

IN THE FLESH

SERIES 2

Episode Six

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FINAL SHOOTING SCRIPT

20.12.13



OLIVER  
Coffee, thanks.

The PDS Sufferer Waiter pours Oliver's coffee and moves away.

OLIVER (CONT'D)  
Don't fancy anything? Still got  
three hours ahead of us.

NINA  
(not looking up from file)  
I'm not a breakfast person.

OLIVER  
Most important meal of the day.  
Gonna need it. Collections never go  
easy.

Nina looks at Oliver over the file.

OLIVER (CONT'D)  
They always put up a fight.

CUT TO:

3

**EXT. ROADSIDE RESTAURANT - A1 ROAD - DAY 1**

3

OLIVER and NINA exit the restaurant.

NINA  
...I don't mind driving the rest of  
the way.

OLIVER  
Alright, it's your funeral.

Oliver throws Nina the CAR KEYS. She catches them.

Nina gets in the driver side.

Oliver goes round to the car boot.

He takes off his SUIT JACKET, opens the boot and nonchalantly  
places his jacket in:

We see more of what's in the car:

Its been prepared for a "collection," which means it's been  
prepared to hold and transport a non compliant PDS sufferer.  
Between the front and back seats is a TIGHT IRON MESH to  
protect the drivers from a rabid zombie. In the boot itself  
are TWO SHOCK PRODS, STUN GUN, HAND CUFFS, A GAS CANNISTER  
WITH ATTACHED MASK, HAZARDOUS CHEMICAL PROTECTIVE EQUIPMENT  
(two chemical suits, what looks like a clear body bag). It  
all looks extremely violent and sinister.

On Oliver. He's used to this sight. This is day to day for him. He notices something. Bit of egg on his suit jacket. He picks it off. Flicks the food off his finger. Yawns, stretches, then SLAMS SHUT the boot door, plunging us into darkness.

CUT TO:

**TITLES**

CUT TO:

4

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

4

KIEREN (au natural) ties his shoe laces. He's dressed, ready to go out.

Kieren crosses to the door. Tries to open it. It doesn't open.

Kieren tries again. It's stuck...Or locked.

Kieren bangs on the door.

Sound of someone unlocking the door. It's opened by STEVE. He avoids eye contact with his son. Steve isn't comfortable at all being around Kieren when he's not got his contacts in and cover up on.

KIEREN

What's going on, Dad?

STEVE

Me and your mum have come to a decision.

KIEREN

A decision?

STEVE

We think it's best, all things considered, to let the council...you know, do what they're gonna do.

KIEREN

You're letting them send me back to Norfolk?!

STEVE

Going back to the treatment centre might be just what the doctor ordered.

Kieren can't believe his Dad is trying to put a positive spin on him being carted back to Norfolk.

STEVE (CONT'D)

They're trained up to handle...(people like you) situations like this. They'll be able to help you get back to yer normal self.

KIEREN

(re. his bare face)  
This is my normal self.

STEVE

It's time for a professional opinion.

KIEREN

So yer washing yer hands of me?

STEVE

No. We're doing what we believe is in your best interests.

KIEREN

Locking me up in my room until the men in white coats come and drag me away? That's in my best interest?

STEVE

("Don't make waves, son")  
Well, I hope they won't have to drag you away...

Kieren gives him a piercing look - 'My god are you *serious?*'

KIEREN

Can I call Amy at least.

STEVE

She's part of that crowd that's been having a bad influence on yer.

KIEREN

I need to speak to her. Something's not right. I'm worried about her, Dad.

STEVE

("This conversation is over")  
You can come down for your shot after breakfast, okay.

As Steve closes the door on Kieren and locks the door.

KIEREN

Dad!

CUT TO:

5 **INT. WALKER HOUSE - UPSTAIRS LANDING - DAY 1 - CONTINUOUS** 5

Steve locks Kieren's door.

Steve crosses the landing to Jem's room. He knocks on the door.

CUT TO:

6 **INT. WALKER HOUSE - JEM'S BEDROOM - DAY 1 - CONTINUOUS** 6

JEM wakes with a start. She's covered in beads of sweat. Another bad dream.

STEVE (O.S.)

Jem? You getting ready to beat the bounds?

JEM

(lying)

Yeah.

Jem gets up. Starts putting on her RPS gear.

CUT TO:

6A **SCENE CUT** 6A

6B **EXT. TENT - OUTSKIRTS OF ROARTON - DAY 1 (FORMERLY SC.20)** 6B

PHILIP is packing up the tent.

AMY is sitting on the grass. Stunned and amazed that she can feel again. She feels the grass and then feels her face.

AMY

(getting scared)

What's happening to me?

Philip sees Amy is scared. He stops packing up the tent and goes to her.

PHILIP

(astonished by her, trying to be reassuring)

Uh, I'm not entirely sure, Amy. It seems like your body's waking up, or, uh, coming alive, or something like that.

It's, I mean, it's amazing if you think about it.

AMY  
(little voice, scared kid)  
Why me?

PHILIP  
I don't know. Maybe you're special?

AMY  
Special?

Philip nods.

AMY (CONT'D)  
Me Nan always said I was special. I  
just figured that's what all nans  
say.

Amy starts touching things around her. Parts of the packed up tent. It's a bit panicky. She has no idea what is wrong (or right) with her.

AMY (CONT'D)  
(getting really anxious)  
I'm freaking out.

PHILIP  
(trying to calm her down)  
It's alright, you're alright. Maybe  
we should get some proper medical  
advice on this? See Doctor Russo,  
what do you think?

AMY  
No, bad idea.

Philip doesn't understand why that would be a bad idea. Amy calms a bit to explain why.

AMY (CONT'D)  
What do you think would happen if  
we told Doctor Russo I  
was...changing? Think he'd just pat  
me on the back, give me a lollypop  
and send me on me way? He'd call  
the treatment centre, and then  
they'd cart me off to experiment  
on. You know what the Living are  
like.  
(remembers Philip's Living  
and other good people are  
pulse beaters, she  
corrects herself)  
You know what *some* of the living  
are like.  
(firmly)  
Got to keep this under our hats.

PHILIP

Okay. But we can't just stay here.

AMY

Why?

PHILIP

We'll die of hyperthermia.

AMY

You're cold?

PHILIP

(tentatively)

Aren't you?

Amy pays attention to the temperature. The freezing cold air.

AMY

(awed by her new  
physiology)

I'm freezing. Listen, listen. My  
teeth are chattering.

Philip listens. Looks at Amy, smiles - 'See, you are a  
marvel'.

CUT TO:

7

**INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 1**

7

SIMON (au natural) sits in his room. Today is the day. He wishes it wasn't. That Kieren wasn't the first risen. And what had to be done to the first risen wasn't so. But he knows Kieren is the first risen and The Prophet has said this is what must be done. And the prophet is always right. Always.

Simon gets up. He crosses to the wardrobe.

Simon lays the CLOTHES HE WAS BURIED IN carefully on the bed. Next to them he places the ripped photo of his mum.

CUT TO:

8

**INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1 - SAME TIME**

MAXINE stands looking at HER SUNDAY BEST (nice jacket, flower, perhaps even a hat). Like Simon she's laid the outfit on her bed.

Unlike Simon, her expression is radiant. Today is the day. The 12th disciple will carry out his mission and sacrifice the first risen and then the second rising will happen and her brother will come back to her. Then it'll all be okay again.

CUT TO:

9 **INT. GARY'S HOUSE - GARY'S BEDROOM - DAY 1 - SAME TIME** 9

GARY has his ROARTON PROTECTION SERVICE OUTFIT laid out on his bed.

Gary's expression isn't radiant like Maxine's or resigned like Simon's. It's duty bound. Tough. Today's the day when it's all going to hit the fan and he's the only one who's going to stop it. Be the good soldier.

CUT TO:

10 **INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 1 - MOMENTS LATER** 10

Simon (au natural) has put on the CLOTHES HE WAS BURIED IN. He KNEELS (like the American Footballer Tim Tebow used to do). Simon prays.

SIMON  
(whispering)  
"For He so loved the world, that he  
gave his one and only Son..."

Simon quotes this particular verse to remind him that even God had to sacrifice his only son, the son he loved, for the greater good of the world.

CUT TO:

11 **INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1 - SAME TIME** 11

MAXINE has on her SUNDAY BEST. She's kneeling with one arm outstretched, giving thanks.

MAXINE  
"...Thy kingdom come, thou will be  
done, on earth as it is in  
heaven..."

CUT TO:

12 **INT. GARY'S HOUSE - GARY'S BEDROOM - DAY 1 - SAME TIME** 12

GARY is in his uniform. He's wearing his purple beret with HVF pin.

He has his hand over his heart and is repeating the oath he took all those years ago when he first joined the Human Volunteer Force.

GARY

...Give me the courage to do my duty, honestly and faithfully, to protect and defend my Community against all harm. So help me God.

CUT TO:

13 **INT. AMY'S BUNGALOW - SIMON'S ROOM - DAY 1 - MOMENTS LATER** 13

SIMON (au natural) has on the clothes he was buried in. He goes under the bed. Takes out the INSTRUMENT CASE. Opens it. Chooses a BONE CUTTER. Picks up the least vicious looking one (which isn't saying much, they all look brutal) and puts it in his inside jacket pocket. Ready.

CUT TO:

14 **INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1** 14

MAXINE has on her Sunday Best. She picks up her handbag, crosses to the beside table; picks up the WOODEN TOY TRAIN and puts it in her bag. Ready.

CUT TO:

15 **INT. GARY'S HOUSE - GARY'S BEDROOM - DAY 1 - SAME TIME** 15

GARY picks up his old hunting knife and slides it into his belt. Ready.

CUT TO:

16 **INT. AMY'S BUNGALOW - HALLWAY - DAY 1** 16

SIMON (au natural) comes out of the bedroom and walks down the hallway to Amy's bedroom. He knocks on the door.

SIMON

Amy, can I talk to you?

No answer. He knocks again.

SIMON (CONT'D)

Amy?

No answer.

Simon pushes the door to. The room is deserted. Simon stands there. Why is he looking for Amy?

Perhaps he needs a friendly face to see. Perhaps he's about to tell her what he must do in the hope she'll set him straight. Talk him out of it. But she's nowhere to be seen. Simon goes out the room.

CUT TO:

17 **INT. AMY'S BUNGALOW - LIVING ROOM - DAY 1 - MOMENTS LATER** 17

We follow behind Simon as he enters the front room where ZOE, BRIAN, FRANKIE and the other FOLLOWERS are standing waiting for him (all au natural).

Simon stops. It's a disconcerting sight seeing all these people standing waiting for him.

Zoe, standing at the front, steps forward, eager.

ZOE

Simon, can we ask a question?

SIMON

Yes?

ZOE

When the dead rise again, what will they be like?

SIMON

(serious, trying to convince himself it's worth it as much as to the followers)

The second risen will be...(trying to find the right word) they're going to change things. They're going to stop all the suffering and persecution.

This pleases Zoe and the followers.

SIMON (CONT'D)

After the Second Rising we're not going to be treated like dirt anymore.

The followers are inspired. Simon nods and goes to leave.

ZOE

Can we help on the mission, Simon?

SIMON

I have to do this alone.

Simon goes to leave

ZOE  
What should we do?

Simon stops. Turns back.

SIMON  
(beat)  
Prepare.

Simon exits.

The followers break out into excited whispers. Zoe turns to Brian, leans in and instructs him about something. He nods.

On Frankie. She's mentally taking notes on what's happening.

JUMP CUT TO:

**SC 18 HAS BECOME SC 6A.**

**SC 19 HAS BECOME SC 6B**

20

**INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - DAY 1**

20

Maxine is heading out. She goes over to the WALL OF ROARTON RISERS. Takes down ONE OF THE PHOTOGRAPHS and pockets it (we don't see which one).

Knock at the door.

MAXINE  
Come in.

FRANKIE enters (au natural).

MAXINE (CONT'D)  
News?

Frankie nods.

FRANKIE  
Simon's been instructed to carry out a mission. He's been told it'll bring about the second rising.

On Maxine. This is very good news. She keeps a poker face.

Frankie doesn't understand Maxine's muted reaction.

FRANKIE (CONT'D)  
Today, Ms. Martin, he's going to do it today at twelve o'clock.

MAXINE  
Anything else?

FRANKIE

I think his followers are planning something too.

Maxine nods - 'Okay, thank you'.

Frankie finds it very odd that Maxine isn't reacting in a more standard "Oh my god, Simon and his followers are planning an extremist attack in Roarton today" way.

FRANKIE (CONT'D)

Are they going to be arrested?

MAXINE

That's none of your concern.

FRANKIE

(beat)

Am I free, Ms. Martin?

Maxine turns to look at Frankie.

FRANKIE (CONT'D)

You're not going to call the treatment centre on me?

MAXINE

Depends if you can keep out of trouble. No more messing about with blue pills at school?

FRANKIE

Never again.

MAXINE

Then you're excused, Frances.

Frankie nods and leaves.

CUT TO:

21

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

21

KIEREN (au natural) is being given his Neurotriptyline shot by SUE.

KIEREN

Mum, don't let them take me back.

Sue looks awkward.

SUE

(repeating what Steve's said)

It'll be for the best, Kier. All things considered.

KIEREN

Not if I go back as a non compliant...

Steve enters.

KIEREN (CONT'D)

Dad, I'm not gonna do anything stupid okay.

STEVE

You've said that before, and then it all goes horribly wrong. No. Spending a bit of time at Norfolk will do yer a ton of good. They know how to take care of you there. Don't they, Sue?

Sue nods. Trying to convince herself.

KIEREN

(an appeal to both of them)

God. Come on. Open your eyes. You know what's going to happen to me if I go back to the treatment centre...

Sue, rather than think about what could happen to Kieren at the treatment centre, picks up her bunting bags.

SUE

I'm running late. Are you coming to the fete, Steve?

Kieren realizes they can't be reasoned with and that the only way to stop from being carted off is to make a break for it himself. He looks around for any means of escape.

STEVE

I've got to take Jem to the march.

SUE

Okay then. Kier, we'll be back later to see you off.

Kieren has spotted the PARISH NEWSLETTER.

KIEREN

(distracted, staring at the newsletter, a plan forming)

Yeah alright.

Sue exits.

Steve puts the injector down on the coffee table.

STEVE  
Alright, Kier, back to your room.

KIEREN  
Dad, can I take that up with me?

Kieren points at the Roarton NEWSLETTER on the coffee table-  
the one with the headline: PARISH COUNCILLOR DECLARES LOVE  
FOR UNDEAD.

STEVE  
("Really want to read  
this?")  
Parish newsletter?

Kieren nods.

KIEREN  
Reading material.

CUT TO:

22 OMITTED 22

24 **INT. WALKER HOUSE - UPSTAIRS LANDING - DAY 1** 24

STEVE is escorting KIEREN (au natural) up the stairs back to  
his room.

Kieren is holding the NEWSLETTER.

JEM's bedroom door opens and she exits in her Roarton  
Protection Force uniform.

Kieren looks at Jem. Jem averts her gaze (he's bare faced).

KIEREN  
Don't worry, Jem. It's the last  
time you're going to have to see  
me.

Jem, head down, looks anguished.

KIEREN (CONT'D)  
Jem. Can you at least look at me?

Jem keeps her head down.

Kieren looks heart broken.

Steve puts Kieren back in his room. He closes the door and  
locks it (leaving the key in the lock).

CUT TO:

24A      **EXT. AMY'S BUNGALOW - DAY 1**      24A

GARY at the front door. He's got his rifle with him. He uses the butt to bang on the door.

GARY

Open up!

Gary waits, no answer.

GARY (CONT'D)

Open this bloody door or I'll bust it through.

CUT TO:

24B      **EXT/INT. AMY'S BUNGALOW - LIVING ROOM - DAY 1**      24B

GARY kicks in the front door.

He enters. It's gloomy in the front room. Gary pulls down the curtain. Day light illuminates:

A COMPLETELY CLEARED OUT SPACE. All traces of the ULA have been white washed (echoes of the first sequence in the run down inner city flat). Only one thing remains: a scrap of paper on the floor with 'The dead shall rise again incorruptible' 12/12' written on it.

Gary picks it up. Looks at it. What the hell? This scrap of evidence fuels Gary's suspicions even more. He pockets it and exits the bungalow.

CUT TO:

24C      **EXT. STREET - ROARTON - DAY 1**      24C

CLOSE ON:

Feet marching down the road.

WIDE TO REVEAL:

ZOE, BRIAN and the other FOLLOWERS (Frankie is not present) marching down the road. All of the them are barefaced/lenses out, in the CLOTHES THEY WERE BURIED IN. It's a striking, ominous sight.

CUT TO:

24D      **EXT. STREET - ROARTON - DAY 1**      24D

CLIVE is heading out to the march. He goes out into the street and almost bumps into:

SIMON (au natural) walking down the pavement.

Clive sees the pin prick eyes.

CLIVE

Excuse me. You shouldn't be dressed  
like that in public.

Simon stops. Clive recognises him.

CLIVE (CONT'D)

I know you. You're the one who let  
out those rabids.

Clive scrambles into his pocket and produces a small pen  
knife.

CLIVE (CONT'D)

Stop right there. You're under  
citizen's arrest.

Simon goes into his jacket and produces the BONE SAW. It  
looks HUGE compared to Clive's pathetic little pen knife.

Simon takes a step forward.

SIMON

Put it away.

Clive takes a step back, scared.

CLIVE

(lowering his pen knife)  
I, uh, must of got you mixed up  
with someone else.

Simon stares at Clive. Puts his bone saw away and walks away.

He misses by seconds, Oliver and Nina's SLEEK EXECUTIVE CAR.

CUT TO:

24E

**INT. EXECUTIVE CAR (MOVING) - STREET - ROARTON - DAY 1** 24E  
**(FORMERLY SC 27)**

NINA driving. OLIVER in the passenger seat. Oliver looks  
around.

OLIVER

(re. Roarton)  
God's Own Country.

CUT TO:

24F **EXT. WALKER HOUSE - ROARTON - DAY 1**

24F

STEVE and JEM exit the house. Steve's reassuring Jem that what's going to happen to Kieren is for the best.

JEM  
(concerned)  
Dad, what's going to happen to  
Kier?

Good question. Steve doesn't exactly know.

STEVE  
He's gonna go back to the treatment  
centre for a bit and they're going  
to help him get back to his old  
self.

JEM  
They're not going to lock him up  
and do things to him are they?

STEVE  
(very uncertain, trying to  
convince himself as well  
as Jem)  
No. Where'd yer get that idea?  
He'll be alright. Norfolk's a nice  
place to be.

Jem doesn't look too convinced.

They pass DEAN, who is guarding outside.

STEVE (CONT'D)  
Off to beat the bounds. He's in his  
room.

DEAN  
Got yer.

Jem looks up to Kieren's bedroom as she's heading off.

CUT TO:

24G **INT. KIEREN'S BEDROOM - WALKER HOUSE - DAY 1**

24G

KIEREN (au natural) is stuffing need-to-survive items into a BACK PACK. Looks like he's making a last ditch break for freedom.

He puts the back pack on, grabs the NEWSLETTER off the bed and a WIRE SPOOL (found at any art supply store, used for detail work on art work).

He gets on his knees in front of the locked door...

CUT TO:

24H **EXT. STREET - OUTSKIRTS OF ROARTON - DAY 1**

24H

AMY (au natural) and PHILIP walking down the street.

PHILIP

Are you okay?

AMY

My hands are cold.

Philip holds her hand to warm it up.

AMY (CONT'D)

Are you... Are you still gonna like me?

PHILIP

What?

AMY

Now I'm, uh, warming up? You've only known me as a bit deadly. You might not like me heated up.

PHILIP

Amy, I'd like you cold. I'd like you hot. I'd even like you tepid.

Amy gives a comforted smile.

PHILIP (CONT'D)

You're still you. Dead or alive.

(beat)

Are you gonna like me if I'm not some powerful politician type?

AMY

(being cheeky)

When were you a powerful politician type?

Philip smiles at Amy's cheek.

Philip notices that they're drifting towards the PERIMETER FENCE.

AMY (CONT'D)

What's wrong?

PHILIP

That way's the perimeter fence. Today's the beating of the bounds march. Best to avoid it.

Philip leads her a different way.

CUT TO:

24I **EXT. PERIMETER FENCE - OUTSKIRTS OF ROARTON - DAY 1 (FORMERLY SC 29)**

Marchers stand waiting to begin "beating the bounds". The marchers include: JEM, STEVE, PEARL, DUNCAN, BRENDA, ROSE, LOYAL PARISHIONER and a few other Roartoners, including a couple of drummers (the feel of the march should be like the Orangemen March meets The Wicker Man).

Apart from Steve and Duncan, they are all heavily ARMED with various HOME MADE WEAPONS.

STEVE

(hushed tone)

Are all these (weapons) really necessary?

DUNCAN

(hushed tone)

Think everyone's going overboard, if yer ask me.

MAXINE stands at the front flanked by a depressed, knackered looking FENCE PDS GIVE BACK WORKER who wears the familiar ORANGE BIB (mousse on, contacts in). The PDS Give Back Worker holds a ribbon that is tied to the new perimeter fence (this is a different part of the fence. The last part to be built, the most official looking part).

Maxine is BEAMING.

MAXINE

Beating the bounds is an ancient tradition here in Roarton. I'm thrilled to see such a turn out today. I'm also thrilled to announce the completion, under budget and on time, of Roarton's new perimeter fence. We couldn't have achieved this construction without the parish council adopting new policies that will guarantee this community's safety for generations to come.

BRENDA

Couldn't have done it without you, Ms. Martin!

Cheers and claps for Roarton's de facto leader.

MAXINE

Today isn't about me. It's about  
all of us. Embarking on a new  
beginning. A new dawn. Protected,  
proud and incorruptible.

The marchers clap.

MAXINE (CONT'D)

Now I should cut this ribbon so we  
can all get a move on, 'ey?  
(knowingly)  
Does anyone have a sharp implement  
I could use?

The crowd laugh at Maxine's joke - 'Haha, how droll, we're  
all armed to the back teeth here'.

Brenda approaches and hands Maxine a pair of LARGE RUSTY  
SCISSORS (Used, we see specks of dried up black bile on the  
blades). Maxine nods her thanks and cuts the ribbon.

MAXINE (CONT'D)

Let the march commence!

The crowd cheer and the drummers start drumming.

CUT TO:

25 OMITTED

25

33 **INT. ROARTON - GP'S SURGERY - DOCTOR RUSSO'S OFFICE - DAY B3**

NINA and OLIVER sit opposite DOCTOR RUSSO. Oliver is very  
friendly and personable. Nina not so much.

DOCTOR RUSSO

Norfolk? Under four hours? That is  
impressive.

OLIVER

Quite the drive. Her hands are  
still set at ten to two. Is there a  
doctor in the house!

Doctor Russo "laughs" at Oliver's crap joke.

DOCTOR RUSSO

I made that drive once. Never  
again.

NINA

Hopefully we won't be making  
multiple trips.

DOCTOR RUSSO  
(getting down to it)  
Well, I hate to be the bearer of  
bad news. Seen as you've come all  
this way. But I'm afraid it's just  
not possible.

Nina and Oliver give icy looks at Doctor Russo. Oliver hides his frustration with the doctor by keeping his smile in place. Nina doesn't bother.

DOCTOR RUSSO (CONT'D)  
I could have told you that over the  
phone. If you'd called. Saved you  
some petrol money.

OLIVER  
You see, Tom - Can I call you, Tom?

Doctor Russo nods. But really he doesn't like this fake friendly suit calling him by his Christian name.

OLIVER (CONT'D)  
You see, Tom. It's not just us who  
need to know.

NINA  
It's Halperin & Weston.

OLIVER  
Bit of a behemoth. Bit of a  
juggernaut.

DOCTOR RUSSO  
It's a big company, don't need to  
remind me of that.

OLIVER  
Once the old ball starts rolling at  
Norfolk it's nigh on impossible to  
stop the damn thing.

NINA  
(re. his framed  
certificate)  
You studied at Norfolk correct.

DOCTOR RUSSO  
I had the privilege.

OLIVER  
Well, Tom, if you could do *us* the  
privilege of getting that address,  
that would be a massive help.

Doctor Russo steps up to the plate. Does the right thing.

DOCTOR RUSSO

(lying)  
Sorry, But I don't know the  
address.

OLIVER

Really?

DOCTOR RUSSO

(lying)  
In between addresses, apparently.

OLIVER

And the medical records would state  
that, would they? If you were to  
show them to us. Which you're not  
going to do.

DOCTOR RUSSO

Like I said, I can't show you a  
patient's medical records.

Pause. Oliver stands. Nina follows suit, glaring at Russo.  
Doctor Russo also stands (it's a protective thing).

DOCTOR RUSSO (CONT'D)

Sorry. Would have liked to have  
been of more help.

OLIVER

(playfully, but not  
really)  
What can you do? You don't know  
where Amy Dyer lives.  
(beat, "last chance")  
Do you?

DOCTOR RUSSO

'Fraid not.

Oliver nods - 'Alright, Doc. It's your funeral'

Oliver exits.

Nina looks at Doctor Russo.

NINA

("You're done")  
We'll be in touch. Tom.

Nina follows Oliver out. Doctor Russo drops the fake smile.  
He knows he's in big trouble now.

CUT TO:

34

INT. VILLAGE HALL - DAY 1

34

LOCALS are presenting their tickets and entering the fete.

Naff 70's pop music plays in the background, eg GLAM ROCK.  
Roar FM's Dave Yealand is DJing.

PHILIP and AMY (au natural) enter. Amy sees all the wondrous fete stuff she could experience with her new working feeling finger tips.

AMY

Can we can we can we?!

PHILIP

Amy, the march ends here.

AMY

We won't be long. I just wanna touch more things. You've got a ticket haven't you?

Philip looks inside his tweed jacket.

PHILIP

Oh yeah. Council was good for something.

Philip shows Amy his ticket.

PHILIP'S POV:

A local moves and reveals that MRS LAMB is the gate keeper.

Philip reacts to the sight of his old nemesis Mrs. Lamb.

PHILIP (CONT'D)

Mrs. Lamb.

MRS. LAMB

Councillor. Or should I say ex councillor.

PHILIP

Congratulations on your nomination to the parish council.

MRS. LAMB

'Bout time this village were represented by God fearing folk, instead of just a bunch a' flailing wimps and filthy perverts.

Philip doesn't rise to it. Puts his ticket on the table.

PHILIP

Have a nice day.

Philip and Amy start to go in.

MRS. LAMB  
Hold yer horses.  
(pointing at Amy)  
She's not valid.

Philip turns.

PHILIP  
I gave you me ticket.

MRS. LAMB  
Yer gave me a ticket. Where's hers?

PHILIP  
Mrs. Lamb, if you check the fine  
print of the fete charter - a  
charter I helped draft while I was  
in office - you'll see a clause,  
and that clause states that all  
ticket holders for the winter fete  
are entitled to a "plus one". Amy  
Dyer is my plus one. I can ensure  
you, councillor elect, she is  
valid.

Mrs. Lamb's been told.

Philip takes Amy's hand and they enter the fete.

CUT TO:

35 OMITTED 35

38 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 1 - CONTINUOUS** 38

GARY has KIEREN (au natural) in zip cuffs.

GARY  
Where is he?

KIEREN  
I don't know.

GARY  
Bullshit. You and lover boy are  
like that (crosses his fingers)

KIEREN  
I haven't seen him for days, Gary.

GARY  
You know he's planning an attack,  
don't yer?

KIEREN

No.

GARY

He fucking is. Today.

Gary produces the scrap of paper with 12/12 written on it.

GARY (CONT'D)

I've sussed it out.

(re. Bible quote)

Is this code for where he's gonna do it?

KIEREN

It's a bible quote.

GARY

Yeah I know that. Cheeky bastard. All'a yer think I'm some sorta dumb grunt, don't yer?

KIEREN

I don't think yer dumb, Gary. I just think yer like everyone else round here. Paranoid and delusional.

GARY

Is it any wonder with you ghouls walking about? Me Pap told me there were no such thing as monsters. Then you horror shows turn up and start tearing the world apart. And who was expected to deal with it? Me, that's who. Think I wanted to fight? Think I wanted to see the things I saw?

KIEREN

You get off on all that shit, Gary.

GARY

I were all ready to settle down, till you fucking dead heads showed up. Then me and yer sister had to strap on the brass and take care of business. Cos if we didn't, people died. In our arms no less. That's not gonna happen again. I won't allow it. So I'm gonna ask you for the last time, where's that Irish rotter?

CUT TO:



KIEREN

Jesus Christ. No one's planning anything, Gary!

GARY

Yeah right, and I play for United.

Gary keeps searching. Gary tears away at Kieren's stuff. He's unhinged.

KIEREN

What is *wrong* with you? If Jem saw you like this right now, my god. You're a mess. Coming apart at the seams.

Gary gives Kieren a VERY SHARP LOOK, then goes back on the hunt. He looks in Kieren's drawer.

GARY

(muttering)

She'll see sense. They'll all see sense.

Gary stops muttering to himself. His eyes go wide. He's found something.

Gary turns to Kieren. He's holding the bottle of BLUE OBLIVION Kieren lifted from Simon's room. Gary sees Kieren with new eyes. It's him who's the mastermind, not Simon. Of course, how could Gary be so blind.

GARY (CONT'D)

Fucking hell. It's you. It's been you all along. Hiding in plain sight.

Kieren doesn't answer him. There's no point arguing with Gary, he's already made up his mind. But he gives a half hearted try.

KIEREN

Those aren't mine.

Gary lets out a laugh. It's an unstable one.

GARY

Where were yer plannin' on takin' em, 'ey? Legion? Village Hall? Fete? Gonna go rabid in front of a bunch of kiddies? Sick bastard.

Kieren doesn't say anything. What's the point. Gary's round the bend.

GARY (CONT'D)  
Might as well start singing.  
(indicating bottle of  
pills)  
Cos you're fucked now.

KIEREN  
I'm already on my way back to the  
treatment centre. You've nothing to  
threaten me with, Gary.

GARY  
Treatment centre? Dead Head holiday  
camp more like. Not gonna let you  
get off that easy, rotter.

Gary grabs Kieren and pulls him off the bed to his feet,  
shaking the bottle of pills in his face.

GARY (CONT'D)  
Yer wanna go rabid?! Alright, let's  
go rabid!

CUT TO:

41A      **EXT. NEW GRAVEYARD - ROARTON - DAY 1**      41A

Zoe, Brian and other PDS FOLLOWERS (except FRANKIE) stand in  
the new graveyard, Zoe in the middle (all au natural). She  
puts out her arms and takes the hands of those on either  
side. The others do the same. They bow their heads and start  
whispering a prayer (unheard). They are here to welcome the  
dead when they rise at twelve o' clock.

CUT TO:

42      **EXT. WALKER HOUSE - DAY 1**      42

GARY exits with KIEREN (au natural, hands tied, piece of tape  
over his mouth).

Gary bundles Kieren into his pick up and drives off.

SIMON appears from behind the Walker's garage. He's seen Gary  
taking Kieren away.

CUT TO:

43      **INT. VILLAGE HALL - DAY 1**      43

The Fete is in the swing of things. LOCALS enjoying  
themselves. Hustle and bustle. DJ Dave Yealand on the decks.

We spot AMY (au natural) and PHILIP together. Amy is licking a toffee apple as she watches Philip trying his hand on the COCONUT SHY. There's soft toys to be won (stuffed toy Bunnies, Dogs, Tigers).

SUE is across the hall watching Philip and Amy have fun. Sue is starting to have her doubts about Amy being some sort of extremist. She's starting to have doubts about a lot of things. SHIRLEY joins her.

SHIRLEY

Alright, Sue.

SUE

(no, she's not alright)  
Hi, Shirley. You alright?

SHIRLEY

Aye, suppose. Philip's got me sprouting ulcers.

SUE

He giving you a hard time?

SHIRLEY

Well you know; they get to a certain age and they become unrecognizable. How's Kieren holding up?

SUE

(uncomfortable)  
Yeah. He's...being a bit difficult.

SHIRLEY

Disgusting what the council's threatening to do with him. Good jobs he's got you to fight his corner.

Sue nods. But she's not fighting Kieren's corner. Should she? Is she being a bad mother?

SUE

(changing subject)  
Your Philip looks like he's having a good time.

Shirley looks to where Philip is with Amy.

SHIRLEY

Is that Amy Dyer?

Sue nods.

SHIRLEY (CONT'D)

What's she doing with that toffee apple?

Sue looks closer. Amy is now eating the toffee apple.

SUE  
Eating it.

Sue and Shirley look at each other - 'Huh?'

We leave them and join SANDRA and CONNIE at THE FACE PAINTING STALL. Connie (mousse on, contacts in) is having her face painted like the devil.

SANDRA  
(to person painting her  
face)  
Got the likeness down pat.

CONNIE  
(to person painting her  
face, re. Sandra)  
Next yer can paint a scarlet letter  
on that one's chest.

We join THE LEGION'S STALL. Serving up mulled wine to various LOCALS. CLIVE is calming his nerves, stood next to DEAN.

CLIVE  
I'm not cut out fer this place.

DEAN  
Know what yer mean. If shite hits  
the fan, I don't wanna get in the  
middle of it again. This scrapping  
stuff's fer the dogs.

We join the COCONUT SHY STALL again.

PHILIP has won a prize (A STUFFED TIGER TOY). He gives it to AMY. Who is genuinely touched. She kisses him on the cheek. Amy becomes bashful and breaks away when she sees Philip's mother, SHIRLEY, coming up to them

SHIRLEY  
Hello, Philip.

PHILIP  
Mum.

SHIRLEY  
(to Amy)  
Hiya, love, how yer doing?

AMY  
I'm good, thanks, Mrs. Wilson.

SHIRLEY  
Yer sure yer alright, sweetheart?  
Saw yer munching on a toffee apple  
just now.

On Amy and Philip. Oh shit, they don't want Shirley to know what Amy's becoming. She'll tell Dr. Russo.

AMY

Oh. Oh yeah. I forgot. I'm PDS.  
Course, I don't eat. Whoops.

Amy fakes holding her stomach and feeling ill.

PHILIP

Oh dear, better get her some air,  
mum.

Philip starts to lead Amy out of the fete.

SHIRLEY

Philip.

Philip turns to Shirley.

SHIRLEY (CONT'D)

(re. Him and Amy)  
You've done good.

Philip nods. Takes Amy out.

We pan up to the village hall clock. It reads: 11.55.

CUT TO:

43A

**EXT. NEW GRAVE YARD - ROARTON - DAY 1**

43A

Zoe, Brian and the PDS Followers (all au natural) hear the commotion of the march. Zoe waves everyone to the gates.

ZOE

Come on, we can't let them inside.

CUT TO:

43B

**EXT. GATES - NEW GRAVE YARD - ROARTON - DAY 1**

43B

The PDS Followers close the gates, but don't have time to securely lock them. They stand in front - a human shield.

CUT TO:

44

**EXT. MAIN GATE - NEW GRAVEYARD - DAY 1**

44

The MARCH, lead by JEM, approaches the new graveyard. It's a beating the bounds tradition to march across this holy site.

JEM'S POV:

Up ahead she sees:

ZOE, BRIAN and other FOLLOWERS stand in their burial clothes at the gates (all au natural).

The march stops.

ROSE

What the hell's all this?

Reverse angle on the PDS FOLLOWERS holding the gates.

On Jem. The PDS FOLLOWERS - no cover up, no contacts, dressed in their burial clothes are triggering *multiple* red flags in Jem's head. The high pitched ringing noise starts in her ears.

CUT TO:

45 **EXT. ROAD NEXT TO NEW GRAVEYARD - DAY 1 - CONTINUOUS** 45

GARY'S PICK UP screeches to a halt outside the New Graveyard. KIEREN (au natural) is in the passenger seat still tied up.

CUT TO:

46 **INT/EXT. GARY'S PICK UP TRUCK - ROAD NEXT TO NEW GRAVEYARD 46**  
**DAY 1 - CONTINUOUS**

GARY breaks a BLUE OBLIVION PILL and pours it into his hand. He grabs Kieren. Kieren struggles against Gary's grip.

GARY

Time to show'em who you really are.

Kieren does his best to fend Gary off. Not allowing him to get to the back of his neck, but Gary's too strong. He empties some of the Blue Oblivion powder into the HOLE in the back of Kieren's neck.

Kieren struggles. Powder goes everywhere, but some has gone in.

Gary gets out the truck.

Gary goes around and opens the passenger door and yanks Kieren out.

While Kieren's on the ground Gary cuts the zip cuffs with his knife.

Kieren scrambles up and off towards the graveyard.

GARY (CONT'D)  
(shouting after him)  
Rotter's a rotter; drugs or no  
drugs!

CUT TO:

47      **EXT. ROAD NEXT TO NEW GRAVEYARD - DAY 1**      47

SIMON (au natural) approaches the new graveyard. He sees in the distance:

KIEREN (au natural) desperately climbing the graveyard's WALL.

Simon quickens his pace.

WITH KIEREN: He's over the wall. Inside the cemetery. But why?

We run behind Kieren as he rushes as fast as he can towards Vicar Oddie's grave. The grave plot with the IRON BARS.

Kieren takes out the WIRE SPOOL. He's planning on tying himself down to the iron bar. Because he knows any minute now he's going to turn rabid. He can feel the Blue Oblivion starting to take effect.

CUT TO:

48      **EXT. MAIN GATE - NEW GRAVEYARD - DAY 1 - CONTINUOUS**      48

A face off between the MARCHERS and PDS FOLLOWERS (all au natural) at the gates.

No one is willing to move.

ZOE  
No living allowed on sacred ground!

The marchers shout at the PDS FOLLOWERS "Step aside, dead scum!" "Got no right to be here!"

JEM doesn't know what to do. She's planted to the spot. This is all too overwhelming for her.

The marchers BRANDISH THEIR HOME MADE WEAPONS.

Jem turns and sees the marchers, ready to hack some Undead flesh. She's got to do something to stop an all out bloodbath.

JEM  
(to the marchers)  
I got this.

Jem starts to approach the PDS FOLLOWERS.

ZOE  
We ain't moving, pulse beater!

JEM  
You really want a war?!

ZOE  
Yeah we do!

JEM  
("Seriously?")  
Yer outnumbered.

ZOE  
Yer the one who's gonna be out  
numbered in a minute!

The followers cheer. Zoe starts a chant. "RISE! RISE! RISE!",  
The other followers join in. It unnerves the marchers.

It's also unnerving to Jem. She puts her hand on the handle  
of her pistol.

CUT TO:

49

**EXT. OLD CHURCH AND GRAVEYARD - DAY 1 - SAME TIME**

49

MAXINE is stood by a SMALL GRAVESTONE.

Maxine looks at her watch. It's almost twelve.

Maxine turns back, goes into her SHOULDER BAG and produces  
the WOODEN TOY TRAIN. She places it on the ground next to the  
grave.

We pan up to see whose grave it is:

DANNY MARTIN

DECEMBER 20TH 1987 - NOVEMBER 22ND 1994

*Sleep undisturbed within the peaceful shrine till angels wake  
thee with a note like thine.*

On Maxine. She smiles.

MAXINE  
(to the gravestone,  
whisper)  
Time to wake up, little brother.

CUT TO:

50 **EXT. VICAR ODDIE'S GRAVE - NEW GRAVEYARD - DAY 1 - CONTINUOUS**

KIEREN is desperately trying to TIE his LEFT LEG to the IRON BARS on Oddie's grave with the WIRE.

But the Blue Oblivion is over-coming him.

Kieren almost manages to tie himself to the iron bars, when a wave of NAUSEA hits him like a tsunami. His pin prick eyes ROLL BACK in his head. He spits out BLACK BILE and goes into VIOLENT CONVULSIONS.

CUT TO:

51 **INT. GARY'S PICK UP TRUCK - ROAD NEXT TO NEW GRAVEYARD - DAY 1 - CONTINUOUS**

GARY takes out his WALKIE TALKIE from the glove compartment. Presses the button.

GARY  
(into Walkie)  
Jem. You copy?

CUT TO:

52 **EXT. MAIN GATE - NEW GRAVEYARD - DAY 1 - CONTINUOUS** 52

The FOLLOWERS are still chanting "Rise".

JEM answers her walkie talkie.

JEM  
Gary? Where are you!

GARY (O.S)  
Jem yer in danger. Yer brother's  
taken a shit load of Blue Oblivion.  
He's in the graveyard right now.

The colour drains from Jem's face. That's where she and the march are.

JEM  
Wh - what do I do?!

Gary clicks off.

Jem looks around. She can't hear or see anything because the followers are still in her path, chanting loudly.

ZOE / BRIAN / FOLLOWERS  
RISE! RISE! RISE!

JEM takes out her PISTOL, points it at the followers.

The PDS followers fall silent.

JEM

MOVE!

The PDS followers part and Jem forces her way through...

INTO:

53

**EXT. NEW GRAVEYARD - DAY 1 - CONTINUOUS**

53

Jem listens. Silence.

Then she hears...

MOANS.

Low. Guttural. Primitive.

Jem moves towards the moans.

Jem gets a better view of the graveyard. And there, over by Vicar Oddie's Grave, is her brother.

He's RABID. Looking for brains. It's a shocking, blood chilling sight. Our hero. Kieren Walker. A brain hungry zombie.

Jem is frozen in place. There is her brother. Fully rabid. More animal than person. Jem COCKS the hammer on her pistol.

From the trees SIMON, holding the BONE SAW, is watching all this play out:

This should be a good thing. It looks as if Jem is going to do Simon's job for him. Sacrifice the first risen. Simon doesn't look relieved though. He looks terribly conflicted.

STEVE (O.C.)

Kieren?

Jem turns and sees STEVE has come up behind her.

This is a heartbreaking sight for Steve. His worst fears realized. His beloved son in a rabid state.

JEM

Dad, turn away, you shouldn't have to see this.

STEVE

Why son?

Kieren turns his head to look at Steve: it's like Kieren recognises the voice of his father. This is the first inkling for Steve that Kieren is fighting it and can understand him.

STEVE (CONT'D)

Can you hear me son?

Kieren moves his head as if he's deciphering the sound of his dad's voice. Steve steps forward, he walks past Jem, her gun still trained on Kieren.

JEM

(not taking her eyes off  
Kieren)

Dad, what are you doing?!

Steve doesn't listen to Jem.

STEVE

He's not going to hurt anyone. He  
knows me, he knows me. He's  
fighting it.

Rabid Kieren takes a step towards Steve.

Jem moves closer to Kieren.

JEM

Dad, you've got to get out the way  
right now.

Steve looks at rabid Kieren, then looks to Jem.

STEVE

He's not gone. I know he's in  
there.

He walks towards his son, in front of Jem's line of fire. She can't get a clear shot now.

STEVE (CONT'D)

I've got to believe you can hear  
me, Kier. I know we haven't seen  
eye to eye lately. But that doesn't  
mean I don't love you. No matter  
what you are. Even if you're going  
to be like this forever, I won't  
let them take you away...

Simon hears this declaration of unconditional love from a father to a son. It effects him greatly.

GARY comes up behind SIMON. He puts his hunting knife to Simon's throat.

GARY

Got yer.

JOIN:

RABID KIEREN and STEVE. Steve's now within biting distance - Steve reaches out his hand.

STEVE  
...You're me son.

Rabid Kieren raises his arms and puts his hands on Steve's shoulders. Kieren's head slumps and his body starts shaking: he's definitely fighting his primal urges.

Kieren raises his head. He meets his dad's eyes. We see things from Steve's POV - Kieren's not going to attack.

But to fearful villagers, this looks like Kieren has Steve in his clutches.

We see PEARL advancing on STEVE and RABID KIEREN. She can see Kieren shaking and moaning. To her this means she's got to take action to save Steve's life.

CLOSE ON:

Simon. He sees Pearl as well. He's got to choose. Right now.

He chooses.

Simon SMACKS Gary in the face. Drops the bone saw. And RUNS FULL PELT, FAST AS HE POSSIBLY CAN TOWARDS RABID KIEREN.

JEM sees PEARL cock the PISTOL and take aim at RABID KIEREN. She's about to pull the trigger. Jem alters her aim to Kieren to Pearl and back again - who's she going to shoot?

A SHOT rings out.

SMASH CUT TO:

54

**EXT. OLD CHURCH AND GRAVEYARD - DAY 1 - CONTINUOUS**

54

MAXINE hears the distant gun shot. Presumes Simon has carried out his mission. She smiles.

Maxine looks at her watch: it's twelve o'clock.

Maxine gets on her knees. The better to greet her baby brother when he rises up.

A flood of emotion overcomes Maxine. Finally she will be reunited with her little brother. Finally she can fix her family and by fixing her family she can forgive herself and heal. Finally fix herself. The thought fills her with such relief and joy.

Maxine waits for the hand of her brother to punch through the ground.

A few moments of Maxine waiting.

The church bells cease. It's past twelve o'clock.

Maxine waits.

MAXINE POV:

Focus on Danny's grave. That hand's going to come out the ground. Maxine's belief infects us. At this moment we too believe that Danny's hand will punch through the soil.

On Maxine. Willing her brother to rise.

But he does not.

Nothing happens. No hand comes bursting out the soil.

All is deathly quiet.

Maxine doesn't understand. The dead should be rising from their graves by now.

From behind Maxine we see AMY and PHILIP enter the graveyard.

WE JOIN AMY AND PHILIP:

Amy holds the stuffed toy tiger in her hand, with the other she's pulling Philip along.

PHILIP

Who am I meeting, Amy?

On Maxine. She turns to see who is in the graveyard with her. She sees it's:

AMY DYER.

Maxine gets up. Goes into her shoulder bag...

CUT TO:

55

**EXT. NEW GRAVEYARD - DAY 1 - CONTINUOUS**

55

PEARL stands, pistol smoking. In shock.

STEVE stands untouched. Also in shock.

JEM stands, gun by her side. In shock.

ZOE, BRIAN and the PDS FOLLOWERS stand. In shock.

They are all looking at:

KIEREN on the ground. Being held down by...

SIMON. Who has taken the bullet meant for Kieren. It's lodged in the back of his shoulder.

Kieren is coming back to himself. The Blue Oblivion wearing off. He's dazed and disoriented.

SIMON  
(to Kieren, gently)  
It's alright. You're alright.

KIEREN  
Did I - Did I hurt anyone?

SIMON  
(amazed by Kieren's  
ability)  
No, you didn't. You beat it.

On Kieren. That's a huge weight off his mind.

Simon hoists Kieren up and supports him and leads him away from the mob. They pass ZOE, BRIAN and the PDS FOLLOWERS.

ZOE  
Simon, the second rising...

Simon looks at Zoe.

SIMON  
It's not happening.

Simon is getting Kieren out of here.

ZOE  
(shouting after Simon and  
Kieren)  
But it's got to happen! The second  
rising has to happen!

CUT TO:

56

**EXT. OLD CHURCH AND GRAVEYARD - DAY 1**

56

At Amy's nan's grave. AMY (au natural) is watching as PHILIP makes conversation with her nan's gravestone.

PHILIP  
...And that's about it for me  
hobbies...

AMY  
He's also a very good sportsman,  
Nan.

MAXINE approaches the couple. She's holding something in her hand.

Back focusing on Amy and Philip.

PHILIP  
Amy, yer embarrassing me.

AMY

Awww, so modest.

Amy gives Philip's cheek a squeeze. Amy freezes. Something just happened.

PHILIP

Are you okay?

AMY

I think...I think my heart...

Amy puts Philip's hand over her heart.

PHILIP

It's beating.

Amy looks overjoyed.

MAXINE (O.C.)

Amy Dyer.

Amy turns to see MAXINE stood before her, smiling.

MAXINE (CONT'D)

You are the first and the last.

It's only now we see what Maxine's holding:

THE LARGE RUSTY SCISSORS.

Maxine raises the scissors over her head.

Amy instinctively steps back.

Maxine brings down the scissors. She's missed Amy's head, but not her heart.

CUT TO:

57

**INT. VILLAGE HALL - DAY 1**

57

LOCALS at the stalls. Dave Yealand (DJ) is spinning a record.

On Sue. She decides to stick up for her son. She catches MRS LAMB's arm. Gives her the keys to the village hall.

MRS. LAMB

What yer want me to do with these?

SUE

Lock up after. I've got to stop them taking Kieren...

Sue goes to exit...

Just as Marchers stream into the village hall.

Sue sees a very shaken STEVE and JEM enter. She approaches them. The other MARCHERS are chattering amongst themselves.

We hear snippets from the crowd- "...The Walker Lad...", "...He went Rabid..." "Pearl shot him".

Steve and Jem see Sue and they make a beeline for her.

SUE (CONT'D)  
(very worried)  
What's happened?

CUT TO:

58      **EXT. VILLAGE HALL - DAY 1**      58

MAXINE, covered in blood, walks towards the village hall.

She's still holding the LARGE RUSTY SCISSORS (dripping with blood) and a photograph.

Maxine opens the village hall door. She drops the photograph:

It's of AMY DYER. The photograph of her that adorned Maxine's wall of Roarton risers.

CUT TO:

59      **INT. VILLAGE HALL - DAY 1**      59

The fete is all a-chatter.

STEVE is calming a very concerned SUE.

We spot MAXINE entering the fete. She makes a beeline towards the DJ booth.

Maxine stops the record and takes Dave Yealand's microphone.

MAXINE  
(into microphone)  
Excuse me.

The people of the fete are still gossiping amongst one and another.

MAXINE (CONT'D)  
(into microphone)  
Excuse me.

The people don't listen.

MAXINE (CONT'D)  
(into microphone)  
EXCUSE ME!

The people turn to Maxine, covered in blood. She switches from a dark mood, to a hopeful one. Just like that. She keeps doing this for the rest of the speech.

MAXINE (CONT'D)  
(into microphone)  
I have a message of great hope for all of you. We can conquer the greatest enemy today. We can conquer death.

'Conquer death'? People exchange perplexed glances.

MAXINE (CONT'D)  
(into microphone)  
My brother died here when he was very young. It was an accident. They said it was my(fault)...but it was an accident. He shouldn't have been on the... He fell. And no one could put him back together again.

People look at each other. What's she talking about?

MAXINE (CONT'D)  
(into microphone)  
But I can now. All the terrible things we've done can be wiped clean. A fresh start. No more grief. No more guilt. All that needs to happen is the second rising.

People exchange glances - 'Maxine wants a second rising'?!

MAXINE (CONT'D)  
(into microphone)  
It won't be like the first rising. When the bad people came back. The second rising will bring up the good and the righteous. They'll come back pure and whole and everything will be better. So much better. I promise you that.  
(notices the villagers' concerned and confused expressions, she gets more emotional, more erratic)  
My little brother is in the ground. Cold and alone. He doesn't deserve to be there. He deserves to be up here, with me. Alive and well. The second rising can only happen if the first is sacrificed. The disciple was meant - meant to carry that out. But he didn't...

More glances around the room.

MAXINE (CONT'D)  
(into microphone)  
I thought it was the girl.

Sandra reacts: is she complicit in a murder?

MAXINE (CONT'D)  
(into microphone)  
I took care of her. But still.  
Nothing.

Very concerned whispers and looks from the villagers.

MAXINE (CONT'D)  
(into microphone)  
One of the undead in this village  
*must* be the first risen. I'm asking  
you all to join me in leaving no  
stone unturned. Every PDS sufferer  
in Roarton has to be destroyed.  
Right now!

The crowd just stand there, shocked at Maxine's unhinged  
behaviour and extreme words. They can see now that Maxine is  
completely out of her mind.

Maxine looks into the crowd. Sees CONNIE standing with SANDRA  
and CLIVE.

Maxine drops the mic. Strides over towards Connie. Clive  
shields his mother. Sandra shields her husband, as:

Maxine raises her RIBBON CUTTING SCISSORS.

ZAP.

Maxine goes down in a heap.

DEAN stands there. He's just used his cattle prod to knock  
out the crazed MP.

DEAN  
She's tapped!

The hall explodes in chatter.

On Jem. Concerned.

JEM  
What girl did she take care of?

CUT TO:

60

INT. GP SURGERY - WAITING ROOM - DAY 1

60

KIEREN and SIMON (both au natural) sit waiting to be attended to.

Kieren holds his head. Simon is shot in the shoulder.

Simon is looking at Kieren in awe. Kieren notices. Looks at Simon.

KIEREN

What?

SIMON

I've never seen anyone fight against Blue Oblivion before.

KIEREN

Well, live long enough and you'll see all sorts.

Simon keeps looking at Kieren in amazement. It's disconcerting to Kieren.

SIMON

You're incredible Kieren.

KIEREN

(gently but firm)  
No, I'm not, Simon. I'm just a person who didn't want to do any more harm. Don't start getting all mystical on me, okay.

Simon can't help it.

KIEREN (CONT'D)

I'm not the messiah, I don't have any special powers. Unlike some people.

SIMON

I don't have any special powers.

KIEREN

You've got the power to disappear.

Simon doesn't understand.

KIEREN (CONT'D)

You left. I searched everywhere for you. Where'd you go?

A few beats.

SIMON

The city.

KIEREN

Why?

Simon looks at Kieren. Simon is stumped. He doesn't know how to answer that question.

Simon leans forward, looks down.

SIMON

(beat)

Kieren. There was...(this guy)-

CUT TO:

61      **INT. GP SURGERY - RECEPTION - DAY 1 - CONTINUOUS**      61

PHILIP bursts through the door with AMY in his arms. Unconscious. She's suffered multiple stab wounds.

PHILIP

Help! Someone help!

We follow Philip as he rushes into...

CUT TO:

62      **INT. GP SURGERY - WAITING ROOM - DAY 1 - CONTINUOUS**      62

...the waiting room. An alarmed KIEREN and SIMON see PHILIP with AMY in his arms. Her dress covered in blood.

KIEREN

Amy?

DR. RUSSO opens his office door. PHILIP barges in with AMY.

Kieren and Simon quickly stand and follow.

CUT TO:

63      **INT. GP SURGERY - DR. RUSSO'S OFFICE - DAY 1 - CONTINUOUS**      63

PHILIP lies AMY on Russo's examination table.

DR. RUSSO inspects Amy, she's been stabbed in the heart. There's a lot of blood.

DOCTOR RUSSO

(shocked)

She's...*bleeding*.

KIEREN and SIMON crowd around.

PHILIP

(very upset)

We were at the graveyard and and  
and Ms. Martin comes up to us and  
says something about Amy being the  
first and the last...

On Simon. He reacts.

PHILIP (CONT'D)

...and then, and then, and then  
Maxine just stabbed her...

Philip can't finish he's so distressed.

DR. RUSSO is trying to save Amy's life. But it's not looking  
good.

DOCTOR RUSSO

She - she's lost too much...  
(can't believe he's saying  
it)  
Blood.

PHILIP

You've got to do something!

Dr. Russo tries.

Kieren kneels before his best friend. Holds Amy's hand in  
his.

KIEREN

Amy. Please. Please Amy. You're not  
allowed to leave like this. You're  
not allowed, you hear. You're my  
best dead friend forever. Forever,  
okay. That's non negotiable. You  
can't leave. You can't...

Amy doesn't respond.

Dr. Russo stops trying to save her.

SIMON

What are you doing?!

DOCTOR RUSSO

She's gone.

PHILIP

(refusing to believe it)  
No! No she's not!

DOCTOR RUSSO

She's gone, Philip.

On Amy. Dr. Russo is tragically correct. She's gone.

We leave the scene. Kieren holding his best dead friend's hand.

FADE DOWN TO:

**DARKNESS**

A Keaton Henson track "You" begins to play.

FADE UP:

OMITTED

66 **INT. WALKER HOUSE - KIEREN'S BEDROOM - DAY 5 - FLASH FORWARD**

KIEREN, in a vintage suit, stands looking sorrowfully at the postcard in the middle of the collage.

In his hand he holds Amy's Last Will and Testament. The revised version she was working on in the tent when she thought she was going to go rabid.

Knock on the door. JEM enters. She's wearing a sombre dress.

KIEREN

Where's your outfit?

JEM

It's in me room.

KIEREN

Everyone at the funeral has to wear classy, moregeous outfits - no boring black suits or black dresses.

(holds up last will and testament)

It's in her 'totally cool send off' (i.e. will).

JEM

I don't know if I should even be going.

KIEREN

Yes, you should. You're on the (reads from Amy's will)

"VIP Guest List"

Kieren and Jem share a sad smile.

JEM

Okay.

Jem starts to exit.

KIEREN  
He's not invited.

JEM  
We broke up. I broke up with him.  
If it's his word against yours. I  
choose yours.

CUT TO:

67

EXT. OLD CHURCH AND GRAVE YARD - DAY 5

67

Amy's funeral.

Big turn out. Although it's not the whole village. More like half of it. The Walkers are there of course; KIEREN, JEM, SUE and STEVE together.

SIMON stands alone, grieving.

SHIRLEY is there with a devastated PHILIP (he holds the soft STUFFED TOY TIGER he won for her at the fete). DUNCAN stands nearby.

FRANKIE (mousse on, contacts in) is there. Looking guilty.

All the mourners wear sombre, vintage clothes. Just as Amy had requested. It's a funeral to remember. Amy had time to write down her plans for it. On the coffin, a plaque, with the epitaph:

*"I hold it true, whate'er befall; I feel it when I sorrow most; 'Tis better to have loved and lost, Than never to have loved at all"*

Simon looks near tears. Kieren notices his boyfriend's pain. Crosses from his family to him. Takes his hand. Simon looks at him. Comforted.

The CASKET is lowered into the ground. Amy is being buried next to her Nan.

On Kieren. Watching his friend go six feet under.

Once the coffin is lowered, a few people step forward and drop things in that remind them of Amy (as instructed in her will):

First, Frankie, with the Mills & Boon BOOK from the bungalow

Second, Simon, with the FLOWER that Amy wore in her hair

Third, Kieren, with one of his DRAWINGS of Amy

And finally, Philip, with the soft STUFFED TOY TIGER. He goes to drop it, but he can't do it. He can't let go of this last memory.

CUT TO:

68

INT. WALKER HOUSE - EVENING 5

68

Amy's wake. There's a vintage tea party theme.

Mourners fill the house, including DUNCAN and SHIRLEY. Duncan brings a drink over to Shirley.

DUNCAN  
Where's Philip?

SHIRLEY  
He won't leave her graveside.

DUNCAN  
You've got to have faith.

Go to: KIEREN (au natural), STEVE, SUE together (JEM is ABSENT).

KIEREN looks over at:

SIMON is standing alone. He's still wearing the cleaned up suit he was buried in - and wore to Amy's funeral - and has a bag with him.

KIEREN crosses to Simon.

KIEREN  
Come over.

SIMON (au natural) looks over at Sue and Steve. He shakes his head.

SIMON  
They blame me.

KIEREN  
No, they don't.

SIMON  
If Amy hadn't of come back here with me...

KIEREN  
It wasn't your fault. Maxine Martin killed her over some insane belief.

Simon looks down. He believed in that as well. It reminds him that now Kieren's not safe in Roarton (he's told the Undead Prophet he's the first risen).

SIMON

After this. We should go, Kier.

KIEREN

Go? Go where?

SIMON

Away from here. It's not safe.

Kieren thinks Simon means it's not safe in the village.  
Kieren looks over at his parents.

KIEREN

I can't leave.

SIMON

Isn't leaving what you wanted to do?

KIEREN

It was.

(beat)

Amy asked me once how many miles I'd have to go before I'd be okay with myself. I thought I'd have to go all around the world. I don't think that anymore. I'm okay here.

Simon looks at Kieren. Kieren means what he says. He's staying put. Simon's not going anywhere without Kieren. No way.

STEVE (O.C.)

Simon.

Simon turns to see Steve behind him.

Steve puts out his hand for him to shake.

STEVE (CONT'D)

Wanted to thank you.

SIMON

Thank me?

STEVE

You saved Kier's life.

Simon shakes Steve's hand.

SIMON

Reflex.

Sue comes over to them.

SUE

Have you got a place to stay?

SIMON

I'm up at Amy's bungalow at the moment...

SUE

(re. his bag)  
Not going away I hope.

Simon looks to Kieren.

SIMON

No. I'm staying put.

CUT TO:

69 **INT. FURNESS BED & BREAKFAST - MAXINE'S ROOM - EVENING 5** 69

CLIVE and SANDRA clear out Maxine's old room.

Clive is putting all of Maxine's documents and photographs in box files.

SANDRA is packing up Maxine's other belongings into a BLACK BIN LINER.

Sandra picks up the PARISH RECORDS that Maxine took from Vicar Oddie. Sandra looks over at Clive, who hasn't noticed the Parish records.

Sandra puts the Parish records into the black bin liner.

Clive takes a pile of VICTUS campaign leaflets. Shows Sandra.

SANDRA

Never voting for them again.

CUT TO:

70 **INT. CONFERENCE ROOM - VICTUS HEADQUARTERS - CITY - EVENING 05**

GILES WEIR and a VICTUS PARTY OFFICIAL sit around a table.

Giles Weir we already know is in government. We clock the other man is an official of Victus because he wears a red "V" for Victus lapel pin on his suit jacket.

Both men have Maxine's NORTH WEST POLICE REPORT open in front of them. The Police Report has a mug shot of Maxine attached.

Giles is enjoying Victus being in trouble.

GILES WEIR

(indicating police report)  
Fine mess your party's in.

VICTUS PARTY OFFICIAL

She wasn't there under our orders.  
She'd gone rogue. Completely off  
the reservation. I mean, Victus  
don't want a second rising. That's  
one of our manifesto pledges, no  
second rising, for God's sake -

GILES WEIR

(Relishing Victus  
floundering)

Oh, Jeff, I do sympathise. There  
are shades of grey with all these  
things. Trouble is voters don't  
like the colour grey. They like it  
black or they like it white.

(relishing rubbing it in)

In politics, you're either the hero  
or the villain. You'll understand  
that in time.

VICTUS PARTY OFFICIAL

Why does she have to be...(the  
villain).

(A smile forming, running  
with a brain wave)

Maxine Martin is a hero, minister.

Giles Weir looks at Jeff and gives a disbelieving little  
laugh.

GILES WEIR

Your MP murdered a PDS sufferer in  
broad daylight.

VICTUS PARTY OFFICIAL

No. Ms. Martin was gallantly  
defending herself from an undead  
citizen with ties to an extremist  
group.

GILES WEIR

("Oh come on")

What?

VICTUS PARTY OFFICIAL

This partially deceased person. Amy  
Dyer. She's got a history of  
extremism. Her own doctor said she  
was acting peculiar before...(what  
to call the murder?) 'The  
Incident'. Maxine Martin is a  
public servant who acted in the  
public good.

GILES WEIR

(not so sure of himself)

That will never fly.

VICTUS PARTY OFFICIAL  
Giles, Victus is part of the coalition. Whether you like it or not. That means Maxine Martin is part of your government. You're head of a department. People could hold you responsible.

Giles Weir's smile wanes.

VICTUS PARTY OFFICIAL (CONT'D)  
Heads could roll.

Giles Weir looks worried.

VICTUS PARTY OFFICIAL (CONT'D)  
Either Maxine Martin is a crazed killer on the government pay roll. Or she is a brave lone wolf, who single handedly foiled a ULA attack.

Giles Weir looks like he would like everyone now to believe in the latter.

GILES WEIR  
(hopefully)  
You think people would swallow that?

VICTUS PARTY OFFICIAL  
Tell a story so many times and it becomes fact. Like you said; Good guys versus bad guys. Age old tale. A comforting belief. And isn't that what the public want, minister? They want to believe.

CUT TO:

OMITTED

72

**EXT. AMY'S BUNGALOW - EVENING 5**

72

A HURST TAXI pulls up at the bungalow.

The door opens. The Taxi pulls away revealing JULIAN (au natural). One of the disciples of the Undead Prophet. He carries a RUCK SACK.

Julian goes up the garden path. He knocks on the front door.

No answer.

Julian tries the front door. It opens.

CUT TO:

73      **INT. AMY'S BUNGALOW - LIVING ROOM - EVENING 5**      73

JULIAN (au natural) enters the bungalow. He sits down in the armchair.

Julian goes into his ruck sack. Produces an INSTRUMENT CASE.

Julian puts the instrument case on the coffee table.

Inside are a collection of BONE SAWS.

We leave Julian sitting in the arm chair. Collection of surgical weapons in front of him, awaiting the arrival of the Judas, Simon the twelfth disciple.

CUT TO:

74      **INT. WALKER HOUSE - LIVING AREA - EVENING 5**      74

SIMON (au natural) is still at the wake. He has just finished talking to STEVE and SUE. Simon's left on his own - he looks around: 'where's Kieren?'

CUT TO:

75      **INT. WALKER HOUSE - BATHROOM - EVENING 5 - SAME TIME**      75

KIEREN (au natural) is taking a breather. He sits on the closed toilet reading the last POSTCARD Amy sent to him. He tears up. Takes a few deep breathes. Wipes his eyes.

Kieren notices the hand that he's wiping away tears with is TREMBLING. He puts this down to his emotional state. No big deal.

Kieren puts the postcard back in his pocket, shakes his hand. It stops trembling. He stands up...

And catches his reflection in the cabinet mirror. Pin prick eyes, pale skin. He looks at himself. He's still okay with himself. It's what Amy would have wanted. For him to accept himself for what he truly is. He can almost hear her call him "Handsome". He gives his reflection a nod of acknowledgement. Is about to leave when...

He sees something on the side of the sink:

IT'S HENRY LONSDALE'S BRACELET.

Kieren frowns. He picks up the bracelet.

CUT TO:

76 **EXT. AMY'S GRAVE - OLD CHURCH AND GRAVEYARD - EVENING 5** 76

Evening. The TOY TIGER has been placed next to Amy's grave.

PHILIP is sitting attentively at the foot of her grave. Everyone has long departed, but he has refused to budge. In the nicest possible way, he looks like a Labrador who is waiting for his owner to come back and greet him with a big cuddle.

Philip continues his vigil. She has to come back. She has to...

CUT TO:

77 **INT. THE LEGION - EVENING 5** 77

GARY sits miserable, alone, nursing a near empty pint. Gary looks in his wallet. No money. A pint is put on his table. Gary looks up: DEAN stands over him. Gary gives a grateful nod.

ROSE is at the bar waiting to be served. PEARL is currently serving ZOE, au natural (five lemonades).

ROSE  
(to Zoe, friendly)  
Didn't know your kind could drink  
liquids?

ZOE  
(to Rose, friendly)  
We can't. Just getting them in so  
people feel comfortable.

ROSE  
(friendly)  
That's very considerate of you,  
love.

Zoe smiles at Rose and takes the tray of lemonades off the bar and towards a table at the back where BRIAN and three other FOLLOWERS sit (all au natural).

On Brenda. Waiting for her drink. Rose sits down next to her.

ROSE (CONT'D)  
(hushed tone, re. having  
to talk to Zoe)  
Ugh, those pin pricks eyes. I were  
almost sick in me mouth.  
(re. Undead lot)  
(MORE)

ROSE (CONT'D)  
Can't believe Pearl lets those  
things in 'ere.

BRENDA  
(hushed tone, re. Pearl)  
She does it out 'a guilt.

ROSE  
(hushed tone)  
I don't care what happened. A  
rotter...

BRENDA  
(hushed tone)  
...Is a rotter.

Rose puts up her glass.

ROSE  
You said it, love.

Brenda chinks it.

WE JOIN:

ZOE, BRIAN and the THREE OTHER PDS FOLLOWERS.

ZOE  
(hushed tone)  
The Living make me wanna puke black  
bile. Pulse beating scum.

BRIAN  
(hushed tone)  
Guess we're stuck existing next to  
them.

ZOE  
(hushed tone)  
Not for long.

Brian leans in.

BRIAN  
(hushed tone)  
You heard from the prophet?

Zoe nods.

BRIAN (CONT'D)  
What did he say?

ZOE  
Simon's a traitor.

BRIAN  
What about the Second Rising?

ZOE  
The First Risen's still out there.

CUT TO:

77A INT. GP'S SURGERY - WAITING ROOM - EVENING 5

77A

DENISE is back at work at the GP's surgery, her face heavily bandaged. The rabid attack has left her with lasting scars.

She talks to a PDS Sufferer sitting in the waiting room (mousse on, contacts in).

DENISE  
(terse after what's  
happened to her)  
Doctor's ready for yer.

The PDS Sufferer walks to the GP's office, where the door is opened by a NEW DOCTOR. Looks like Russo has been whisked away to Norfolk for god knows what punishment.

Back in the waiting room, MRS LONSDALE sympathetically acknowledges Denise and heads to the noticeboard where a MISSING POSTER for HENRY LONSDALE is placed.

Mrs. Lonsdale takes a deep breath and takes down the poster and folds it up. It's an act of submission. It seems clear she's never going to find her son.

CUT TO:

78 INT. WALKER HOUSE - JEM'S BEDROOM - EVENING 5

78

JEM, still in her funeral dress sits at her vanity table.

Knock at the door.

KIEREN enters. He holds the bracelet.

KIEREN  
Hey.

JEM  
Hey.

Kieren goes and sits down next to her. He shows her the bracelet.

KIEREN  
Is this yours?

JEM  
Used to be.  
(off Kieren's expression)  
It was a present from Gary.

KIEREN  
Where did he get it?

JEM  
He made it for me.

KIEREN  
No, Jem. Henry Lonsdale made this  
bracelet for you.

Jem looks at Kieren.

KIEREN (CONT'D)  
He showed me this the night he  
disappeared.

Kieren sees how the mention of Henry Lonsdale has affected  
his sister.

KIEREN (CONT'D)  
Do you know what happened to him,  
Jem?

Jem is near tears. She nods.

JEM  
It - it was an accident.  
(beat)  
It was dark. I was on patrol in the  
woods. I thought - I thought he was  
a rabid.

Jem trails off. She turns away. Expecting her brother to be  
very angry with her. We expect this too. However Kieren's not  
angry. He's just concerned. Remember Jem didn't turn her back  
on him when he admitted killing her best friend Lisa  
Lancaster. He's not going to turn away from her now in her  
hour of need.

KIEREN  
(gently)  
What do you want to do, Jem?

Jem looks at her brother.

JEM  
I need help, Kier.

KIEREN  
Okay. Let's get you some help then.

Jem collapses into her brother. Kieren holds Jem as she lets  
all the emotion out.

SIMON appears at the door. Kieren sees him. Simon looks at Kieren - 'What's wrong?'. Kieren looks back at him - 'It's okay'.

CUT TO:

79 **EXT. AMY'S GRAVE - OLD CHURCH AND GRAVEYARD - NIGHT 5** 79

PHILIP is still sitting at his post in front of Amy's grave.

Nothing has happened.

Philip stares at the grave. His hope is waning.

With the heaviest of hearts Philip finally gets to his feet.

He doesn't leave just yet. Maybe...perhaps...No, she's not going to come back.

Philip turns away.

A NOISE.

Philip spins around, hopeful. Could it be...?

No. The noise was only of the TOY TIGER falling on its side.

Philip puts it back up right. Waits a moment. Hangs his head and walks away.

CUT TO:

80 **EXT. OLD CHURCH AND GRAVEYARD - NIGHT 5** 80

We see PHILIP open the gate and walk past...

The SLEEK EXECUTIVE CAR. Parked up on the side of the road. OLIVER and NINA inside.

CUT TO:

81 **INT. SLEEK EXECUTIVE CAR - ROAD NEAR OLD CHURCH AND GRAVEYARD - NIGHT 5 - CONTINUOUS**

OLIVER and NINA watch PHILIP walk off down the road.

OLIVER

Finally.

Oliver gets out of the car. As does Nina.

CUT TO:

82 EXT. SLEEK EXECUTIVE CAR - ROAD NEAR OLD CHURCH AND GRAVEYARD  
- NIGHT 5 - CONTINUOUS

OLIVER and NINA make their way to the BOOT.

NINA  
Is there still time?

Oliver opens the back door. Looks at his wrist watch.

OLIVER  
There's still time.

CUT TO:

83 EXT. OLD CHURCH AND GRAVEYARD - NIGHT 5 83

Thunder rolls, lightening cracks. It's as Gothic as can be.

OLIVER and NINA, wearing protective gear, carrying shovels and a body bag walk up to Amy's Grave.

Nina lays out the body bag on the ground adjacent to Amy's grave. She notices the TOY TIGER. Picks it up for Oliver's inspection.

OLIVER  
(having to shout over  
thunder and lightening)  
Bag it!

Nina nods. Takes out a plastic baggy and puts the Toy Tiger inside and places it for later collection next to the body bag.

Nina joins Oliver at the foot of the grave plot and they both start to DIG up Amy's grave.

Seems Amy Dyer is needed back at the lab. Back at the treatment centre.

Because apparently, there's still time...

CUT TO:

BLACK SCREEN.

END OF SERIES.