

IN THE FLESH

EPISODE 2

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FINAL SHOOTING SCRIPT

27.11.2012

0A            INT. WALKER HOUSE - KIEREN'S BEDROOM - MORNING - DAY 4            0A

KIEREN, bleary eyed, bad night's sleep in him, crosses to the mirror and looks at himself: pin prick eyes, cover up mousse smudged, patches of pale cold flesh underneath.

He starts applying cover up liberally and puts in his IrisAlways contacts. He picks up an untouched mug of tea, opens his window and pours it out. He looks over to the Burton house opposite where he sees KEN BURTON staring blankly out the window. Catatonic with grief.

CUT TO:

1A            SCENE OMITTED            1A

2            SCENE OMITTED            2

3            SCENE OMITTED            3

NO SCENE 4

5            INT. WALKER HOUSE - KITCHEN - MORNING - DAY 4            5

STEVE is grilling bacon. It sizzles. SUE is sitting at the table drinking juice. KIEREN walks in holding the empty mug.

KIEREN

Hi.

SUE

Hi.

STEVE

(re. mug)

Yer need a refill?

KIEREN

No, you're alright. Trying to cut down.

STEVE

Know what you mean. More than three cups and I'm in and out of the loo all day and all night. And the colour, I don't know if I should contact Dr. Garrison about this Sue, because the colour...

(CONTINUED)

5

CONTINUED:

5

SUE  
(indicating apple juice)  
Can we not discuss the colour of  
your urine at the moment, Steve.

Steve puts up his hands: "my mistake". He starts serving out  
bacon on plates.

KIEREN  
Crazy night.

Steve and Sue stop and look at Kieren. A moment of silence.  
Are they going to broach the subject of MAGGIE getting shot?

STEVE  
Yes. Yes it was. (Beat) According  
to reports gale force winds reached  
speeds of a 160 miles per hour.

Kieren's got his answer: MAGGIE isn't going to be discussed.

STEVE (CONT'D)  
Lots of trees down. The train  
station's completely flooded.

SUE  
Flooded?

STEVE  
The underpass. We told them, all of  
us on the board, we told them last  
year that the drainage system was  
out of date and needed to be  
refitted but they didn't listen,  
completely in denial. Then three  
inches of rain fall and they're  
absolutely bugged.

SUE  
Are you still going to be able  
to...?

STEVE  
I'm on call, but I told Clive not  
to contact me unless it was an  
emergency.

SUE  
Good. (to Kieren) Dad's going to be  
staying with you today.

STEVE  
Precautions. (trying to defuse that  
ominous statement) It'll be fun.

(CONTINUED)

5

CONTINUED: (2)

5

JEM (O.S.)

So he's not coming to the ceremony?

Kieren looks up to see his sister JEM coming downstairs dressed in FULL HVF UNIFORM. Kieren notices she's got her pistol in her belt.

SUE

I'm going with you.

Jem goes to the cupboard, takes out some caramel shortbreads, her staple comfort food.

KIEREN

What's the ceremony?

Jem looks at her parents. Their expressions urge her to stick to the plan.

JEM

(to Kieren)

I'm not allowed to say.

SUE

No, that's not what we said -

JEM

Don't tell your brother about the ceremony -

SUE

- No -

JEM

- that's what you said -

STEVE

Jemima, come on.

JEM

Okay so you want me to tell him, do you? Alright, fine. It's a ceremony honouring the victims of the Rising. The people who's brains you ate basically.

SUE / STEVE

JEMIMA SHUT UP! / SHUT YOUR MOUTH

Jem looks at her mum, dad and half-dead brother, takes out her gun, opens the chamber, checks it's fully loaded.

JEM

This family.

(CONTINUED)

5 CONTINUED: (3)

5

Snaps the chamber back into place.

JEM (CONT'D)

Is fucked.

..And with that she exits upstairs. Kieren looks after her. He wants to say thank you for warning him about Bill, he wants to say sorry for...He just wants to talk to his little sister. Perhaps a one on one is in order?

CUT TO:

6 INT. WALKER HOUSE - JEM'S ROOM - MINUTES LATER - DAY 4

6

METALCORE music blares. JEM is chomping on the shortbreads while playing A SHOOT'EM UP VIDEO GAME on her game console (she's using a laser gun controller). The game is about blasting away zombies. Knock on the door.

The music and the video game sound effects are so loud Jem doesn't even hear the knocking. Finally the door opens and KIEREN tentatively enters. Jem's got some trained instincts on her. She senses a presence. She turns around. Sees Kieren. Snaps:

JEM

What you want?

Even though he wasn't expecting a smile and a cheery hello, Kieren is still knocked back by his sister's hostility. He gently soldiers on with what he wanted to say:

KIEREN

I just, I just wanted to say thank  
you. For warning me last night  
about Bill and the -

Jem snaps up to her feet. If Kieren thought she was hostile before, he ain't seen nothing yet:

JEM

I didn't do it for you. I did it  
for mum and dad. They're stupid  
enough they'd have defended you if  
Bill had burst in without warning.

KIEREN

Well, either way, I just wanted to  
say thanks.

JEM

Not accepted.

Kieren stands there. Not sure what to do. Jem looks at him.

(CONTINUED)

6

CONTINUED:

6

JEM (CONT'D)

Fuck off.

Kieren puts his hands up (just like his Dad did in the scene previous): he doesn't want a fight. Jem goes back to the video game. Kieren goes to exit. Hears the sounds of the violent anti-zombie game. Stops. Suddenly gets pissed off. Pissed off at Jem for treating him so harshly, pissed off at his parents' denial, just pissed off in general.

KIEREN

So you and Bill Macy are best friends now? You know he's always hated me? He hated this whole fami-

JEM

GET OUT OF MY ROOM! GET OUT GET OUT  
GET OUT GET OUT!

Kieren does. On Jem: conflicted and torn between two worlds.

CUT TO:

6A

INT. WALKER HOUSE - LOUNGE - DAY 4

6A

STEVE enters to find SUE looking out the window at the place where Maggie was executed. Steve sees she has the cordless phone in her hand.

SUE

I'm calling Shirley back.

STEVE

Why?

SUE

I'm going to tell her what really happened to Maggie.

STEVE

No love, I thought we agreed on this; "We didn't see anything"-

SUE

He can't just get away with it.

STEVE

It's Bill. "The Saviour of Roarton". Please, love; for Kieren's sake. We can't afford to make trouble.

Sue relents. He has a point. But she's not happy about it.

(CONTINUED)

6A

CONTINUED:

6A

SUE  
(disgusted, sarcastic)  
"God Bless The HVF".

Steve looks down. Doesn't say anything as she exits out the room giving him the cordless phone as she does so.

CUT TO:

7

INT. MACY HOUSE - STAIRS - DAY 4

7

BILL is on the stairs. Smoking, looking into the lounge where:

SHIRLEY is talking to JANET.

Bill listens.

SHIRLEY (O.S.)  
...He'll be coming back today.  
Around Lunchtime.

Janet nods.

SHIRLEY (CONT'D)  
Now centre said you can have access  
to a therapist.

BILL  
Therapist! We're not fucking  
tapped, Janet.

SHIRLEY appears at the door.

SHIRLEY  
I'd suggest you take up the offer,  
Bill. Cos Rick, he's gonna be  
different from when yer last...

Bill can't hear anymore of this. He goes up the stairs.

CUT TO:

7A

INT. MACY HOUSE - UPSTAIRS LANDING - CONTINUOUS - DAY 4

7A

BILL crosses to Rick's room. Puts out his cigarette.

Takes a deep breath. Then enters.

CUT TO:

7B

**INT. MACY HOUSE - RICK'S ROOM - CONTINUOUS - DAY 4**

7B

It's exactly the same way the day Rick left for basic training. A very teenage lad's room: macho achievements on display (school football shirt with MACY on the back, trophies for various sporting actives, poster of United and glamour models on the walls).

Bill pads around the room. He stops by one of the trophies, a karate statue.

He picks it up. Runs his hand over the inscription.

CUT TO:

7C

**E / I. ARMOURED TRUCK (MOVING) - DAY 4**

7C

An ARMOURED TRUCK, with tinted windows, races down the road. In the front is the DRIVER (34) and, in the back, opposite an ARMED MILITARY ESCORT (25), is RICK MACY (20).

We don't see Rick face-on, just the back of his head. His leg is in a METAL BRACE. Rick (face unseen) looks out the truck's tinted window and sees some graffiti: "SEND ZOMBIE DEMONS BACK 2 HELL". He looks over at the Military Escort. At his weapon: "Is he here to protect them from me, or me from them?"

The Military Escort feels Rick's eyes on him. Looks in his direction and gives Rick such a dirty look it sends Rick back to the tinted window and bare landscape outside. Rick spots a motorway sign informing him he is now entering THE NORTH.

CUT TO:

8

**INT. WALKER HOUSE - KIEREN'S ROOM - DAY 4**

8

KIEREN is sitting on his bed, looking at the photographs on his wall of Rick. He stands up and reaches under the BED. He pulls out a SHOEBOX. Still kneeling he carefully places it on the bed and opens it. He slowly takes out a card with a print of a Vincent Van Gogh self-portrait on it.

He opens it. We read the inscription inside:

*Dear Ren, Know this guy is your fav. You're gonna go far. And I'll be there right next to you, telling dumb jokes and embarrassing you. This shite with me Dad. I'll sort it. Swear I will. Rick x*

It's a compulsion. It hurts to look at it, but in a weird way the hurt comforts him. Proves to him that...what? He has a soul? A knock at the door. STEVE enters.

(CONTINUED)



8

CONTINUED:

8

STEVE

Doesn't seem right, you up here all  
on yer todd.

What Steve really means is he doesn't want Kieren to be alone  
because the last time he was... well he killed himself.

STEVE (CONT'D)

Fancy watching something?

KIEREN

Not sure.

STEVE

I've got five new Blu-rays just  
come in the post.

Kieren doesn't want to watch a bloody blu-ray.

STEVE (CONT'D)

They're not gonna watch themselves.

Kieren looks at his Dad. He's not taking no for an answer.

CUT TO:

9

**INT. WALKER HOUSE - LOUNGE - DAY 4**

9

All the curtains are drawn. It's gloomy. KIEREN and STEVE sit  
next to each other watching an old silent movie on the wide  
screen TV (NB: *we don't see the movie, we just hear the  
tinkly piano music*) The film's jolly sound track is very much  
at odds with the charged depressing atmosphere in the room.

While watching the film, Steve has the Neurotriptyline  
injector in his hand, plus a dose of Neurotriptyline. He is  
consulting the patient information leaflet Shirley gave him  
and Sue. A worried Kieren is watching this. Steve sees him  
watching, tries to divert Kieren's attention.

STEVE

(re: film, while preparing  
injector)

I've watched this one a thousand  
times. Don't mind though. I like  
watching films over and over. No  
surprises. You know what yer gonna  
get second time around.

KIEREN

Suppose so.

(CONTINUED)

9

CONTINUED:

9

STEVE

We can watch this again straight  
after if yer'd like?

Kieren's attention is on Steve preparing the injector.

STEVE (CONT'D)

(re: injector)

Now, would yer mind turning around  
for me, Kier?

Kieren does, but a bit reluctantly. Steve finds the blue  
catheter on the back of Kieren's neck.

KIEREN

Dad, are you sure you know what  
you're doing?

STEVE

(showing Kieren the  
leaflet)

Don't you worry, I've read these  
instructions back to front.

(to Kieren, but also to  
himself)

Just like taking off a plaster;  
quicker yer do it, less painful it  
is.

KIEREN

Don't think that's the right-

STEVE

Here we go!

Steve jams the injector into Kieren's neck and pulls the  
trigger.

Kieren begins to convulse uncontrollably. Steve drops the  
injector and holds onto his son. While he holds him there's a  
KNOCK AT THE DOOR. Steve's head whips around. His face pure  
panic.

CUT TO:

10

**INT. WALKER HOUSE - HALL WAY - MOMENTS LATER - DAY 4**

10

More knocking. STEVE is guiding a still very groggy KIEREN  
out the lounge. He opens the door to the BROOM CUPBOARD under  
the stairs. Kieren, though still pretty out of it because of  
the injection, clocks what his Dad's doing.

(CONTINUED)

10

CONTINUED:

10

KIEREN  
(distant, slurring words)  
No Dad... don't... I'm not good in  
confined spaces...

STEVE  
Won't be for long. Promise.

More knocking. Steve doesn't have time to be sensitive. He reaches into the cupboard, finds a torch, hands it to Kieren while gently pushing him into the claustrophobic space. He slams the door closed and goes to the front door, opens it a crack: it's not an HVF death squad, it's an ESTATE AGENT with a prospective COUPLE.

ESTATE AGENT  
Hello, Mr Walker.

Steve looks at him blankly. The AGENT reminds him.

ESTATE AGENT (CONT'D)  
The 11 o'clock viewing.

Steve nods his head. The agent and couple enter.

CUT TO:

11

**INT. WALKER HOUSE - BROOM CUPBOARD - SAME TIME - DAY 4**

11

KIEREN sits. Torch on. Trying to fight off the effects of the Neurotriptyline. He can hear his Dad's muffled voice and multiple footsteps.

STEVE (O.C.)  
(very muffled)  
Kitchen. Handy for all sorts of,  
uh, cooking. Vegetables, meat,  
whatever takes yer fancy really...

KIEREN listens, still affected by the injection. But also now growing in awareness about where he actually is. He wasn't messing when he said he didn't do well in confined spaces, he's been claustrophobic for years. Kieren looks around him and feels hemmed in, the dark shadows look quite distorted. And everything definitely feels distorted.

Kieren's breathing quickens. The torchlight begins to flicker. Kieren tries to fix it. But it just flickers more. On the last flicker the torchlight illuminates:

LISA LANCASTER. IN THE CUPBOARD. RIGHT BESIDE HIM. STARING AT HIM.

Kieren lets out a cry and drops his torch.

(CONTINUED)

11 CONTINUED: 11

All goes black.

SMASH CUT TO:

12 INT. COFFIN (FLASHBACK) - NIGHT 0 12

PITCH BLACK. We snap awake. We're in a coffin... Underground.

Heavy breathing. Legs kicking out. Fists hit hard wood. Again and again. Harder and harder until the wood cracks and soil pours in on us. We dig through the soil. Up and up until we-

CUT TO:

13 EXT. GRAVEYARD - ROARTON VILLAGE - NIGHT 0 (DREAM SEQUENCE) 13

BURST through the top soil, into the fresh air, RAIN pours down. It's full moon, and the heavy grey clouds make the light a strange almost other worldly colour. Lightening strikes. We're in a GRAVEYARD. Other graves have been disturbed. Newly awakened DEAD PEOPLE are climbing out of their graves including in the grave next to Kieren's AMY DYER. This is the beginning of The Rising. Kieren ROARS.

SMASH CUT TO:

14 INT. WALKER HOUSE - BROOM CUPBOARD - DAY 4 14

KIEREN is screaming. The door is open. STEVE has his arms on Kieren's shoulders.

STEVE

Kier, it's me. It's me, son.

CUT TO:

NO SCENES 15,16,17,18

19 INT. WALKER HOUSE - KIEREN'S ROOM - DAY 4 19

KIEREN is on his bed resting after his flashback. STEVE enters with a cup of tea.

STEVE

How yer feeling?

KIEREN

Bit better.

STEVE

Get those flashbacks a lot, do yer?

(CONTINUED)

19

CONTINUED:

19

KIEREN

Yeah. Usually when I'm stressed.

STEVE

Sorry I bundled you into the cupboard like that. I panicked.

KIEREN

Dad?

STEVE

Hmmm?

KIEREN

Why did you bury me?

Steve freezes. He doesn't know how to answer that. Would anyone?

KIEREN (CONT'D)

Why...bury me?

Steve can't answer. He's saved by the cordless phone ringing.

STEVE

(into phone)

Hi Clive. Did you tell them to start the clear up? (Listens)  
Why do they need me there?  
(Listens) Alright, alright.

Steve ends the call. Turns to Kieren.

STEVE (CONT'D)

Flood at the station's not getting sorted.

KIEREN

Oh.

STEVE

My presence is required and desired. (BEAT) Clive'll be fine. They can do without me.

KIEREN

You can go, Dad.

STEVE

No, no. I'm staying right here with you.

KIEREN

I'll be fine.

(CONTINUED)

19

CONTINUED: (2)

19

STEVE

(beat)

You sure you'll be okay if I pop  
out?

KIEREN

Yeah.

Steve gets up.

STEVE

Alright. But yer got my work number  
if anything happens. Call me. You  
will call won't yer?

Kieren nods.

CUT TO:

20

**INT. WALKER HOUSE - KIEREN'S ROOM - LITTLE LATER - DAY 4** 20

KIEREN watches out the window as his Dad's car drives off.  
When it's out of sight, Kieren quickly crosses to his  
wardrobe and opens it. A number of outfits are hung up.

Kieren takes out a few and looks at them: Most are  
alternative PUNK ROCK OUTFITS from his outcast mid teen  
years. These clothes are meant to make you stand out and  
that's the last thing he wants to wear right now.

CUT TO:

21

**INT. WALKER HOUSE - SUE AND STEVE'S ROOM - CONTINUOUS - DAY 14**

KIEREN enters his mum and dad's room, opens a closet, and  
looks through it. Doesn't find what he's looking for. He  
looks around and there - in a pile of dirty laundry - it is:  
A TRACKSUIT TOP WITH A HOODIE. Kieren picks it up. Why would  
he want some stinking tracksuit top?

CUT TO:

22

**EXT. WALKER HOUSE - MOMENTS LATER - DAY 4**

22

The front door slams and KIEREN (wearing the hoodie) steps  
into frame. He's out. Incognito. But out all the same. He  
squints at the daylight and looks down the street. No one in  
sight. It's now or never. As he walks past Number 11 we see  
Ken through the curtains, still staring blankly, SHIRLEY sits  
next to him looking on with sympathy.

CUT TO:

23

**EXT. THE LEAS - MOMENTS LATER - DAY 4**

23

KIEREN is walking down the street at pace, head down, staring at his moving feet. Once he gets to the woods he'll be safe. Or safer. But right now if one of The Lea's residents gets a good look at him he's done for. But he needs to see it. *Has* to see it. Whatever *it* is he's risking his safety for.

SLAM OF A DOOR. VOICES IN THE DISTANCE. Kieren looks up. Stops dead. From across the street coming out of a semi detached house on the corner, a MIDDLE AGED COUPLE have exited they are DUNCAN and PATTY LANCASTER, (Lisa Lancaster's parents). Kieren's expression: Absolute dread. He knows them. Kieren spins around so his back is to them. A tense moment. Kieren peeks a look over his shoulder. They've not noticed him and are reversing out of the driveway. He waits until he hears the car driving off.

CUT TO:

24

**INT. LANCASTER HOUSE - BEDROOM - CONTINUOUS - DAY 4**

24

Through a clean patch in the grubby window we see KIEREN turning around and continuing to walk quickly down the street towards the woods. We notice he gives the house a wide berth but he can't help looking up, then quickly averting his gaze.

CUT TO:

**NO SCENE 25**

26

**EXT. DISUSED GRAVEYARD - DAY 4**

26

We see KIEREN exiting the woods and coming upon a small Gothic cemetery next to a WAR TORN parish church. The whole area has been cordoned off with MAKESHIFT BARRICADES and WEATHERED BLUE AND WHITE POLICE TAPE. Kieren reads a rusted official sign that has been fastened to the chained locked iron gate: "DANGEROUS. QUARANTINED AREA. DO NOT ENTER."

Kieren stands there for a minute afraid to trespass. Then it hits him: it's people like him that the sign's warning about.

CUT TO:

27

**EXT. DISUSED GRAVEYARD - MOMENTS LATER - DAY 4**

27

The overgrown graveyard has been left to nature. No living human has set foot here for years. Kieren notices that some of the graves have been disturbed, soil unearthed: people who came back in The Rising. Kieren approaches one of them.

(CONTINUED)

27

CONTINUED:

27

He stops by a black granite stone, stares at the engraving. His former resting place. Written in gold script is:

"KIEREN WALKER  
1991 - 2009  
*Gone is the face we loved so dear  
Silent the voice we loved to hear*"

He gets down on his knees. Looks down. There in the earth is his rotting COFFIN. Kieren puts his hand to his head: "Christ, what a mind fuck".

SOUND OF SOMEONE CLIMBING THE IRON GATE. Kieren snaps out of his reflections. Someone is in the graveyard with him. What to do? Kieren takes cover behind his own gravestone. Tries to make himself small. He hears a FEMALE VOICE.

FEMALE VOICE (O.S.)  
Hi, nan. Cold today isn't it?

Kieren hears: plastic bag rustling...blanket being laid down... a few moments of silence... then the female voice begins to speak again: Softly, gently.

FEMALE VOICE (O.C.) (CONT'D)  
(barley audible)  
It's been a lonely week this week,  
Nan. More than it usually is.

Kieren frowns. Who is she talking to? He ventures a look:

Laying on a blanket talking to a gravestone is a YOUNG FEMALE. Her face unseen. She stops talking. Cocks her head.

Kieren snaps his head back. Shit. He hears someone getting up. Footsteps on grass. Closer and closer. Moment of silence.

FEMALE VOICE (O.C.) (CONT'D)  
(close and from above)  
I know you.

Kieren looks up. It can't be. It just can't be. ANGLE ON: The Young Female. We recognize her as Kieren's zombie hunting partner, AMY DYER (18).

CUT TO:

28

**EXT. DISUSED GRAVEYARD - MOMENTS LATER - DAY 4**

28

KIEREN RUSHES through the overgrown graveyard running away from Amy. He chances a glance over his shoulder: there she is, jogging after him. The stress makes him remember:

(CONTINUED)



28

CONTINUED:

28

MEMORIES FROM THE SUPERMARKET AND RABID AMY CHASING LISA LANCASTER. THESE FLASHBACKS ARE QUICK, FLASHING BEFORE KIEREN'S EYES AS HE RUNS THROUGH THE GRAVEYARD.

FLASH. Kieren's back in the present, running as fast as he can. He checks behind him: no one there. What the- SMACK! Kieren's run into a tree. He goes down, dazed for a moment.

He sees a pair of red converse and looks up. There she is: Amy, Cheshire grin on her face. Kieren scrambles up and searches for a weapon. He sees a RUSTY IRON BAR and picks it up. He brandishes it in front of him. Amy laughs.

KIEREN

Stay back.

Amy pulls a "Ooo I'm so scared face" and steps forward him.

KIEREN (CONT'D)

I mean it!

Amy continues to advance on him. Forcing Kieren backwards.

AMY

Go on then. Stick me.

Kieren doesn't. Instead he keeps retreating. He looks behind him: two more feet and he's going to fall into AN OPEN GRAVE.

KIEREN

Swear to god I will!

AMY

(SINGING IAN DURY)

"Hit me with your rhythm stick. Hit me, hit me."

Kieren stops. He's at the edge of the open grave. He's boxed in. Nowhere to go. Amy doesn't stop advancing on him.

KIEREN

I'm serious! Stop!

Amy stops. Kieren breathes a sigh of relief. Amy then gives a WAR CRY ROAR and RUNS at him. Oh Jesus! Kieren's got no choice. He holds the iron bar in front of him as protection. Amy runs straight towards it, fearless. Her eyes go wide. As do Kieren's. The iron bar has punctured her stomach.

Kieren's in shock as Amy staggers backwards, clutching her abdomen, then collapses. Kieren stands there, frozen. He drops the iron bar and goes to her - she's stiff, not breathing, no pulse: "Christ, I've killed her!" A moment. Then Amy omits a LOW MOAN. Kieren's eyes fill with fear as Amy, now old school zombiefied, RISES UP. Back from the dead!

(CONTINUED)

28

CONTINUED: (2)

28

AMY  
(as a classic zombie)  
Bbbrrrrraaaainnnssss...need  
brrraaaiiiinnnnssss!

Kieren's face is a picture of utter horror. It cracks Amy up, breaking her BAFTA award winning zombie performance.

AMY (CONT'D)  
Your face.

She cackles. While Amy revels in her practical joke, Kieren is still trying to process what's just happened.

AMY (CONT'D)  
(off Kieren's reaction)  
We're immortal, dum dum.

Amy sticks out her hand.

AMY (CONT'D)  
I'm Amy Dyer. What's your name?

CUT TO:

28A

**EXT. NEW CEMETERY - ROARTON - DAY 4**

28A

VILLAGERS sit on fold-out chairs among the SIMPLE WHITE CROSSES (think graveyards for fallen soldiers). A particular line of crosses have BLUE ARMBANDS attached to them and GREEN POPPY WREATHS resting at their base. Ex HVF fighters (JEM, GARY, DEAN) are sat in the front row in full uniform. VICAR ODDIE is standing addressing the crowd.

VICAR ODDIE  
On this solemn anniversary we honour the fighters that risked their lives and the fearless souls that give them up to protect this precious community. It's taken many years but finally, *finally* her majesty's government is acknowledging the valour of these men and women. One in particular. One fighter that exemplified the bravery and resilience of this village. Lieutenant Jemima Walker, please step forward.

All eyes on Jem. She's shocked to be singled out. She stands, looks at Sue - "What the hell's going on, mum?".

(CONTINUED)

28A

CONTINUED:

28A

VICAR ODDIE (CONT'D)

For acts of great heroism in the face of extreme danger, I (and the government) present you with the Medal of Courageous Service.

Oddie produces a beautiful medal and pins it on Jem's chest. She's stunned. She certainly wasn't expecting to be honoured. The crowd applaud. Oddie motions for her to give a speech. Jem awkwardly tries:

JEM

I, I wasn't expecting this. I don't...

Jem turns and looks at the line of white crosses with green poppies resting on them.

JEM (CONT'D)

I wasn't the bravest. Not by a long shot.

Jem takes the medal from her chest.

JEM (CONT'D)

If anyone deserves this, it's Lisa Lancaster. She was the real hero. Not me.

Jem goes to DUNCAN and PATTY LANCASTER. She gives the medal to Patty, who becomes emotional. She and Duncan embrace Jem. The crowd are very touched by this seemingly humble gesture on Jem's part and they give a standing ovation.

While the crowd are on their feet, BILL and JANET enter Heroes' Resting Place (the graveyard). Oddie notices them.

VICAR ODDIE

Perfect timing. Here he is; Commander of Britain's first HVF platoon. Won't you say a few words Bill?

ON: Bill. He nods: "Alright". The crowd pat Bill on the back as he takes the podium and readies itself for a passionate speech about the HVF's relevance. Bill scans the crowd.

BILL

Rick's coming home.

The villagers do a collective double take. What did he say?

BILL (CONT'D)

We expect your full support.

(CONTINUED)

28A CONTINUED: (2)

28A

And with that, Bill walks past the open mouthed villagers.  
Oddie gets it together enough to call after his shepherd.

VICAR ODDIE

Bill.

Bill doesn't break stride.

VICAR ODDIE (CONT'D)

Bill!

Bill takes Janet's hand and exits.

Oddie looks back at the crowd: Who explode into CHATTER.  
DUNCAN and PATTY LANCASTER share a hopeful glance.

DEAN

He must be one of them.

GARY

Don't talk daft.

Shocked reactions all round. Especially from Jem and Sue.

CUT TO:

**NO SCENE 29**

**NO SCENE 30**

31

**EXT. DISUSED GRAVEYARD - ROARTON - DAY 4**

31

KIEREN sits on his gravestone, cleaning himself up. Amy is sat on her's next to him. It's obvious by their body language that Kieren wants to go and Amy wants him to stay and chat.

AMY

I like your epitaph.

KIEREN

(unsure how to respond)  
Thanks?

AMY

Did you choose it yourself?

KIEREN

I was dead.

AMY

Some people choose their epitaph  
before they croak, you know.

(CONTINUED)

31

CONTINUED:

31

KIEREN

Who does that?

Amy points at herself. Kieren looks at her gravestone.

AMY

"Do not go gentle into that good night. Rage, rage against the dying of the light." Love that poem. Did you leave a will?

KIEREN

No.

AMY

I had a will. It was very thorough. I specifically said I wanted to be buried here. Where did you want to be buried?

KIEREN

I wanted to be cremated.

Beat.

AMY

That didn't happen, obviously.

KIEREN

Yeah, no shit.

AMY

Your parents buried you instead?

Kieren doesn't say anything.

AMY (CONT'D)

That's so sweet of them.

Kieren stands up.

AMY (CONT'D)

Where you going?

Kieren looks at her - "Did you think I'd be staying?"

KIEREN

Thanks for frightening me to death but I have to get back. Have a nice, uh...(doesn't know what to say)...second life.

Kieren turns and starts walking away from Amy.

(CONTINUED)

31

CONTINUED: (2)

31

AMY

No totally understand, you've got a lot of being alone to do, looking at old photographs, reliving the past in minute detail.

Kieren stops. Turns back to her.

KIEREN

How did you know I was doing that?

AMY

I'm psychic.

KIEREN

(very serious)

Is that another power we possess?

Kieren's seriousness cracks Amy up again.

AMY

I'm not really psychic, dum dum. Just that's what I did when I first got back. Looking at old photo albums, wanting to live in the past, getting depressed 'cos I knew deep down I couldn't. It's what you've been doing since you got back from the treatment centre, isn't it?

Kieren, eyes down, nods.

KIEREN

(still with head down)

How did you...stop doing that?

Amy stands.

AMY

I went on day trips.

Kieren looks up at her - "Day trips?"

CUT TO:

32

**EXT. MACY HOUSE - DAY 4**

32

A FEW VILLAGERS including DUNCAN and PATTY LANCASTER have gathered outside the Macy house to "welcome" Rick home.

SUE and JEM both look apprehensive. Rick coming home is not good for the Walker family. We stay on them for a moment then drift to GARY and DEAN. Both with cans of lager.

(CONTINUED)

32 CONTINUED:

32

DEAN

Tenner says Bill'll put a bullet in his nog minute he steps out truck.

Gary looks at Dean, a tiny bit nervous. Who knows what will happen next.

CUT TO:

32A **EXT. ROARTON - ROAD - DAY 4**

32A

KIEREN and AMY are at the bus-stop. KIEREN has his hoodie right over his face.

KIEREN

You swear where we're going is safe?

AMY

Cross my heart and hope to die.

An Army Truck barrels past them as they wait. Unbeknownst to KIEREN and AMY RICK MACY is inside.

33 **INT. MACY HOUSE - HALLWAY - DAY 4**

33

Behind the front door, JANET and BILL both look terrified. A few moments with the two of them, just their breathing. Then a noise of a vehicle. Sounds of the crowd, excited chatter. Bill and Janet look at each other - he's arrived.

CUT TO:

34 **EXT. MACY HOUSE - DAY 4**

34

The ARMOURED TRUCK has indeed parked up next to the Macy House. VILLAGERS crane their necks to get a better view.

CUT TO:

35 **INT. MACY HOUSE - HALLWAY - DAY 4**

35

Bill looks out the window. Sees the truck. Turns to JANET. He nods - "He's here." Janet trembles. Bill goes to her.

BILL

He's gonna be the same old Rick. I promise yer that, love.

(CONTINUED)

35

CONTINUED:

35

Janet nods. She needed that hug. She goes to break the embrace. But Bill is holding on too tight. Looks like she wasn't the only one in need of a cuddle.

JANET

All those birthday cards we got  
him. We can watch our son open them  
now.

Bill takes a deep breath. Breaks the embrace. Looks at himself in the hallway mirror. Puts his "game face" on.

CUT TO:

36

**EXT. MACY HOUSE - CONTINUOUS - DAY 4**

36

BILL and JANET exit. Bill's back snaps straight. Janet's mouth snaps into a smile. They present a picture of solidarity and confidence. Deep down they're anything but. The DRIVER gets out the cab and goes around to the back of the truck. He nods at Bill and Janet. They brace themselves... Villagers crane their necks to get a better view...the driver OPENS the back of the truck and pulls out an extendable metal ramp. The sun is shining so bright, the inside is a black hole.

Then the noise of metal on metal. The crowd gasp as they see... RICK MACY (20), dressed in full Military Uniform, walking/shuffling (due to his brace) down the metal ramp.

First thing to say about Rick is he's STRIKINGLY HANDSOME. The second thing to mention is he's SHOCKINGLY BANGED UP. He has a LONG GASH on his face that goes from his mouth to his forehead and is held together by METAL STAPLES. Most of his LEFT LEG is metal. He looks like he's been put back together by a very competent DR FRANKENSTEIN.

IT IS OBVIOUS TO ANYONE THAT RICK IS INDEED A PARTIALLY DECEASED SUFFERER.

JEM puts her hands on her head. Mind blown. The Crowd don't know what to do. Should they clap? Should they boo? It all depends on how Bill and Janet react... Bill is pale faced. Fixed on the spot, as his partially deceased son shuffles towards him. Rick stops just in front of his parents.

A pause. Bill's expression is unnerving. What will he do? Like this until.. Bill sticks out his hand. Rick takes it. The tension in the air pops and the crowd applaud. Bill gestures to Oddie to do the same. Oddie steps up to Rick.

VICAR ODDIE

Welcome home, son.

(CONTINUED)



36

CONTINUED:

36

Oddie shakes Rick's hand. Philip and most of the villagers' eyes grow in wonder - Wow, Vicar Oddie shaking the hand of a PDS sufferer. That's on a par with Ian Paisley shaking hands with Martin McGuinness back in the 1980's.

Rick looks out into the exuberant crowd, does a little wave, scans the familiar faces, searching for someone. Someone he used to know. Kieren Walker. Where is he?

CUT TO:

37

**EXT. SEA FRONT - FUN FAIR ENTRANCE - DAY 4**

37

Kieren's flabbergasted he's out in public. Amy grabs his hand and takes him into the run down amusement park. It's off season but there's still SOME PEOPLE floating about, going on the rides, playing knock the coconut, eating candy floss.

KIEREN

Jesus, when you said a day trip I thought we were going somewhere secluded, not grand central station.

AMY

You call this grand central station?

KIEREN

I call this being out in public.

AMY

So? We've got our contacts in and cover up on. You wear too much of that stuff by the way.

Amy goes to touch his face. Kieren flinches.

KIEREN

You don't wear enough.

AMY

I'm thinking about going au naturale actually.

KIEREN

Wouldn't do that in Roarton if I was you.

(off Amy's blank reaction)  
You didn't hear what happened last night?

(CONTINUED)

37 CONTINUED:

37

Kieren is about to tell her but Amy spots a ride and like a excited toddler she get's distracted by it. She bounces up to the ride: THE GHOST TRAIN.

AMY  
(pointing, excited)  
We *have* to go on this!

CUT TO:

38 INT. GHOST TRAIN - DAY 4

38

On a door with a "scary" bloody scrawl on it - "ABANDON ALL HOPE YE WHO ENTER HERE".

The doors slam open and KIEREN and AMY appear riding along in the first cart.

A bored TOWNIE COUPLE are on the ride as well as well. Crappy "scares" start to jump out at them. Amy overplays it, screaming and jumping out of her seat.

KIEREN  
Would you knock it off. People are staring.

AMY  
Let'em. I don't give a shit.

KIEREN  
Yeah, I've noticed that.

AMY  
Why do you give a shit?

KIEREN  
Because... Why don't you?

AMY  
I used to. Used to care so much about what people thought of me. Now, who cares? They'll be dead in a hundred years and I won't be, so what's their opinion matter?

AMY (CONT'D)  
BOO!

Townie Couple shit themselves.

CUT TO:

38A

EXT. FUN FAIR - TEA CUPS RIDE - DAY 4

38A

KIEREN and AMY ride the tea-cups. AMY is enjoying herself.

KIEREN

You like being... how we are, don't you?

AMY

What is every living person afraid of?

Kieren thinks.

KIEREN

Us.

AMY

Death. The Big Sleep. Deep down fearing the reaper is the reason why everyone's so messed up in the head. They know the end is nigh, but there's nothing they can do about it so it drives them nuts and they live their lives with one eye on the clock. We don't have to do that. We can smash the clock to pieces. That's an incredible blessing.

Kieren considers this. KIEREN thinks he snatches a glance of LISA LANCASTER in the crowd.... It can't be. He collects himself.

AMY (CONT'D)

We are blessed, you know.

KIEREN

(disbelieving)  
Not sure I'd say that.

AMY

'God shall wipe away all tears from their eyes. For when they shall rise from the dead, they are as the angels which are in heaven.'

KIEREN

Jesus, you're a fan of that guy with the website?

AMY

I've watched some of his videos. Reckon he might be onto something.

(CONTINUED)

38A CONTINUED:

38A

KIEREN

He's dangerous.

AMY

Dangerous? He just wants us to be treated with respect.

KIEREN

Respect? We killed people. We ate them.

AMY

Had to survive, didn't we? Wasn't like we could pop down the shops.

(as a cockney washer woman)

I'll have a pint of milk, packet a' fags and a pound of yer best brain meat, shop keep'.

KIEREN

You don't have any remorse?

AMY

We did what we had to survive. They would've done the same.

AMY points towards a daredevil ride.

AMY (CONT'D)

We're going on that next.

KIEREN

(re: ride)

No way - I'm not that brave.

CUT TO:

39

**INT. CHURCH RECTORY - STUDY - DAY 4**

39

GARY and DEAN sit opposite VICAR ODDIE and a note-taking PHILIP. Vicar Oddie has a face like thunder.

VICAR ODDIE

You want a wage for patrolling the woods?

GARY

Aye. That's right.

(CONTINUED)

39

CONTINUED:

39

VICAR ODDIE

What about your sense of community spirit?

GARY

We've still got that.

DEAN

Just, you know, it takes up a big chunk of the evening. Don't it, Gaz?

Gary nods.

VICAR ODDIE

And God forbid protecting the village against rogue rabid monsters gets in the way of your drinking time gentlemen.

GARY

Hey, Vicar. We're not saying we're not gonna do it. But now we're a man short and me and Daz are gonna have to take on Bill's shifts, we reckon we should be compensated for that.

VICAR ODDIE

What makes you believe Bill won't be doing his patrols?

Gary and Dean exchange a look: Oddie is way behind the curve.

GARY

He's got his family back. Gonna want to start looking for work. Won't have time to faff around in the woods -

VICAR ODDIE

The patrols are not faffing around.

GARY

Whatever you say, Vicar. But if yer want us out there, yer gonna have to show us some appreciation.

DEAN

Just want to be appreciated, Vicar. That's all.

Vicar Oddie stares at them. They're not going to budge. He sighs. Turns to Philip.

(CONTINUED)

39

CONTINUED: (2)

39

VICAR ODDIE  
Is it feasible?

PHILIP  
Budget's tight, but it's feasible.

Vicar Oddie turns back to Gary and Dean. He's lost.

VICAR ODDIE  
You'll get your money.

Gary and Dean try not to look too pleased. They stand.

GARY  
Thank you, Vicar.

DEAN  
Ta very much.

Vicar Oddie gives him a sharp look.

DEAN (CONT'D)  
Vicar, Sir. (Under his breath)  
Whatever.

Gary and Dean are exiting. Before they can:

VICAR ODDIE  
There'll be a patrol tonight.

Gary and Dean stop and silently curse. They were both hoping to get lathered tonight at the pub. They play a quick silent game of rock, paper, scissors. Dean loses (he always loses these games). Curses. Gary laughs.

DEAN  
Why do I always lose?

GARY  
'Cos you always go fer paper yer soft tart.

Gary and Dean exit arguing. Oddie goes over to the painting of the horsemen. He's agitated. It's all slipping away.

VICAR ODDIE  
Has Bill been in touch.

PHILIP  
I got through to Janet. They're going to The Legion tonight.

It dawns on VICAR ODDIE what that means.

(CONTINUED)

39

CONTINUED: (3)

39

VICAR ODDIE  
With Rick?

PHILIP  
(Petrified of telling VICAR ODDIE)  
I presume so, Vicar Oddie?

VICAR ODDIE  
I want you in attendance.

PHILIP  
What do you expect me to do?

VICAR ODDIE  
(Snapping)  
Something, for God's sake.  
(beat)  
This cannot be allowed to happen.

CUT TO:

40

**EXT. HILLTOP HVF FIRING RANGE - DAY 4**

40

CLOSE ON: A bottle of lager. It EXPLODES. CLOSE: Another bottle SHATTERS. RICK cocks a rifle. We see that his bottle targets are a good 50 metres away at the other end of the garden. He's a tremendous shot. BILL has his rifle and a beer, marvelling at his son. Janet's nowhere to be seen.

BILL  
So the army finally made a marksman  
outta yer?

RICK  
Made me mostly metal an' all.

BILL  
(misunderstanding)  
Aye, I noticed yer brass. What's  
that purple one fer?

RICK  
Valour.

BILL  
Looks good. Where's yer mother got  
to?

CUT TO:

41 INT. MACY HOUSE - BATHROOM - SAME TIME - DAY 4 41

JANET is sat on the toilet seat, cordless phone to her ear, booklet on her lap, leg jiggling up and down.

AUTOMATED MESSAGE  
(heard through phone)  
Thank you for calling the  
Department of Partially Deceased  
Affairs Helpline For PDS Primary  
Care Givers. All our advisors are  
busy at the moment. Our website is  
twenty four hours and can be-

Janet ends the call.

CUT TO:

42 INT. MACY HOUSE - BATHROOM - MOMENTS LATER - DAY 4 42

JANET opens the medicine cabinet and finds a diazepam pill box.

CUT TO:

43 INT. MACY HOUSE - BATHROOM - MOMENTS LATER - DAY 4 43

Cold tap running. JANET swallows four of the pills.

CUT TO:

44 EXT. HILLTOP HVF FIRING RANGE - LITTLE LATER - DAY 4 44

BILL shoots at bottles. He's not half as good as Rick. It's pissing him off somewhat. RICK watches, being encouraging. He doesn't like to see his father unhappy. JANET appears with a flask of tea and some sarnies.

RICK  
Yer alright, mum.

JANET  
(nods, lies)  
Just getting yer room sorted, love.

BILL  
Don't worry. Yer grot mags are  
still intact.

JANET  
Bill.

(CONTINUED)



44

CONTINUED:

44

BILL

What? Knew that'd be on his mind.

Bill winks at Rick. Rick plays along, smiles and nods.

RICK

Saw Jem Walker out there today.

BILL

Oh aye. She's a good lass. Great fighter. Considering family she's from.

RICK

They're alright are they?

BILL

Who?

RICK

Walkers.

BILL

Yeah. They're alright.

Bill aims the rifle. It jams. Bill smacks it.

BILL (CONT'D)

Piece of crap, always doin' this.

Bill manages to fix the rifle. Fires at the target.

JANET

They did go through that bad patch before The Rising.

Rick turns his head. Bad patch?

BILL

Selfish of him.

JANET

There were something wrong in his head, Bill.

BILL

Don't care how bent out of shape yer are. Yer carry on. Yer don't take the cowards way out.

Bill offers the target up to Rick. Rick aims his rifle.

RICK

(casually as he can)  
What happened?

(CONTINUED)

44

CONTINUED: (2)

44

JANET

I shouldn't have brung it up.

RICK

(steady)

Come on. Tell us. (joking) Kieren didn't get eaten by a rotter did he?

BILL

No.

The tension in Rick's head eases for a moment.

BILL (CONT'D)

He killed himself.

The sky lands on Rick. You can see it happen. Subtly. Just a twitch of absolute agony on the mask that is his face.

BILL (CONT'D)

Weak ending for a weakling.

JANET

Shouldn't speak ill of the dead -

Bill and Janet are cut off by furious gun fire: BANG BANG BANG BANG BANG. Rick has unloaded into the target. An unspoken expression of his emotional turmoil.

CUT TO:

44A

**EXT. ROARTON - STREET - DAY 4**

44A

SUE and JEM are walking back from Rick's homecoming.

JEM

(confused)

I don't get it; so Bill's alright with Rotters now?

SUE

Don't use that word.

JEM

So Bill's alright with PDS sufferers now?

SUE

("Don't get your hopes up")

Not sure about that, love. Yer saw Bill's face today.

(MORE)

(CONTINUED)

44A CONTINUED:

44A

SUE (CONT'D)  
He hasn't come to terms with Rick  
being...what he is.

JEM  
But it's pretty obvious, isn't it?

SUE  
People convince themselves of all  
sorts, love. They make their eyes  
see what they want to believe.

JEM  
We're not going to do that are we?

SUE  
What do you mean?

JEM  
We're going to tell Kieren about  
Rick coming back? Right?

Sue is silent.

JEM (CONT'D)  
Mum...?

CUT TO:

45

**EXT. FUN FAIR - DAY 4**

45

KIEREN, hoodie up, watches AMY on a daredevil ride. He can't help but smile at her joie de vivre. Deep down her lust for life is something he wishes he had. He would like to be a daredevil himself. Slowly he reaches up and puts the hoodie down.

YOUNG MAN (O.C.)  
Kieren?

Kieren freezes. Doesn't turn around.

YOUNG MAN (O.C.) (CONT'D)  
Kieren? Kieren Walker?

Kieren slowly turns around to see the Young Man with his Girlfriend beside him.

YOUNG MAN (CONT'D)  
How are you.... (alive)? I went  
to... (your funeral)? You're a  
rotter. HE'S A ROTTER!

PEOPLE turn and look at Kieren. Their eyes filled with fear.  
Kieren doesn't know what to do. His breathing quickens.

(CONTINUED)

45

CONTINUED:

45

All the crowd are staring daggers at him. 'He's a rotter, he's a rotter!'. He sees, oh God he sees LISA LANCASTER amongst them. He stumbles back from the apparition, bumps into a BUNCH OF TEENAGE GIRLS who let out HIGH PITCHED SCREAMS. The screaming is infectious and the crowd PANIC. Kieren makes a fast exit.

CUT TO:

45A

EXT. SEASHORE - EARLY EVENING 4

45A

KIEREN is running towards home as if his life depends on it.

CUT TO:

46

EXT. WOODS - EARLY EVENING 4

46

KIEREN reaches the woods on the outskirts of Roarton. He's in bad shape. The unexpected encounter with his old school mate and "outing" has combined to make Kieren extremely stressed. The forest isn't helping matters. He decided to go the untrodden route to avoid people and right now the trees, branches and brambles are all fighting against him.

A low moan in the wind. Kieren stops. Listens. Just the wind in the trees. Then another moan. This one more audible. Who the hell said it?

SOUND OF A BIRDS TAKING FLIGHT.

Kieren turns to where what has disturbed them: A FIGURE standing in the distance. It's not an untreated zombie that the spraying missed. It's something much worse than that... It's LISA LANCASTER. She's standing next to a great oak. Staring right at Kieren. She's wearing her dirty HVF outfit. Blood all over her. Dead eyes. Exactly how Kieren left her.

She stares at him with her dead eyes. Kieren stares back, completely stunned.

After a moment Lisa Lancaster turns and walks away.

Kieren has to follow her. He does.

CUT TO:

46A

EXT. WOODS - CAVE - DAY 4

46A

KIEREN is trying to keep up. He comes out into a clearing and sees: Lisa entering a cave entrance.

(CONTINUED)

46A CONTINUED:

46A

Kieren stops. Looks to where Lisa has lead him. A cave. By his expression we can tell it's not just a random cave. This cave means a lot to him. So much so in fact that he cannot enter.

Kieren gives the cave one last pensive look, then turns and leaves.

CUT TO:

47 **EXT. ROARTON - BUS STOP - EVENING 4**

47

Kieren exits the woods, takes a breather at the Bus Stop. As he catches his breath he looks up at the village NOTICE BOARD: the place during The Rising for relatives to put up missing persons posters.

Most of the posters (think 9/11 missing person posters) are still up but with RED CROSSES or BLACK TICKS on them. Only ONE poster has no markings, in fact this poster looks newer than the others. The unmarked poster is of LISA LANCASTER.

Kieren stares at LISA'S MISSING POSTER. It depicts a smiling Lisa in casual clothing, her arms around a happy pet dog. It's a strikingly human image. Written below the photo is:

*"MISSING. LISA LANCASTER. Our daughter went missing on a supply mission on March 23rd during The Rising. Praying for the best. Any information please call us"*

Kieren's horrified. For multiple reasons: 1. Lisa Lancaster's body went missing after he and Amy killed her. That's news. And 2. Her parents, Mr. & Mrs. Lancaster, don't know for sure that she died. Kieren knows. He was the one that killed her. Kieren reaches out and plucks the poster off the board.

CUT TO:

48 **INT. MACY HOUSE - RICK'S ROOM - EVENING 4**

48

RICK sits on his bed in the middle of his pristine room. He's dressed to go out in some of his old clothes: Ben Sherman branded shirt, jeans, leather shoes, hair gelled. He is staring at the big Utd team poster on the wall. Thoughts churning inside of him. Thoughts of Kieren. Rap on the door and BILL enters holding two cans of lager. Rick snaps up, his posture rigid. He literally comes to attention for his dad.

BILL  
Not doing well.

Rick looks at his Dad alarmed. Has his poker face betrayed him? Does Bill know how upset he is about Kieren?

(CONTINUED)

48

CONTINUED:

48

BILL (CONT'D)  
United. They're 4th in bloody  
League.

RICK  
I hear City's scorching.

Bill shakes his head.

RICK (CONT'D)  
Might 'ave to switch teams.

BILL  
Don't you dare, I'll kill yer.

Bill gives Rick the lager. Rick takes it but doesn't open it.

BILL (CONT'D)  
Not gonna wear yer medals out?

RICK  
Doesn't match the outfit.

BILL  
Should. Got a right to be proud.

Bill opens his can and puts it up for toast. This is Rick's cue to do the same. He does.

BILL (CONT'D)  
To you coming back in one piece,  
son.

Rick toasts. Bill drinks. Rick does the same.

BILL (CONT'D)  
Right. Down that and we'll be off.  
Gonna check on yer mother. You know  
how she is.

RICK  
Aye.

Bill exits.

Rick stands there for a moment. Then grasps his stomach. The liquid is burning his insides. He looks at the full can of lager in his hand, waiting to be drunk.

CUT TO:

48A

**EXT. BACK GARDEN - WALKER HOUSE - EVENING 4**

48A

KIEREN comes around the back of the house to the garden.

(CONTINUED)

48A CONTINUED:

48A

He's sweaty and out of breath. He's run all the way home. He opens the back door and enters the house.

CUT TO:

48B INT. LOUNGE - WALKER HOUSE - EVENING 4

48B

KIEREN gets in the house. Breathes a sigh of relief - "God, that was close." He crosses the lounge. Sees out of the window that STEVE, SUE and JEM are outside the front door, having a clandestine pow-wow.

After a few moments of heated words (mainly between Jem and Steve), Jem walks towards the house, followed by her parents.

Kieren quickly goes from the window and...what should he do? Appear normal! He sits down. Tries to act like he's been in this position for ages.

The door goes.

Kieren realizes he's still holding Lisa's missing poster in his hand. *Shit!* He stuffs it in his Dad's hoodie pocket just as his sister enters.

Jem stops, looks at him, is she going to tell him? No she silently passes.

Sue enters after her.

SUE  
(trying her best to act  
like everything's normal)  
Hi, love.

KIEREN  
(trying *his* best to act  
like everything's normal)  
Hiya.

Sue nods, doesn't want to get into a big long explanation about where they've just been (Rick's welcoming home ceremony).

SUE  
Got some, uh, stuff to do.

Sue exits after Jem. Steve enters.

STEVE  
Oh, hello there.

KIEREN  
Hi. Everything okay?

(CONTINUED)

48B

CONTINUED:

48B

STEVE

Yeah. Just been a long day.

Kieren nods.

STEVE (CONT'D)

Yer cold?

Kieren looks at his Dad - "Eh?"

STEVE (CONT'D)

Got me hoodie on.

On Kieren realises - "Oh shit, I forgot to take it off"

Kieren's hand goes to the pocket. If he gives it back now his Dad will find the missing poster.

KIEREN

(goes to unzip hoodie,  
doesn't want to)

Do you...(want it back)?

STEVE

No, no. You keep it on. It's chilly  
in here.

Kieren pull's the zipper up.

KIEREN

(lying, he doesn't even  
feel the cold or the  
heat)

Yeah, it is a bit.

STEVE

I'll put on the central heating.  
Warm us up, 'ay?

Steve smiles at Kieren and exits to go "put on the boiler"  
(Steve, like Sue, really doesn't want to hang about lest he  
lets slip about Rick)

Kieren, now alone, lets out a sigh of relief - "God, now that  
was close".

CUT TO:

**NO SCENE 49**

**NO SCENE 50**



50A INT. THE LEGION - BAR AREA - NIGHT 4

50A

PEARL's in the middle of taking down the FRAMED PHOTOGRAPHS of HVF fighters posing with their zombie kills. Amongst the clientele is DUNCAN and PATTY LANCASTER.

GARY

Come on, Pearl. That's one of me favourite pictures of meself.

PEARL

Could cause offence.

Gary tuts loudly.

PHILIP is placing one fold out chair in a grotty corridor next to the bogs with a makeshift 'RESERVED' sign and a mangy Velvet rope. This is for RICK. No one really knows what to do with him. PHILIP's in a bit of a fluster, after his conversation with VICAR ODDIE, this is his plan.

The bell above the door rings. The pub tenses up as:

It's RICK flanked by BILL and JANET. We notice Rick is wearing his medals. Just like his dad wanted him to.

The regulars stare at Rick - "Bloody hell, here he is, in the flesh".

PHILIP begins to tentatively approach RICK, intending to show him to his 'seat'. He's cut short by:

BILL

Right,  
(puts a hand on Rick's  
shoulder. A show of  
solidarity)  
Who's buyin' drinks fer Desert  
Eagle?

The regulars look at each other - "Well, if Bill's alright with Rick being in here, better fall in line". They begin to offer to get drinks for Rick: "Pint of bitter, fer lad" "Lager fer Rick" "Whiskey chaser, Fer the war hero". PHILIP slinks away as PEARL starts pulling multiple pints.

BILL (CONT'D)

Gonna get yer leathered tonight.

RICK

Grand.

The pints are pulled. A silence. All eyes on Rick. He picks up a pint.

(CONTINUED)

50A CONTINUED:

50A

RICK (CONT'D)

Cheers.

He slugs the pint.

CUT TO:

51

INT. WALKER HOUSE - DINING ROOM - NIGHT 4

51

SUE and STEVE around the table with KIEREN, who is pretending to eat his food again. JEM isn't at the table, instead she keeps her distance, standing by the door, playing with her food and staring daggers at her brother.

JEM

Does he have to do that?

STEVE

Do what?

JEM

It looks so bizarre.

STEVE

When you decide to join us, young lady, you may comment on another persons table manners, till then yer don't get to say zip.

Jem makes a face. A knock at the door.

SUE

Probably be Shirley.

Sue gets up and exits.

STEVE

Mum tells me you've still got the Smith & Wesson in yer room.

JEM

No. I've got it on me.

Jem shows him the gun in her belt.

STEVE

(even more perturbed)  
You know the rules - 'no handguns in the house'.

JEM

I'm not putting it in the shed. No way.

(CONTINUED)

51 CONTINUED:

51

STEVE

The Smithy goes in the shed, Jem.

Jem shakes her head: "unfair bullshit". Sue returns, shocked.

STEVE (CONT'D)

You alright, love?

SUE

Kieren. It's, uh, it's for you.

Off Kieren's reaction we

CUT TO:

52 INT. WALKER HOUSE - HALLWAY (FRONT) - NIGHT 4

52

KIEREN opens the door to a smiling AMY. No cover up on. No contacts. She looks like the living dead. Kieren reacts.

KIEREN

Jesus Christ, what have you done to your face!?

AMY

I'm going au naturale. You like?

Kieren swiftly grabs Amy and smuggles her inside the house before she can be spotted.

CUT TO:

53 INT. WALKER HOUSE - HALLWAY (INSIDE) - CONTINUOUS - NIGHT 43

AMY

Where'd you go today? I came off the tea cups and you were gone?

KIEREN

(hushed tone)

I was recognised by someone.

AMY

Shit.

KIEREN

How do you know where I live?

AMY

I knocked on every door till I got here. Freaked a few grannies out.

Amy mimics a freaked out granny. Kieren's unamused.

(CONTINUED)

53

CONTINUED:

53

KIEREN

Amy, you can't -

AMY

Was that your ma who just opened  
the door?

KIEREN

Yes.

AMY

She looks adorable. Are the folks  
in?

KIEREN

Yes, but -

Too late. Amy enters the DINING ROOM. SUE, STEVE and JEM  
react.

AMY (O.C.)

Hi fam, I'm Amy...

CUT TO:

54

**INT. WALKER HOUSE - DINING ROOM - LITTLE LATER - NIGHT 4**

54

AMY sits with an uncomfortable looking KIEREN at the table.  
She smiles at the surprised Walker clan. STEVE and SUE can't  
help ogling this living dead girl with the pale skin and pin  
prick eyes (remember they've never seen Kieren or any other  
PDS sufferer this way). JEM, staring daggers at Amy. We get a  
sense she's seen her before.

After a few moments of silence.

AMY

(to Jem, being friendly)  
I love your hair.

JEM

(flat)  
Thanks.

AMY

Is it naturally that colour?

JEM

Yeah.

AMY

I tried dying my hair like that  
once. It came out green.

(MORE)

(CONTINUED)

54

CONTINUED:

54

AMY (CONT'D)

I kept it and the next day at school Mr Percy told me I couldn't walk around with green hair, so at lunch time I shaved it all off.

KIEREN

Why didn't you just dye it back?

AMY

'Cos that would have been giving in.

Amy's words about giving in stir something up in Jem (secretly she believes she "gave in" when she didn't do her "duty" in the supermarket). It's the boiling point for her and before she explodes, she jumps down from the breakfast bar and exits the house without a word.

Everyone looks at each other - "What was that about?"

SUE

(accusing Jem)

She's at a difficult age.

Amy smiles, nods.

SUE (CONT'D)

I'm sorry, love; would you like some tea? We've leftovers?

AMY

No thanks, Mrs. Walker. My insides are pretty decrepid. I eat solids and it goes straight through. Tried eating a Mars bar couple of days ago. Had to throw away my knickers and my skirt.

Sue and Steve take this in. Kieren gets up. Keen to stop Amy talking any more to his parents.

KIEREN

Shall we, uh, let's, I'll show you my room.

AMY

Oh yes, 'where the magic happens'.

Amy gives the family a wink as Kieren ushers her upstairs.

CUT TO:

**NO SCENE 55**

56

**EXT. ROARTON - ROAD - NIGHT 4**

56

An upset JEM is walking up the road on her walkie talkie. She's upset about seeing Amy, it's brought up a lot of repressed feelings inside her (we'll see why later).

JEM  
(into walkie)  
Bill? It's Jem. You there? Over.

Jem waits for a reply. No reply. She spots DEAN'S TRUCK and waves him down. She comes up to the passenger window. Dean sits there. A FLASK and a HANDHELD GAMES CONSOLE (old crappy one) on the seat next to him. Rifle jammed in between the seats. He's off to patrol the woods.

JEM (CONT'D)  
Hey.

DEAN  
(uncomfortable)  
Hey, Jem.

JEM  
You going on patrol?

Dean nods. Jem opens the door, puts the flask and console on the dashboard, and gets in.

CUT TO:

56A

**INT. DEAN'S PICK UP (STATIONARY) - CONTINUOUS - NIGHT 4**

56A

DEAN  
What yer doing?

JEM  
Coming with you. (She's ready for a patrol). I'm packing.

DEAN  
Jem... You can't go on patrol with me.

JEM  
What you talking about?

DEAN  
(difficult to say)  
Bill...He don't want you doin' stuff with us no more. (off her stunned reaction). Yer harbored a rotter without disclosing it.

(CONTINUED)

56A CONTINUED:

56A

JEM  
(lying)  
No I didn't, I don't have -

DEAN  
Yer brother. He were seen at the  
fun fair today. No point fibbing  
about it.

Jem doesn't say anything.

DEAN (CONT'D)  
Bill sees it as a (repeating what  
he heard) "betrayal of trust".

JEM  
He can talk. He's got a rotter for  
a son!

DEAN  
That's different.

JEM  
How is it different?

DEAN  
(resigned)  
Just is.

JEM  
What's Gary say bout this.

DEAN  
He agrees with Bill.  
(beat)  
Gonna have to ask fer yer walkie.

JEM  
Bunch of bullshit!

Jem furiously chucks the walkie talkie at Dean and slams the  
door behind her.

CUT TO:

**NO SCENE 57**

**57A IS NOW LOCATED BETWEEN SCENE 60A SCENE 62**

57B

INT. WALKER HOUSE - KIEREN'S ROOM - NIGHT 4

57B

KIEREN and AMY. Amy is snooping around.

KIEREN  
You can't talk to my folks like that.

AMY  
Why?

KIEREN  
They don't like admitting I'm... you know.

AMY  
The undead?

KIEREN  
Yes.

AMY  
Shouldn't they start getting used to it?  
(beat)  
Shouldn't you start getting used to it?

Kieren shoots her a look.

AMY (CONT'D)  
Can we not fight? This is supposed to be the honeymoon period.

KIEREN  
Christ Amy, we're not married.

AMY  
No. Not yet. Play yer cards right though, (does a little twirl) and all this could be yours.

KIEREN  
Oh my god.

AMY  
Look, I'm sorry about you getting spotted. I didn't mean that to happen.

KIEREN  
Wasn't your fault.

(CONTINUED)



57B

CONTINUED:

57B

AMY

I love them. The fam. I'd like to gobble them up. (BEAT) Not literally of course. Did you get a chance to say good bye?

KIEREN

When?

AMY

When you croaked.

Kieren doesn't say anything.

AMY (CONT'D)

What did you croak of anyway?

Kieren is silent. Unconsciously rubs his covered wrists. Amy looks at him. Then starts taking off her top.

KIEREN

Whoa, hang on, what are you -?

Amy reveals FADED LESIONS on her bare stomach.

AMY

Leukaemia. Worst thing about it wasn't the pain. It was the promise of a cure. Went to ten different specialists who all told me I would go into remission if I followed their trademarked treatments (and if my Nan paid up in advance). Showed them. I was dead before the cheques cleared. (BEAT) The last thought I remember thinking was that it was so unfair. I'd been benched before I even got to play the game. (BEAT) What was your last thought?

KIEREN

I don't remember. I just remember feeling... relief.

AMY

Relief? (slowly dawning on her) How did you croak?

Kieren takes a deep breath. He unbuttons his shirt cuffs and pulls them up exposing, for the first time, TWO DIAGONAL SCARS ON HIS WRISTS. Amy looks at them. Then at Kieren. What's she going to do?

(CONTINUED)

57B CONTINUED: (2)

57B

What she does is put her arms around him and folds him into an empathic embrace. It's such a pure caring gesture that Kieren can't help but well up.

AMY (CONT'D)

Why?

KIEREN

I lost someone close to me. After that everything fell apart.

The door bursts open. JEM stands there, resolute. Kieren and Amy are taken aback. Jem wastes no time:

JEM

You know what? Rick's back.

On Kieren - "What?!"

JEM (CONT'D)

He's like you. A PDS sufferer. Bill and everyone are having a big party for him up at The Legion.

Off Kieren's stunned reaction we

CUT TO:

**NO SCENES 58,59**

60

**INT. WALKER HOUSE - LOUNGE - NIGHT 4**

60

STEVE, SUE are watching one of Steve's black and white movies.

They hear a front door SLAM and see KIEREN striding out of the house with AMY in toe.

CUT TO:

60A

**EXT. CUL DE SAC - WALKER HOUSE - NIGHT 4**

60A

KIEREN is purposely heading towards The Legion.

SUE and STEVE rush out the house after him.

STEVE

KIEREN! KIEREN!

SUE

Steve lower your voice!

(CONTINUED)

60A CONTINUED:

60A

Steve manages to get to Kieren. Kieren spins around. upset and angry as hell.

KIEREN  
Rick's back.

Steve's taken a back he knows.

KIEREN (CONT'D)  
How could you not fucking tell me that!

STEVE  
I - I -

Kieren shakes his head - "unbelievable" he turns and walks away with Amy.

SUE  
(breaking her rule on shouting)  
Kieren get back here right now!

But Kieren and Amy are gone.

CUT TO:

60B **INT. LEGION - BAR AREA - NIGHT 4 (WAS SC 57A)**

60B

RICK is drinking with GARY and PHILIP.

UP AT THE BAR.

PEARL is fixing drinks for DUNCAN and looking over at Rick.

PEARL  
(clandestine, to Duncan, re: Rick)  
He doesn't look that dead, does he?

DUNCAN  
(clandestine, to Pearl, re: Rick)  
Think they have to wear make up to keep up appearances.

PEARL  
(puffing up her bouffant)  
Don't we all.

WITH RICK, PHILIP and GARY.

Rick looks quite ill. He's still drinking his pint though.

(CONTINUED)

60B

CONTINUED:

60B

GARY

What sorta fire power were yer  
packin' over there?

RICK

L85A2 assault rifle. I were also  
trained up on the 81mm mortar's.

GARY

Sweet as.

RICK

Shoulda seen the Yanks, they were  
tooled up for world war three;  
RPG'S, night-vision, body armor up  
the arse.

PHILIP

Were yer wearin' body armor the day  
you di (ed)...on the day of the  
explosion?

RICK

I were wearin' all the equipment.  
Metal plate on yer chest doesn't do  
shite against a IED detonating next  
to yer.

GARY

(shakes his head)  
Mad.

PHILIP

Do you regret it? Joining up?

Rick thinks: does he regret it? Yes, he does, but not for the  
reasons Philip is getting at. Rick shakes his head.

RICK

Happiest I've ever been was in the  
army.

GARY

It's like a family, innit?

RICK

Aye. Family that's got yer back no  
matter what.

BILL appears. Pretty drunk.

BILL

(to Rick)  
Talking about Vicky Barnes, yer  
horny get?

(MORE)

(CONTINUED)

60B CONTINUED: (2)

60B

BILL (CONT'D)  
(indicating Gary) Yer know this one  
made the moves while yer were  
serving Queen and country?

Gary looks down. Honestly Rick couldn't give two monkey's.

RICK  
He's welcome to her.

Bill gives him a whiskey.

BILL  
Get that down yer to kill the  
heartache.

Rick smiles. Bill downs his whiskey. Rick takes a deep breath  
and downs his shot.

CUT TO:

**NO SCENE 61**

62

**INT. THE LEGION - MEN'S CUBICLE - NIGHT 4**

62

RICK rushes in and pukes BLACK BILE into the toilet bowl.  
This isn't your usual vomit. It's black tar. Like the  
substance that comes out of a corpse when you're draining  
them of fluid. It's horrendous. He pukes and pukes...

CUT TO:

63

**EXT. THE LEGION - ROARTON VILLAGE - NIGHT 4**

63

KIEREN is walking purposefully towards the pub. AMY a few  
steps behind him. He sees The Legion. The reality quells the  
adrenaline he's been running on.

KIEREN  
(to himself)  
What am I doing?

AMY  
What?

KIEREN  
I can't go in here.

AMY  
Why?

KIEREN  
It's The Legion.

(CONTINUED)

63

CONTINUED:

63

AMY  
It's just a pub.

KIEREN  
It's not just a pub.

AMY  
Yeah it is. Come on.

KIEREN  
Amy, those people in there, they  
hated me even before I was like  
this.

AMY  
Why?

KIEREN  
Because I wasn't like them.

AMY  
This Rick. You want to see him  
don't you?

Kieren nods.

AMY (CONT'D)  
So let's go.

KIEREN  
I can't go in . I'm barred for  
life.

AMY  
Well now you're dead - ban's void.

And with that Amy strides into the pub. Kieren hangs back.  
Torn. But he can't let her go in there alone. So after a  
moment he enters the pub after her.

CUT TO:

64

**INT. THE LEGION - BAR AREA - NIGHT 4**

64

BILL and PHILIP are talking.

BILL  
Why isn't he here?

PHILIP  
Vicar Oddie did say he'd be on his  
way, Bill.

(CONTINUED)

64

CONTINUED:

64

BILL

He's offending me, Philip. By not being 'ere. He's offending me.

Bell rings.

PHILIP

This'll be him.

Bill and Philip turn to the door. It's not Oddie, it's AMY. Quite obviously, sans cover up and contacts, a PDS sufferer.

**EVERYONE SHOCKED.** Jaws on the floor. It's that classic scene in a Western when all falls silent and even the pool balls come to a halt.

Silence. All eyes on Amy.

AMY

Take a picture, lasts longer.

Murmurs and whispers from the regulars: 'Bloody hell, it speaks!', 'Talks like a real person!'

Then another surprise as KIEREN enters. If anyone's jaw wasn't on the carpet, they are now - "Fucking hell, two Rotters in the Legion. Who'd have ever thought it?"

PEARL

("wow wee")

They're all coming out the woodwork tonight.

Kieren and Amy slowly and carefully move towards the bar. Any sudden movements and these people could attack!

One person that looks like he'd attack is BILL. But he isn't because his wife JANET is present and has her hand on her husband's arm.

Janet's hand on Bill's arm is enough to quell action, but Bill still feels he has to say something:

BILL

We allowing rotters in ere, now?

ON: DUNCAN and PATTY at a table. Duncan leans into Patty.

DUNCAN

(whisper)

Don't they realise Rick's a...?

(CONTINUED)

64

CONTINUED: (2)

64

PATTY  
(whisper "Shut up,  
Duncan")  
Obviously not, love.

Kieren and Amy at the bar. Pearl is still quite stunned.

PEARL  
(clears her throat, gets  
into landlady mode)  
What'd yer have?

AMY  
(to Pearl)  
We don't drink, so...

PEARL's face falls.

PEARL  
Well, uh, yer gonna have to order  
*something* if yer want to stay in  
'ere.

AMY  
What's the cheapest drink you have?

PEARL  
Lemonade.

AMY  
Two of those then.

Pearl gets the lemonades. Kieren and Amy stay at the bar.  
Kieren can feel Bill's eyes on him.

BILL turns to PHILIP, who is staring agog at Amy.

BILL  
You gonna sort this, or am I?

PHILIP, still dazed by the visage of Amy, makes his way over  
to KIEREN and AMY.

AMY  
(to Kieren)  
He here?

Kieren shakes his head. PHILIP appears before them. He can't  
really keep his eyes off Amy. She looks even more fascinating  
close up.

AMY (CONT'D)  
What are you looking at?

(CONTINUED)



64

CONTINUED: (3)

64

PHILIP

(still staring at her)  
I - uh - I, uh, I'm going to have  
to ask you to, uh, accompany me.

AMY

Where?

KIEREN

Hi Phil.

Philip doesn't even acknowledge Kieren. He's all about Amy, this amazing, *beautiful* partially deceased creature. He's absolutely awed by her.

PHILIP

(Pointing off, still has his eyes  
fixed on Amy)  
Over there.

AMY

Who says we have to?

PHILIP

I'm, I'm Philip. I'm an official of  
the Parish Council.

AMY

(not impressed at all)  
Big wows.

KIEREN

Hey. That's good, Phil. I remember  
politics was always something you  
wanted to get into, wasn't it?

Philip, who's attention has been laser-sighted on Amy, finally notices Kieren standing there. The spell's broken a bit.

PHILIP

Yeah. It's, you know, a lot of  
pressure, a lot of work. You have  
these ideas about what it's going  
to be like and then...

AMY

And then you're asking people to go  
into a segregated area.

PHILIP

It's not up to me.

(CONTINUED)

64 CONTINUED: (4)

64

Amy opens her mouth to protest. Kieren beats her to it. He collects his and Amy's drinks, nods for Philip to lead the way, glad to get away from all the stares and whispers.

CUT TO:

64A **INT. THE LEGION - CORRIDOR NEXT TO TOILETS - DAY**

64A

PHILIP guides KIEREN and AMY towards the chair designated for Rick and hastily pulls over another seat.

AMY  
(sarcastic)  
Wow, it's the VIP lounge.

PHILIP  
(as he places the second chair)  
Enjoy your night.

Philip gives Amy a sly once over, is about to leave when...

Rick exits the mens's toilets wiping his mouth. He sees Kieren. Freezes. Turns to ice. He does. If you were to go up to him now and push him he'd topple over and smash into a million little pieces. Kieren goes up to the edge of the PDS sufferer area. Rick snaps back into reality. Notices out of the corner of his eye Philip looking at him.

RICK  
Alright, mate?

Rick sticks out his hand. It trembles ever so slightly. Kieren looks at Rick. At his outstretched hand. He's stunned by Rick's response. He was expecting... what? Fireworks? A passionate embrace? Maybe not, not here, but certainly he wasn't expecting an 'alright mate' and a bloody *handshake*. He takes Ricks hand none the less.

KIEREN  
It's good to see you, Rick.

RICK  
Yeah. Good to see you too, Ren.

Rick's eyes dart over to Philip. He takes his hand back.

RICK (CONT'D)  
(beat)  
I'm sitting out there.

KIEREN  
Right. Well I can't go out there.

(CONTINUED)

64A CONTINUED:

64A

RICK

Why not?

Kieren looks at Rick. Really? You really don't know why?

KIEREN

Rules.

RICK

Who says?

KIEREN

Philip.

Rick turns to Philip.

RICK

Lippy, what yer doin' puttin' Ren in 'ere? It's Ren, yer tart!

PHILIP

He's, uh, he's -

RICK

He's a what?

PHILIP backs off. Rick lifts rope for Kieren. Kieren looks at Amy.

KIEREN

And...my friend?

RICK

Sure. If she must.

Kieren and Amy exit out the PDS sufferers' area.

CUT TO:

65

**EXT. WOODS - NIGHT 4**

65

A bright full moon illuminates DEAN trekking through the woods on patrol. Dean has his rifle slung over his shoulder and is in the middle of playing a zombie shoot'em up game on his HANDHELD GAME CONSOLE.

DEAN

Have that yer rotters.

Dean's just got a new high score. A SMALL FIGURE passes behind him. TWIGS break under its feet. Dean stops. The game is urging him to play on. He turns around: Complete darkness. Just black shapes and... Something there. A faint outline. It's watching him.

(CONTINUED)

65

CONTINUED:

65

Dean slowly raises his games console like a torch. The trembling blue LCD light hits branches, leaves and... A TREE. Dean relaxes - "Just a stupid tree, yer soft get." Then a noise. What sounds like a MOAN. From just over the embankment. Dean spins around. More audible MOANING. Dean swings his rifle round. He slowly moves up the wooded embankment. As he climbs the embankment the sounds become louder. Dean gets to the top of the embankment. Peeks over it.

ANGLE ON: Dean's face. Frozen in surprise. He's looking at a...RABID MALE ZOMBIE. In a clearing. With a dead sheep. The Rabid Male Zombie cocks it's head and looks at Dean and ROARS. Dean freaks out.

He STUMBLES backwards, loses his footing and TUMBLES down the embankment. Losing his rifle in the process, he finally thuds to a halt at the bottom. Dazed. He shakes his head, trying to clear the stars. Then he hears a PANTING SOUND. With a trembling hand he takes out his GAMES CONSOLE and shines the LCD up at: THE RABID MALE ZOMBIE. Right next to him. So close that Dean can smell the Rabid's rotten breath.

The Rabid Male Zombie SNARLS. Dean SCREAMS.

CUT TO:

66

INT. THE LEGION - BAR AREA - NIGHT 4

66

KIEREN and AMY sit at RICK'S table. RICK drinks and chats with Kieren. GARY eyeballs Amy.

From the bar, BILL and JANET stare at Kieren, wary. Is the past repeating itself?

RICK  
The Trolley of Certain Death.

KIEREN  
I forgot about that.

RICK  
You made it. I rode it.

KIEREN  
From the Den to the bottom of the  
crag.

RICK  
Then, then, we made Lippy ride it.  
And he flew right off the path and  
into that bramble patch. YOU  
REMEMBER THAT, LIPPY?

(CONTINUED)

66

CONTINUED:

66

From across the room Philip, who is in the middle of giving Amy a crafty going over, averts his gaze, pretends to be startled - "What, who, me? I'm not doing anything".

AMY  
(to Gary)  
What?

GARY  
I don't know you.

AMY  
I don't know you either.

GARY  
Which school yer go to?

AMY  
Girls' grammar.

GARY  
They're all lezzers there, aren't they?

AMY  
Yeah, huge vagina hounds, every single one of us.

GARY  
(to Kieren, loud)  
Didn't you go to girls' grammar, Kieren?

KIEREN  
No.

GARY  
Shoulda done. You'd a fit right in.

Gary laughs. Rick feels he has to laugh with him, so he does a bit. Amy clocks this. Frowns.

AMY  
(to Rick)  
You know drinking makes you sick.

RICK  
You a doctor?

AMY  
No, just got common sense. Solids and liquids are toxic to people like us.

Rick picks up his pint.

(CONTINUED)

66

CONTINUED: (2)

66

RICK  
I'm not like you.

AMY  
Yeah?

To "prove it" Rick slugs the last of his pint.

AMY (CONT'D)  
When's your stitching coming out?

Rick gives Amy daggers. He knows just as she does that they're never coming out.

RICK  
Depends.

AMY  
On what?

Before Rick has to answer he's saved by DEAN who crushes into the pub, covered in sweat and mud.

DEAN  
Rotter! Rotter!

PHILIP  
(Thinking he means KIEREN and AMY)  
Yes, we know.

DEAN  
(glancing at RICK)  
Not him!

GARY chopping at his neck - Shut up, don't call Rick a rotter!

GARY  
Mate!

DEAN  
A rabid one! In the woods!

Bill steps up to DEAN. All business.

BILL  
Where?

DEAN  
Up by the caves.

BILL  
(to Rick)  
Let's go.

(CONTINUED)

66

CONTINUED: (3)

66

Bill doesn't wait for Rick to reply. Doesn't have to when Bill says jump, you say how high. He's nearly out the door when...

RICK  
Dad, can Ren tag?

Bill stops. He turns back, face thunder, his sights on Kieren, even though it was Rick who asked the question (in Bill's warped head Kieren must have put Rick up to asking the question somehow).

Bill slowly approaches Kieren.

BILL  
(to Kieren, turning up  
menace)  
Yer know what we're gonna be  
hunting don't yer?

Bill gets to Kieren.

BILL (CONT'D)  
Your lot.

Bill rests his hands on the table.

BILL (CONT'D)  
(a warning and a  
challenge)  
Yer still want to tag?

SMASH CUT TO:

67

**EXT. COUNTRY ROAD - NIGHT 4**

67

A PICK-UP TRUCK barrels down the road past us.

BILL driving, Gary and Dean also in the cabin. KIEREN and RICK are in the back of the truck.

CUT TO:

68

**SCENE 68 OMITTED**

68

69

**SCENE CUT (DIALOGUE RELOCATED TO SCENE 73A)**

69

70

**EXT. WOODS - ENTRANCE - NIGHT 4**

70

The pick up truck parks up on a dirt road car park. The woods beyond it.

(CONTINUED)

70

CONTINUED:

70

BILL, GARY and DEAN exit the pick-up cabin and start gathering weapons and various other hunting gear: torches, rope, netting... KIEREN goes to exit. Rick stops him.

RICK

Just a sec.

BILL, GARY, DEAN are suited and booted, ready to hunt. Bill indicates to Rick to hurry up.

RICK (CONT'D)

Just gotta load up! You go ahead  
and we'll catch yer up!

Bill, Gary, Dean turn and enter the woods.

CUT TO:

71

SCENE CUT

71

72

SCENE CUT

72

73

INT. PICK-UP TRUCK - LITTLE LATER - NIGHT 4

73

RICK and KIEREN sit in the darkness. The only sounds are a lone nightingale and the first drips of rain on the truck.

RICK

What happened?

KIEREN

?

RICK

Why are you...the way you are?

Pause.

KIEREN

When you died. Everything turned to  
shit. Life didn't mean anything  
anymore.

RICK

So yer...yer offed yerself?

Kieren is silent.

RICK (CONT'D)

(quietly)  
Shouldn't have done that, Ren.

(CONTINUED)



73

CONTINUED:

73

Kieren doesn't say anything. Rick snaps into a rage. Hits the steering wheel repeatedly.

RICK (CONT'D)  
How could yer do that!

Kieren stares out into the night. Rick calms.

RICK (CONT'D)  
Had the whole fucking world at yer feet.

KIEREN  
Did I?

RICK  
You'd got into Art School. You were out of here. Flying high.

KIEREN  
It didn't matter much without you.

RICK  
Can't put this on me.

KIEREN  
Can't I?

RICK  
We had already said goodbye.

KIEREN  
That wasn't a good bye.

RICK  
It was.

KIEREN  
We drank a bottle of White Lightning, smoked some fags, messed around and you said 'I'll see yer tomorrow'. Next day I'm hearing you've gone to Preston for basic training. I hear nothing from you after that. *Nothing*.

RICK  
Wanted to make it easier on yer.

KIEREN  
Wanted to make it easier on yourself, you mean? I sent thousands of letters. Why didn't you reply to any of them?

(CONTINUED)

73

CONTINUED: (2)

73

RICK  
Didn't get any letters.

Kieren looks at him. Bullshit.

RICK (CONT'D)  
Didn't. Thought you'd just forgotten about me.

KIEREN  
How could I forget about you?

RICK  
You were going to College. New place. New people.

KIEREN  
That's what you did, Rick. That's exactly what you did. Not me. I kept us going, in my head, I kept us alive.

RICK  
You were gonna have such a brilliant life. I'd have slowed you down.

KIEREN  
Is that why yer never wrote? Is that why yer never told yer Dad about us?

Rick looks at him, about to say something, but he's cut off by the crackle of the Walkie Talkie in the glove box.

BILL (O.S.)  
(over walkie talkie)  
Rick? Where are yer?

Rick picks up. Doesn't know what to say. Lies.

RICK  
Ren's having trouble with his torch.

Kieren looks at Rick. Oh it's me is it?

BILL  
(over walkie talkie)  
Get to it.

Bill signs off. Rick looks at Kieren, sheepish.

RICK  
Better get to it.

(CONTINUED)

73

CONTINUED: (3)

73

KIEREN  
(gently)  
You don't have to do everything he  
says, you know. Not anymore.

RICK  
He's me Dad, Ren.  
(half joking)  
Anyway, he's bigger than me.

KIEREN  
(firm but still gentle)  
No he's not. Rick.

Rick looks at Kieren. A sad seriousness.

RICK  
Yeah he is.

And with that, Rick exits the truck.

CUT TO:

73A

**EXT. WOODS - NIGHT 4**

73A

KIEREN and RICK are walking through the woods. He notices  
Rick struggling with his leg.

KIEREN  
Does it hurt?

Rick looks at him. Shakes his head.

KIEREN (CONT'D)  
Did it hurt?

RICK  
Fer a second it did.

Kieren takes this in.

KIEREN  
I'm sorry.

Rick looks at him. Kieren is the only person who's expressed  
any sympathy for his war wounds.

RICK  
Ta fer saying that.

CUT TO:



76

CONTINUED:

76

The crackle of the walkie talkie startles the Rabid Male Zombie and Rabid Little Girl Zombie. They look up. See Kieran and Rick. They shuffle away from them at pace.

RICK  
(into walkie talkie)  
Two rotters by the cave. Repeat,  
two rotters on the move by the  
cave.

KIEREN  
What's up with yer?

The two zombies are making their way through the clearing.

Rick goes to chase after them.

RICK  
Come on, Kier.

Kieran, quite reluctantly sets off after the two rabid zombies with Rick.

CUT TO:

77

**INT. WOODS - CLEARING - NIGHT 4**

77

RABID MALE ZOMBIE and RABID LITTLE GIRL ZOMBIE are shuffling as fast as they can away from:

RICK and KIEREN. Hot on their tail.

From another part of the clearing we see GARY and Bill join the chase.

CUT TO:

78

**INT. WOODS - MINE CAVE ENTRANCE - NIGHT 4**

78

RABID MALE ZOMBIE holding the RABID LITTLE GIRL ZOMBIE's hand are shuffling towards the mine cave entrance tailed by BILL, GARY, RICK and KIEREN.

For the zombies escape is possible if they can just enter the cave and it looks like they might achieve their goal. They're at the cave's mouth when:

THE RABID LITTLE GIRL ZOMBIE IS ZAPPED BY A TASER.

She goes down.

She's been zapped by DEAN who has been waiting for them at the cave mouth.

(CONTINUED)

78

CONTINUED:

78

DEAN  
(to others)  
A set! Know how much government  
pays for a - AGGGHHHHH!

In his stupid delight, he forgets about the RABID MALE ZOMBIE, who has just bitten him for zapping his daughter.

The posse get to them and before the Male Zombie has a chance to inflect any more damage to Dean, he's tasered by GARY.

Dean is in a panic. He rolls around.

DEAN (CONT'D)  
I've been bit! I've been bit!

Gary looks at his friend - "Oh shit, Dean's a goner".

DEAN (CONT'D)  
I'm infected! I'm gonna turn!

Dean takes out his PISTOL. Puts it to his head.

DEAN (CONT'D)  
Gaz, tell Vicky I've always loved  
her.

GARY  
My Vicky!?

Dean nods. Is about to pull the trigger. Kieren steps in.

KIEREN  
You're not infected.

DEAN  
I am. That rotter bit me good.

KIEREN  
You can't get infected.

DEAN  
(in tears)  
I can. It's common knowledge. Yer  
get bit by a rotter and in twenty  
seconds flat yer turned into one of  
em.

KIEREN  
It's been more than twenty seconds  
though hasn't it.

Dean looks at Kieren. Then looks at his wrist watch. Dean checks himself. No, he's not "turned" into a rotter. AWKWARD.

(CONTINUED)

78

CONTINUED: (2)

78

Shame faced Dean gets to his feet. Looks sheepishly in Gary's direction. Gary has a face like thunder.

GARY

In love with me fiancée are yer?

DEAN

(plays it down)

Nah. (BEAT) Lad's think she's fit an'll...

Sees Gary glaring at him.

DEAN (CONT'D)

(trying to dig himself out)

But I reckon she's a right dog.

Gary's eyes bulge. He kicks at Dean's bit leg. Dean yelps.

GARY

Fer that, I'm taking half yer cut.

Gary and Dean continue to secure the two rabids.

BILL

(to Rick re: rabids)

What yer think? Think we should hand'em over to the Civvies?

Rick looks at his Dad. Searches his expression, wanting to give him the answer he believes Bill wants to hear.

RICK

No.

Bill nods. Correct answer.

RICK (CONT'D)

They're disgusting.

Bill nods again. Good. And...

RICK (CONT'D)

And they're evil.

Bill looks at Rick. Nods at his rifle.

BILL

You do the honours. You're a better shot than me.

'You're a better shot than me.' Oh the warm glow of real pride. His father's approval is intoxicating. Rick feels strong and without doubt. Bliss.

(CONTINUED)

78

CONTINUED: (3)

78

Kieren is standing in front of Rick and Bill looking at the untreated Zombies being tied up ready for transport. He's in Rick's line of fire.

RICK

Ren...

Kieren turns around. Sees Rick aiming the rifle.

RICK (CONT'D)

Shift out way.

Kieren looks at Rick and then at where Rick wants to shoot.

KIEREN

What you doing?

RICK

They're rabid, mate.

It dawns on Kieren what Rick is about to do. Kill the captured untreated zombies.

KIEREN

At the moment. When we get them to the hospital...

RICK

They're not going to the hospital.

KIEREN

(beat)  
Why?

Rick can't answer this simple question. He just repeats:

RICK

They're rabid.

DEAN

Bill, they pay big for sets.

BILL

(to Rick)  
Do what you think is right.

Rick looks at his Dad, then back at Kieren.

KIEREN

They can be treated. (BEAT)  
With the same medication we're being treated with. Do you understand?

(CONTINUED)



78

CONTINUED: (4)

78

Rick is conflicted. But there is a deep need to keep his father happy whatever the cost.

KIEREN (CONT'D)

They're like us.

Rick shakes his head. Cocks his rifle. KIEREN instinctively puts his hand out to stop him. Kieren rubs his face. Cover up comes off. He takes out one contact lens and looks at Rick with the same eyes as the Male Zombie and the Little Girl Zombie: Pin pricks.

RICK raises his gun again to the ZOMBIES. KIEREN stands in front of him, vulnerable.

KIEREN (CONT'D)

They're like me. Are you going to shoot me as well?

ON RICK - finger on the trigger. Ready to shoot...

BILL

Do it!

But RICK doesn't. He just stands there, Kieren in his sights. Bill sighs. Rick has failed him. Goes towards the rabids. He aims his rifle. Pulls the trigger. The rifle jams. Bill curses. Checks the gun. Tries again. Rifle is jammed again. Bill throws the rifle to the ground.

BILL (CONT'D)

Dean, gimme yer pistol.

KIEREN turns, urgently appealing to DEAN. He's thinking on his feet.

KIEREN

Dean. How much are those two worth alive?

DEAN

Pair's worth two hundred each. Plus five hundred bonus if we bring'em in intact.

KIEREN

Nine hundred. That's a lot of money. Could you use that sort of money, Dean?

DEAN

Too right I could.

KIEREN

Gary?

(CONTINUED)

78

CONTINUED: (5)

78

Gary looks around. He doesn't like agreeing with this Rotter but it's got a point.

GARY

Could use the cash, aye.

KIEREN

Let's put it to a vote, yeah?

DEAN

I'm up fer that, aye.

Dean and Gary nod. Rick slightly nods. Bill stands seething.

KIEREN

Okay? (takes a deep breath) All those in favour of handing them in unharmed (for Gary and Dean's benefit) *So we can collect the nine hundred pound reward money, raise your hand.*

Kieren raises his hand. Dean raises his hand. Dean looks to Gary. Come on mate don't jack me out of this. After a moment Gary raises his hand. It's decided. The father and daughter live. Gary and Dean go back to preparing the zombies for transport.

ANGLE ON: Bill. Throwing knives at Kieren with his eyes - *"Might have won this round, yer rotten bastard. But just you fucking wait."*

Bill gives Kieren one last look of utter hate... Then turns and storms off. Rick looks at Kieren. Then runs after his Dad.

BILL

He's pure poison and I won't stand fer it again.

Kieren looks at the Male Zombie and The Little Girl Zombie - the bond between them. Then he looks after Rick and Bill and the bond between them.

We end on Kieren. Left alone in the woods.

CUT TO:

**BLACK SCREEN.**

**END OF EPISODE.**