

IN THE FLESH, SERIES 2

Episode 5 SHOOTING SCRIPT

Written by

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20.12.13

FADE IN:

DIRECT PICK UP FROM EPISODE 4

1

INT. BUDGET HOTEL - DOUBLE ROOM - CITY - NIGHT 1

1

SIMON stands looking out the window. He's waiting. He's been stood staring out at the metropolis for quite some time. Simon is wearing mousse and contact lenses (to avoid the Roarton travel ban).

While watching the city below Simon listens to a pair of MUFFLED VOICES coming through the room's paper thin walls. He listens to the ELECTRICAL BEEP of the dented MINI FRIDGE (the beeping is reminding the customer that the fridge door is open, even though at present it is not). He listens to the sporadic MECHANICAL DRONE of the seen better days AIR CONDITIONER. The noises sound oddly familiar to Simon. Broken sounds connected to long ago fragmented memories.

Simon is jolted out of his low level trance by a knock on the door.

Simon looks at his reflection in the window. Checks his appearance and crosses to the door and opens it.

JULIAN, a PDS sufferer (40's), stands in the door way. He enters the room. He wears a ruck sack on his back. He is bare faced. Au natural.

Simon and Julian embrace. It's what you would call a "brotherly hug". Julian breaks it. Looks at Simon. Places an hand on his shoulder. From their body language we get a sense that Julian is the "big brother" in this situation.

JULIAN

You're certain he's the one?

SIMON

I am. He spoke of his redemption from the earth, clear and true. Others bore witness. And there is something...(thinks about Kieren) incredibly special about him. He's everything the Prophet said the first risen would be, and more.

JULIAN

(smiles)

I'm proud of you, Simon. You found him.

SIMON

Thank you, Julian. And the prophet...(is he proud of me)?

JULIAN

He's proud of you too.

On Simon. We can tell the (fatherly) approval of the Prophet means a great deal to him.

Julian puts the ruck sack down. Unzips a compartment and produces a DVD.

JULIAN (CONT'D)

Sit. He has a message for you.

Simon sits in front of the TV. Julian puts on the DVD. Presses play. Image of the Undead Prophet comes on the TV:

UNDEAD PROPHET

The last seal is ready to be broken. And you are the one who must break it, my disciple...

CUT TO:

2 INT. BUDGET HOTEL - DOUBLE ROOM - CITY - NIGHT 1 - A LITTLE 2
LATER

Snow plays on the TV.

SIMON and JULIAN have just watched the message from the Undead Prophet. Simon is stunned. All the previous contentment and enthusiasm is knocked out of him. He can't believe what he has just seen and heard. He can't believe what the Undead Prophet has said he must do with the first risen.

Julian goes and takes out the DVD from the machine, puts it in the clear case and crosses to the ruck sack, puts it in the compartment, he takes out an INSTRUMENT CASE and presents it to Simon.

Simon takes the instrument case. Julian notices Simon's morose expression.

JULIAN

It's what has to be done, Simon.
For the greater good.

Simon realizes he's been looking less than enthusiastic. He catches himself. He nods. Tries to look stoic.

Julian's placated. He picks up his ruck sack.

JULIAN (CONT'D)

Good luck.

He exits. Leaving Simon sitting looking at the instrument case.

CUT TO:

3 INT. BUDGET HOTEL - HALLWAY - CITY - NIGHT 1 3

JULIAN exits the room.

CUT TO:

4 INT. BUDGET HOTEL - LOBBY - CITY - NIGHT 1 4

JULIAN walks out the lift.

He passes GARY, on a stake out, standing at reception pretending to look at leaflets. Gary notices Julian. Gets up.

At reception a DAD is complaining to the HOTEL CLERK.

DAD

The brochure promised a PDS-free environment.

The Dad clocks Julian walking out the hotel. He points at him.

DAD (CONT'D)
(to Hotel Clerk)
Here's what I'm talking about. Them
lot walking around bare faced. It's
not on.

Julian stops, slams his bag down and approaches the Dad.

He gets right up in the Dad's face.

JULIAN
We have a problem?

All the Dad's blustering indignation is gone. It's replaced by fear.

JULIAN (CONT'D)
Do. We. Have. A. Problem?

DAD
No. No, we don't.

Julian shakes his head at this pathetic mortal and turns away. He looks to see where his bag is. Gary appears next to him and presents it.

GARY
Dropped yer bag, mate.
(re. the Dad)
Some people, 'ey?

Julian accepts his bag off Gary, nods his thanks and exits.

CUT TO:

5

INT. BUDGET HOTEL - DOUBLE ROOM - CITY - NIGHT 1

5

SIMON is pacing the room. Agitated. Conflicted. He steals glances at the INSTRUMENT CASE on the bed.

Simon continues to pace. It's not helping calm his state of mind. Neither are the clunking sounds of the air conditioner or the beeping of the broken down mini fridge, or the muffled voices in the next room. All of which sound louder at this moment.

A stabbing pain in his head. Simon puts his hand to his head. The combined noises overcome him...

SMASH CUT TO:

A JOLT OF PURE WHITE LIGHT

Then...

SMASH CUT TO:

6 **INT. THE NORWICH BROADLAND DISTRICT COUNCIL EMERGENCY CENTRE -
MAKE SHIFT EXAMINATION ROOM (FLASHBACK - JAN 2010: NEAR THE
BEGINNING OF THE WAR)**

PITCH BLACK

MECHANICAL DRONE of a MACHINE. AN ELECTRICAL BEEP of a HEART MONITOR, CRACKLE OF A MILITARY RADIO and a pair of MUFFLED VOICES enter our consciousness.

The muffled voices sound male.

MALE VOICE #1 (O.S.)(VICTOR)
That's fifty millilitres.

MALE VOICE #2 (O.S.)(JOHN)
Up the dose.

MALE VOICE #1 (O.S.)(VICTOR)
Another 10 won't make any
difference.

We slowly open our eyes to: BLURRED VISION. We are looking at two shapes. Two men. As the men talk our focus becomes clearer.

MALE VOICE #1 (VICTOR) (CONT'D)
It's not working, John.

MALE VOICE #2 (JOHN)
It's stable.

MALE VOICE #1 (VICTOR)
Just because we want to believe
that -

MALE VOICE #2 (JOHN)
It's stable, Victor!

...Our vision focuses fully and we see TWO MEN IN DIRTY WHITE COATS (late 30's). They look like scientists of some kind, perhaps doctors. They both look very exhausted. Both men sport three weeks' growth of beard, their clothes have not been washed in a month, their hair is unkempt. They look like they've been living a subterranean existence. They have. We realize we are in:

A BUNKER

THE NORWICH BROADLAND DISTRICT COUNCIL EMERGENCY CENTRE, to be exact. The place is a mess of papers, medical equipment. We even spot A CAGE WITH TWO VICIOUS RABIDS chained up. One is a RABID JULIAN.

The two tired and frazzled scientists have Ministry of Defence SECURITY BADGES around their necks. We see MALE #1 is called JOHN WESTON and MALE #2 is called VICTOR HALPERIN.

VICTOR HALPERIN
(exasperated, pointing
directly at us, but
looking at John)
Subject is unresponsive. Like all
the rest of them. We can't delude
ourselves - (any longer)

We want to say something. We want to know where we are. We manage to form the word "Where."

Victor Halperin and John Weston have heard us speak. They turn and stare at us, agog.

We try again to ask the question. We manage another croaky "Where."

Victor Halperin and John Weston stare at us dumbfounded.

CUT OUT OF POV:

REVERSE ANGLE:

A VERY DRUGGED UP RABID SIMON WHO IS STRAPPED HARD TO A VERTICAL GURNEY (type of gurney that is used in lethal injections, so Simon's strapped down arms are out stretched into a Jesus Christ pose).

INTRAVENOUS TUBES stick out of him which are connected to the medical machine.

RABID SIMON
Where... am I?

CUT TO:

TITLES

CUT TO:

7

EXT - ROARTON - CUL DE SAC - DAY 2

7

Early morning in Roarton.

THE LOYAL PARISHIONER goes from house to house delivering HOME MADE FLYERS.

CUT TO:

8 **EXT. WALKER HOUSE - DAY 2 - CONTINUOUS** 8

THE LOYAL PARISHIONER comes down the Walker's driveway.
Knocks on the door, no answer.

CUT TO:

9 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 2** 9

A barefaced KIEREN, no mousse, no lenses, looks out through
the window. Sees Steve walking up the drive after the LOYAL
PARISHIONER.

CUT TO:

10 **EXT. WALKER HOUSE - DRIVEWAY - DAY 2** 10

STEVE
Hold up. Can I help?

LOYAL PARISHIONER
You've got one haven't yer?

STEVE
Beg yer pardon?

LOYAL PARISHIONER
You've an Undead in there, correct?

STEVE
I've a son with Partially Deceased
Syndrome.

LOYAL PARISHIONER
Then yer at risk.

The Loyal Parishioner thrusts one of the home made flyers at
Steve.

Steve looks at the home made flyer:

"UNDEAD DANGER COMES TO ROARTON. ONE MISSED DOSE AND *THIS*
HAPPENS:"

Underneath this headline is:

A STOCK PHOTO OF AN UNTREATED SNARLING RABID.

LOYAL PARISHIONER (CONT'D)
That Freddie Preston. He stopped
taking his medication and went
completely rabid, almost murdered
his own wife. If your son goes wild
and you haven't taken the proper
precautions, it's on your head.

The Loyal Parishioner exits.

Steve is left looking at the home made flyer, concerned.

CUT TO:

11

INT. WALKER HOUSE - BATHROOM - DAY 2

11

KIEREN enters the bathroom. Careful not to catch his reflection. He takes a TOWEL from the radiator and hangs it over the mirror. As per usual. He's now ready to put in his contacts and mousse.

Kieren starts applying his mousse. Stops. He stares at the towel over the mirror.

Things can't go on like this. He can't keep covering up who he really is. Covering up to his family. Covering up to himself. It's time to be brave. Simon's influence has given him some positive belief in himself.

Kieren reaches out his hand. Takes hold of the towel and...

PULLS IT DOWN.

Kieren looks at his reflection. Looks at himself naturally. Bare faced. Pale skin. Pin prick eyes.

He's not repulsed by his reflection. Yes, he looks different. But that's okay. He's okay with that.

CUT TO:

12

INT. WALKER HOUSE - LIVING AREA - DAY 2

12

STEVE, JEM and SUE are having breakfast. Steve hasn't touched his bacon and eggs. He's looking off, thoughts tumbling through his head, imagining his son in a rabid state.

SUE

Steve?

STEVE

Hm?

SUE

You alright?

STEVE

No. No, not really, Sue, I'm not. I just...I just keep thinking about what Kier said he did.

SUE

We all took extreme measures during The Rising, didn't we Steve.

Sue looks at Steve. Steve knows what Sue's talking about.

STEVE

Yeah I know, but we were defending ourselves. Turns out we were defending ourselves from people like him.

SUE

He didn't know what he was doing.

(beat)

He takes his medication every day, doesn't he? Yes, at one time, he was (homicidal)...unbalanced. But he's back to normal now.

Just as Sue says these last words, Kieren enters.

Sue, Steve and Jem look up to see Kieren. Their faces set to STUN because...

KIEREN is standing before them AU NATURAL.

Remember this is the first time EVER Steve or Sue have seen their son bare faced. Pale skin. Pin prick eyes.

And we all know how Jem feels about pin prick eyes. She has a full blown phobia about them.

It all makes for a very awkward situation.

Steve looks scared. Is his son going to attack them?

STEVE

What's going on, son?

Kieren clocks the fear in Steve's voice and manner, frowns.

KIEREN

Nothing, Dad.

Jem gets up. She can't be in the same room as her brother when he's not wearing his cover up or contacts. It's making her funny in the head. She exits. Kieren looks crestfallen.

Knock at the door.

Steve gets up. He gives Kieren a wide berth and goes to answer the door.

Awkward between mother and son.

Kieren sits down.

Steve comes back with DEAN (RPS uniform, CATTLE PROD).

DEAN

Kieren Walker, yer under arrest.

SUE

Arrest?

DEAN

GP's were broken into yesterday
Rabids were let loose. They
attacked the receptionist. She's in
hospital.

STEVE

Jesus.

KIEREN

("That's ridiculous")
I didn't break into the GP's.

DEAN

Not me who needs convincing.

Dean grabs Kieren's arm.

SUE

Hey, where yer taking him?

DEAN

Parish council wanna question him.

SUE

Yer can't just drag him off like
this.

STEVE

Sue... (leave it)

DEAN

Orders from Ms. Martin. I've got to
bring him in.

SUE

(to Steve)
You're just gonna stand there?

STEVE

What can I do? What she (Maxine)
says goes.

CUT TO:

13

EXT. ROARTON - PHONEBOX - DAY 2

13

The familiar red phone box. MAXINE approaches, opens the door
and steps inside.

CUT TO:

It affects Amy. These are her symptoms. She never wants to be like that.

The flyer is shaking. It's shaking because her hand is involuntarily trembling.

The reality of the situation (her immunity) threatens to overwhelm her. Amy keeps it at bay with denial and an act of avoidance:

She scrunches up the flyer...

AMY

You're fine. You're fine you're fine you're fine...

CUT TO:

19

INT. FURNESS BED & BREAKFAST - KITCHEN/HALLWAY - DAY 2 19

SANDRA is doing some cleaning in the kitchen. The radio's on-there is ROAR FM sticker on it.

DAVE YEALAND (O.S.)

(on radio)

Listening to Roar FM, coming to you from down The Valley. First topic of the day is of course *Hard Graft* -

Sandra quickly switches the radio off.

SANDRA

No, uh huh, no way.

MAXINE enters the hallway. Sandra clocks her.

Maxine stands there for a moment then suddenly BURSTS INTO TEARS. It's a shocking sight, the so well put together MP breaking like this.

Sandra goes to her. Maxine is already trying to cover her emotional eruption.

SANDRA (CONT'D)

What's wrong, Ms Martin?

MAXINE

I'm alright.

But Maxine isn't. Tears leak, despite her best will in the world.

SANDRA

Let's get yer a cuppa tea, 'ey?

CUT TO:

20

INT. FURNESS BED & BREAKFAST - LOUNGE - DAY 2

20

SANDRA and MAXINE sit on the sofa having cups of tea. Maxine is a bit better. Still vulnerable.

SANDRA

Parents can be the living end.

MAXINE

(explaining her emotional eruption)

I don't - I don't speak to my father very often and when I do, it's...

(she trails off)

...It's complicated.

SANDRA

I don't like talking to me folks neither. They're always jabbering on and on, can't get a word in edgeways. And I'm lucky if I get to speak to me brother once in a blue moon.

MAXINE

I have a brother.

SANDRA

Do yer? Older or younger?

MAXINE

Younger. He's very dear to me.

SANDRA

They're never around when yer need them the most though, are they?

Maxine shakes her head.

CUT TO:

21

INT. WILSON HOUSE - DINING ROOM - DAY 2

21

PHILIP enters wearing a T SHIRT and TRACK SUIT bottoms. Lie around the house clothes. He looks odd in them.

SHIRLEY, just finished breakfast, is getting ready to leave for work.

Philip notices the post on the table. We notice the LOYAL PARISHIONER'S HOMEMADE FLYER peeking out of the letters. It looks like every house in Roarton's been posted one of these things.

Philip is more concerned that his mother's been reading the latest local NEWSLETTER.

On the front of the newsletter is a picture of Philip at the brothel, above a headline "PARISH COUNCILLOR DECLARES LOVE FOR UNDEAD".

Philip looks sheepishly at his embarrassed mother.

SHIRLEY

I'm nipping to the hospital to check how Denise from work is doing. Take it you'll be staying home today?

Philip nods.

SHIRLEY (CONT'D)

If you want to make yourself useful yer can mend that toaster.

PHILIP

Right.

Shirley stands there. There is a lot she'd like to say to her son right now, but Jesus Christ, where do you begin? She goes to exit.

PHILIP (CONT'D)

Mum.

Shirley turns to her son. Philip blurts out his reasoning.

PHILIP (CONT'D)

I wasn't going to that undead brothel to get me rocks off.

Shirley twitches. Philip keeps digging...

PHILIP (CONT'D)

I mean sometimes, uh, scenes of a sexual nature occurred...

On Shirley's face, eyebrows raised. Her son is telling her he slept with prostitutes.

On Philip, he goes on...

PHILIP (CONT'D)

But mainly I was going there for companionship. A warm body to hold and be close to. Well, uh, not warm exactly, but you get the idea.

An awkward moment between mother and son.

SHIRLEY

Make sure yer unplug the toaster before putting any objects into it. Safety first, Philip.

Shirley exits. Philip sighs.

CUT TO:

22

INT. VILLAGE HALL - ROARTON - DAY 2

22

Court hearing. KIEREN, (au natural) stands flanked by DEAN and RAYMOND (one of Gary's ex HVF mates) opposite the parish council. Present are PEARL, DUNCAN and new councillor MRS. LAMB.

A PDS GIVE BACK WORKER (mousse on and contacts in) is sat down at the end of the table taking the minutes like a court stenographer. Head bowed.

PEARL
(to Dean)
Where's his accomplice?

RAYMOND
Looked all over fer him. No sign.

On Kieren. It really concerns him that Simon's disappeared. His absence is very troubling.

PEARL
Ms Martin was very insistent that they were tried together.

DEAN
What can we do if he's scarpered?

PEARL
(to Kieren)
Alright then, let's hear it from you.

The PDS Give Back Worker gets up and gives KIEREN a Handheld Tape Cassette Voice Recorder.

KIEREN
Hear what?

PEARL
The confession.

KIEREN
I've nothing to confess.

MRS. LAMB
Rubbish. You and the Irish one broke into the GP's and let loose rabids that mauled the receptionist.

KIEREN
That's not true.

PEARL

It saddens me that yer've been so led astray, Kieren. You and your accomplice were seen coming out the GP's at time of mauling.

KIEREN

Me and Simon worked together at the GP's a couple of days ago. We haven't been back since.

PEARL

Did you like your time at the treatment centre? Cos that's where you're headed if you don't confess.

KIEREN

You can't send me back to Norfolk.

PEARL

Wanna bet?

Pearl picks up A HALPERIN & WESTON UNDERSTANDING PDS LEAFLET. She displays the official looking leaflet to Kieren and then reads the small print on the back page.

PEARL (CONT'D)

(reading from the leaflet)

"If a PDS sufferer is suspected of breaching their terms of release they must be reported to the Department of Partially Deceased Affairs, whereupon the non compliant patient will be detained for their own safety and the safety of others".

KIEREN

I'm not breaching my "terms of release".

PEARL

(reading from leaflet)

"PDS patients who pose a threat to themselves or members of their community are considered dangerous and the proper authorities should be notified."

(to Kieren)

You and your accomplice have been deemed a threat to your community.

KIEREN

I'm not a threat to the community.

PEARL

Are you the community?

KIEREN

I am the...I don't understand the question.

PEARL

Very simple. I'm asking you if you're the community?

KIEREN

No.

PEARL

That's right. You're not. We (indicates the council) are the community and we have deemed you a threat to it. Admit yer guilt and we'll hand you a suspended sentence. If not, off to Norfolk you go.

KIEREN

What about Simon?

PEARL

Once he's found he's getting carted off.

MRS. LAMB

Now confess yer crimes!

KIEREN

(into tape recorder)

I didn't do it!

Kieren defiantly flings the tape recorder on the floor. Everybody FLINCHES as if he'd thrown a grenade.

RAYMOND twists Kieren's arm around his back, dropping Kieren to his knees.

MRS. LAMB

Good lord. What a monster.

CUT TO:

23

INT. NBDCEC - CELL (FLASHBACK - APRIL 2010)

23

We look in a mirror (it reflects SIMON). His reflection. His pale dead skin. His pin prick eyes. Expression: Stunned horror.

CUT OUT OF
SIMON'S POV:

SIMON sits chained to a chair. Opposite him is JOHN WESTON. He holds the mirror for Simon to see himself. Behind John is the other scientist we saw before, VICTOR HALPERIN, and a MILITARY OFFICIAL.

John and Victor don't look so terrible now. They've combed their hair and beards (still haven't shaved or cut their hair properly yet, they've been working 24/7 getting the compound ready for the military and conducting further tests). They've got fresh clothes on however and look like they've got some sleep.

On Simon. Still looking at himself. The shock subsides and is replaced by utter soul crushing despair. We watch this. It's heart breaking and, ironically, very human.

JOHN WESTON

(wanting to comfort Simon)

You're not going to be like this forever.

VICTOR HALPERIN

John...

JOHN WESTON

(to Victor, testy)

You wanted to see how he'd react.
He's reacting. Everyone happy with
the test subject's emotional
response?

(to Simon, gentle)

We have you on a drug. A new drug
we've synthesized here. It's making
you more...(human). It's making all
of you more like you used to be.

SIMON

(slither of hope)

There's a cure?

JOHN WESTON

With your help there could be. You
were the first to respond to the
chemical compound. That's very
promising.

SIMON

What do I have to do?

JOHN WESTON

Allow us to continue experimenting
on you.

Simon nods, okay.

SIMON

Does my family know what's happened
to me?

Beat. Victor seems as if he's going to say something. John
gives Victor a look - 'Don't you dare say anything'.

SIMON (CONT'D)

I don't want them to see me like
this.

JOHN WESTON

No. I promise they won't.

SIMON

Until I'm fixed.

JOHN WESTON

Until you're fixed.

Simon looks slightly hopeful.

John looks glad he's given hope to Simon.

Victor looks dubious.

FADE TO:

24

INT. NBDCEC - MAKE SHIFT OPERATING ROOM (FLASHBACK - APRIL 24 2010)

SIMON, no mousse, no lenses, lies on an operating table. His head is fixed in place and he is being prepared for DEEP BRAIN STIMULATION by JOHN WESTON.

(NB: for reference on how this procedure is prepared and done please see: <http://www.bbc.co.uk/news/health-12013583>)

VICTOR HALPERIN is in the adjacent CONTROL ROOM. We see him setting up the console through the PLEXIGLASS WINDOW.

While John makes sure Simon is properly strapped down, the metal head gear is properly in place and the electrode is in place he talks to him soothingly about what's about to happen.

JOHN WESTON

We're going to stimulate the parts of your brain that have reacted to the drug. Get some readings.

SIMON

(trepidatious)
Is this all necessary John?

JOHN WESTON

It is, Simon. It's all part of the healing process.

Simon nods (best he can, his head is strapped down).

John exits and enters the CONTROL ROOM.

SPEAKER (JOHN)

(John's voice)
Starting the procedure now.

Victor begins turning a knob in the CONTROL ROOM.

We hear the hum of ELECTRICITY.

Simon's face begins to contort.

SPEAKER (JOHN) (CONT'D)

(John's voice, talking to Victor)
Steady, Victor.

The hum of electricity more audible. More high pitched.

Simon's face becomes contorted in seizure.

SPEAKER (JOHN) (CONT'D)

(John's voice, talking to Victor)
The current's too high.

The hum of electricity is at its highest pitch.

Simon begins to CONVULSE.

SPEAKER (JOHN) (CONT'D)
(John's voice, talking to
Victor)
He's going into seizure.

Suddenly the electricity circuit BLOWS.

The makeshift operating room PLUNGES INTO DARKNESS.

SIMON
Doctor Weston? John?

No answer. The emergency power kicks in. Red light illuminates the inside of the room. Through the Plexiglass window the control room is in utter blackness.

SIMON (CONT'D)
Can anyone hear me?

The speaker in the corner of the ceiling plays static.

The whole mise-en-scene from now on should feel creepy, foreboding, other.

SIMON (CONT'D)
Hello!?

On speaker. Through the static a voice begins to be heard. It feels far away, as if it's communicating from another dimension. The person is using a VOICE CHANGER. (NB: *Wireless Mini 8 Multi Voice Changer Microphone Disguiser easily bought on Ebay*).

SPEAKER
You are the first and the last.

Simon tries to move his head. Who's that? That doesn't sound like John?

SPEAKER (CONT'D)
You are the one that liveth and was
dead, and Behold you are alive
forever more.

SIMON
(anxious, confused)
Who's that?

SPEAKER
You are what's meant to be.

SIMON
What's happening!?

SPEAKER
They're lying to you, Simon.

SIMON
(thoroughly freaked out)
How do you know my name?

SPEAKER
The living are lying to you.
They'll say anything to survive.
Don't trust them.

Simon struggles so hard it looks as if he's convulsing.

The power comes back on. Lights re-illuminate, devices come back to life. John bursts in, goes to Simon and wakes him / calms him down.

JOHN WESTON
(soothing)
It was just a power surge Simon,
you're alright.

Close on: Simon continues to struggle / convulse. He is disorientated.

CUT TO:

24A

INT. NBDCEC - CELL - (FLASHBACK - APRIL 2010)

24A

A shaken SIMON (no mousse, no lenses) is lead back to his makeshift cell. It's also occupied by a non compliant PDS sufferer, JULIAN (also au natural). Julian is still in chains even though he's now out of his untreated state. He is refusing point blank to be experimented on.

SIMON slumps and rests on the other side of the cage.

Julian stares at him.

JULIAN
What's wrong with you?

Simon looks at Julian.

SIMON
Same thing that's wrong with you.

JULIAN
Why do you allow yourself to be
treated like a puppet?

SIMON

John and Victor are helping me get better.

JULIAN

You believe that?

SIMON

It's the truth.

JULIAN

Better from what?

SIMON

(indicates himself)

This.

JULIAN

We're not "infected"; we're not "sick". There's nothing wrong with us.

Simon looks at Julian and scoffs.

Julian notices the track marks on Simon's arms.

Julian holds up his top and shows Simon an unhealed stab wound in his stomach.

JULIAN (CONT'D)

Five pounds and twelve pence.

(off Simon's quizzical look)

That's how much my life cost in the end.

(beat)

I go to the late shop one night, come out with my groceries and the next thing I know I'm on the ground spilling pints of blood. Wallet taken. Last thing I see is a pair of scuffed up trainers running down the street.

(beat)

I would have given them the money if they'd just asked.

(beat)

The person who pulled the curtain on me, all they wanted to do was survive a little bit longer. That's the driving force at the core of every human being. Forget morality and ethics, all the other bullshit they say they're striving for. The living just care about surviving, for as long as humanly possible. It's pitiful. A pitiful desperate existence.

(MORE)

ITF 2: Episode 5 by Dominic Mitchell BLUE AMENDS 13.01.14 21A.

JULIAN (CONT'D)

We're better than that. We're free.

(beat, matter of fact)

(MORE)

JULIAN (CONT'D)

We are the first and the last, and
Behold we are alive for ever more.

Simon looks at Julian in amazement. He's heard the voices too.

JULIAN (CONT'D)

Believe him, Simon.

CUT TO:

25

INT. AMY'S BUNGALOW - LIVING ROOM - DAY 2

25

AMY (au natural) enters the front room to find ZOE and BRIAN whispering to each other. The curtains are closed. Looks like they're bunkering down.

ZOE

...No one saw us.

BRIAN

I can't be sent back to the
treatment centre.

ZOE

You won't be.

BRIAN

Know what happens if they think
you've gone wild, they -

They see Amy. Brian stops talking.

Amy thinks that's weird (and rude). She goes to open the curtains.

ZOE

Don't touch them!

AMY

This is my place.

Amy defiantly opens the curtains.

AMY (CONT'D)

I'll touch anything I want.

Amy sees a black bile/blood mixture drip onto the windowsill. She rubs her nose with her hand and sees the blood/bile.

Her eyes roll back in her head and she collapses on the floor and convulses.

Zoe and Brian don't know what to do.

CUT TO:

26

INT. AMY'S BUNGALOW - AMY'S BEDROOM - DAY 2 - LITTLE LATER 26

AMY (au natural) is sitting in bed. ZOE and BRIAN stand over her.

BRIAN
Sure yer alright?

AMY
(brave face)
Yeah. I'm fine. I'm just...
(lying)
I took some sheep's brains last
night to loosen up. Bad hangover.

Zoe and Brian nod and exit.

Amy is alone. She looks to a photograph of her and her Gran.

The despair hits all at once. Amy can't hold it back any longer.

She lays on her bed and sobs.

CUT TO:

27

EXT. ROARTON - CUL DE SAC - DAY 2

27

KIEREN (au natural) is being lead back to his house by DEAN.

A SMALL CROWD OF LIVING RESIDENTS have gathered on the street outside to voice their disgust with this undead boy's actions.

BRENDA
That'un should be in chains!

ROSE
Get 'im out! He's an animal!

BRENDA
They're all animals. Whole rotten
bunch of'em.

The crowd agree in chorus.

Brenda turns to Rose. Anger all gone.

BRENDA (CONT'D)
(every day tone)
You bringing yer weapon tomorrow?

ROSE
Beating the bounds? Oh aye. Are
you?

BRENDA
(nods at Kieren being lead
to his front door)
With those wild beasts still out
and about? Abso-bloody-lutely.

CUT TO:

28

INT. WALKER HOUSE - DINING AREA - DAY 2 - MOMENTS LATER

28

KIEREN (au natural) sits with SUE and STEVE. A written confession (typed up by the parish council) sits on the table. A pen is next to it.

STEVE
Why'd yer do it, son?

KIEREN
I didn't do it, Dad. I've been
falsely accused.

SUE
For Christsake, Steve. They're
threatening to send him back to
Norfolk.

STEVE
Right then. So he should sign that
confession and have done with it.
Go along to get along, son.

KIEREN
I'm not confessing to something I
didn't do.

STEVE
You were pressured into it. We all
do daft things to join the in
crowd. Bloody hell, I did me fair
share of rebelling. Knock-a-door-
runs all over the place.

SUE
Did Simon put you up to it love?

KIEREN
No Mum he didn't.
(anger rising in him,
directed towards Sue)
You're supposed to be my family.
Have my back, no matter what. I'd
expect it from them (the villagers)
but not to be put on trial by my
own family!

Steve does the 'time out' sign.

STEVE

Woah, let's call a clock out here.

This reminds Sue to look at the clock.

SUE

I've got to get going on these decorations for the fete.

Sue starts leaving.

STEVE

I'm late for work too. I was hoping you could - (watch over him)...

SUE

How can I, Steve?

STEVE

Alright, alright. (to Kieren) Yer calmed down now? You'll behave, won't yer? If we leave yer here on yer todd?

Kieren nods.

CUT TO:

29

INT. WILSON HOUSE - KITCHEN - DAY 2

29

PHILIP has taken the TOASTER apart and is putting it back together again with a SCREWDRIVER.

He's listening to talk radio.

DAVE YEALAND (O.S)

(Radio host)

...Listening to Roar FM coming to you from down the valley. We've got Trevor on the line. Hi Trevor, what's your PDS Point of View?

TREVOR (O.S.)

How do, Dave. Got to say I'm concerned. Piece in the paper today about these PDS sufferers becoming tolerant to their medication.

DAVE YEALAND (O.S.)

(radio host)

Scary stuff.

TREVOR (O.S.)

Terrifying. I wouldn't be surprised. I trust the scientists as much as I trust the government.

(MORE)

TREVOR (O.S.) (CONT'D)
Me mother's migraine pills stopped
working, why wouldn't this
"neurotiperline" the Undead take
stop working too?

DAVE YEALAND (O.S.)
(Radio host)
Got a point there, Trev...

Knock at the door. Philip goes to see who it is.

CUT TO:

30

INT/EXT. WILSON HOUSE - HALLWAY - DAY 2

30

PHILIP answers the door, holding the screwdriver. It's AMY
(au natural).

AMY
Hey.

PHILIP
Hi.

Few moments.

AMY
What are you up to then?

PHILIP
I'm, uh, I'm just doing a spot of
DIY.

AMY
(sarcastic, cutting)
Wow, the excitement never stops in
the Wilson household.

Philip looks down, feeling very uncool.

Amy gets a hold of herself. She's taking out all her anger
and sadness with her situation (becoming immune) on Philip
and it isn't fair.

AMY (CONT'D)
Goin' on a day trip. Was wondering
if you would like to accompany me?

PHILIP
What about the travel ban?

AMY
Where do you think we're going,
Timbuktu?

PHILIP
Where are we going?

Amy smiles for the first time. She takes the screwdriver off him.

AMY
Somewhere Crazy.

On Philip. What the hell does that mean?

CUT TO:

31

EXT. CRAZY GOLF COURSE - DAY 2

31

PHILIP and AMY (au natural) are playing Crazy Golf. It's a winter's day so they're the only two people on the whole course.

PHILIP takes a shot. It bounces off the side twice, goes through the windmill and plops into the hole. Hole in one.

AMY
You've never played Crazy Golf before?

PHILIP
First time.

AMY
You're a (said like a swear word) *putting* natural.

PHILIP
Maybe I'm just lucky today.

AMY
Whoa there Tiger. Crazy Golf is a game of skill. Wouldn't be an Olympic Sport if it wasn't.

PHILIP
Uh, not sure it is an Olympic Sport.

AMY
Why not?

PHILIP
I don't know. Maybe because it's called Crazy Golf.

AMY
Table Tennis is called Ping Pong and that's an Olympic sport.

PHILIP

Perhaps if the Crazy Golf people got together and came up with a more serious sounding name like, uh, *Elaborate Obstacle Golf*, then the Olympic body might make it a proper sport.

AMY

It is a proper sport, I don't care what the Gods of Olympus say. Stupid gods.

Amy involuntarily has a convulsion. It depresses her. Philip takes it that she's cold. Takes off his jacket and goes to put it on her.

AMY (CONT'D)

I'm okay. Don't feel anything.

She pinches his cheeks (like she did with Kieren in Ep1)

AMY (CONT'D)

Can you feel that?

PHILIP

Ouch.

She does the same to herself.

AMY

Can't feel a bloody thing.

PHILIP

Oh right. Sorry.

AMY

It's alright. I forget meself.

Philip goes to take his shot.

AMY (CONT'D)

You hold the putter just like my Gran.

PHILIP

Do I? Is that a compliment?

Amy nods.

PHILIP (CONT'D)

Was she good at, uh, *Elaborate Obstacle Golf*?

AMY

Was the best.

PHILIP

She take you here a lot?

AMY

When I was little. I think.
Memories are hazy. She used to get
holes in one all the time, remember
that. Just like you.

They get to the last hole. Philip tees up. Amy picks up the
ball so he can't hit it.

AMY (CONT'D)

What's the rush?

PHILIP

?

AMY

Look, you're really good at this
and if you take that shot you're
going to win and then, then the
game's over.

PHILIP

Isn't that the point?

AMY

Point of a game is to keep on
playing it.

PHILIP

Yeah, maybe, but if we don't
finish.... It sort of becomes
pointless, doesn't it?

Amy doesn't say anything. She places the ball back on the
green. This is a significant moment. Amy has come to the last
stage of grief: acceptance.

Philip lines up his shot.

AMY

Tell you what, Tiger. If you get
another hole in one; you get a kiss
from the loser.

(off Philip's confused
expression)

That would be me.

PHILIP

Oh right, okay.
(under breath, now under
lots of pressure)

Focus Phil.

Philip takes a deep breath and takes the shot.

He misses. The ball goes "in the rough".

Philip hangs his head.

PHILIP (CONT'D)
I wanted it too much.

Amy bounds over to Philip and kisses him anyway. Lovely moment. It's their first real kiss.

CUT TO:

SCENE 32 CUT

32A **INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 2** 32A

SANDRA hoovers Maxine's room. On the wall behind her, we see the montage of Roarton Risers has spread to include print outs from the Undead Prophet's website, a map of Roarton, Frankie's school report etc.

Sandra is completely oblivious.

CUT TO:

33 **INT. FURNESS BED & BREAKFAST - LOUNGE - DAY 2** 33

Sound of Sandra hoovering upstairs (off camera).

MAXINE sits with GARY.

GARY
Summit's brewing, no doubt, Ms. Martin. I tailed him like yer asked. He creeped into the city and met this other dodgy looking rotter at a hotel. Lifted those off him.

Reveal Gary has placed a NOTEBOOK and DVD on the coffee table in front of them. Obviously he nicked the items from Julian's bag.

MAXINE
Good work, Captain.

Maxine picks up the note book. She looks at Gary.

MAXINE (CONT'D)
Did you read this?

GARY
Thought you'd want to look at it first. Chain of command, and all that.
(re. all of it)
What do yer reckon?

MAXINE
(distracted, flicking
through notebook)
It's suspicious alright.

On Gary. He shakes his head 'Christ, something bad is on the horizon'.

GARY
Think he's planning an attack?

MAXINE
(still inspecting the
notebook)
Could be. At this juncture, nothing
should be ruled out.

GARY
(to himself)
Fucking hell.

GARY (CONT'D)

(het up)

Ms. Martin. You give the say so and
that rotter's as good as gone.
Swear down. I'll plant the bastard
six feet under.

MAXINE

(looking up from book,
realizing Gary's very
antsy)

Let's not get ahead of ourselves,
Captain. I'll look at all the
evidence and assess the immediate
threat...

On Gary. He reacts to the words 'immediate threat'.

MAXINE (CONT'D)

...till then, keep your eyes and
ears to the ground, and Captain,
let's keep all this (indicates note
book and DVD) classified.

Gary nods. But he's proper freaked out by the 'classified'
Intel he's been privy to today.

CUT TO:

34

INT. FURNESS BED & BREAKFAST - LOUNGE - DAY 2 - LATER

34

Gary has left. Sandra is still Hoovering upstairs (off
camera).

MAXINE is watching the DVD. On the TV is the UNDEAD PROPHECY,
he speaks directly to camera.

UNDEAD PROPHECY

The last seal is ready to be
broken. And you are the one who
must break it, my disciple.

(MORE)

UNDEAD PROPHET (CONT'D)

The first risen must be martyred,
on the 12th hour of the 12th day.
Only then can the second
resurrection begin. "For when the
chosen one falls, the trumpet shall
sound, and the dead shall rise
again incorruptible: and we shall
all be changed."

The video ends.

On Maxine. Simon the disciple is going to kill the first
risen. Amongst the post is an A4 poster for the village fete
and Beating the Bounds march. She notices the date:

DECEMBER 12th.

CUT TO:

35 **INT. BUDGET HOTEL - DOUBLE ROOM - CITY - DAY 2** 35

SIMON (moussed/lenses in) sits in the corner of the room.
Head in his hands. He looks up and sees his reflection in a
mirror.

CLOSE ON HIS REFLECTION.

CUT TO:

36 **INT. NBDCEC - CELL (FLASHBACK - JULY 2010)** 36

Simon has put on make up and contact lenses.

This isn't the professional IrisAlways contacts or the
Mousse. This is basic coloured contacts and every day make up
foundation.

SIMON sits on the floor. Distressed. Julian has been moved.

The Cell door is opened by an ARMY GUARD and JOHN, in a suit
(he's meeting the minister today), enters. He looks crushed -
he's been given his orders and knows what to do. His manner
with Simon is much more distant than we've seen it.

JOHN WESTON

It's time.

SIMON

John, you said...

JOHN WESTON

Progress has been slower than
expected.

SIMON

Slow? Nothing's changed. I'm still
(a zombie)...Like this.

JOHN WESTON

(knows deep down it's
pathetic)
That's why we've provided you with
the contact lenses and the
foundation.

SIMON

You promised me they wouldn't see
me like this.

JOHN WESTON

(averting eye contact)
As part of the program, all
patients must complete this
exercise. It's out of my hands.

John exits the cell.

SIMON

John! Don't make me do this!

CUT TO:

37

INT. NBDCEC - REC AREA (FLASHBACK - JULY 2010)

37

Visiting day. ELEVEN PDS TEST SUBJECTS, all like Simon, undead but not rabid, wearing contacts and make up, sit on separate tables with their LIVING RELATIVES (these are the same PDS Sufferers we see in sc.82). It's very much like families who visit locked up prisoners. We should only just glimpse a few of the PDS Test Subjects. We linger on JULIAN. He is monosyllabically talking to a LIVING YOUNG WOMAN, perhaps his wife.

Above them, on the catwalk, observing, is VICTOR HALPERIN with a government minister, GILES WEIR.

A sullen JOHN WESTON joins them.

VICTOR HALPERIN

John, this is Giles Weir, the
minister for -

JOHN WESTON

(barely hiding hostility)
So you're the one they've sent to
keep us in line?

GILES WEIR

Ha ha, that makes me sound like
some kind of killjoy school Matron.
(MORE)

GILES WEIR (CONT'D)

No, no, Doctor, think of me as, uh,
a patron of the grand sciences, if
you will.

Victor "laughs" along with minister's crap semi joke. John
does not.

GILES WEIR (CONT'D)

A huge fan of your work. Your
chemical compound has brought the
war to a full stop. Bloody well
done.

JOHN WESTON

(unfriendly)

Hmm.

GILES WEIR

(turning to the much
friendlier Victor)

You say you're injecting them now?

VICTOR HALPERIN

Every day. Very simple procedure.
Could be done at home.

GILES WEIR

(intrigued)

Really?

JOHN WESTON

They're not ready.

GILES WEIR

What's that?

JOHN WESTON

They aren't ready to go back into
society.

VICTOR HALPERIN

What my colleague is trying to say
is -

JOHN WESTON

For all intents and purposes they
are reanimated corpses. And if they
miss a dose of the drug they revert
back to their rabid state. They're
not cured.

VICTOR HALPERIN

We can't cure what they have.

GILES WEIR

(to Victor)

And what do they have, Doctor?

VICTOR HALPERIN

Hard to put into words, minister. They've got a very unique set of symptoms. At a push you could call it a syndrome. But honestly that only scratches the surface. They are not of this world, but partially they are. In a lot of ways they're a superior species. They're a new kind of sentient being.

GILES WEIR

So they're sort of partially dead?

VICTOR HALPERIN

I wouldn't use the word dead.

GILES WEIR

Deceased then. They're partially deceased. I like the sound of that, don't you? Sounds manageable.

Victor politely humours the MP and nods.

John gives a depressed sigh and looks down. He sees:

SIMON, contacts in and foundation on, being escorted into the rec area by an ARMY GUARD.

CUT TO:

38

INT. NBDCEC - REC AREA (FLASHBACK - JULY 2010) - CONTINUOUS8

SIMON sees:

A SLIGHT MIDDLE AGED MAN sitting alone at one of the tables. He looks like an English teacher.

Simon reacts. He knows this man. Very well. It's his father.

Simon's Dad, IAIN, sees his once dead son approach him. He can't believe his eyes.

Simon gets to the table. Sits down opposite his Dad. He notices that the chair next to his Dad is empty.

SIMON

Hi Dad.

IAIN

You can speak?

Simon nods.

IAIN (CONT'D)

The doctors didn't say that you'd be able to do that.

SIMON

Oh.

(beat)

They keep me in the dark too.

IAIN

What's that?

SIMON

The doctors here, they keep things from me.

IAIN nods - 'I see'.

Silence...

...Then...

SIMON (CONT'D)

Where's mum?

Iain looks at his son - 'How could you ask me such a question?'

SIMON (CONT'D)

Where is she?

IAIN

You don't remember?

SIMON

Remember...?

IAIN

You came home.

SIMON

When?

IAIN

That night.

It starts to dawn on Simon what might have happened to his mother.

SIMON

(very hard to ask, but needs to know)

What did I do?

Iain breaks down. He gets up.

IAIN

I can't do this.

Iain starts to walk away. Simon is extremely panicked. He stands up.

SIMON
Dad, what did I do to mum?!

Iain stops. Turns around. The look on his face says it all.

Simon breaks down. He goes into a grief stricken rage.

Up on the catwalk JOHN, VICTOR and GILES WEIR see the commotion. They see Simon being dociled by the ARMY GUARD with a shock prod.

Giles Weir looks a bit freaked out.

VICTOR HALPERIN
He's not turning rabid. Just upset.
Got some bad news.

GILES WEIR
Bad news?

JOHN WESTON
(looking at Simon)
He killed his mother in his
untreated state.

GILES WEIR
Oh dear. Shocking what they're
capable of.

CUT TO:

39 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 2** 39

KIEREN (au natural), leg jiggling up and down, is looking at the wall, at a SKETCH OF SIMON he's done. He's got to find Simon before the Roarton Protection Service does. Kieren snaps up.

CUT TO:

40 **INT. WALKER HOUSE - LIVING AREA - DAY 2 - CONTINUOUS** 40

KIEREN peeks out the window.

KIEREN'S POV:

DEAN outside in the driveway, guarding, absolutely freezing.

Kieren drops the curtain. He's got an idea.

CUT TO:

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

41

DEAN blows on his frozen fingers.

KIEREN opens the front door.

KIEREN

Hey Dean.

Dean turns.

DEAN

Yer signed yer confession?

KIEREN

Not yet.

DEAN

Then yer gonna have to step inside.
Know the rules.

KIEREN

Are you alright? Yer fingers look
blue.

DEAN

(worried)

Do they?

KIEREN

Don't yer have gloves?

DEAN

Forgot'em.

KIEREN

Why don't yer come inside for a
minute, warm yerself up. Got a film
going, it's action packed.

DEAN

(tempted)

On duty. Guarding you.

KIEREN

Yer can still be on duty inside.
Probably better actually. Can keep
a closer eye on me.

CUT TO:

42 **INT. WALKER HOUSE - LIVING AREA - DAY 2**

42

DEAN is on the sofa next to KIEREN, defrosted, mesmerized by the high definition quality of the film (unseen, but we hear GUNSHOTS and EXPLOSIONS).

Kieren looks at Dean. He's suitably distracted.

KIEREN

I'm just gonna go upstairs for a bit.

Dean barely acknowledges what Kieren's said. His eyes fixed on the film.

Kieren gets up and makes his way to the back door.

CUT TO:

43

EXT. WALKER HOUSE - DAY 2

43

KIEREN exits. He looks through the front window. Dean hasn't noticed him. He's watching the movie (screen unseen).

Kieren quicksteps it out the drive and into the street.

JUMP CUT TO:

44

EXT. ROARTON - SUBURBAN STREET - DAY 2

44

KIEREN walks down the street. Up ahead he sees GARY and JEM having a heated discussion while out on patrol.

We overhear snippets of their conversation from Kieren's POV.

JEM

Where were you all night? Did you go see Vicky?

GARY

Vicky? I haven't spoken to Vicky in years.

JEM

Months.

Kieren decides to duck into a field and go the long way round.

GARY

Okay months. If you wanna be...(nit picky about it) Believe me Jem there are bigger fish to fry...

JEM

Like what?

CUT TO:

SIMON (CONT'D)
Hear me?! I don't want to do this
anymore!

Simon is ignored. The scientists continue their work.

CUT TO:

48

**INT. NBDCEC - MAKE SHIFT OPERATING ROOM - LATER (FLASHBACK 48
AUGUST 2010)**

Later. SIMON still on the operating table. Back still opened up. Only the surgical light above is on. Blinking.

Simon is completely emotionally exhausted. He begins to drift in and out of consciousness. The same dreamy Lynchian feel begins to infect the scene. The light changes (subtly) to red.

FIGURE
(using voice changer)
"Then I looked, and behold, a Lamb
standing on Zion, and with Him one
hundred and forty-four thousand.
The hundred and forty-four thousand
who were redeemed from the earth.
These are the ones who were not
defiled. And in their mouth was
found no deceit, for they are
without fault before the throne of
God."

Simon, out of the corner of his eye, sees an OUTLINE OF A FIGURE in the shadows. Simon does not panic. Just looks at the Outline of The Figure. We can't make out his face, just a bit of white on his sleeve.

Simon becomes emotional.

FIGURE (O.C.)(CONT'D)
Do you see now? The living have
nothing to offer you but lies. They
are desperate men, with desperate
schemes, and you do not belong with
them. You belong with your own
kind. Only then will you find
salvation. Only then will you find
peace.

CUT TO:

49

INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 2

49

KIEREN is searching Simon's room for clues about where he might have gone.

Kieren picks up various items of Simon's. One is the RIPPED PHOTO OF SIMON'S MOTHER. Kieren looks at her, quizzical, then puts the photo down again and continues searching the place.

He goes into a draw. Finds a box of BLUE OBLIVION BOTTLES. Kieren's face falls.

KIEREN
(muttering to himself)
Jesus Christ. Why?

What the hell is Simon doing with Blue Oblivion? Kieren pockets a bottle of pills. When he finds Simon he's going to confront him with them.

AMY (O.S.)
What you doing?

Kieren turns. Sees Amy (au natural). She's standing in the doorway. Holding a wrapped two man tent. She looks strangely more grown up from when we last saw her. Resigned. Slight sadness at the edges.

KIEREN
I'm looking for Simon. Have you seen him?

AMY
(shakes her head)
Uh huh.

KIEREN
If the patrols catch him he's going to get sent back to the treatment centre.

Kieren notices Amy's hand holding the tent, it's trembling noticeably, chronically.

KIEREN (CONT'D)
What's wrong?

AMY
(changing the subject)
Love the new look you're rocking.
Very handsome, handsome. Does he like it?

Kieren cocks his head: "you know?" Amy saves him.

AMY (CONT'D)
How do I look?

Kieren looks at his friend. She doesn't look well. But he can't be hurtful, so he fibs:

KIEREN
Moregeous.

AMY

You're my BDFF, you have to say
that.

(off Kieren's look,
reminding him)

Best Dead Friend Forever.

Kieren's all sorts of guilty.

KIEREN

Look, about me and, uh, Simon-

Knocks on the front door. Kieren gets spooked.

KIEREN (CONT'D)

(explaining himself,
exiting)

Amy, sorry, can we talk later? I'm
supposed to be under house arrest.
If they find me here...

AMY

House arrest? God, this place is
going to hell.

Kieren nods. He's on his way out.

KIEREN

Telling me.

AMY

(beat)

Kieren Walker.

Kieren turns.

KIEREN

Yeah?

Amy's going to say something. Thinks better of it.

AMY

(giving her trademark
little wave)

Nothing. Take care. I mean it.

Kieren nods. Doesn't understand the weight of Amy's final
goodbye. He exits.

CUT TO:

50

INT. BUDGET HOTEL - DOUBLE ROOM - CITY - DAY 2

50

SIMON (moussed up and lenses in) has the INSTRUMENT CASE in
his lap. He takes a deep breath and opens it.

Simon sees what is inside the case (we don't).

It triggers...

CUT TO:

51

INT. NBDCEC - CELL (FLASHBACK - NOVEMBER 2010)

51

SIMON sits on his bed. Dressed in civilian clothes. Contacts and cover up on. Waiting nervously.

The door opens. It's VICTOR HALPERIN - he carries a WHITE BAG (same plastic white bag Kieren had in episode 1 series 1). It holds Simon's belonging.

VICTOR HALPERIN
Your belongings. Ready?

Simon blanks him. He gets to his feet and grabs the white plastic bag.

CUT TO:

52 **INT. NBDCEC - REC AREA - DAY (FLASHBACK - NOVEMBER 2010)** 52

IAIN sits waiting. SIMON enters the room, carrying the white plastic bag, head down.

Iain gets up. What's he going to do?

To Simon's surprise (and ours) Iain puts out his hand for Simon to shake. Simon looks at the outstretched hand, looks at his father. Iain's expression is one of willed forgiveness (it's taken a lot of effort to get to this point). Simon gives his father the slightest of grateful smiles and shakes his hand.

CUT TO:

53 **INT. SIMON'S OLD HOUSE - HALLWAY - EVENING (FLASHBACK - NOVEMBER 2010)** 53

IAIN and SIMON enter.

We notice a HOME MADE WEAPON. Perhaps a CROSSBOW. The weapon is propped up by the umbrella stand. Simon clocks this.

IAIN

I haven't got anything for dinner.

(beat)

Could get us something?

Simon doesn't eat. He knows this. But his Dad doesn't and instead of telling him, he just says:

SIMON

Fish and chips?

IAIN

Alright then.

Simon indicates his bag.

SIMON

Where should I...(put this)?

CUT TO:

54 INT. SIMON'S OLD HOUSE - SIMON'S BEDROOM - EVENING (FLASHBACK - NOVEMBER 2010)

Simon's old room. It's obvious that at one time it was cleared out and now someone (his father) has made (a bit) of an effort to re-decorate it again.

On SIMON. He doesn't know how to feel about being back or the half hearted re-decorating attempt.

Simon begins to look at the life he left. SIMON sees on his mantelpiece the PHOTOGRAPH OF HIS MOTHER that we saw earlier at the commune.

Simon picks it up. Stares at it. Such guilt and remorse.

CUT TO:

55 INT. SIMON'S OLD HOUSE - KITCHEN/DINING ROOM - EVENING (FLASHBACK - NOVEMBER 2010) 55

SIMON and IAIN sit around the table having fish and chips.

We notice lots of books on the shelves. This was / is a household that liked culture. And not in a snobby way, in a genuine way.

Simon takes very, very small bites of his fish. He knows if he eats too much, he'll puke all night. But he doesn't want to let down his Dad. Seem ungrateful.

IAIN
How's the fish?

SIMON
It's good. Thanks, Dad.

IAIN
Haddock's a bit tough. Our usual...During The Rising... Well it's not there anymore.
(beat)
Had to go to another one.

Simon looks down. He knows what that means.

CUT TO:

56 INT. SIMON'S OLD HOUSE - KITCHEN/DINING ROOM - NIGHT (FLASHBACK - NOVEMBER 2010) 56

Later. SIMON and IAIN play chess. Simon is winning.

IAIN makes a move. It's the wrong choice. He's left his queen wide open.

Simon hesitates.

IAIN
Take her. It was my mistake.

Simon takes his Dad's queen.

CUT TO:

57 INT. SIMON'S OLD HOUSE - SIMON'S BEDROOM - NIGHT (FLASHBACK 7-NOVEMBER 2010)

Later. SIMON is in his room taking out his belongings from the white plastic bag. He notices a prescription at the bottom of the bag. He fishes it out. It's a blank prescription. In red pen there's a message written on it:

"Nothing you can do can make God love you more. Or less. Your old life is gone, begin anew with us". 0161 496 0238

On Simon. This note affects him. But it's going well back here with his Dad. He doesn't need a new family (or a new father). So he stuffs the prescription into his back pocket.

Simon looks to the photograph of his mother. He decides that his father is owed an apology. At least.

CUT TO:

58 INT. SIMON'S OLD HOUSE - KITCHEN/LIVING ROOM - NIGHT (FLASHBACK - NOVEMBER 2010) 58

IAIN is in his armchair, staring into space. A book on his lap (book of poetry YEATS). He's been trying to read, escape from his nagging thoughts and emotions, but can't seem to manage it.

SIMON appears.

SIMON
Dad.

IAIN looks at his son.

SIMON (CONT'D)
What happened to mum...

Iain's whole body bristles.

SIMON (CONT'D)
I didn't mean to - (kill her)

IAIN
Alright.

Few moments of silence from his rigid father.

SIMON

I just wanted to say that I'm -
(sorry).

IAIN

Said alright Simon.

Simon nods and exits. Leaving Iain sitting there.

CUT TO:

59 INT. SIMON'S OLD HOUSE - SIMON'S BEDROOM - NIGHT (FLASHBACK 59
NOVEMBER 2010)

SIMON (cover up on and lenses still in) lies in bed. Almost asleep.

CUT TO:

60 INT. SIMON'S OLD HOUSE - IAIN'S BEDROOM - NIGHT (FLASHBACK -60
NOVEMBER 2010)

IAIN lies in the double bed (right side) wide awake. He's been over and over what happened that awful murderous night of The Rising. We can tell by his expression that a volcano of pent up emotion is about to erupt.

Simon's Dad turns and stares at the left side of the bed. His wife's side. Vacant. On the bedside table, there is a pot of night cream. It will never be finished.

The bed will be vacant forever...

Because of what his son did.

CUT TO:

61 INT. SIMON'S OLD HOUSE - SIMON'S BEDROOM - NIGHT (FLASHBACK 61-
NOVEMBER 2010)

SIMON is asleep.

Suddenly the light switches on and IAIN comes bounding in with a GYM BAG. He starts stuffing Simon's belongings into the bag. Silent rage.

Simon (cover up on and lenses in) gets up and sees his father stuffing his belongings into the gym bag.

SIMON

(confused)

Dad?

IAIN continues to pack Simon's belongings with great force.

SIMON (CONT'D)
What's going on?

Iain whips around and sees the PHOTOGRAPH OF HIS MOTHER on Simon's beside table. He bounds over and picks it up. Brandishes it in front of Simon.

IAIN
You don't deserve to look at her!

Iain smashes the frame, tears out the picture from the frame and rips the photograph to pieces. As Simon goes for the pieces, Iain stands over him, points to the door and bellows:

IAIN (CONT'D)
I WANT YOU OUT OF THIS HOUSE!

CUT TO:

SCENE 62 CUT

63

EXT. WALKER HOUSE - EVENING 2

63

KIEREN (au natural) is making his way home. Distant rumblings of thunder. Dean is back on guard out the front, but it looks like there's no one inside - the lights are off. Phew.

CUT TO:

64

INT. WALKER HOUSE - SIDE DOOR HALLWAY - EVENING 2

64

KIEREN enters. It's all quiet. He creeps through the house.

Suddenly the lights go on: STEVE and SUE have come downstairs.

STEVE
Where the hell have you been?

KIEREN
I...

STEVE
I was just about to let Dean know you'd gone.

SUE
If he'd have done that,
Kieren...(you'd be off to Norfolk)

KIEREN
I had to go out, mum.

STEVE
Where'd you go? Can you at least
not lie about about that?

KIEREN

Mum-

Sue says nothing.

KIEREN (CONT'D)

(beat)

I went to look for Simon.

His parents, especially Steve, can't believe it.

STEVE

It's happening all over again, Sue.

Kieren looks at his mum: "say something!"

STEVE (CONT'D)

Someone puts a spell on him and it ends in disaster.

KIEREN

Mum, tell him: I'm not under anyone's spell.

Sue says nothing. Steve shakes his head.

STEVE

How can we ever you trust again, Kier?

KIEREN

You can start by not siding with the mob, Dad.

STEVE

I'm just concerned for this family's safety.

KIEREN

You're scared of me.

STEVE

I am, I'll admit it, when you're acting like this.

KIEREN

Acting like what?

STEVE

I don't even recognise you anymore.

KIEREN

(walking towards his Dad)

This is who I am.

Steve steps back from his son. He really is afraid of him. Kieren clocks Steve's (unconscious) gesture.

KIEREN (CONT'D)
Jesus Christ.

Kieren exits the room, disgusted.

CUT TO:

65

INT. THE LEGION - EVENING 2

65

GARY and JEM at a table. Gary is het up about the present situation, the "imminent threat" of an attack on Roarton. He's had a few whiskeys, the drink hasn't done much to dampen down his anxious mood, actually it's heightened it.

Jem doesn't know what to believe. Perhaps he's onto something. Perhaps. However Gary's paranoid demeanour is troubling to her. She's trying to be supportive, but also the voice of reason, a calming influence. Jem handles the BRACELET Gary gave her. It's a nervous gesture.

GARY
...Christ's sake, Jem. I'm not
imagining this.

JEM
I'm not saying - (you are)

GARY
I'm not even supposed to be telling
you. But I am, cos I care about
yer. Cos we've been through a lot
together. I thought you'd
understand.

JEM
It just sounds...(farfetched). Why
here? Why attack Roarton?

GARY
Cos the Dead heads think this place
is special. I mean *it is* special.
Birth place of the Human Volunteer
Force; Ground Zero of The Rising -

JEM
I thought that was a myth?

GARY
A myth? The Rising happened here
first, that's common knowledge. The
Irish bastard, your brother's bit
of stuff, he's got ties to the ULA,
right.

Gary produces from his pocket a bunch of print outs from
conspiracy style websites.

GARY (CONT'D)

I've been on the internet. Done the research, right. They want to stage an attack here, spill our blood, and that's gonna trigger the second rising, and the second rising is gonna be like play school compared to the first one. I mean these second risers, they're gonna have no mercy and won't be controlled by any chemical bullshit. They're gonna go on rampage until every living person is wiped out...

(notices how Jem is
looking at him)

What?

JEM

Are you sure you're...(okay)? We're both, you know, we're both strung out -

GARY

I'm not losing the plot, Jem. It's the opposite. I'm thinking two steps ahead here. I have to. Me and Ms. Martin's the only people who've got any idea what's really going on. But now you know and yer can help me put a stop to it. Strike first. Together we can stop'em before it's too late.

JEM

(not convinced)

Yeah maybe.

GARY

Not yeah maybe. Yes definitely. Watch yer brother an'll. He knows something. Telling yer. Must do.

(re. Their empty glasses)

Yer want another?

Jem shakes her head. She's tired. She's had enough of Gary's unhinged company for tonight.

JEM

No, I'm alright.

(getting up to go)

Look it's getting late. I better go.

Gary catches her arm. Holds it tight.

GARY

Jem. Yer believe me, don't yer?

Jem doesn't give him a straight answer. It's obvious (to us and Gary) she doesn't.

JEM
(gently, kissing him on
the cheek)
Get some rest okay. I'll see you
tomorrow. I've got to go.

Jem exits. Gary sits there. He shakes his head. Convinced he's right. Convinced of the danger Roarton's in.

CUT TO:

66

EXT. FIELD - OUTSKIRTS OF ROARTON - NIGHT 2

66

An old fashioned two man TENT has been erected in the middle of a field in the middle of nowhere. It's been put together quickly and there's a TEAR AT THE TOP. Thunder rumbles. An electric lantern is on inside. We see the silhouette of AMY.

CUT TO:

67

INT. TENT - FIELD - OUTSKIRTS OF ROARTON - NIGHT 2

67

AMY (au natural) is writing, making corrections in her Last Will and Testament. Beside her is the SCREWDRIVER she took from Philip earlier. The rest of the tent is bare apart from a lingerie bag.

Amy finishes writing and puts the will in an envelope addressed to 'Kieren Walker'.

A figure approaches the tent. Amy stops what she's doing. Listens. All she knows it could be a rogue rabid, or the second rising's happened.

PHILIP (O.S.)

Amy?

AMY

In here.

PHILIP enters the tent. Bit wet from the spitting rain.

PHILIP

Got yer message.

AMY

Thanks for coming.

PHILIP

You know you've got a tear at the top of your tent?

Amy shrugs.

AMY

Small potatoes in the grand scheme of things.

Philip looks around.

PHILIP

Was I supposed to bring a sleeping bag?

Amy shakes her head.

AMY

During The Rising. Did you ever
kill a rabid?

PHILIP

During Rising I was more a back
office sort of bloke.

AMY

It's okay if you did. Actually it's
better if you did.

Philip doesn't understand.

PHILIP

I've never killed anyone.

AMY

Not even a sort of mercy killing?

PHILIP

No. Why?

Amy reaches into the lingerie bag and produces handcuffs. She gives the HANDCUFFS to Philip. Amy turns around and puts her hands behind her back.

AMY

Put them on me.

Philip hesitantly puts the cuffs on her. Amy turns back to him.

AMY (CONT'D)

Pick up the screwdriver.

PHILIP

Not until yer tell me what's going
on.

Few moments as Amy tries to figure out a way how to tell Philip that she's going to turn rabid.

AMY

I'm...uh... I'm currently at
Terminal Five.

Philip looks puzzled. He doesn't know what she means.

AMY (CONT'D)

I've got me suitcase packed. I'm in
the departure lounge. I just have
to get on the plane. Understand?

PHILIP

(beat)

No.

AMY

I've become immune to the medication, Philip. The drugs aren't working anymore. And not long from now I'm going to turn back into a rabid and there's no chemicals out there that are going to turn me back.

On Philip. Processing this information. He finishes processing. Oh God, his little face.

AMY (CONT'D)

I don't want to live as a rabid. Going around hurting people without a thought in me head. That's no kind of life.

Philip looks at Amy, restrained so she can't attack him. Looks at the screwdriver in his hand. Puts two and two together.

PHILIP

I'll - I'll call Doctor Russo.

AMY

No. It'll do no good. Once I turn, I turn for good and then I'm stuck. Stuck like that forever. It's a fate worse than death.

(beat)

That why I need you to put me down before I go rabid.

Philip looks at Amy.

The rain is now pouring down outside. The tear at the top of the tent is leaking. The wind batters the side of the tent.

CUT TO:

68

INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - NIGHT 2

68

MAXINE is praying in front of the wall of Roarton Risers. Asking God to give her a sign, any sign.

Knock on the door.

Maxine stops praying. Rises to her feet. Adjusts herself.

MAXINE

Come in.

SANDRA enters.

SANDRA
Sorry to disturb, Ms. Martin. Just wondering if you wanted to come down for the finale?

MAXINE
Finale?

SANDRA
Of me detective show. Hard Graft.

CUT TO:

69

INT. FURNESS BED & BREAKFAST - LOUNGE - NIGHT 2

69

A distracted MAXINE, a miserable CONNIE (cover up on and contacts in, still wearing her GIVE BACK SCHEME bib) and a very excited SANDRA are in the lounge.

CLIVE enters with some sparkling white wine and glasses on a tray. Sandra squeals.

CLIVE
Shop'n'Save's best Cava for the big night.

SANDRA
Oh Clive, you shouldn't have.

CLIVE
Its a big occasion, innit? Final episode of Hard Graft.

Sandra squeals again.

CONNIE
That were on last night.

CLIVE
I know mum, but Sandra couldn't watch it last night, so I recorded it and we're watching it tonight, aren't we.

SANDRA
(drunk already on all the excitement)
Too bloody right we are! Oh god, I get to know who the killer is! Are you excited too, Ms. Martin?

MAXINE
Edge of me seat.

Sandra pops the sparking wine. Starts putting it in glasses.

SANDRA
("What am I like, 'ey"?)
I haven't been out all day, have I,
Clive?

CLIVE
("What is she like, 'ey")
She locked herself in bedroom.
Wouldn't come out till an hour ago.

Clive laughs. Shakes his head. Sandra's delighted with herself being such a super fan.

SANDRA
Just in case I heard anything.
I've made sure nothing can spoil it
fer me.

Sandra doles out the drinks. Missing Connie.

CONNIE
(re. not handing her a
glass)
Rude.

CLIVE
Sandra, yer left out mum.

SANDRA
("don't talk stupid")
She doesn't drink.
(to Connie, patronizing)
She can't drink. It'll go right
through yer. Like last time.

CONNIE
I can have one.

CLIVE
Sandra, just give her a glass, 'ey?

SANDRA
No. Cos in an hour, I'll be
cleaning up her mess. No way. Not
tonight. It's my night. She gets
nothing.

Connie looks at Sandra. God, if looks could kill Sandra would be dead before she hit the floor.

Sandra picks up her glass and the remote.

SANDRA (CONT'D)
(toasting the television)
Detective Inspector John Graft.
(MORE)

SANDRA (CONT'D)

Thank you, you rugged Yorkshire big hunk of stuff, for bringing a little excitement into all our lives. Now, on with the show!

Sandra goes to press play.

CONNIE

(loud)

John Graft's Dad is the killer.

Silence. Everyone turns to Connie, who goes into the spoilers. Delighted to be ruining it for Sandra.

CONNIE (CONT'D)

I watched the finale last night. Turns out it were John Graft's Dad was the killer all along. He were the one that killed the ex-police captain cos back in the eighties it were the police captain who beat up all the Dad's mates on the picket line. I saw that plot twist a mile off. Told yer it were silly buggers.

Connie takes the glass out of Sandra's hand, sits back, content with her destruction.

Sandra BLOWS. She lets out a horrific despairing scream.

SANDRA

YOU ROTTEN EVIL HAG!

CLIVE

Sandra...

SANDRA

(barking at Clive)

SHUT UP!

(to Connie)

YOU! YOU ARE A DEMON SENT FROM THE BOWELS OF HELL!

Connie chuckles. Sandra continues having a meltdown.

SANDRA (CONT'D)

Ever since that night -

CLIVE

Oh love, no -

SANDRA

Ever since that night. When I saw you rise out yer grave. I have been in torment!

Maxine looks at Sandra. Did she just say what she thought she said?

CLIVE

Love, we said we'd never talk about that night.

SANDRA

Tough. She started it.

MAXINE

You saw The Rising? You saw them rise up?

SANDRA

(what the hell, life's over, might as well let it all hang out)

Yeah I bloody saw them. I saw all those rotters rise up out the ground with me very own eyes. It were midnight and I were having it off in a Vauxhall Corsa with Jimmy Redmayne.

CLIVE

No! We do not say that name in this house!

SANDRA

JIM, JIM, JIM, JIM, JIMMY! LOVELY BEARDED JIMBO REDMAYNE! HE GAVE ME PLEASURE! Incredible illicit sexual pleasure! What have you ever given me, Clive? Apart from a failing B & B, some knock off cava and a half dead mother in law who's going to live forever.

CONNIE

I'll drink to that.

Connie toasts and drinks her cava.

Sandra, shell shocked, sits down next to her shell shocked husband.

Maxine can't believe it. Sandra is the living witness to the rising she's been searching for all this time! It takes all of Maxine's inner will not to jump up in the air and scream "YES!"

Crack of thunder from outside.

CUT TO:

SCENE 70 HAS BECOME SC 72A

71

INT. TENT - FIELD - OUTSKIRTS OF ROARTON - NIGHT 2

71

Thunder. Rain pelts down outside. Water leaks in from the tent and onto AMY, who looks sick. PHILIP looks distressed. He holds the screwdriver in his hands.

Amy moans.

PHILIP

Amy?

AMY

I don't...(feel good)
Philip...think...this is it.

Philip is scared.

PHILIP

I, I, I -

AMY

Argghhhh.

PHILIP

Oh god.

Amy doubles over.

AMY

Now...

Philip has his instructions but he's frozen in place.

AMY (CONT'D)

Now...NOW PHILIP!

Philip is still frozen. Finally he rises the screwdriver above his head.

The rain continues to drip onto Amy's head.

Amy feels the wet.

She looks up at the tent.

Philip is just about to bring down the screwdriver on Amy's head.

AMY (CONT'D)

Wait.

Philip doesn't move a muscle.

The rain continues to drip onto Amy's face.

AMY (CONT'D)

My face is wet.

Philip's mind is fried with the stress. He just looks at her blankly.

AMY (CONT'D)
MY FACE IS WET!

PHILIP
S-so?

AMY
I can feel it! I can feel the rain!
I CAN FEEL IT, PHILIP!

PHILIP
(holding screwdriver)
Do you still want me to...?

AMY
NO! Course not. I'm feeling again.
I'm not turning rabid.

PHILIP
What's going on?

On Amy. Astounded. It's a good question, what the hell *is* going on?

AMY
I don't know.

CUT TO:

72 **INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - NIGHT 2** 72

SANDRA stands, looking over the photos of the Roarton Risers.
MAXINE stands behind her.

On Sandra. She finishes carefully scanning the wall of Roarton Risers. She points at one of the photographs (unseen by us).

MAXINE
You're sure that's the first person
you saw rise from their grave?

SANDRA
I'm sure, Ms. Martin. I witnessed
The Rising with me own two eyes.

CUT TO:

72A **INT. WALKER HOUSE - STAIRS - NIGHT 2** 72A

KIEREN (au natural) is on the stairs listening in on his parents talking about him.

STEVE (O.C.)

It might be better if he goes back to the treatment centre for a bit.

SUE (O.C.)

Maybe you're right.

On Kieren. He reacts. Now he knows things are bad because she's always usually on Kieren's side, fighting the good fight, but now she's giving in.

STEVE (O.C.)

It's his decision in the end. He can admit he's done wrong or he can go back to Norfolk. Up to him.

Kieren frowns and gets up.

CUT TO:

73

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

73

KIEREN sits on his bed. He looks over to his desk where the WRITTEN OUT CONFESSION lays.

Kieren gets up. Picks up the confession. Is he going to give in and sign it?

No.

Kieren rips up the confession. To hell with the parish council. To hell with Roarton.

CUT TO:

74

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

74

JEM stands by her vanity table. She opens the drawer and takes out her COLT PISTOL. She looks to Kieren's room.

CUT TO:

75

EXT. WALKER HOUSE - NIGHT 2

75

GARY sits in his pick up truck that's parked opposite the Walker house (he's just dropped Jem home). Gary is looking through the window at KIEREN WALKER. Gary's got him in his sights.

A crack of thunder strikes... Gary's car lights illuminate the road...

CUT TO:

76 EXT. ALLEY - CITY - NIGHT (FLASHBACK - NOVEMBER 2010 - 1 DAY AFTER SC 61)

SIMON (still wearing his cover up and lenses from sc.61) crouches in a dirty alleyway with his gym bag. He's homeless, desperate.

Graffiti in the alleyway reads... "UNDEAD OUT," "SAFE HOUSE" (with an arrow pointing to where the safe house might be).

Car lights illuminate the opposite wall. Simon sees on the wall some more graffiti has been spray painted:

"ROTTERS = MONSTERS"

Simon stares at the graffiti - 'Sums up the Living's attitude to him and his kind that does.'

CUT TO:

77 EXT. PARK - CITY - DAY (FLASHBACK - NOVEMBER 2010 - 1 DAY AFTER SC 61)

SIMON (moussed up, wearing lenses) walks through the park. His gym bag and clothes are dirty.

Simon stops. He sees a pay phone. Simon digs into his gym bag and takes out the prescription note the Undead Prophet had left him.

CUT TO:

78 INT. PHONEBOX - PARK - CITY - DAY (FLASHBACK - NOVEMBER 2010 - 1 DAY AFTER SC 61)

SIMON puts in coins and dials the number on the prescription.

SIMON
Hello? It's me.

CUT TO:

79 INT. PHONEBOX - PARK - CITY - DAY - MOMENTS LATER (FLASHBACK - NOVEMBER 2010 - 1 DAY AFTER SC 61)

No audio. SIMON is listening on the phone. He is jotting down an address on the back of the prescription.

CUT TO:

80 EXT. RUNDOWN BLOCK OF FLATS - CITY - DAY (FLASHBACK - 80
NOVEMBER 2010 - 1 DAY AFTER SC 61)

SIMON (moussed up and lenses in) approaches a block of flats. He's following the directions on the back of the prescription.

On the back of the prescription:

"Upper room. No.12"

Simon looks up at the last flat.

CUT TO:

81 INT. RUNDOWN BLOCK OF FLATS - STAIRCASE - DAY (FLASHBACK - 81
NOVEMBER 2010 - 1 DAY AFTER SC 61)

SIMON (moussed up and lenses in) is climbing the staircase, he gets to the top flat.

He does a series of knocks on the door like he's been instructed: Rap (leave a beat, then in succession) Rap Rap Rap, then a beat and then another Rap.

Simon waits. Door opens, it's JULIAN.

Julian beckons Simon inside.

CUT TO:

82 INT. RUNDOWN FLAT - OPEN PLAN LOUNGE / KITCHEN - DAY 82
(FLASHBACK - NOVEMBER 2010 - 1 DAY AFTER SC 61)

We enter the kitchen. Around the kitchen table are ELEVEN PDS SUFFERERS: The DISCIPLES OF THE UNDEAD PROPHET (all au natural). Their poses should resemble the The Last Supper by Da Vinci. Perhaps we recognise some of them from the treatment centre visitation scene. We certainly recognise the PDS sufferer at the end of the table who has gotten to his feet to greet Simon.

It's the LEADER from the tram attack.

CUT OUT OF
SIMON'S POV:

The LEADER crosses to SIMON (moussed up and lenses in) and stands in front of him.

LEADER
This is where you belong.

The Leader warmly embraces him. It's the first loving acceptance Simon has had in a terribly long time. It feels good.

The other DISCIPLES get up and greet him warmly. Julian is the last to embrace him. Julian whispers in Simon's ear:

JULIAN
"God wiped away all the tears from
their eyes, for when they were
redeemed from the earth..."

CUT OUT OF
FLASHBACK TO:

82A

INT. AMY'S BUNGALOW - LIVING ROOM - NIGHT 2

82A

JULIAN (O.S.)
...They Are like angels that are in
heaven.

The door opens and SIMON (moussed up, contacts in), bathed in shadow, holding the instrument case, enters.

ZOE and Brian (both au natural) sleeping on the couch. Simon clocks them and closes the door on his way to...

CUT TO:

83

INT. AMY'S BUNGALOW - SIMON'S ROOM - NIGHT 2

83

SIMON (moussed up, contacts in) places the instrument case before him.

He opens it.

Inside we see:

A number of SHARP BONE CUTTERS. One of them must be chosen by Simon to complete his final mission...

...Kill the first risen. Kill Kieren Walker.

CUT TO:

SCENE 84 CUT

BLACK SCREEN.

END OF EPISODE.