keep driving
'til we find it. I'd be fine long
as I was with you. People do that.
They just take off.

HALEY
Freddie.

FREDDIE
You want this too. I saw you
looking at the wedding video. Come
on Haley you never see two people
that in love. It doesn't just end.

HALEY
But that's a video.

Haley has her hand across her eyes, she doesn't want to get into what she now has to get into.

HALEY (CONT'D)

It wasn't great all the time was it? You weren't the most reliable bloke in the world.

FREDDIE

Wha'?

HALEY

You were never there Freddie. My appendix burst, I had to call my Mum to get me to hospital. That's hard. That stuff hurts.

FREDDIE

(thinks about this then)
You should've said something.

HALEY

I was going to. I was. And then I didn't have to.

FREDDIE

I'll change.

HALEY

I'm not saying that. All I'm saying-

FREDDIE

Oh look just come with me Haley. I won't be like that, I swear. I'll be twice as considerate but just as much fun. Come.

Haley looks down the road (away from Roarton) long enough for it to look like she's considering it. Then:

HALEY

All I'm saying is I have to get back.

CUT TO:

OMITTED

Denise unlocks the cage and opens it. Kieren steps inside. He has no idea how to shepherd Rabids. Denise looks on like a farmer observing a townie handling livestock. Simon stands to one side, disgusted by the whole business.

KIEREN

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

DENISE

Use the heeling stick.

SIMON

The what?

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

DENISE

(tuts)
Here all day at this rate.

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

DENISE (CONT'D)

Here, you take this and you pop it
over the head and you guide them.

(to Rabid)
Come on.
(to Kieren, proffering
stick)
Well take it, not *my* job.

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

DENISE (CONT'D)

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

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

DENISE (CONT'D)

See, now he knows.

KIEREN

(as she continues to tug)
Don't-

Simon grabs the stick from Denise, furious/confrontational.

SIMON

Get away from him.

Denise looks up at Simon, scared. Kieren places himself between them.

KIEREN

We'll take it from here, thanks a lot Denise.

Denise goes back to reception desk while Simon removes the loop. Kieren secures the rabids inside a door down the corridor then returns to find Simon, still glowering towards Denise, planning bad things.

KIEREN (CONT'D)

(voice lowered)

They'll be okay. I'll tell Russo she's mistreating them.

SIMON

You think Russo's any better just because he gives you a smile. Russo's not going to do anything. He's part of the machine same as she is. Same as we are if we go along with it.

(off Kieren's look of alarm)

We can get them out of here, medicate them at the bungalow.

KIEREN

You don't know the first thing about looking after them. Anything could happen to them.

SIMON

I don't care. They'd be out of here.

KIEREN

They'll be in the treatment centre in a day or two. It's the best place for them.

SIMON

You think things are better at the treatment centre? You know they've got the experiments back up. The drug company's researching a new range.

KIEREN

How do you know that?

SIMON

It's what I heard.

KIEREN

So you don't know.

SIMON

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

KIEREN

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

SIMON

(after beat)

Okay.

CUT TO:

OMITTED

38

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

38

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

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

MRS LONSDALE

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

PHILIP

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

MRS LONSDALE

(urgent)

I haven't seen Henry since yesterday.

PHILIP

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

MRS LONSDALE

I'm sure he was shaken up by these rabid drugs going round the school. You know what Henry's like, he's very sensitive.

PHILIP

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

MRS LONSDALE

Fourteen hours.

PHILIP

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

MRS LONSDALE

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

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

PHILIP

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

MRS LONSDALE

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

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

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

AMY

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

She hangs up.

PHILIP

Please don't answer the phone like
that.

AMY

They hung up.

Philip looks at her, wondering what he can say to her to make
her take the job seriously and wanting to apologise for the
morning after their night together. Or even make his
declaration. Nothing comes out.

Amy looks back at him defiant. Her hand is on the desk, it begins to tremble. Philip notices and thinks she's shivering.

PHILIP
You're cold.

AMY
(hostile)
I'm fine.

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

AMY (CONT'D)
(to herself)
Idiot.

CUT TO:

38A INT. OFFICE IN ROARTON - DAY 3

38A

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

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

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

CUT TO:

OMITTED

40 INT. GP'S SURGERY - DAY 3 (10:30)

40

Simon pours an almost full bottle of cleaning anti-bacterial fluid down the sink.

Back in the reception area the Rabids are locked up again. Kieren's mopping the floors.

Simon shakes the empty bottle.

SIMON

You're going to have to ask her for more.

Kieren looks at him ('Why me?').

SIMON (CONT'D)

I don't trust myself to talk to her.

Kieren sees the sense of this and goes to Denise at the reception desk.

KIEREN

We're out of cleaning fluid.

Denise sighs, gets up from her seat, takes the keys from a key box that hangs on the wall behind her desk.

She walks towards the storage closet. Kieren follows her.

We're with Kieren and Denise. She opens the door to the storage cupboard.

DENISE

Bottom shelf.

Kieren takes a new bottle and as he turns he sees Simon mopping in the vicinity of the reception desk. His eyes go to the key box at once and he sees that one of the hooks is empty. (Denise notices nothing).

Kieren pours cleaning fluid into the bucket and speaks under his breath to Simon.

KIEREN

Put the keys back.

SIMON

Mind your own business.

KIEREN

You said you wouldn't do anything.

SIMON

I said I wouldn't do anything stupid.

KIEREN

I told you not to make me part of it and you went ahead and used me.

SIMON

You're part of this either way. You're being used by them.

(MORE)

SIMON (CONT'D)

All I'm doing is giving you a chance to be on the right side.

KIEREN

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

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

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

SIMON

(friendly with inner edge of menace)

You'll forget your head next.

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

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

SIMON (CONT'D)

I had you wrong from the start.

CUT TO:

41

EXT. OUTSKIRTS OF ROARTON - DEEP WOODS - DAY 3 (10:31)

41

Jem roots through the foliage, manic, disbelieving.

Maxine looks around, paranoid, pensive.

MAXINE

He was definitely dead?

JEM

I shot him in the face.

Maxine stares at the bloodstain. Jem looks around.

JEM (CONT'D)

(panicked, loud)

Where the hell is he?

MAXINE

(motioning her to keep it down)

Maybe a fox dragged him.

JEM

What kind of fox-?

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

MAXINE

Jem?

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

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

MAXINE (CONT'D)

What?

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

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

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

GARY. They slump, relieved.

GARY

(to both of them)

What you doing here?

MAXINE

I'm here to help.

GARY

(guarded)

What with?

MAXINE

Show me where it is.

JEM

(of Gary's silence)

Gaz, I told her.

GARY

(exasperated)

Oh for f-

Jem!

JEM

I had to.

MAXINE

I sanctioned the patrol. It's my responsibility to handle the fallout.

Where's the body?

GARY
Dealt with.

Gary has to go with it now.

GARY (CONT'D)
Bones are buried separate; no-
one'll find 'em.

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

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

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

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

MAXINE approaches him.

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

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

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

CUT TO:

41A **EXT. GP'S SURGERY - DAY 3 (16:40)**

41A

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

KIEREN
Look-

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

Simon walks away.

CUT TO:

OMITTED

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

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

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

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

CUT TO:

47B INT. FREDDIE'S HOUSE - KITCHEN - NIGHT 3 (17:05) 47B

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

CUT TO:

OMITTED

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

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

MAXINE

You're still here.

PHILIP

Yes.

MAXINE

Held up by constituency business.

PHILIP

Of course.

(breaking bad news)

Unfortunately Gary Kendall didn't show up today. Or ring for that matter.

MAXINE

That's all sorted, we spoke.

PHILIP
(disappointed, then)
And a teenage boy seems to have gone missing. A neighbour of mine actually. Henry Lonsdale. Failed to come home last night.

MAXINE
(betraying nothing)
PDS or living?

PHILIP
(misgivings)
PDS.

MAXINE
Well then.

PHILIP
His mother's quite upset.

He hands her a freshly printed 'MISSING' flyer, and a photo of Henry Lonsdale.

PHILIP (CONT'D)
I told her we'd start circulating these if there's still no sign by tomorrow.

MAXINE stares at the poster. Then there's a noise from her office. She sees Amy.

MAXINE
(to Philip)
No.

PHILIP
I thought she could be of some use-

MAXINE
We don't do that. Get her out.

PHILIP
(quiet/confidential)
What should I say?

Maxine walks to where Amy is, stops in front of her.

MAXINE
Get out.

Amy gets up and leaves. Maxine walks back to Philip.

MAXINE (CONT'D)
Now take me to this neighbour of yours.

CUT TO:

OMITTED

52 **INT. WALKER HOUSE - LIVING ROOM - NIGHT 3 (17:10)** 52

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

STEVE

Here she is. Good day at school?

JEM

Dad, I need to talk to you.

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

STEVE

Yes, I think you do.

MR OVERTON

Everyone is very worried about you,
Jem.

On Jem: caught.

CUT TO:

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

A school photograph of Henry stares out.

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

MAXINE

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

MRS LONSDALE

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

PHILIP

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

MRS LONSDALE

Do you not think I've checked with his friends? He's not on a sleep-over Philip.

Philip smarts at the humiliation before Maxine.

MAXINE

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

MRS LONSDALE

That helps find them?

MAXINE

Often.

MRS LONSDALE

Well. He's very likable. He's good-looking-

MAXINE

Did Henry ever talk to you about The Rising?

MRS LONSDALE

What's that got to do with it?

MAXINE

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

MRS LONSDALE

Henry's special.

MAXINE

(leaning forward)
How exactly?

MRS LONSDALE

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

(to Philip)
I told you, didn't I.

MAXINE

(leaning back)
Did he talk about what he saw the night he rose?

MRS LONSDALE

(back on Maxine)
Feet, mostly. People walking over his grave as he was coming up. The other ones. Didn't like that. Always very protective of his personal space.

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

MRS LONSDALE (CONT'D)

(back on Philip)

I said he were kidnapped, you pooh poohed it.

MAXINE

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

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

CUT TO:

OMITTED

55 **INT. FREDDIE'S HOUSE - HALLWAY/KITCHEN - NIGHT 3 - CONTINUOUS**
(18:05)

Haley enters, discovers the package Freddie left. She opens it: the engagement ringpull. She reads the note:

'Leave tonight. Meet in workshop. Freddie. X'

Haley stares at it for a moment. Then jumps as she hears Amir's key in the door.

CUT TO:

55A **INT. THE LEGION - NIGHT 3 (18:06)** 55A

GARY's drinking at the bar. MAXINE joins him, he doesn't acknowledge her but is aware she's there. They speak so as not to be overheard or noticed.

MAXINE

Nothing like that can happen again.

GARY

There was me looking forward to next morning I could spend cutting up a body in a wood.

(down bar)

'Nother one of these when you're ready Pearl.

Still, don't want to do anything might damage your career.

MAXINE

That's not it.

GARY

All the same you politicians.

MAXINE

That is not what I'm concerned about.

(leaning closer,
confidential)

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

GARY

Nut jobs.

MAXINE

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

GARY

I'm getting there.

CUT TO:

56

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

56

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

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

ZOE

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

SIMON

How long were you lying there? Because the first paramedic's attacked at one thirty five.

ZOE

A minute? If that.

SIMON

That's great Zoe, thanks.

BRIAN

Thanks Zoe.

FRANKIE

(forcing late smile)

Thanks Zoe.

SIMON

I was down at the GP's surgery today. There's two Rabids locked up in a cage in there they're going to send away for treatment. So they can teach them to integrate, to be what the Living demand. I was looking at them, wondering how long they're going to be in that cage.

(looking to them, sudden)

And us here. How long are you going to be in a cage?

What's stopping you becoming the people you are? Instead of copies of who you used to be? Of what they tell us you have to be. Why don't you break out? Why don't you show yourselves?

Because when you do, when you finally do, I promise, you're not going to want to go back. You're going to be beautiful. You're going to be flawless. You're going to be the future.

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

SIMON (CONT'D)

Who wants to go first?

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

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

CUT TO:

56A

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

56A

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

AMIR

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

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

AMIR (CONT'D)

(starting song)
Ha-

HALEY

Amir I need to talk to you.

CUT TO:

56B

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

56B

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

KIEREN

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

JEM

Not in the mood Kier.

She slams her bedroom door.

CUT TO:

57

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

57

The door's still only slightly open.

HALEY

Freddie?

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

CUT TO:

58

INT. FREDDIE'S WORKSHOP - NIGHT 3 - CONTINUOUS (21:01)

58

Christmas Tree lights are strewn over the shelves. It looks beautiful.

Haley brushes dust from her clothes. Freddie's a bundle of nervous energy.

FREDDIE
You got it then?

HALEY
(looking at ringpull)
Can't believe you kept it all this
time.

FREDDIE
I know.
(coming clean)
Okay, that might be more of a
replica I found on the street than
the actual one. Anyway. . .

He sweeps his hand at their surroundings. Haley looks around.

FREDDIE (CONT'D)
Tada! Thought I'd lay on a little
birthday bash before we hit the
road. Hoped it might go some way to
covering the ones I missed.
Speaking of:

He starts chucking packages (wrapped in the same tissue paper
as before) at her.

FREDDIE (CONT'D)
That's your nineteenth, that's your
twenty second, and that's your
twenty fifth. Dead for that one but
still counting it. 'How could he
possibly remember all the birthdays
he forgot?' you'll ask. And the
answer is I'm incredibly thoughtful
like that.

HALEY
(opening first one)
A de-icer.

FREDDIE

(gesturing at other
package)

That's a Mondeo owner's manual, A
lot of them, there's an inside-a-
glove-compartment theme.

(more intent)

So you know, I'm not forgetting any
more birthdays. I'm changing Haley.
I'm going to be the bloke you
deserve.

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

FREDDIE (CONT'D)

You're travelling light.
(off her look)

No bag.

HALEY

I told Amir about us meeting at
lunch.

FREDDIE

How'd he take that?

HALEY

Freddie you have to go.

FREDDIE

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

HALEY

It's not him saying it.

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

FREDDIE

This is stupid. We were happy.

HALEY

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

FREDDIE

Good.

HALEY

No.
Listen, back then I was crazy in
love. I was having an amazing time.
But I was a different person.

(MORE)

HALEY (CONT'D)

I loved that time. I loved you.
But now I love Amir.

FREDDIE

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

HALEY

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

FREDDIE

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

HALEY

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

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

FREDDIE

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

HALEY

Do them with someone else.

FREDDIE

No. Never.

HALEY

(cajoling)

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

FREDDIE

That does sound shit.

They laugh.

HALEY

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

FREDDIE

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

HALEY

Come here. You'll be fine. Yeah?

FREDDIE

Yeah.

Haley is holding onto the ring-pull hard.

FREDDIE (CONT'D)

(as the hug ends)

Hey, we did have fun didn't we?

HALEY

Oh my God. The best.

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

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

The beeping of an alarm.

CUT TO:

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

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

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

CUT TO:

60 **INT. FREDDIE'S WORKSHOP - NIGHT 3 (21:03)**

60

Haley on the workshop phone, suppressing panic.

HALEY

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

CUT TO:

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

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

CUT TO:

61 **EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:05)** 61

Amir runs up to the workshop.

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

HALEY

. . .Can anyone hear me? Help!

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

AMIR

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

CUT TO:

OMITTED

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

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

On Haley's horrified reaction.

CUT TO:

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

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

KIEREN

Hello. . .Gary. . .

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

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

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

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

The front door closes behind him.

CUT TO:

OMITTED

77 **EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:06)** 77

Amir can't shift the door. He bangs on it in frustration and shouts to no one in particular.

AMIR
Somebody help! Help me.

CUT TO:

78 **INT. FREDDIE'S WORKSHOP - NIGHT 3 (21:06)** 78

Sound of Amir banging on the door.

Freddie looks up at Haley. One of his contacts has come out, his cover-up is wearing thin and black bile now drips liberally from his mouth.

FREDDIE
Do it.

She approaches him, hammer in hand.

He tries to speak again (about to say 'Come on!') but coughs up a bucketful of bile. HALEY screams and throws the hammer away. Freddie groans in pain and in fear of what he'll do to Haley.

He kicks the hammer across the floor to her. She struggles with herself and then reaches out to pick up the hammer but almost at once he's scrabbling after her. She slips on the bile. She has to power herself backwards to escape.

CUT TO:

79

EXT. FREDDIE'S WORKSHOP - NIGHT 3 (21:10)

79

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

AMIR
Quick, he'll kill her.

GARY
(to Amir)
Out the way.

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

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

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

The garage door creaks open ever so slightly.

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

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

Gary follows him in.

CUT TO:

80

INT. FREDDIE'S WORKSHOP - NIGHT 3 - CONTINUOUS (21:11)

80

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

HALEY
Do something!

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

GARY
(pleased with his shot)
Nice one.

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

Kieren runs over to a hobbling, distressed Freddie.

KIEREN
It's alright. It's alright.

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

Kieren rubs off his mousse, takes out a lens.

KIEREN (CONT'D)

Look. It's okay.

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

Then GARY cocks his gun loudly again.

GARY

One side.

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

KIEREN

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

GARY

Should've thought of that before he skipped it.

KIEREN

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

GARY

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

KIEREN

Gary.

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

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

Gary lowers his gun.

JUMP CUT TO:

Freddie's still-unconscious body lands with a loud thump on the floor of Gary's pick-up. Gary has already hog-tied him.

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

KIEREN

Take it easy.

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

GARY

(as he does so)
Whatever you say.

KIEREN

What are you going to do with him?

GARY

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

KIEREN

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

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

GARY

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

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

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

GARY (CONT'D)

(to Freddie)
Brace yourself.

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

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

CUT TO:

80B

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

80B

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

STEVE
(affectionate)
Hey you. Bed.

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

JEM tries for a smile of compliance.

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

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

CUT TO:

81

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

81

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

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

A knock. She tidies away fast.

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

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

CUT TO:

82

INT. AMY'S BUNGALOW - LIVING ROOM - NIGHT 3 (22:00)

82

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

ZOE

He said I looked like freedom.

BRIAN

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

ZOE

I'm not a metaphor Brian, he was looking right at me. Simon expects.

BRIAN

What are you going to do?

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

ZOE

(quieter)

I'll tell you what I'm going to do.
I'm going to make Simon proud.

CUT TO:

82A

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

82A

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

GARY (O.O.V.)

Jem.
Hey Jem.

CUT TO:

OMITTED

84

INT. WALKER HOUSE - PORCH - NIGHT 3 - CONTINUOUS WITH 82A (22:01)

84

JEM and GARY on either side of the glass.

JEM

What you doing?

GARY

Came to see how you're doing.

JEM

No. You have to go. I mean it.

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

CUT TO:

85

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

85

Then she has opened the door.

JEM

Why'd you phone earlier?

GARY

(coming back)

Freddie Preston turned rabid.

Nothing I couldn't handle.

Just missed you being along though.

JEM

I'm sorry, can't.

GARY

Yeah you can.

JEM

Not after what happened.

GARY

Course you can.

JEM

Bad things happen when I pick up a gun.

GARY

Happen anyway.

JEM

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

GARY

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

JEM

Got in your nose. Smell it for days after.

GARY

How did you feel about it?

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

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

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

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

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

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

CUT TO:

OMITTED

87 **EXT. ROARTON STREET - NIGHT 3 (22:01)** 87

Kieren is walking with purpose.

He walks faster. And faster.

CUT TO:

88 **EXT. AMY'S BUNGALOW - NIGHT 3 (22:10)** 88

KIEREN at the front door. He's out of breath and upset. And now he has to think about it before he presses the bell.

CUT TO:

88A **INT. AMY'S BUNGALOW - AMY'S BEDROOM - NIGHT 3 (22:10)** 88A

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

CUT TO:

88B **EXT. AMY'S BUNGALOW - NIGHT 3 (22:10)** 88B

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

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

SIMON

What's the matter?
What happened?

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

CUT TO:

89

EXT. FURNESS B&B - NIGHT 3 (22:10)

89

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

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

END OF EPISODE