

IN THE FLESH

Episode Three

Written by

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FINAL SHOOTING SCRIPT

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1 EXT. COUNTRY LANE - EDGE OF ROARTON - DAWN - DAY 5 1

A deserted country lane on the edge of the village of Roarton. It's almost dawn. Light, but the moon still in the sky. Twilight.

A figure appears on the horizon. Walking slowly down the middle of the road. It's KIEREN WALKER. Flesh cover up streaked. One contact out, one in. One dead eye. One living.

He's walking a little dazed. A thousand thoughts rolling around in his head.

BEEP BEEP. The PICK-UP TRUCK whizzes past him.

He sees:

Bill driving, face like thunder and RICK in the passenger seat with a desperate look, motionless, expression of doom. Kieren's face: WTF?

In the back, covered in netting, tied up, still alive, are the two rabid zombies from the woods; the MALE ZOMBIE and the LITTLE GIRL ZOMBIE.

Kieren stops. Looks after them. They're alive and going for treatment. KIEREN's feelings are mixed. Pride he saved two lives last night. Devastation, RICK isn't who he thought he was.

CUT TO:

1A INT WALKER HOUSE - LOUNGE - DAY 5 1A

STEVE, in his dressing gown looks out the window. He's extremely worried about Kieren's whereabouts. He repetitively rubs his first finger and thumb, a nervous tick he shares with his son. SUE joins him at the window.

STEVE

Time to call Shirl'.

SUE

He'll be out with Rick.

STEVE

Or in a ditch somewhere. No we have to call Shirley about this.

(CONTINUED)

1A CONTINUED:

1A

SUE  
We call her and she'll call the  
Treatment Centre and they'll come  
and take him away. Do you want  
that?

STEVE  
We can't lose him again, Sue.

Sue takes Steve's hand.

SUE  
We won't.

CUT TO:

2 **EXT. MACY HOUSE - MORNING - DAY 5**

2

Bill's pick up pulls up in front of the house. Without a  
word, BILL exits the vehicle.

Bill grabs the bag of weapons and enters the house.

Rick follows (at a safe distance).

CUT TO:

3 **INT. MACY HOUSE - HALLWAY - SAME TIME - DAY 5**

3

JANET, in her nightie, extremely worried, been up all night  
waiting for their return.

BILL enters and passes her without acknowledgement.

Rick enters, looks at his mum - "it didn't go well".

CUT TO:

4 **INT. MACY HOUSE - UPSTAIRS LANDING - MOMENTS LATER - DAY 5** 4

BILL, face still thunder, is putting rifles and guns back in  
the airing cupboard.

Rick comes up the stairs. Hovers.

RICK  
Want me to get in the netting?

(CONTINUED)

4

CONTINUED:

4

Bill doesn't answer him. He puts the last of the guns in the airing cupboard and passes. Silent treatment. This is absolute hell for Rick.

CUT TO:

5

EXT. MACY HOUSE - MOMENTS LATER - DAY 5

5

BILL is aggressively collecting the netting from the back of the truck.

Rick enters. Watches. So wants his Dad not to be mad with him.

The netting gets stuck on the pick up's side. Bill tugs at it.

Rick goes to help. Bill growls:

BILL

Get off.

Rick backs away, as you would from a snarling dog.

RICK

Sorry.

BILL

(scoffs)

You're sorry?

Rick nods.

BILL (CONT'D)

Yer embarrassed me, Rick. Siding with that rotter!

RICK

Dad, I -

BILL

(to himself, more than Rick)

Insubordination. It'll spread. Like piss downhill.

Rick looks down.

BILL (CONT'D)

He's lovin' this. Yer saw him. Smug fuckin' grin.

(CONTINUED)

5 CONTINUED:

5

RICK  
(very meek)  
Dad, I don't reckon he -

BILL  
(getting in Rick's face)  
The Walker lad were smiling ear to  
rotten ear.

Rick nods.

BILL (CONT'D)  
He's got to go  
(places his finger in  
Rick's chest)  
and you've got to do it.

And with that Bill walks off into the house.

On Rick - The horror....

CUT TO:

6 **INT. AMY'S HOUSE - BEDROOM - DAY 5**

6

AMY is sitting up in her bed. She's just put on her bra.

Rustling sounds are heard off camera.

Amy looks over at:

The back of a MYSTERY MAN (face unseen), sitting on the edge  
of the bed, putting on his shirt.

The Mystery Man stops. Puts a hand to his head. He's hung  
over. Amy clocks this.

AMY  
Got some aspirin if you want?

ANGLE ON: The Mystery Man. It's PHILIP. Last night Amy and  
Philip slept together.

PHILIP  
I, uh, better get back, morning  
council meeting.

Amy nods. It's obvious that she considers this a one time  
deal. A consolation prize. The person she really would have  
liked to spend the night with (Kieren) spent it somewhere  
else. Philip stands. Turns back.

(CONTINUED)

6

CONTINUED:

6

PHILIP (CONT'D)  
This, what happened last night,  
can't get out.

Amy looks at him - "Believe me you were nothing to shout about."

PHILIP (CONT'D)  
(shaking head, fifty  
shades of shame)  
Living dead girls. Never thought  
that'd be my thing.

Amy pulls a face.

PHILIP (CONT'D)  
(panicky)  
If word got out I - I'd lose my  
job...  
(really imagining it)  
Oh Jesus, there'd be hell to pay.

AMY  
You think I want it known I shagged  
someone like you?

PHILIP  
What's that supposed to mean?

Amy gives him a look. Philip takes offence.

PHILIP (CONT'D)  
Good. Keep your mouth shut. People  
round here found out I slept with a  
rotter I'd be strung up.

Philip exits.

Amy hits the covers. She's pissed off at being treated like a dirty shameful secret by someone like Philip. Screw the living. She goes for her laptop on the floor. Opens it. The illicit web site Kieren looked at in Epl pops up (Amy's obviously been on it a lot.)

CUT TO:

7

**EXT. AMY'S HOUSE - DAY 5**

7

PHILIP exits Amy's house. Prepares to do the walk of shame.  
Looks up and sees:

SHIRLEY. His mother. Walking up Amy's garden path.

(CONTINUED)

7

CONTINUED:

7

Philip freezes.

Shirley looks up. Sees her son on a PDS sufferer's door step.  
Freezes.

AWKWARD. Here's the thing; Shirley doesn't know that Philip knows she's a PDS Community Care Officer. Shirley still believes Philip believes she works at a hospice. On Philip's side, he hopes to God his mother doesn't know about his living dead fetish and anyway how is he going explain why he's coming out of one of her patients houses without spilling the beans that he knows what she thinks he doesn't know. You know?

*WHAT ARE THEY BOTH GOING TO SAY?*

PHILIP / SHIRLEY

What are you doing here?

Couple of more uncomfortable moments as mother and son think about the lies they're going to tell each other.

SHIRLEY

(making it up as she goes)  
Her Nan. I knew her. At the hospice.

(re. her medication bag)  
Came to give her some left over belongings.

PHILIP

(not buying it for second)  
Oh. Right.

Philip's turn.

PHILIP (CONT'D)

I'm doing outreach.

Philip looks to where his mother is staring. He goes red.  
Does up his trouser fly.

PHILIP (CONT'D)

Roarton Council / Partially  
Deceased face to face relations.

SHIRLEY

(not buying it for a second)  
Oh. Right.

Philip nods - "That's right". He skulks past his mum.

(CONTINUED)

7 CONTINUED: (2)

7

SHIRLEY (CONT'D)  
Having pork tonight, Philip. Yer  
like pork, don't yer love?

PHILIP  
(head down)  
Yep.

Philip exits.

CUT TO:

8 **EXT. EDGE OF ROARTON - ROAD - DAY 5**

8

KIEREN is still walking into the village, reeling with emotion from Rick's actions last night. He passes a LONE PHONE BOX. It stands out in the desolate wilderness.

Kieren is looking at the phone box. He sees in the phone box window reflection a building. Intrigued, Kieren turns and sees: In the distance a lone small SUPERMARKET. The supermarket looks awfully familiar.

CUT TO:

9 **EXT. EDGE OF ROARTON - SUPERMARKET - DAY 5**

9

KIEREN stands outside looking up at the open supermarket. From a distance he wasn't so sure, but now up close it cannot be denied:

This is the same supermarket from his flashbacks. The place where he killed Lisa Lancaster.

CUT TO:

10 **INT. SUPERMARKET - DAY 5/NIGHT 0**

10

The automatic doors open and KIEREN steps inside.

Muzak plays.

It's a surprisingly big shop. Four aisles and at the left hand side a bank of cash registers, where two SHOP ASSISTANTS scan bar codes.

ROARTON SHOPPERS trundle around with their trolleys / baskets.

Kieren gets a number of suspicious looks (remember he isn't wearing cover up and one of his contacts is out).

(CONTINUED)

10

CONTINUED:

10

Kieren ignores the shoppers scared / disapproving rubbernecking and approaches AISLE 4.

AISLE 4

Empty of shoppers. Crisps and chocolates on the shelves.

Kieren stands at the far end. He is staring at a spot on the floor down the aisle.

It's where he attacked Lisa. Kieren stares at the spot. Haunted. He begins to move towards the spot.

The muzak starts to become DISTORTED. The fluorescents begin to FLICKER.

The stress is causing Kieren to go into flashback. An intense one.

The whole picture starts to shake. The fluorescents GROW BRIGHTER. The muzak SCREECHES AND MORPHS INTO:

CUT TO:

10A

INT. SUPERMARKET - FLASHBACK - DAY 0

10A

SCREAMING.

There, on the spot on the floor where Kieren was just staring is RABID KIEREN and RABID AMY DYER feeding on LISA LANCASTER.

AUTOMATIC DOORS BUZZ OPEN.

A MALE RABID ZOMBIE hanging about in the entrance turns his head and:

Gets A BULLET in his HEAD.

ANGLE ON: JEM. Combat mode, pistol smoking.

JEM

LISA!

From around the corner ANOTHER RABID ZOMBIE lurches into view.

Jem fires her pistol from range. Head shot. Zombie goes down.

We follow behind Jem as she begins searching aisles:

No Lisa in Aisle 1. No Lisa in Aisle 2 Or Aisle 3.

AISLE 4 Jem hears MUNCHING SOUNDS.

(CONTINUED)

10A CONTINUED:

10A

This is the aisle. Jem checks her chamber. She's got plenty of bullets. Enough to blow any zombies that are hurting her partner. Jem goes into Aisle 4. She sees:

RABID KIEREN, her brother, feeding on Lisa, her friend and partner.

Rabid Kieren lifts his head and sees:

Jem. Standing at the far end of the aisle. Holding her pistol at him.

Jem is in utter shock. Doesn't make a move. Just stares at him.

Rabid Kieren doesn't make a move either. Just stares at his sister.

His sister....

The fluorescents flicker.

As brother and sister look at each other the fluorescent lights flicker on off on off on off on off...

CUT TO:

11 **EXT. SUPERMARKET - DAY 5**

11

Back in present day. KIEREN comes stumbling out of the supermarket, head reeling from the startling revelation. His sister saved him.

CUT TO:

11a **INT. WALKER HOUSE - LOUNGE - DAY 5**

11a

KIEREN creeps past the lounge where SUE and STEVE lie asleep on the couch.

CUT TO:

12 **INT. WALKER HOUSE - JEM'S ROOM - DAY 5**

12

JEM sleeping in bed. Bad dream. Her eyes snap open.

She sees a figure standing in her room.

Jem reaches under her pillow for her pistol. Grasps hold of it and points it at the figure.

(CONTINUED)

12 CONTINUED:

12

The figure is illuminated:

It's KIEREN.

KIEREN

You were there.

Jem doesn't say anything. Just aims her pistol.

CUT TO:

13 INT. MACY HOUSE - LIVING ROOM - DAY 5

13

BILL is pacing, plotting how to get Kieren. While he tells a worried RICK his plan, he searches for his cigarettes.

BILL

It's gotta look like he turned on yer. There's some in Roarton now who think these things are fuckin' people. If yer can believe that. So when you've finished him, say something like; "When I met up with the Walker Lad he started foaming at the mouth." Summit like that.

Bill looks at Rick. Sense his son's unease.

BILL (CONT'D)

He's not a person, Rick. He's an animal. Worse than an animal. They might walk and talk but rotters are evil.

Rick nods, his Dad is describing him - could his self-esteem be any lower?

BILL (CONT'D)

This has to be done.

RICK

(not convincing)

I know.

BILL

Yer want to be in the good books or the bad books?

Rick looks up at Bill. That was the worst threat made by his Dad when he was growing up. The times Rick was in his father's "bad books" was excruciating.

(CONTINUED)

13

CONTINUED:

13

RICK  
Good books.

Bill nods.

RICK (CONT'D)  
When do yer want me to...?

BILL  
Today - where's me fags. JANET!

Rick sees an opportunity. He grabs it.

RICK  
Want me to go get yer some?

Bill pats himself down. Jesus he could use a cig.

RICK (CONT'D)  
I don't mind. Be straight back.

Bill goes into his pocket, produces a tenner.

BILL  
Go on then.

CUT TO:

14

**INT. MACY HOUSE - KITCHEN - MOMENTS LATER - DAY 5**

14

JANET is making breakfast. RICK enters holding the tenner.

RICK  
(speaking in a hushed tone  
but trying to make it  
sound like he's not)  
Mum, 'ave yer got some change?

Janet looks at her son. The desperation behind the eyes. She recognizes it.

Janet nods and goes into her purse. This is done in a clandestine fashion. While she counts out coins she keeps looking to check Bill isn't coming in.

Rick understands what she's doing. He checks Bill isn't coming as well.

Janet finishes collecting the coins and gives them to Rick in exchange for the tenner.

Rick nods, says with his eyes - 'Thank you, mum'.

(CONTINUED)

14 CONTINUED: 14

Janet nods back.

CUT TO:

14A INT. WALKER HOUSE - JEM'S ROOM - DAY 5 14A

JEM still holds the pistol on KIEREN.

KIEREN

I get flashbacks. From that time.  
My medication. Rebuilds connections  
in my memory.

Jem just holds her pistol.

KIEREN (CONT'D)

You were there. When Lisa was  
killed.

JEM

When *you* killed Lisa. *You* killed  
her. She wasn't killed. *You* killed  
her.

KIEREN

(admitting it out loud)  
When I killed Lisa.

JEM

You come to talk yer way out of it?  
Make excuses?

Kieren shakes his head.

JEM (CONT'D)

You remember me. From then?

Kieren nods.

JEM (CONT'D)

You saw what I did?

Kieren nods.

JEM (CONT'D)

And how's it feel?

KIEREN

(thinking she means how's  
he feel about killing her  
friend)

It feels awful. I don't...

(MORE)

(CONTINUED)

14A CONTINUED:

14A

KIEREN (CONT'D)

I'm not like some people who think that what we did back then was alright because it was necessary for our survival, or, or we're somehow a more advanced species so killing the living doesn't really count. It does count. I did kill her. All I can say is I would have done anything to have stopped it if I could.

JEM

So you think I'm a coward?

KIEREN

(doesn't know what she means)

No...

JEM

You saw me. *I* could have stopped you.

Kieren thinks about this.

KIEREN

Maybe.

JEM

Talk about guilt. Try looking the parents of your friend in the eye and have them think you're a hero, when really your a fake, and a liar.

Jem tries to hold back the emotion. But it's too hard.

JEM (CONT'D)

I told Lisa's parents, I told *everyone*, that I'd run out of bullets. I hadn't run out of bullets. I just couldn't pull the trigger on me own brother. Rabid Rotter or not. I just couldn't do that.

Brother and sister look at each other. Both are racked with guilt. This is the first time either one has been able to admit what they did out loud. Two peas in a guilty pod.

KIEREN

I'm glad you didn't, Jem.

(CONTINUED)

14A CONTINUED: (2)

14A

JEM  
(through tears)  
Are yer?

KIEREN  
I am. I really am.

Beat.

KIEREN (CONT'D)  
I'm going to the Lancaster's. I'm  
going to... I'm going to try and  
bring them some peace.

Jem looks at her brother. Kieren looks at his sister. Goes to  
exit.

JEM  
Kier.

Kieren turns.

JEM (CONT'D)  
Wait for me.

CUT TO:

15 **EXT / INT. EDGE OF ROARTON - PHONE BOX - DAY 5**

15

RICK is standing in the phone box that Kieren was looking at  
in the scene previous. Rick's edgy as hell, even though  
there's not a thing in sight, he checks that there's no one  
that could possibly see him. When he's sure the coast is  
clear he takes out the coins his mum gave him and puts them  
in the slot.

CUT TO:

16 **INT. WALKER HOUSE - LOUNGE - DAY 5**

16

STEVE and SUE around the table.

KIEREN and JEM come downstairs together.

Sue and Steve see Kieren and Jem.

Brother and sister make a bee line for the door. Sue stands  
and blocks their path.

SUE  
Where'd you think you're going?

(CONTINUED)

16

CONTINUED:

16

The phone begins to ring.

JEM

Out.

Sue mentions for Steve to pick up the phone.

Jem brings in a cereal bar box from the kitchen. Pockets one. Offers Kieren one. Course he doesn't eat, but it's a nice gesture so he takes it and pockets it.

SUE

Absolutely not.

(to Kieren)

You had us worried sick. No one's going anywhere.

JEM

We have to go out.

SUE

It's still very dangerous out there.

JEM

Relax mother, I'm packing.

Jem shows Sue her Smith and Wesson in her belt. Sue shakes her head.

JEM (CONT'D)

(re: ringing phone. Trying to create diversion)

Is someone going to get that?

SUE

Steve!

Steve enters.

STEVE

The handset's not on the charger.

SUE

(to Jem)

Where's the phone?

JEM

How would I know.

SUE

I saw you had it last night.

(CONTINUED)

16

CONTINUED: (2)

16

JEM

Pretty sure Dad had it last.

Sue turns to Steve. Jem motions for her and Kieren to make like a tree and leave. They sneak away as Sue and Steve squabble.

STEVE

I always put it back, Sue.

SUE

You say that, Steve, but the number of times I've found it stuffed down the sofa-

STEVE

That's got nothing to do with me.

Sue gives him a look.

STEVE (CONT'D)

I left it in the lounge once and then we had words and I now make sure-

Phone rings off. The call's been diverted to voice mail.

SUE

Great, now we're never going to find it.

Sue realizes Kieren and Jem are nowhere to be seen.

SUE (CONT'D)

Where they gone?

CUT TO:

17

**EXT / INT. PHONE BOX - MIDDLE OF NOWHERE - DAY 5**

17

Rick, almost tearing his hair out in frustration, is leaving an impassioned message on the Walker's voice mail.

VOICE MAIL

...please leave a message after the tone.

Beep.

(CONTINUED)

17 CONTINUED:

17

RICK

Ren it's me, yer in danger, Dad  
want's yer gone, he's gonna make me  
do it, so please, please, if yer  
see me or him coming just run,  
please Ren stay away. I'm so -  
(sorry)

Beep.

RICK (CONT'D)

Shit!

Rick puts down the receiver. Was that enough? What if Kieren doesn't listen to the voice mail? Should he try calling again? Rick searches in his pocket for more coins when his wrist watch beeps. It's been half an hour. He's already taken up all the time he can without it looking suspicious.

Rick resigns himself. Puts down the phone and exits the booth.

CUT TO:

18 **SCENE 18 MOVED. RENAMED 19A AND RELOCATED AFTER SCENE 19** 18

19 **EXT. DISUSED BASKET BALL CAGE - DAY 5** 19

GARY and DEAN are approaching the disused basket ball court that was used to cage rogue rabid's back in the day. It is currently being used to store paint for branding PDS sufferers houses.

Dean is LIMPING (due to his bitten leg which has been bandaged up), looking under the weather, but happy cos he's counting the cash they both got from handing in the set of rabid's last night.

Gary leads the way. Stops at the basket ball court entrance.

DEAN

What we doing at cage?

GARY

Need to get some of that paint.

Gary indicates some paint in the far corner of the court.

GARY (CONT'D)

Go on then, mate.

Dean looks at his friend. Something's not right.

(CONTINUED)

19

CONTINUED:

19

GARY (CONT'D)

Yer see any rotters caged up? Get yer arse in there, yer soft get.

Dean nods. But he doesn't like this.

Never the less he enters the court. Limpes towards the piping.

DEAN

(assuming Gary's right behind him)

Know first thing I'm gonna buy with this money? Vitamin C. In bulk. Feel rough as dogs. Reckon I'm catching that cold that's going aro-

CLANG of the cage gate slamming shut.

Dean swings around and sees:

Gary chaining up the gate. Locking him in.

DEAN (CONT'D)

Fuck yer doin'?

GARY

Yer being quarantined.

DEAN

What!?

GARY

Yer got bit. Could turn any time.

DEAN

It's an urban myth, Gaz! Walker lad said so himself!

GARY

Likely story. You dead'ens stick together.

Dean looks at Gary. Has a rare moment of insight.

DEAN

This is about Vicky, innit? Bout what I said last night?

Gary gives him a look - "Too right it is." He starts to walk away.

DEAN (CONT'D)

Bastard!

(CONTINUED)

19 CONTINUED: (2) 19

Dean is left in the cage.

CUT TO:

19A EXT. WALKER HOUSE - DAY 5 (PREVIOUSLY SCENE 18) 19A

JEM and KIEREN exit out the front door.

JEM

Did you get to see Rick?

KIEREN nods.

KIEREN

I did, but.....

KIEREN shakes his head - where to start?

Jem and Kieren walk out of frame. It's then that we see on the Walker's front door, painted in green, A LARGE LETTER "Z".

CUT TO:

20 INT. MACY HOUSE - STAIRS / LOUNGE - DAY 5 20

JANET, troubled, wearing her Sunday best, is on the stairs listening to BILL, also in his Sunday best, talking on the phone to Vicar Oddie.

BILL

Bringing Rick to service today,  
vicar.

CUT TO:

21 INT. CHURCH RECTORY - STUDY - DAY 21

VICAR ODDIE on the phone. Not delighted by this news.

VICAR ODDIE

What do we owe the pleasure?

INTERCUT BETWEEN BILL AND VICAR ODDIE.

BILL

Need yer to give one o' yer  
barnstormers. The lad's got a big  
mission to do today. Needs  
inspiring.

(CONTINUED)

21 CONTINUED:

21

Janet hears some commotion coming from outside. She crosses to the window and looks out.

VICAR ODDIE  
I see. What did you have in mind?

BILL  
Something about doin' yer duty, no matter what.

Janet interrupts Bill.

BILL (CONT'D)  
(into phone)  
Hold on, vicar.

Bill covers the receiver, looks to Janet - "What?".

JANET  
Philip's outside painting something on the garage door.

Off Bill's reaction we

CUT TO:

22 **EXT. MACY HOUSE - DAY 5**

22

PHILIP is on the drive holding a paint pot. He's doing a rush job. If Bill catches him he's...

Too late. BILL opens the door holding a shotgun.

Philip starts to edge away.

BILL  
Fuck yer doin'?

Philip produces a piece of paper from his pocket. Holds it up like a shield.

PHILIP  
Proposal was voted in this morning.  
All houses with PDS sufferers  
inside must be identified.

Bill snatches the piece of paper off Philip. Philip edges out of the Macy property.

Bill reads. His frown deepens. He gets to a certain paragraph. His eyes widen and he turns to see:

On his front door a "Z" has been painted.

(CONTINUED)

22

CONTINUED:

22

Bill pumps the shotgun and spins back to where Philip was.

Philip has wisely fled.

Dean has witnessed all this from the cage.

DEAN  
(shouting over)  
Serge!

Bill looks over at Dean in the cage.

DEAN (CONT'D)  
(re. his situation)  
Know how yer feeling!

Bill gives Dean a look of disdain - "you're a suspected rotter, how am I like you?"

Rick's pick up pulls up.

Bill watches as his son gets out the pick up. Bill stares at Rick as if seeing him for the first time.

RICK  
(sees shotgun)  
What's happened?

BILL  
Nothing. Get inside and change into yer suit. We're going to church.

Rick nods, does as he's told and enters the house.

Bill stays a moment. Looking up and down the street.

CUT TO:

23

**EXT. AMY'S HOUSE - DAY 5**

23

GARY is knocking on the door. Paint pot and brush in hand with another piece of paper.

AMY, still wearing her nightie (vintage of course) opens the door. Gary takes in the view.

AMY  
What do you want?

Gary gives her the piece of paper.

GARY  
Here to mark yer place.

(CONTINUED)

23

CONTINUED:

23

Amy scans the decree. Scrunches it and throws it away - "This fucking village".

AMY

Fine.

Amy goes back inside. Leaving Gary and the front door open.

CUT TO:

24

**INT. AMY'S HOUSE - BEDROOM - LITTLE LATER**

24

AMY sits in bed on her laptop. In the middle of watching the third youtube video of THE PROPHET. He talks directly to camera.

THE PROPHET

"Fear not; I am the first and the last, I am he that liveth, and was dead, and behold I am alive for evermore and hold the keys of life and death". And so are you, brothers and sisters, you are part of the first and the lasts. The Living are not. And that will cause them to be hateful against us. Make no mistake, we hold the keys of salvation in our hearts, but we can not bring divine change all by ourselves. Join me here. For when we are united we are strong, and safe, and glorious-

GARY (O.C.)

What yer watchin'?

Amy jumps. She sees:

GARY, leaning in her doorway.

Amy slams down the laptop

AMY

Nothing.

Gary takes a few steps towards her.

GARY

Done yer door.

AMY

Good for you, Da Vinci.

(CONTINUED)

24

CONTINUED:

24

GARY

Yer not like other girls, are yer?

AMY

If you've finished defacing my property then I'd like you to leave.

Gary stops. Looks at Amy. Amy glares back at him. He loses the smile. Turns up the menace.

GARY

It just won't do.

AMY

What won't?

GARY

You. Going around like you are.

AMY

Was about to get dressed before yo -

GARY

(shakes his head,  
indicates her eyes and  
face)

Mean, like that. Walking around. Bare. It's a slap in the face to this community. To war heroes like me.

AMY

This is my house arsehole, I can do what I -

Gary LUNGES for Amy. GRABS her by the HAIR. Amy tries to defend herself, but Gary's too strong. He very roughly DRAGS her to her vintage VANITY TABLE where her FLESHTONE MAKE UP is.

Gary grabs the make up and starts SMEARING it all over Amy's face. Amy tries to turn her head away. Gary won't let her.

GARY

In this village, yer cover up yer rotten face! Got it!

Gary finishes smearing Amy. He roughly lets go / pushes her. She falls to the floor.

Amy won't allow him to win - she looks at him defiantly.

(CONTINUED)

24 CONTINUED: (2)

24

Gary looks down at her. Grabs her face. Inspects his handy work.

GARY (CONT'D)

Better.

And with that Gary exits. Leaving Amy on the floor shaken to her core.

CUT TO:

25 **EXT. LANCASTER HOUSE - DAY 5**

25

DUNCAN and PATTY LANCASTER are exiting their home in their Sunday best.

JEM approaches them. We see KIEREN in the background.

The Lancasters see Jem.

PATTY

Hello, sweetheart, off to service?  
Need a lift?

JEM

No thanks, Patty. I think you and  
Duncan should skip church today.

DUNCAN

Oh? What's up, Jem?

JEM

Me...Me and me brother. We need to  
talk to you.

Off Duncan and Patty's surprised expression we

CUT TO:

26 **INT. LANCASTER HOUSE - LIVING ROOM - DAY 5**

26

Pictures and photos of Lisa Lancaster are everywhere. Almost bordering on abnormal.

Even though the house is very clean and charming, there's an odd vibe to it. You get the feeling nothing has been touched or replaced for years. As if the Lancasters don't want to throw anything away because it might be jarring if someone came back. The whole place is frozen in time.

(CONTINUED)

26

CONTINUED:

26

KIEREN and JEM uncomfortably stand next to a smiling PATTY. DUNCAN enters with a full FOLDER filled with various MISSING POSTERS, he opens the folder and gets out the newest ones, shows them to Kieren and Jem as you would show your stamp collection to guests (this is Duncan's main macabre hobby now - searching for his daughter).

DUNCAN

That's the new one.

Kieren and Jem nod politely.

PATTY

Duncan gets 'em done at the print place in town.

DUNCAN

I design 'em meself on the computer.

KIEREN

Looks very professional.

PATTY

Hopefully we won't need to put 'em up for much longer...

Expectant Patty and Duncan look at Kieren and Jem. Kieren breathes in. Okay it's time...

KIEREN

Yes... well... I don't know how to... uh  
(deep breath)  
Lisa isn't missing.

Duncan and Patty look at each other - this is it!

KIEREN (CONT'D)

I know this...I know this for sure because...Because...

Duncan grasps Patty's hand. He's seen her!

KIEREN (CONT'D)

Because I was there. In the supermarket.

Duncan and Patty look quizzical.

KIEREN (CONT'D)

I was the one who...

Kieren can't finish. Jem sees him struggling. Takes over.

(CONTINUED)

26

CONTINUED: (2)

26

JEM

You know Lisa was attacked?

PATTY nods.

JEM (CONT'D)

Well...

KIEREN

I attacked her, Mrs. Lancaster, Mr. Lancaster. I attacked your daughter.

Duncan and Patty take this in.

PATTY

You attacked Lisa...?

KIEREN

(nods, gets emotional)  
I - I - I can't tell you how much I regret-

DUNCAN

So you were the one who moved her body?

Kieren's a little caught off guard by this question.

KIEREN

No. No I don't think I did.

PATTY

So who was the one who moved her body?

KIEREN

I...I... don't know. It could have been me. Could have been the person I used to... Things from that time they're very, the - my medication - I only remember bits and pieces -

DUNCAN

But yer sure you bit her?

Kieren's knocked back by this question. He looks at Duncan and Patty - who are waiting for an answer.

KIEREN

Yes. I'm sure I did that.

Bizarrelly Duncan and Patty seemed *relieved* by this answer.

(CONTINUED)

26

CONTINUED: (3)

26

PATTY

Good.

DUNCAN

(to Patty)

That's something, isn't it?

Kieren and Jem look at each other confused - 'Why is that something?'

JEM

Mr. Lancaster, what Kieren's trying to say is...

DUNCAN

(to JEM)

He bit her, in his untreated state, yes we get that, love.

(to Kieren)

To be honest, we were hoping for a bit more from you.

Kieren opens his mouth but doesn't know what to say. He's a bit bowled over by their reactions.

DUNCAN (CONT'D)

We were hoping that you'd have spotted her.

KIEREN

I...uh...

PATTY

In the woods. When you were in the woods.

Kieren's heart is in his mouth.

DUNCAN

We heard what yer did for those two others and we'd last night and we'd like to thank you.

KIEREN

Thank me?

DUNCAN

Cos it could have easily been our Lisa, couldn't it? We thought it might've been..

Patty nods.

(CONTINUED)

26

CONTINUED: (4)

26

DUNCAN (CONT'D)  
Went to the Infirmary and  
everything. But no, it were Daniel  
Holland and his little girl Maisy.

PATTY  
(disappointed)  
Little Maisy Holland.

DUNCAN  
You standing up like that. If the  
patrols find Lisa now, she won't be  
harm'd. She'll be taken for  
treatment and then...  
(getting emotional)  
Oh well, we're counting the days  
aren't we love?

Patty nods.

KIEREN  
I don't know how to say this but,  
I, you see, Lisa won't be coming  
back.

PATTY  
Course she will. She was bitten.  
She'll be coming back like Daniel  
and Little Maisy Holland, like  
Henry Bennett, like you and Rick  
Macy.

KIEREN  
We all came back because we died  
the year before The Rising. After  
the Rising... Well, you know,  
people have died haven't they and  
they haven't-

DUNCAN  
When yer bitten yer come back.

KIEREN  
I'm sorry. That's not how it works.

DUNCAN  
That's how it works in the, in all  
the films, doesn't it.

PATTY  
We've seen it. Yer get bitten, yer  
come straight back. In all the  
films.

(CONTINUED)

26

CONTINUED: (5)

26

KIEREN

Yeah. I know. But this is...this isn't a film.

DUNCAN

Vicar Oddie said that 'it's a very real concern'. I mean we're not concerned, are we? We want her to come back.

KIEREN

Vicar Oddie is saying that because, because Vicar Oddie is a -

JEM

Because it could be true.

Kieren looks at his sister - 'What the hell?'

JEM (CONT'D)

Couldn't it? Couldn't it, Kier.

Kieren understands what his sister's driving at. He looks at Duncan and Patty. He can't take away their hope. He's already taken away their only daughter. So he nods and says:

KIEREN

They haven't found her body. Anything's possible.

PATTY

(pleased he's come around)  
They haven't found her body.

DUNCAN

We think she woke up after you'd... finished with her, and now she's roaming about.

PATTY

We leave the back door on the latch every night. Just in case.

DUNCAN

Have to have faith, don't yer?

Kieren and Jem awkwardly nod in agreement.

CUT TO:

26A **EXT. DISUSED BASKET BALL CAGE - DAY 5 (PREVIOUSLY SCENE 30)A**

DEAN, sweating and starving, is pressed up to the cage, desperately scanning the street for anyone to help.

He spots A TEENAGER walking down the street.

DEAN  
Lad! Mate!

The Teenager stops by the cage. Dean offers a tenner through the wire.

DEAN (CONT'D)  
Do us a favor; Pop to shops and pick us up a sarnie, ay'.

TEENAGER  
Thought you lot didn't eat?

DEAN  
I'm not a bloody rotter - I'm diabetic!

TEENAGER  
You got bit.

DEAN  
That's all bollocks about getting turned from a bite.

TEENAGER  
Me Dad says different.

DEAN  
Yer Dad doesn't know his arse from his elbow.

TEENAGER  
Infected bastard!

The Teenager snatches the tenner from Dean's fingers and scarpers.

Dean curses. Takes out another tenner from his reward bundle.

Dean spots a PLUMP OLD DEAR coming down the street.

DEAN  
Hiya, love. Yer look well, have yer lost some weight?

The Plump Old Dear shoots him a look.

(CONTINUED)

26A CONTINUED:

26A

DEAN (CONT'D)  
Couldn't do us a favor, sweetness?  
I've been quarantined against me  
will and I'm absolutely -

The Plump Old Dear SPITS at Dean as she walks past the cage.

DEAN (CONT'D)  
(wiping spit off his face)  
Yer mangy cow! Call yerself a  
Christian!

Dean slumps down on the wire. He's given up on humanity.

From his slumped position he sees a pair of shoes coming down the street.

DEAN (CONT'D)  
'cuse me, 'cuse me mate -

The feet stop. Dean springs up and sees: KEN.

Dean's heart drops. He looks down.

DEAN (CONT'D)  
(not expecting anything)  
I need help. Got diabetes. I need  
sugar. A sarnie or summat.

Beat.

KEN  
What sort?

Dean looks up, surprised and ever so grateful.

DEAN  
Coronation Chicken if they've got  
it.

KEN goes to take the money from DEAN.

DEAN (CONT'D)  
Thank you. Thank you so much.

KEN nods about to walk away.

DEAN (CONT'D)  
Ken.  
(beat)  
I'm sorry fer what I've done.

(CONTINUED)

26A CONTINUED: (2)

26A

KEN looks at Dean. Nods.

CUT TO:

27 INT. ROARTON - TEMPORARY CHURCH - DAY 5

27

VICAR ODDIE is giving a barnstorming sermon to the CONGREGATION.

BILL sits with JANET and an uncomfortable looking RICK.

Other parishioners are keeping their distance and looking at Rick from the corner of their eyes. It's subtle but it's clear Rick is not welcome here.

VICAR ODDIE

VICAR ODDIE (CONT'D)

"And I looked, and behold a pale horseman: and his name was Death, and Hell followed with him." The first resurrection of the dead is the beginning of the Great Tribulations. Once the first risen dead have been judged, only then can the good Lord pave the way to salvation. And salvation is all we crave.

"Amen's" from various parishioners including Bill. Janet and Rick kept quiet.

VICAR ODDIE (CONT'D)

Do not be fooled. Those things are not what they appear to be. They are not your neighbours, they are not your friends. They are imposters! Changelings of the highest order.

Bill looks to Rick. Nods - "You see, Kieren isn't Kieren he's an imposter".

VICAR ODDIE (CONT'D)

The undead are the pale horseman personified, intent on destruction and evil, and they must be judged! The good lord demands it! Revelations 11:18: "The time has come for judging the dead, and for rewarding your servants and those who reverence your name." Amen!

(CONTINUED)

27

CONTINUED:

27

Amen's all round from the congregation. Especially from Bill, who is inspired and moved by Vicar Oddie's passionate words.

CUT TO:

28

INT. ROARTON. TEMPORARY CHURCH - DAY 5

28

After the service. Parishioners stand about gossiping.

SHIRLEY flagged by SUE and MRS BENNET motions over to JANET to come with her.

JANET  
(to Bill)  
Have to go to this coffee morning  
Shirl' set up.

Bill nods, and seeing VICAR ODDIE he approaches him, shaking his hand.

BILL  
Appreciate that, Vicar.

As BILL turns to leave, VICAR ODDIE tightens his grip and leans in to BILL.

VICAR ODDIE  
Bill, this is far from over.

BILL gives VICAR ODDIE a quizzical look.

VICAR ODDIE (CONT'D)  
1 Corinthians 15:52 'For the trumpet shall sound, and the dead shall be raised incorruptible.' A second Rising is coming, Bill. When the first risen have been judged, a second resurrection will be upon us. But this time the good lord will bring back the righteous and the proper, the true souls we miss so dearly.

Bill's eyes are wide. Vicar Oddie loosens his grip on BILL's hand.

BILL turns and leads Rick quickly out the church.

CUT TO:

29

EXT. ROARTON TRAIN STATION - DAY 5

29

KIEREN and JEM.

Kieren standing on the platform, looking where the tracks go. Jem is on her usual bench. Slugging some cider.

JEM  
(to Kieren, re. Cider)  
Want some?

Kieren looks at Jem.

KIEREN  
I can't have fluids.

JEM  
Oh yeah.

A moment, then:

JEM (CONT'D)  
Thank you.

KIEREN  
What for?

JEM  
For not taking away their hope. You could have. But you didn't.

KIEREN  
I've taken enough away from those people.

JEM  
You were brave in there.

KIEREN  
I didn't feel brave.

JEM  
You were. Just going to see them. It took a lot of guts. You've always had a lot of guts, more than I've ever had.

KIEREN  
That's not true.

JEM  
It is. People think I'm this rough tough gun toting bad ass. But I'm not. I never was.

(CONTINUED)

29

CONTINUED:

29

KIEREN

I don't think of you as a bad ass.

JEM

(playfully)

Dick.

KIEREN

I mean, you'll always be my little sister.

JEM

I'm your big sister now. You're still technically eighteen. I'm gonna be nineteen in three weeks.

JEM (CONT'D)

Don't worry little brother, I got yer back.

KIEREN

(playfully)

Dick.

JEM

Better get back. Mum and Dad'll worry.

Kieren nods.

SOUND of a person coming down the stations steps.

Kieren and Jem look up to see:

AMY walking down the stairs, a over stuffed VINTAGE SUITCASE slung over her shoulder. Amy doesn't clock Kieren or Jem.

Kieren watches Amy cross to the other platform, put down her bag and wait for a train.

Jem takes this as her cue.

JEM (CONT'D)

I'm gonna go.

KIEREN

I'll come with you.

Kieren's torn. He wants to go see how Amy's doing, but also he wants to be loyal to his sister. Jem sees this. Makes it easy on him.

(CONTINUED)

29

CONTINUED: (2)

29

JEM

No, you stay. Go speak to her.  
She's your friend.

KIEREN

Sure?

Jem nods. Teases him.

JEM

Just don't stay out too late,  
little bro. Don't want to miss yer  
bedtime story, do yer?

Kieren smiles at his little sister's cheekiness. She turns to go.

KIEREN

I'm not your little brother!

JEM

(wagging her finger,  
talking as you would a  
toddler)  
Yes you are.

Jem leaves with a very cheeky grin on her face.

Kieren smiles to himself as he watches Jem go. Glad the normal brother and sister teasing has begun again.

KIEREN

(affectionate)  
Dick.

Upbeat, Kieren turns and walks towards Amy.

KIEREN (CONT'D)

Hey.

Amy turns to see Kieren. He playfully points his finger at her (like she did to him when they first met).

KIEREN (CONT'D)

I know you.

Amy smiles in recognition of the impression (the smile's a sad one though). Kieren sees she's back to wearing cover up.

(CONTINUED)

29

CONTINUED: (3)

29

KIEREN (CONT'D)  
(teasing her)  
What's with all the slap? I thought  
you were going au naturale?

AMY  
(smiling)  
Yeah, that didn't work out.

KIEREN  
(sensing something's up)  
Oh.  
(tries to lighten the mood  
again)  
Not going on a day trip without me,  
are yer?

AMY  
Isn't a day trip this time,  
partner.

Kieren senses how full the suitcase is.

KIEREN  
(serious)  
Where are you going?

AMY  
I left you a note.

KIEREN  
A note?

AMY  
At my house.

KIEREN  
Amy, I've never been to your house  
before.

AMY  
Oh. It's on Meadow Road, number 34 -

KIEREN  
Forget that. You're leaving  
Roarton?

Amy nods.

KIEREN (CONT'D)  
Why?

AMY  
Lots of reasons.

(CONTINUED)

29

CONTINUED: (4)

29

KIEREN

I'm sorry I left you in The Legion  
last night...

AMY

It's not that. It's this place.  
It's never going to accept people  
like us. Never ever.

KIEREN

It - it will. We'll make it change.

AMY

(thinks, shakes her head)  
No, it won't. I - we - need to go  
somewhere where we can be  
ourselves.

KIEREN

Where's that?

AMY

(knowing he'll disapprove)  
The guy with the website. He's got  
a commune -

KIEREN

Amy -

AMY

He says he's got answers. Aren't  
you curious why we're here? Why we  
came back in the first place?

KIEREN

Course I am. But *that* guy?

AMY

He's got a community. Lots of  
people like us up there.

KIEREN

He's bad news.

AMY

Then come with me. Be my big strong  
bodyguard.

Amy does an impression of a bodyguard. She puffs up like a  
big fat muscle man. She looks silly. Kieren can't help  
cracking up at her wonderful randomness.

KIEREN

That's me is it?

(CONTINUED)

29

CONTINUED: (5)

29

AMY

Yep.

Amy does the impression again of a big fat muscle man. It's the worst impression of him he's ever seen.

AMY (CONT'D)

That's the best impression of yourself you'll ever see in your whole second life, Kieren Walker.

KIEREN

(still smiling)

Okay then.

AMY

So that's a definite yes. You're coming with me?

Kieren's smile fades.

KIEREN

I can't go with you. Not just yet.

AMY

Rick? He seemed like a right dickhead if you ask me.

KIEREN

It's an act he puts on when he's around his Dad.

AMY

Think he'll change too?

KIEREN

Yes.

In the background we spot the train coming.

AMY

(pinching his cheek)

You're such a sappy optimist.

KIEREN

Optimist? Amy, I killed myself.

AMY

Okay, so you're an optimist with depressive tendencies.

KIEREN

I'll be depressed if you leave.

(CONTINUED)

29

CONTINUED: (6)

29

AMY

You've a family. I don't have that.  
And as much as I adore staring at  
your pretty face all day, I need  
something like it.

The train comes into the station.

KIEREN

(clutching at straws)  
Your medication. We have to take  
our shots every day. Wh- wh- what  
are you going to do about that?

AMY

Guy with the website, he's got tons  
of the stuff stockpiled.

Kieren looks beat. That was his Hail Mary pass at trying to  
get her to stay. Amy picks up her suitcase. Sees how crushed  
Kieren looks.

AMY (CONT'D)

Don't be so glum, Kieren Walker.  
I'll be back. We've got a wedding  
to go to anyway.

KIEREN

Wedding?

AMY

Ours dum dum.

Kieren smiles sadly.

Amy jumps on him and hugs him tight. Kieren hugs her tight  
back. Really holds onto her.

KIEREN

You be careful, you hear. I mean  
it.

Amy nods. Chokes up. It's clear to her now that Kieren really  
cares for her.

Amy manages to break the embrace. Steps on the train. The  
whistle blows. The train begins to move. Amy waves good bye.  
Kieren waves good bye back.

CUT TO:

30

**SCENE 30 RELOCATED. NOW LOCATED AND RENUMBERED 26A**

30



32

CONTINUED:

32

MRS BENNETT

Me son Henry has been getting fan  
mail from perverts who find his  
condition, PDS,  
(searching for appropriate  
word)  
*Arousing*. Lord knows where they got  
our address from.

Sue and Janet, suppressing smiles, look at each other: "Yeah  
right, Lord knows where they got Henry's full address from  
(probably Henry himself!)"

Mrs Bennett gets out one of the offending letters.

MRS BENNETT (CONT'D)

Some of the letters he gets are  
pure filth.  
(indicating letter)  
This is from "Barbara", Stoke on  
Trent;  
(reading very seriously)  
"Dear Undead love god, I want to  
feel your cold dead hands all over  
my warm silky bodice"

Sue, Janet and other women are having trouble keeping  
straight faces.

MRS BENNETT (CONT'D)

"I want you to bite me deep, you  
horny corpse, so I can become like  
you; an immortal sex machine".

SHIRLEY

Oh, well, yes, I see that this  
Barbara is very misinformed.  
(indicating booklet)  
Because we all know that yer can't  
catch PDS from biting.

MRS BENNETT

Not the point, Shirl'.

SHIRLEY

Your son Henry, he doesn't reply to  
these letters does he, love?

MRS BENNETT

What a thing to ask! Me Henry's an  
innocent. Always has been, always  
will be.

(CONTINUED)

32

CONTINUED: (2)

32

Sue and Janet exchange an amused knowing look. Henry Bennett has never been an "innocent".

SHIRLEY

Well next time post comes I'd suggest you get rid of any correspondence that looks, uh, suspicious.

(keen to move on)

How's everyone else feeling? Sue?

All eyes on Sue.

SUE

(chuckling at the enormity of the question)

How am I feeling?

(taking the question more seriously)

How am I feeling?

(beat)

One minute I'm so happy he's back, the next I'm filled with anger. Then a minute later I'm in the bathroom bawling me eyes out. Honestly I can't keep up.

SHIRLEY

A very common reaction, isn't it ladies? You mentioned being angry with him, love?

SUE

When Kieren left, my family... My family went into free fall. Jemima became a white hot ball of rage I couldn't reason with and Steve - there's that joke about the best husband being a mute husband - but the reality of watching someone you've known and loved for so long just shutting down in front of you is... is awful. And at its worst point with both of them I blamed Kieren. I was so bloody mad with him. It's horrible to feel that way about someone, especially your only son.

JANET

I've felt exactly the same way, Sue. More fear than anger.

(MORE)

(CONTINUED)

32

CONTINUED: (3)

32

JANET (CONT'D)

I'm ashamed to admit it but when Rick came back I were scared of him. Scared of me own flesh and blood.

SHIRLEY

Another perfectly normal reaction, am I right?

The women give empathic nods. They've been there.

JANET

I just didn't know what to expect. How Vicar Oddie puts it they're all supposed to be possessed by the devil himself. Demons in disguise.

(beat)

But I haven't found that at all. Me handsome man's back. Different. Bit different looking. But he's still the same. Deep down. I know that. Me Ricky's a good boy.

CUT TO:

33

INT. MACY HOUSE - LIVING ROOM - DAY 5

33

BILL stands with RICK, holding a nasty looking RED HANDLED HUNTING, demonstrating how to kill a rotter up close and personal. He uses Rick as a "dummy".

BILL

Got to get it deep enough so it pierces the brain.

RICK

(inwardly shocked at the brutality)

Got yer.

BILL

Right, I'm that rotter.

Bill hands Rick the knife.

Bill "acts" like Kieren. Walks towards Rick. Bill (as Kieren) comes in for a handshake.

BILL (CONT'D)

(as Kieren)

Alright, mate, what's going on?

(CONTINUED)

33

CONTINUED:

33

Rick takes Bill's hand and in a fluid movement he twists Bill's arm behind his back, forcing Bill's back and neck to become exposed, then Rick pretends stabs the knife into the back of Bill's neck.

BILL (CONT'D)

Brilliant. You've got it, good lad.

Rick basks in his father's pride for a brief moment. Bill turns away. Rick looks devastated that his dad wants him to kill his best friend.

Bill puts his jacket on.

BILL (CONT'D)

Get yer coat on.

RICK

It's in me room.

BILL

("come on yer dozy sod")  
Go get it then.

CUT TO:

33A

**EXT. ROARTON - ROAD - DAY 5**

33A

GARY is walking down the street on his way to paint a house. KIEREN approaches GARY.

KIEREN

Gary!

Kieren pushes him hard. Gary loses balance and topples over.

Kieren stands over him. Gary springs back to his feet, murder in his eyes. He grabs Kieren and pushes him back into the wall and PUNCHES him in the face. Kieren takes it easily. It has no effect on him.

KIEREN (CONT'D)

I can't feel pain. But I know you can.

Kieren sinks his TEETH into Gary's ARM. Gary screams in pain and backs off scared, clutching his bloody arm.

KIEREN (CONT'D)

You ever touch a PDS sufferer again,  
(indicating bite)  
(MORE)

(CONTINUED)

33A CONTINUED:

33A

KIEREN (CONT'D)  
I'm gonna spread it around you  
asked me to do that.

Kieren walks away.

CUT TO:

34

INT. MACY HOUSE - BATHROOM - DAY 5

34

SOUND OF: A tap running water.

ANGLE ON: The toilet. The lid isn't even up.

PAN OVER TO:

RICK, who stands by the sink, in his coat, looking at himself in the mirror. It's now or never. If he doesn't take a stand he's going to have to kill Kieren. He can't allow that. But standing up to his father is the most frightening thing Rick has ever considered doing. Forget all the patrol missions in Afghanistan. That was a cake walk compared to going against his father's wishes. But it must be done.

Rick looks hard at his reflection - "Just do it, soldier, be brave. Like Kieren was last night. Be brave."

Rick takes a WASH CLOTH. Soaks it in the tap water.

CUT TO:

35

INT. MACY HOUSE - LIVING ROOM - DAY 5

35

We follow behind RICK (face unseen) as he enters the living room where BILL is waiting, coat on.

RICK

Dad.

Bill looks up. Freezes.

ANGLE ON: Rick. Without flesh toned cover up. Without contacts in. Pale skin. Eyes pin pricks. If Bill was in denial about his son's condition (he was) then he cannot escape it now. Here is Rick, his partially deceased son, in the flesh.

RICK (CONT'D)

I don't want to hurt Ren.

Bill doesn't say anything. He's in shock. The shock of the self deception crumbling and the realization Rick is undead.

(CONTINUED)

35

CONTINUED:

35

RICK (CONT'D)

He's...he's me best mate. More than  
me best mate.

Bill doesn't respond. Just stares at his son.

RICK (CONT'D)

If he's evil...if he's evil then so  
am I.

Bill stands.

BILL

(beat)

I get yer.

Rick's surprised by this response.

RICK

Yer know what I'm tryin' say?

BILL

(tears in his eyes)

I do. Yer trapped. Aren't yer?

Rick nods. Tears well up in his eyes. It's such a weight off  
his shoulders to finally admit to his Dad that he's felt,  
always felt, trapped by his father's judgement.

BILL (CONT'D)

Yer know something's not right and  
yer want out.

Rick nods again. He's too emotional to hear that last  
question from Bill had an odd tone to it.

BILL (CONT'D)

Come here.

Rick goes to his Dad.

Bill embraces him. Rick breaks down.

BILL (CONT'D)

Shhhh. It's alright. It's gonna be  
alright.

CUT TO:



42 CONTINUED: 42

She puts the hand gun on the rack next to her mum and dad's rifles.

She gives herself a moment to silently say goodbye to Smithy and her former self that needed that weapon by her side.

A moment.

Jem is about to leave when she spots THE CORDLESS PHONE on top of the freezer - "Oh, there's where I left it".

She picks the phone up.

Sees the blinking red light indicating new voice mail.

She presses the button. Listens.

RICK'S VOICE MAIL

"Ren it's me, yer in danger, Dad  
want's yer gone, he's gonna make me  
do it, so please, please, if yer  
see me or him coming just run,  
please Ren stay away. I'm so - "

Jem drops the phone and rushes out.

CUT TO:

43 **EXT. WALKER HOUSE - MOMENTS LATER - DAY 5** 43

JEM runs out the house and heads off down the road.

CUT TO:

44 **EXT. TRAIN STATION - DAY 5** 44

JEM runs on to the platform. But there's no one there.

Jem looks around, where the hell is her brother?

CUT TO:

45 **SCENE OMITTED** 45

46 **EXT. ROARTON - ROAD - SAME TIME - DAY 5** 46

KIEREN is walking up the road.

BILL'S PICK UP TRUCK appears.

(CONTINUED)

46 CONTINUED: 46

Kieren stops.

Bill's pick up races towards him.

Kieren stares it down. Refuses to go into the ditch.

Bill's pick up...

...barrels past Kieren.

Bill doesn't even look in Kieren's direction. Kieren clocks that Bill is alone in the truck's cab.

CUT TO:

47 **EXT. MACY HOUSE - DAY 5** 47

CLOSE ON: A WHITE PAINT POT. A BRUSH DIPS INTO IT.

WIDE: BILL is painting over the "Z" on his door.

He finishes. Looks at the white wash. Satisfied, he goes inside the house.

CUT TO:

48 **INT. MACY HOUSE - LOFT - DAY 5** 48

BILL picks up a STORAGE BOX.

CUT TO:

49 **INT. MACY HOUSE - LIVING ROOM - DAY 5** 49

ON: The opened storage box. The box contains all the memorabilia of Rick before he died, that was on display in the Macy household before he came back. A framed photograph of Rick in his Military dress (*NB: the photograph we saw in Ep1*) is taken out.

BILL is carefully placing the old framed photographs of Rick back on display. Just like before.

BILL is putting the NHS leaflets, Rick's contacts and cover up mousse, Rick's medals, in a black bin bag.

CUT TO:

50 EXT. MACY HOUSE - DAY 5

50

Bill exits with the black bin bag and puts it outside, next to the bins, and re-enters the house.

CUT TO:

51 INT. MACY HOUSE - LIVING ROOM - DAY 5

51

BILL, back wearing his Army surplus jacket and blue armband is sat down, lager in hand, watching the footie. Eerily still.

Sound of front door.

JANET

Hiya. Sorry I'm late, love.

Bill doesn't answer her.

Janet comes with a box of Sunday school stuff.

JANET (CONT'D)

Shirl' was nattering on bout the village fete. By heavens, that woman can...

Janet trails off. She's noticed the unpacked photos of Rick on the mantelpiece and that the place has been cleared of any trace of Rick in his other state.

JANET (CONT'D)

Where's Rick?

A slight twitch from Bill.

JANET (CONT'D)

(starting to really worry)  
Bill, where's Rick?

Bill turns his head. We see clearly the disturbing glint in his eyes.

BILL

Rick?

(beat)

I haven't seen Rick in five years.

JANET

Wh - I don't - what yer mean?

(CONTINUED)

51 CONTINUED:

51

BILL  
When we waved him off at Manchester  
airport. That's the last time I saw  
our son.

Bill turns back to the TV. Takes a slow swig of his drink.

CUT TO:

52 **EXT. WALKER HOUSE - DAY 5**

52

KIEREN turns the corner into the cul de sac. He stops.

KIEREN'S POV:

A FIGURE is lying face down outside Kieren's house.

Kieren moves towards the figure....

...the more he comes towards the figure, the clearer it  
becomes to Kieren who it is...

He breaks into a run...

...Kieren gets to the figure lying on the drive. He turns the  
figure over...

We see who it is.

It's Rick Macy. Dead. A Red Hunting Knife buried in the back  
of his head.

Kieren cradles Rick in his arms. The pain is overwhelming.

Kieren looks around. Someone must have seen something, Why  
has no one come out to help? He sees Ken looking out the  
window. He turns and sees more curtains twitching in other  
houses. They're scared. They're all scared. Deathly afraid of  
the man who did this...

Bill Macy.

The overwhelming sorrow turns to overwhelming anger. Kieren  
takes the knife and stands. He strides off, meeting his out  
of breath sister on her way home.

JEM  
Kieren?

A tight, determined Kieren passes her silently.

(CONTINUED)

52 CONTINUED:

52

Jem looks towards where Rick lies. She runs towards her house.

CUT TO:

53 INT. MACY HOUSE - LIVING ROOM - DAY 5

53

The man that God needs to help - BILL MACY - is sitting as if the good lord has given him peace.

JANET is on the sofa next to him. In shock. Rigid. Traumatized.

A POUNDING at the front door. Bill focuses on the game.

Janet looks at Bill.

Again - BANG BANG BANG.

Janet still looking at Bill, waiting for permission to move a muscle.

Again - BANG BANG BANG BANG BANG

Finally:

BILL  
What idiot's making that racket?

CUT TO:

54 INT. MACY HOUSE - HALLWAY / FRONT DOOR - DAY 5

54

JANET opens the door to:

KIEREN, rage still humming away inside of him, waits on the doorstep. He clutches the knife tight in his hand.

JANET  
Kieren. You don't want to -

Kieren doesn't let her finish her sentence.

He BARGES into the house.

CUT TO:

55

INT. MACY HOUSE - LIVING ROOM - CONTINUOUS - DAY 5

55

BILL still watching the game. Calm as a Hindu cow.

Kieren enters. Stands over Bill. His hand holding the knife trembles with anger.

KIEREN

Stand up.

Bill doesn't break staring at the TV.

KIEREN (CONT'D)

Stand up!

Bill, barely acknowledging Kieren's presence.

BILL

Yer banned from this house.

Kieren's expression of pure hate falters somewhat. What a strange thing to say. But he figures it's Bill messing with him so to show he means business he PLUNGES THE KNIFE INTO THE SOFA'S ARM REST.

Bill looks at the knife with glassy spaced out eyes.

BILL (CONT'D)

And that's why. Bloody animal. You 'eard me; yer not allowed in this house.

KIEREN

You banned me eight years ago. And it wasn't for wrecking your furniture, it was for giving your son A MIX CD.

BILL

Aye, and when he comes back; you'll still be barred from 'ere, so trot on.

Kieren looks at Bill - There's something very odd in his tone and manner.

KIEREN

What do you mean when he comes back?

BILL

Next time.

(CONTINUED)

55

CONTINUED:

55

KIEREN

Next time? What next time?

BILL

Janet, get us another would yer?

Frightened Janet goes to get another lager for Bill. Kieren gently stops her.

KIEREN

What next time, Bill?

BILL

You not fucked off yet?

KIEREN

What next time?

BILL

The next resurrection. The dead are gonna rise again. But next time only the *good* dead are gonna come up. The *right* dead. Not impostors like you and that *thing*.

KIEREN

Thing?

BILL

He looked like him. He talked like him. But there were tell tale signs. I see now. Sticking up for likes a' you. That were when the scales fell.

KIEREN

Oh Christ, Rick.

BILL

He weren't Rick. He weren't the proper Rick.

KIEREN

Because he *stuck up* for me?!

BILL

Next time, me real son's gonna come back and everything'll be put to rights.

KIEREN

Your real son did come back.

(CONTINUED)

55

CONTINUED: (2)

55

BILL

No he didn't.

KIEREN

He came back. He showed you who he really was and you killed him for it.

BILL

I got rid of an imposter.

KIEREN

Because he stuck up for me.

BILL

He looked like yer an'll! Those beady little eyes.

KIEREN

Cos he WAS like me. He died and came back...

BILL

- Wrong -.

KIEREN

...and it was a one shot deal. A gift. A gift and you ruined it. You murdered your only son, *your only son*.

A spine chilling SCREAM.

From Janet. Kieren's words have made it all so real.

Bill stands up, crosses to Janet and holds her. Rocks his stiff-as-a-board wife as he directs his attention towards Kieren.

BILL

Yer rotten bastard. You've upset my wife.

KIEREN

She should be upset. You killed her boy.

Janet cries out again. Bill turns his attention to her.

(CONTINUED)

55

CONTINUED: (3)

55

BILL

It's alright, love. I told yer,  
Vicar Oddie said, a second Rising  
is coming, just got to get rid of  
the imposters, then the real Rick  
can come back again.

JANET

(hollow)  
That was the real Rick.

BILL

No, no, no, sweetheart. I got rid  
of an evil imposter. The right  
version's gonna be back after I  
judge the rest o 'em.

JANET

(breaking down)  
You killed Rick.

Kieren turns away. He can't watch this.

He frowns: The RED HUNTING KNIFE isn't sticking out of the  
arm rest.

Kieren realizes something, snaps his head back to Bill and  
Janet as...

...Janet takes the knife she took from the arm rest and  
ATTACKS BILL WILDLY.

Bill puts up his hands to defend himself. Janet slashes at  
them.

Bill stumbles back in pain. SLASHED BLOODY HANDS.

Janet goes for Bill again but Kieren gets to her. Holds her  
back. They both lose their balance and tumble to the floor.

Bill is in shock. He looks at his bloody hands. Blood on his  
hands. Seeing the blood jolts him out of his psychotic  
episode.

Janet claws towards Bill. Kieren holds her at bay.

JANET (CONT'D)

OUR BOY! YOU KILLED OUR BOY!

Bill, dazed, doesn't understand....

Then it hits him. What he's actually done.

Bill urgently gets to his feet.

(CONTINUED)

55 CONTINUED: (4)

55

BILL  
Me son... ME SON!

CUT TO:

56 **EXT. MACY HOUSE - DAY 5**

56

BILL exits his front door, squints in the daylight...

BOOM

Bill's blown back off his feet by a shotgun blast. Dead before he hits the floor.

CUT TO:

56A **INT. MACY HOUSE - LIVING ROOM - SAME TIME - DAY 5**

56A

Kieren and Janet react to the sound of the gun shot.

CUT TO:

57 **EXT. MACY HOUSE SAME TIME - DAY 5**

57

BILL is dead.

ANGLE ON: KEN BURTON, holding his ANTIQUE SHOTGUN.

That's for Maggie. That's for Rick. That's for all the people Bill has terrorized in Roarton.

Ken turns and walks away from the bloody scene.

ON: Dean in the cage, who had been chomping on the coronation chicken sandwich Ken had got for him, he has witnessed the shooting. He is presently agog, in shock, holding his half eaten sarnie in his hand.

Kieren (holding the knife) and Janet come out the house. They both see Bill.

Utter shock.

Janet, stunned, crosses to Bill, kneels by his side.

Kieren looks up at Dean in the cage.

Dean holds his hands up.

(CONTINUED)

57

CONTINUED:

57

DEAN

I didn't see nothing.

KIEREN breaks into a run, running anywhere away from here...

CUT TO:

57A

**EXT. MRS BENNETT'S HOUSE - DAY 5 (FORMERLY SCENE 40)**

57A

PHILIP is in the middle of painting a "Z" in green paint on a front door. The owner of the house MRS BENNETT (62), hangs out the window, flanked by a SHAPE of a PERSON next to her. This is her PDS son, HENRY.

We see in the background BILL'S PICK UP TRUCK drive past. In the front with BILL, is RICK, looking very pale and rigid.

MRS BENNETT

I've just had that door varnished.

PHILIP

Just following orders, Mrs Bennett.

MRS BENNETT

Vicar bloody Oddie. Is council gonna reimburse me for damage done?

PHILIP

Probably not.

MRS BENNETT

(enraged)

My Henry's done nothing wrong. It's that witch of an ex that should be tarred and feathered. He were poisoned by her!

PHILIP

Thought Henry died of heart attack?

MRS BENNETT

(scoffs)

Heart attack? At his young age: I know the truth.

(points to Henry)

From horses mouth. Well it's her loss. Women are throwing themselves at him now. You should read his fan mail! They want to have relations with him cos he's dead!

PHILIP

That's just sick and wrong.

(CONTINUED)

57A CONTINUED:

57A

PHILIP doth protest too much. Mrs Bennett sees Kieren walking past.

MRS BENNETT  
Is he sick and wrong? He used to be  
your friend.

Philip looks at Kieren, who ignores him and walks on.

CUT TO:

58 **EXT. WOODS - CAVE DEN - DAY 5**

58

KIEREN stands outside the entrance to the cave. He's scared to go in there. To face up to what it represents. But so much has happened. He needs to face this.

CUT TO:

59 **INT. WOODS - CAVE DEN - DAY 5**

59

A FIGURE with a lamp light lit enters the inner sanctum of the cave.

As he comes towards us we make out it's Kieren.

Kieren looks at:

THE OLD DEN. Him and Rick's special place. We spot graffiti on the rocks. One carving stands out from the rock band motifs and song lyrics: "Ren + Rick Forever"

Kieren gets up onto the rusted CAT WALK. Sets himself down. Get the feeling this is where him and Rick sat and had heart to hearts.

On Kieren for a few moments. Reflecting on all that has occurred.

A noise comes from the entrance.

Kieren looks entrance.

All he can see is a keyhole of light and then utter darkness.

More noise - sounds like a person, coming closer.

Kieren stands.

A FIGURE is silhouetted on the cave wall.

Kieren's scared now.

(CONTINUED)

59

CONTINUED:

59

The silhouetted FIGURE stops.

KIEREN

Lisa?

A figure emerges into the dim

Kieren's partially deceased heart misses a couple of thuds.

It's not Lisa, come to punish him, it's his mother SUE.

KIEREN (CONT'D)

Christ mum, nearly gave me a heart  
attack.

SUE

What are you doing here, Kieren?

KIEREN

I - I wasn't gonna - I didn't know  
what to do... (after what  
happened). I started running and I -  
and I- I felt like I needed to come  
here. To where me and Rick used  
to...

Kieren can't finish, it's too difficult.

SUE

I'm so sorry about what happened to  
him, love.

KIEREN

I think I got him killed.

SUE

No you didn't.

KIEREN

He stuck up for me and, and, Bill -

SUE

That's right, Bill killed him. Not  
you - Bill.

KIEREN

Christ, it's becoming just like  
before and I don't know how to  
change it.

SUE

Here's how you change it; this  
time, you live. You don't leave.  
You stay.

(CONTINUED)

59

CONTINUED: (2)

59

KIEREN

You want me to stay? When I'm like this?

SUE

Yes. My god, Kieren, I'd love you with all my heart if you came back as a goldfish!

This effects Kieren deeply. He spots the "Ren + Rick 4 Forever" on the rock face. He winces. Sue spots this.

SUE (CONT'D)

I know how it feels. To lose someone. Same thing happened when I was eighteen - well not exactly the same thing - but close. I was going out with this very handsome RAF pilot.

Kieren's surprised to hear this.

SUE (CONT'D)

I know. It's true. I never told you. I was so amazed by this man. In awe of him really. I had it in my head that we were going to get married, have kids, the whole shebang. Trouble was he had other plans. Namely dumping me and going out with my best friend Emily who he deemed more socially acceptable. I was devastated. Inconsolable. I thought that was it. The end. I'd never find any one who got me so completely again. I quit college and came home. One night, I decided I was going to end it all. I sneaked out the house and went to the late night chemist. The fella on the counter point blank refused to serve me. So I burst into tears right there in the shop. He was so kind this fella, even though he wouldn't serve me, he took me in the back, made me a tea and listened. And I talked. All through his shift and then some more when he walked me home. I talked and he listened and he didn't yawn or look at his watch or anything, he just was there for me. And he made me laugh too.

(MORE)

(CONTINUED)

59

CONTINUED: (3)

59

SUE (CONT'D)

That's something you don't know  
about your Dad, he's very funny  
when he wants to be.

(beat)

But sometimes I wish he'd talk  
more. And not about blu-rays or the  
weather. Talk more about real  
stuff. I think he'd love to talk to  
you Kieren, talk about real stuff.

KIEREN

Where is he?

SUE

Having a nervous breakdown at home.  
He wanted to come here with me  
but...but he can't come here.

KIEREN

Why?

CUT TO:

60

**EXT. WOODS - CAVE - NIGHT**

60

KIEREN and SUE come out of the cave together.

CUT TO:

61

**INT. WALKER HOUSE - LOUNGE - NIGHT 5**

61

STEVE is sitting on the sofa with JEM.

Steve looks sick with worry. Jem, concerned for her dad, is  
trying to assure him.

JEM

(very concerned about her  
Dad)

Mum'll find him, Dad. He wouldn't.

Steve looks at his daughter, near tears.

JEM (CONT'D)

He wouldn't leave us again.

Car lights outside. Sound of a car pulling up.

Steve stands, bag of nerves. Jem stands with him.

Sound of the front door goes and KIEREN and SUE enter.

(CONTINUED)

61

CONTINUED:

61

Steve holds it together. Doesn't break down. Puts on a happy face.

STEVE  
(jokey)  
"The prodigal son returns".

KIEREN  
I'm sorry, Dad.

Steve waves him away.

STEVE  
Not your fault. You were under a lot of stress.

KIEREN  
No. I don't think you should let me off that easy.

STEVE  
Oh?

KIEREN  
I left you. No phone call. No nothing.

STEVE  
Well, yes. Yes yer did do that.

KIEREN  
I wasn't thinking. I didn't think. About mum's feelings, about Jem's feelings, about your feelings.

STEVE  
Suppose you didn't.

KIEREN  
So I want you to tell me off.

Beat.

KIEREN (CONT'D)  
Give me a piece of your mind. Give me hell.

STEVE  
Okay.  
(beat)  
You're, you're grounded.

KIEREN  
More.

(CONTINUED)

61

CONTINUED: (2)

61

STEVE

What did yer think you were playing  
at? Had yer mother worried sick.

KIEREN

And?

STEVE

And you had yer sister worried  
sick.

KIEREN

And?

STEVE

And I were going to call the  
police.

KIEREN

You would have been right to do  
that.

STEVE

Because I was concerned, son.

KIEREN

I understand. I understand that  
now.

STEVE

Very concerned.

KIEREN

Why?

STEVE

Cos. You know why.

KIEREN

Tell me.

STEVE

You know.

KIEREN

Tell me why Dad!

STEVE

COS I WAS WORRIED SICK!  
(it all starts flooding  
out)

(MORE)

(CONTINUED)

61 CONTINUED: (3)

61

STEVE (CONT'D)

Yer, yer, yer go out, yer don't say where yer going, no contact, fer days, Jem thinks she knows where you might be and she tells me, so I, so I put on me jacket and grab a torch and go up into the woods and I, and I get there, I get to the cave and there you are, you're sitting down leaning on a rock and I think Oh thank god he's okay, he's okay, but when I get close I see, I see the swiss army knife I'd got yer fer yer birthday and it's, yer... yer covered in blood. So much blood. And I try to, I try to, I take you in my arms and I run with you in my arms, I run and run and run, but it's, but it's...

Steve can't finish. He's in tears.

Kieren goes to his Dad. They embrace.

CUT TO:

61A **EXT. MACY HOUSE - DAY 6**

61A

Time has passed. No pick up truck in the driveway. No blood stains in the driveway. The leaves on the trees have turned.

CUT TO:

61B **INT. MACY HOUSE - DAY 6**

61B

A wake. For one. The clock is silent, its batteries lying next to it on the mantelpiece. Two open coffins containing Bill and Rick are sitting in the living room. Janet is standing in mourning beside them. She has her eyes tightly shut, her hand clasped in prayer. She whispers the Lord's Prayer over and over. It's as if she is begging God to bring them both back. Maybe if she prays hard enough they'll return...

A few moments of this, then...

Janet stops praying. Opens her eyes. Looks down at Rick, her son. His eyes closed. Janet reaches out a hand to touch her son - *Perhaps he's back, just sleeping? I'll nudge him, wake him up -*

(CONTINUED)

61B CONTINUED:

61B

A KNOCK at the door stays her hand and jolts her out of wishfulness. She knows who this is: the funeral procession, come to bury her family.

CUT TO:

62 **EXT. ROARTON - CEMETERY - DAY 6**

62

Time has passed. It's a double funeral. Bill and Rick. Father and son. Two processions. All the village in attendance including the WHOLE WALKER FAMILY. We see from which villager follows which coffin where their allegiance lies. It's fifty fifty.

Each set of mourners give the other mourners daggers of mistrust.

RICK'S FUNERAL PROCESSION.

KIEREN is at the front carrying Rick's coffin.

Rick's other pallbearers are: JEM, DEAN and HENRY BENNETT.

Janet follows Rick's coffin.

VICAR ODDIE follows both processions.

GARY crosses from Bill's procession and comes up to Vicar Oddie.

GARY  
It's not right.

Vicar Oddie turns to him. But says nothing.

GARY (CONT'D)  
(whispers)  
That rotter should be burnt on a bloody bonfire, not buried here.

VICAR ODDIE  
Was the Walker boy.

Vicar Oddie looks over to Kieren carrying the coffin. There's a new found confidence and strength about him.

VICAR ODDIE (CONT'D)  
Kicked up a fuss. Got the mother on side. Others followed.

Gary glares at Kieren.

(CONTINUED)

62

CONTINUED:

62

GARY  
He's trouble.

Vicar Oddie looks to Gary. Hmm, a new shepherd perhaps?

VICAR ODDIE  
Keep an eye on him, won't you, son.

Gary gives Vicar Oddie a quick salute.

GARY  
Will do, vicar.

CUT TO:

63

**EXT. CEMETERY - BILL & RICK'S GRAVE - DAY 6**

63

Rick and Bill's coffin's are being lowered into the ground next to each other as VICAR ODDIE gives the eulogy.

VICAR ODDIE  
'The righteous perish, and no one  
ponders it in his heart; devout men  
are taken away, and no one  
understands that the righteous are  
taken away to be spared from evil.  
Those who walk uprightly enter into  
peace; they find rest as they lie  
in death'.

KIEREN looks from Rick's grave to the crowd. A community divided.

PHILIP moves from BILL's grave and sidles up to KIEREN.

PHILIP  
Where's the er... your errr.. From  
the pub. I didn't see her at the  
service?

KIEREN  
She's gone.

PHILIP takes in this news before returning to BILL's graveside.

CUT TO:

63A

**EXT. ROARTON - CEMETERY - DAY 6**

63A

Service has ended. Mourners filtering out.

(CONTINUED)

63A CONTINUED:

63A

Kieren is the last one at grave site. Kneeling looking at Rick's grave.

He silently says good bye.

Then Kieren stands and exits frame.

We stay on Rick's grave. We stay on it expecting the lad to make a surprise return...

Hold for a few moments...

...No one bursts up. For today, the dead rest.

CUT TO:

64 **EXT. AMY'S HOUSE - DAY 6**

64

The house is BOARDED UP. KIEREN approaches the house.

His face so mournful till now, softens when he sees:

On her door, written in pink paint, bold as you like is a love heart and in the love heart is written:

"AMY + KIEREN FOREVER"

Kieren looks at the lovely graffiti. Smiles sadly.

He misses his friend.

CUT TO:

64A **EXT. ROARTON TRAIN STATION - RAILWAY BRIDGE - DAY 6**

64A

KIEREN watches from the railway bridge as one TRAIN trudges off in the same direction Amy's train went in.

CUT TO:

65 **EXT. ROARTON - FIELD - DAY 6**

65

KIEREN is returning home. Lost in thought.

A BALL rolls across his path.

He stops. Picks it up.

(CONTINUED)

65

CONTINUED:

65

LITTLE GIRLS VOICE (O.S.)

Excuse me...

Kieren looks down at...

The Little Girl Zombie, MAISY HOLLAND (5) from the woods. The one he saved. Here she is, treated, she's too young for the contacts and she has pin prick eyes.

MAISY

...Could I have my ball back please?

Kieren kneels and offers the ball. Maisy steps back. She's scared of the living.

KIEREN

Don't you remember me?

Maisy shakes her head.

Kieren understands.

KIEREN (CONT'D)

It's alright....

Kieren takes out a handkerchief, dips it in a puddle and wipes his cheek. Some flesh tone cover up comes off, showing his naturally pale skin.

KIEREN (CONT'D)

...I'm like you.

Maisy visibly relaxes. She smiles and takes the ball off him.

Kieren sees the Male Zombie from the woods DANIEL HOLLAND by the swings.

MAISY

Do you wanna come and play with me and my Dad?

Kieren smiles.

KIEREN

Thank you. But my family are expecting me home.

MAISY

You're not going away are you?

KIEREN

No. I'm staying put.

(CONTINUED)

65 CONTINUED: (2)

65

Maisy nods her satisfaction with this answer and returns to her Dad.

Kieren stands up . Looks over at Daniel and Maisy Holland. They wave to him. Kieren waves back, then continues on his way. Back home to his family.

CUT TO:

65A **EXT. WALKER HOUSE - DAY**

65A

Kieren, still in his funeral outfit, walks up the driveway to his home. He sees the lights on inside and opens the door. He smiles: this is where he belongs.

CUT TO:

**BLACK SCREEN**

**END OF EPISODE**