

Lost In The Garden

by

Adam S. Leslie

Draft 0.7 - August 2010

64 Lakes Lane
Newport Pagnell
Bucks.
MK16 8HR
01908 610295
07807 556786
adam.leslie@btinternet.com

FADE IN:

1 EXT. COUNTRY TRACK - DAY

1

Idyllic countryside on a languid midsummer day. Insects buzz around brightly coloured wild flowers beneath an overpowering sun. Sunlight streams through the trees.

Tall, charismatic STEVEN (30) walks with deliberately-exaggerated strides along a dewy country track. Wild, energetic HEATHER McLAGAN (22) skips excitedly around him. Both carry baskets for a picnic.

HEATHER
Come on, I love news.

STEVEN
No.

HEATHER
Richard's a hermaphrodite.

STEVEN
No.

HEATHER
You saw a snake.

STEVEN
No.

HEATHER
I'm pregnant.

STEVEN
You're giving me a headache.

HEATHER
That's it?

STEVEN
No, you're giving me a headache.

Ahead on the track, a ZOMBIE wanders towards them.

HEATHER
We could go round the other way.

STEVEN
It's fine, come on.

Steven marches towards the zombie with added bravado. Heather stops to take her shoes and socks off.

1 CONTINUED:

1

HEATHER

I'm going for the handicap.

STEVEN

How about I blindfold you and shout
left and right?

HEATHER

I dare you to go naked.

The zombie nears them, lurching towards Heather. She scampers out the way but it lunges at her, falling and grabbing her trousers. Alarmed, she tries to pull away

STEVEN

He's taken a shine to you.

HEATHER

Are you going to help me or not?

STEVEN

Take your trousers off.

HEATHER

Shit.

The zombie tries to bite her shin. She pulls away and falls, the zombie still holding on.

HEATHER (CONT'D)

Steven.

Steven shakes his head and leisurely finds a large rock.

HEATHER (CONT'D)

Quickly!

Steven stands over the zombie to stove its head in.

2 **EXT. MEADOW - DAY**

2

Steven and Heather sit in a lush meadow of long grass, a picnic spread out before them. Both are spattered with blood. Steven cleans it off his forearms with a baby-wipe while Heather unpacks food.

STEVEN

I wish you hadn't made me do that.

HEATHER

Are you going to tell me or not?

2 CONTINUED:

2

STEVEN

Not.

HEATHER

Why not?

STEVEN

Because it's nothing to do with you, small annoying woman.

HEATHER

That's never stopped me.

STEVEN

Seriously. It's nothing.

HEATHER

Then tell me!

STEVEN

No.

HEATHER

Tell me!

STEVEN

No!

HEATHER

Just tell me!

STEVEN

No!

HEATHER

Come on, tell me. Please. I won't stop asking till you tell me. Tell me tell me tell me tell me.

STEVEN

All right. Jesus. I've decided to go to Almanby.

Shocked, Heather slumps down. A tear rolls down her cheek.

HEATHER

Really?

STEVEN

What's wrong?

HEATHER

You're not coming back.

2 CONTINUED: (2)

2

STEVEN

I never said that. Hey Piglet,
are you crying?

Heather does not reply.

STEVEN (CONT'D)

I like the scenery.

HEATHER

It's exactly the same as here.

STEVEN

Look, I just want to get away for
a while. Two weeks, max.

HEATHER

Almanby's dangerous, everyone knows
that.

STEVEN

No it's not.

HEATHER

Do you know anyone who's ever come
back from Almanby?

STEVEN

I don't know anyone who's ever
been.

HEATHER

Mrs Gibson.

STEVEN

That was ten years ago.

HEATHER

She went for the weekend. Her
husband never saw her again.

STEVEN

It's a nice place.

HEATHER

Why there?

STEVEN

I told you. I want to relax.
Come on, get the sandwiches out.

Heather tips over the picnic basket and walks away across
the field.

3 EXT. RIVERSIDE - DAY

3

Heather gazes out over a wide river, watching a couple of zombies on the far side. Steven joins her.

STEVEN

I've booked a nice cosy B&B. It has a duck pond and a telly.

HEATHER

Sounds lovely.

STEVEN

How can it be dangerous? It's just a village like any other.

HEATHER

Then go to any other.

STEVEN

I want to go to Almanby.

They drift into silence.

HEATHER

Hey, why don't I come? Keep you company.

Steven folds his arms and looks at her. She smiles.

HEATHER (CONT'D)

Say no. I'm just trying to make you uncomfortable. Don't worry, I won't come.

STEVEN

I'm sure it'd be hilarious fun. I just need time on my own.

HEATHER

Hey. Knock yourself out. Really. She's a lucky girl, I genuinely hope you both have a blast.

STEVEN

Heather.

HEATHER

It's not cheating cos we're not properly dating. You're like my sexy mentor.

3 CONTINUED:

3

STEVEN

Heather.

HEATHER

That's why I like our arrangement. I could sleep with Richard tonight, wouldn't matter. Except he's a hermaphrodite. And a twat.

STEVEN

Christ, Heather. It's not a girl, okay? Look, if it'll make you happy, I'll book a table at Badoer's restaurant for two weeks today. I'll even pay in advance.

HEATHER

Do whatever you like. You're not coming back.

STEVEN

Heather. I promise. In two weeks time, I'll be standing right in front of you.

4 **EXT. HEADINGHAM VILLAGE - EVENING.**

4

Opening titles: picture-postcard shots of Headingham village at sunset. The place is deserted.

5 **INT. PETROL STATION - NIGHT**

5

Heather at work at the till of a small, run-down rural petrol station. She tries in vain to warn a DRIVER filling his car of the approach of a shambling, blood-stained zombie. She speaks into the forecourt microphone:

HEATHER

Hey!

But the microphone is disconnected. She hammers on the plexiglass, but it is sound-proof. She waves her arms frantically, but the driver does not notice.

HEATHER (CONT'D)

Hey! Look behind you!

6 **INT. PETROL STATION - NIGHT**

6

Some time later. There is a different zombie at the serving hatch. Heather has her hand through the hatch feeding it pieces of chocolate from her palm. However, instead of eating it, the zombie just gets itself into a mess.

6 CONTINUED:

6

HEATHER

Eat it. Eat the chocolate.

The zombie grabs her fingers and tries to bite her hand. Heather struggles to pull herself free.

HEATHER (CONT'D)

The chocolate, you bastard, the chocolate.

7 INT. PETROL STATION - NIGHT

7

A bored Heather idly swings this way and that on her revolving chair. A figure on a motor scooter with a pizza delivery box pulls up and waves. It is Heather's self-assured friend RICHARD HARRISON (23). He dismounts, takes out a pizza and bounds up to the window.

RICHARD

False call.

HEATHER

Again?

RICHARD

Yep.

HEATHER

Another field?

Richard nods.

HEATHER (CONT'D)

Maybe the cows were hungry.

RICHARD

You gonna let me in or what?

Heather hops down, unlocks the door and lets Richard in. Richard puts the pizza box on the counter and flips it open. They tuck in.

HEATHER

Mm. My favourite. Food.

RICHARD

Hey, guess what.

HEATHER

What?

RICHARD

I got a phone call.

7 CONTINUED:

7

HEATHER

You did?

8 **EXT. HEADINGHAM HIGH STREET - NIGHT**

8

Flashback to Richard on his motor scooter parked up outside a traditional red English phone box. He is expressionless. The phone rings. He dismounts and takes off his helmet. The door of the phone box opens seemingly on its own. Richard enters, answering the phone.

RICHARD

Is it you?

9 **INT. PETROL STATION - NIGHT**

9

Back to Richard and Heather eating pizza.

HEATHER

And?

RICHARD

Kate.

HEATHER

Which one's Kate?

RICHARD

Kate Humphrey.

HEATHER

Which one's Kate Humphrey?

Richard glances meaningfully at her.

HEATHER (CONT'D)

Ohh! So we're into 'meaningless sex' territory?

RICHARD

It isn't like that.

HEATHER

No?

Richard shakes his head.

HEATHER (CONT'D)

Expand.

RICHARD

There's a package.

9 CONTINUED:

9

HEATHER

And the post doesn't go out as far as Kate?

RICHARD

Not anymore. But I do.

HEATHER

I was right. Meaningless sex. So what's my role in this?

RICHARD

Your role? You don't have a role. I'm going on my bike.

HEATHER

Your scooter.

RICHARD

Look, I'm just here to share a pizza.

HEATHER

Come on, Richard.

RICHARD

Too dangerous.

HEATHER

Dangerous?

RICHARD

Too dangerous for you.

HEATHER

What do you mean? How can it be too dangerous for me?

Without warning, the portable television set on top of the fridge switches itself on and flicks through the channels until it settles upon a strange, angular animation.

HEATHER (CONT'D)

Richard!

Richard grins mischievously. He makes a flamboyant gesture before sliding, apparently unaided, a few feet across the floor.

RICHARD

It's all in the wrist.

9 CONTINUED: (2)

9

HEATHER

Cut it out!

RICHARD

It just pisses you off because you don't know how I do it.

HEATHER

It pisses me off because it gives me the creeps.

10 EXT. HEADINGHAM PLAYGROUND - NIGHT

10

Heather and Richard hanging out at a children's playground, Heather on the swings, Richard drifting in circles on the roundabout, which appears to be moving under its own power.

RICHARD

You'd just be bored and whine the whole way.

HEATHER

I'm not a child.

RICHARD

You're 22.

HEATHER

You're 23.

RICHARD

Exactly. That extra ten months makes all the different.

HEATHER

Where is this Kate of yours anyway?

RICHARD

Almanby.

Heather stops swinging and jumps down, aghast.

HEATHER

You're kidding me.

RICHARD

What?

HEATHER

You're going to Almanby?

RICHARD

So?

10 CONTINUED:

10

She looks at him, unable to state the obvious.

RICHARD (CONT'D)
Oh, Steven. I forgot.

HEATHER
Richard, you have to take me.

RICHARD
He can look after himself.

HEATHER
He only went for a couple of weeks.
That was four months ago.

RICHARD
Then maybe your hormones will have
calmed down.

HEATHER
Anyway, I didn't tell you. I got
a phone call too.

11 INT. PETROL STATION - NIGHT

11

Flashback. Somewhere a phone is ringing. Heather frantically rummages through piles of discarded boxes.

12 EXT. HEADINGHAM PLAYGROUND - NIGHT

12

Back to Heather and Richard in the playground.

RICHARD
So? How was he?

13 INT. PETROL STATION - NIGHT

13

Flashback. Heather talks on a grimy, dusty telephone that hasn't been used in some time.

HEATHER
Hello?

Steven's voice is heard at the other end of the phone, distant and strained as if dying.

STEVEN (V.O.)
Heather.

HEATHER
Steven? Is that you?

13 CONTINUED:

13

STEVEN (V.O.)
I'm dying.

14 **EXT. HEADINGHAM PLAYGROUND - NIGHT**

14

Back to Heather and Richard in the playground.

HEATHER
He was fine.

RICHARD
Well then.

HEATHER
It's just, you know...

Heather tails off. Richard looks at her and smiles, hopping off the roundabout, which stops unnaturally quickly.

RICHARD
We'll need a car.

HEATHER
We'll need a driver.

RICHARD
Leigh.

HEATHER
Leigh can't drive.

RICHARD
Leigh Unwin.

HEATHER
You'd spend the day with Leigh Unwin?

RICHARD
All right. Christie McNamara.

HEATHER
She disappeared, remember?

RICHARD
Paul Doolan.

HEATHER
He disappeared. Him and his sister went at the same time.

RICHARD
How about Mark?

14 CONTINUED:

14

HEATHER

He's gone too. We know a lot of
disappeared people, don't we.

RICHARD

Hey. I know just the person.

15 INT. ANTHONY'S FRONT ROOM - NIGHT

15

Introverted ANTHONY COLERIDGE (23) is slumped in front of the television eating a plate of noodles. The TV shows people running round on a beach, with the sound of the waves drowning out everything else.

There is a tap on the window. Anthony stands and opens the curtains to reveal the faces of Heather and Richard stacked one above the other. They smile and wave at him.

Anthony indicates for them to enter. He returns to his seat and continues with his meal. A few moments later, Heather and Richard emerge into the room.

RICHARD (CONT'D)

Tony!

ANTHONY

Anthony.

RICHARD

Anthony! How are you old buddy?

ANTHONY

Cranky. Hi Heather.

HEATHER

Hi Anthony.

RICHARD

Nothing to do with me I hope?

ANTHONY

My idiot neighbour. What is it with middle-aged men and power tools? All bloody morning. How much would you charge to kill him?

RICHARD

Listen, Anthony. How would you like the honour of doing me a favour?

ANTHONY

I'll sleep on it.

15 CONTINUED:

15

RICHARD

That might not be possible. It's one of those now-or-never things.

ANTHONY

Well, never then.

RICHARD

I lied about the never part.

ANTHONY

Richard, it's almost midnight.

RICHARD

So you'll do it then.

ANTHONY

What do I get out of it?

RICHARD

You'd be doing me a favour. Heather's going.

HEATHER

I'm going.

ANTHONY

Going? Going where?

RICHARD

Almanby.

ANTHONY

Wait a minute! Almanby? Do you know how far that is?

RICHARD

Come on Anthony, what else are you going to be doing?

ANTHONY

Sleeping. What's wrong with Leigh Unwin?

RICHARD

You'd spend the day with Leigh Unwin?

ANTHONY

Oh Jesus.

15 CONTINUED: (2)

15

RICHARD

You've been saying how you've wanted to get out of the village for ages.

ANTHONY

Almanby isn't what I had in mind. Anyway, I thought it was supposed to be dangerous.

HEATHER

You don't believe that crap, do you?

RICHARD

So you'll do it then?

ANTHONY

Do I even have a choice?

RICHARD

Exactly. Attaboy, Anthony, you're the best.

Anthony's head sinks with despair.

16 INT. HEATHER'S BATHROOM - NIGHT.

16

Heather brushing her teeth. She glances down at her toothbrush to see a trace of blood on the bristles. She puts the toothbrush in her mouth and is about to continue when she stops and looks haunted.

HEATHER

Anthony?

She suddenly falls to the floor, convulsing violently.

17 EXT. HEADINGHAM STREET - NIGHT

17

Richard leans on Anthony's car, peering at his watch. Anthony sits impatiently in the driver's seat, hands on the wheel, staring straight ahead. After a few moments, Heather bounds happily out of nowhere.

RICHARD

You took your time.

Heather sticks her tongue out at him. Richard opens the back door for her, then climbs in the front next to Anthony.

Anthony turns the key in the ignition, but the car stalls. He looks at Richard to see his reaction but Richard just smiles. Anthony turns the key again and the car starts.

18 INT. CAR - TRAVELLING - HEADINGHAM OUTSKIRTS - NIGHT

18

The car threads through the outskirts of Headingham. Heather leans forward between the seats. Anthony concentrates grimly on driving. Richard smiles.

ANTHONY

Well?

RICHARD

You can ask.

ANTHONY

Would you tell me?

No reply. Heather slumps back in her seat, smirking.

ANTHONY (CONT'D)

You said Almanby. This wasn't part of the favour.

RICHARD

Which you didn't agree to anyway, so what's the difference?

HEATHER

He's got you there.

RICHARD

Look, we have to collect the package, otherwise there's no point in even going.

ANTHONY

Good. Let's go home.

RICHARD

Five minutes. You won't even notice it. I promise.

ANTHONY

A real promise or a Richard promise?

HEATHER

Ooh. Pull up here. Anthony, pull up.

Anthony draws the car to a halt outside a row of grimy terraced houses.

HEATHER (CONT'D)

Irene and Matthew.

18 CONTINUED:

18

RICHARD

No.

HEATHER

They're a riot.

RICHARD

I don't care.

Heather springs out of the car and rushes up to the house.

19 **EXT. IRENE & MATTHEW'S HOUSE - NIGHT**

19

Heather hammers on the front door. No response. She takes a couple of steps back and shouts up to a first floor window, a muted red light leaking from behind the blinds.

HEATHER

Hey!

20 **INT. IRENE & MATTHEW'S BEDROOM - NIGHT**

20

IRENE and MATTHEW (20s) have an air of hippiness. Irene reclines on a futon, idly bouncing a ball off the wall. Matthew hunts feverishly around the room clutching a decorative box in the shape of a duck. The lighting is deep and red. They listen to rock music.

MATTHEW

I'm going crazy.

IRENE

What are you looking for?

MATTHEW

My duck box.

IRENE

What's it look like?

MATTHEW

Like this.

IRENE

That's it in your hand, then.

MATTHEW

What?

IRENE

It's in your hand.

20 CONTINUED: 20

MATTHEW

Oh yeah.

21 **EXT. IRENE & MATTHEW'S HOUSE - NIGHT** 21

Heather shakes her head and returns to the car. She pauses, distracted by the lights of the city twinkling distantly.

22 **INT. CAR - TRAVELLING - CITY APPROACH - NIGHT** 22

Anthony, Heather and Richard are back underway. The lights of the city now fill their entire view. Clusters of zombies roam the streets.

HEATHER

That's where they used to have the ice rink. Where Liz broke her hand. Did you try to kiss me in the ice rink once?

RICHARD

You don't have to tell me.

HEATHER

There's nothing to tell. Anyway, you know the guy.

RICHARD

Anthony's interested.

ANTHONY

No I'm not.

HEATHER

Nice.

ANTHONY

I just meant...

HEATHER

He's a really cool guy. You know? He's got that special thing, he makes me feel good, he makes me feel like anything's possible. Not like you Richard, you sarky bastard.

RICHARD

Me?

HEATHER

So that's about it. Steven. Human being, male. Cool guy. Fun.

- 22 CONTINUED: 22
- RICHARD
That's it? Mr Wonderful reduced
to a sound-bite? Shame on you.
- HEATHER
What's wrong with you today? Look,
potted history of me and Steven.
- HEATHER & STEVEN MONTAGE
- Slightly under-cranked and over-exposed montage of clips
from the history of Heather and Steven:
- 23 **EXT. BRIDGE - DAY** 23
- Heather and Steven sitting on a bridge giggling and
apparently tossing stones into water. In fact, they are
pelting zombies on a disused railway line.
- 24 **EXT. WOOD - MORNING** 24
- Heather taking photographs of Steven in various weird poses
in a misty wood.
- 25 **INT. HEATHER'S BEDROOM - EVENING** 25
- Steven drawing on a giggling Heather's back with felt-tip
pens. The picture is very beautiful.
- 26 **EXT. GARDEN - DAY** 26
- Heather hosing Steven down in a garden. He is covered in
mud.
- 27 **INT. STEVEN'S BEDROOM - NIGHT** 27
- Heather and Steven in a darkened room with a torch. Their
noses are touching and they are teasing each other in
anticipation of a kiss.
- 28 **EXT. CORNFIELD - DAY** 28
- Heather and Steven quietly reading books sitting on straw
bales in the sun.
- 29 **INT. STEVEN'S BEDROOM - MORNING** 29
- Two pairs of bare feet in bed.
- 30 **EXT. STREAM - DAY** 30
- Heather and Steven at opposite sides of a stream, Steven
just about to jump across it.

31 EXT. LONG GRASS - DAY 31

An abandoned car in long grass. Heather is in the driving seat striking a mock-action pose, Steven is on the roof.

32 INT. DARKENED ROOM - NIGHT 32

A dying Steven, his face lost in shadow, lying on a stone floor in an empty room. He is on the telephone, the sound of ringing at the other end.

HEATHER (V.O.)
Hello?

STEVEN
Heather.

HEATHER (V.O.)
Steven? Is that you?

STEVEN
I'm dying.

33 INT. CAR - TRAVELLING - CITY - NIGHT 33

Heather sits hunched on the back seat of the car, a distant expression on her face. She watches the street lights pass hypnotically overhead. Anthony and Richard chat innocuously. Outside, zombies throng in large numbers.

RICHARD
My tooth hurts.

ANTHONY
I'm going to bring us wide round here.

RICHARD
Oh my God.

ANTHONY
I know.

RICHARD
You'd have to be stupid to be out tonight.

ANTHONY
Yep.

The car cuts its way through the overpasses of a Milton Keynes-style city, the sky blood-red from the street lamps.

33 CONTINUED:

33

RICHARD
Left. Here.

ANTHONY
What are we looking for?

RICHARD
Jesus, there's more down here too.

ANTHONY
Richard.

RICHARD
Thorwald's Opticians.

ANTHONY
You're picking up her prescription?

RICHARD
Down here. Keep your eyes open.

ANTHONY
For what?

RICHARD
Thorwald's Opticians.

ANTHONY
You don't know where it is?

An alarm drifts into earshot, followed by a second. Heather pops up, beaming as she gazes out of the window.

HEATHER
Look at them all.

RICHARD
I think we may need to be on the parallel road.

34 INT. CAR - CITY - NIGHT

34

A set of red traffic lights. The car is stationary.

RICHARD (O.S.)
Nobody would know.

ANTHONY (O.S.)
We're not savages.

RICHARD (O.S.)
It's almost two in the morning.

34 CONTINUED:

34

ANTHONY (O.S.)
Do you know how long I've had a
clean licence?

HEATHER (O.S.)
Hey, I heard a story once. This
guy was stuck at the lights for
like ten, twenty minutes. The
sensor had failed or something,
they wouldn't change off red.

RICHARD (O.S.)
The sports shop's shut down.

ANTHONY (O.S.)
Oh yeah.

HEATHER (O.S.)
Then when they eventually did turn
green, he didn't go anywhere. The
other drivers thought he'd fallen
asleep, but when they went to wake
him, they found his throat
completely torn out.

RICHARD (O.S.)
You're talking crap.

HEATHER (O.S.)
One of those things had reached in
through the window. Whoosh!

ANTHONY (O.S.)
Why didn't he just drive off?

HEATHER (O.S.)
The lights were on red.

Richard groans.

HEATHER (O.S.) (CONT'D)
It's true!

RICHARD (O.S.)
I've literally never met anyone as
gullible as you.

HEATHER (O.S.)
What about your dad?

RICHARD (O.S.)
You're much worse.

35 INT. CAR - TRAVELLING - CITY - NIGHT 35

Anthony, Heather and Richard in hysterics of laughter. It eventually dies down. Richard wipes his eyes.

HEATHER

I hope your testicles still work.

36 INT. CAR - CITY - NIGHT 36

Anthony is parked up, his head slumped back with exasperation. Richard looks out the back window. Heather tries to lean past him to look in the glove compartment.

RICHARD

It's got to be back that way.

ANTHONY

We've just come from there.

RICHARD

We must have missed it. What are you doing?

HEATHER

I'm thirsty.

RICHARD

I swear, it's back that way.

ANTHONY

Five minutes, you said!

RICHARD

Five or ten.

ANTHONY

It's been twenty-five!

HEATHER

What are we looking for again?

37 INT. CAR - TRAVELLING - CITY - NIGHT 37

Anthony, Heather and Richard circulate the streets once more. The mood is subdued.

RICHARD

There's that restaurant again.

ANTHONY

Which one?

37 CONTINUED:

37

RICHARD
Badoer's. The Italian. Looks
like it's shut down.

ANTHONY
We have been this way already.

RICHARD
That's what I just said. Can you
swing us down there? That side-
street.

ANTHONY
If I can get off this road.

RICHARD
Pull a U-turn after these lights.

ANTHONY
Is this how you normally like to
spend your evenings?

RICHARD
I prefer something quieter.

38 INT. RICHARD'S BEDROOM - EVENING

38

Flashback. Richard lies on his bed writhing and screaming
with cold turkey agony.

39 INT. CAR - CITY - THORWALD'S OPTICIANS - NIGHT

39

Anthony, Heather and Richard are parked up near the grimy,
abandoned shell of Thorwald's Opticians.

RICHARD
This'll be why we couldn't find
it.

ANTHONY
I guess we can go home.

RICHARD
Why?

ANTHONY
Look at it.

RICHARD
This is just the pick-up point.

Richard opens the door to get out. Heather follows suit.

39 CONTINUED:

39

ANTHONY
Hey, wait a minute. This is all
above board, right?

Richard smiles at him.

RICHARD
Right. Above board.

ANTHONY
What? Richard!

RICHARD
Better park out of sight of the
road. Just to be on the safe side.

ANTHONY
Richard!

40 **EXT. CITY - THORWALD'S OPTICIANS - NIGHT**

40

Heather and Richard leave the car and saunter leisurely towards the opticians, while Anthony parks up below a nearby underpass. Heather leaps on an abandoned shopping trolley, letting the momentum carry her along.

HEATHER
That boy worries too much.

RICHARD
I know. Have you seen his
fingernails?

HEATHER
Why would I look at his fingernails?
Hey, listen to this. I wish I'd
brought my coat.

RICHARD
Why didn't you?

HEATHER
I burnt it.

RICHARD
What?

HEATHER
I burnt my coat.

RICHARD
You burnt it?

40 CONTINUED:

40

HEATHER
To keep me warm.

RICHARD
Right.

41 INT. CAR - CITY - UNDERPASS - NIGHT

41

Anthony sits in his stationary car, looking pained. Glancing back, he notices a zombie shambling around in the shadows of the underpass.

42 EXT. CITY - THORWALD'S OPTICIANS - NIGHT

42

Richard sits in the shopping trolley while Heather skips around him.

RICHARD
That's what you think.

HEATHER
It's true. You don't know her like I do.

RICHARD
I bet you haven't slept with her.

HEATHER
You've slept with her?!

RICHARD
Of course not. But I bet you haven't either. Hey, look what I can do.

The shopping trolley rolls forward, apparently of its own accord.

HEATHER
For Christ's sake, Richard!

RICHARD
I love getting a reaction.

HEATHER
Let's get this parcel before Anthony spurts.

Richard leaps out of the trolley, floating in the air momentarily longer than should be possible. Heather glares.

43 INT. CAR - CITY - UNDERPASS - NIGHT 43

Anthony watches two zombies ambling beneath the underpass. He stretches in his seat for sign of his companions.

ANTHONY

Come on!

44 EXT. CITY - THORWALD'S OPTICIANS - NIGHT 44

Heather stands guard outside the opticians. The door hangs open while Richard roots about inside.

HEATHER

He can't find it.

(calling)

You can't find it, can you Richard?

RICHARD (O.S.)

Nope.

Heather spots a couple of zombies approaching.

HEATHER

We're going to have company soon.

RICHARD

Good.

HEATHER

And we're not listening.

45 EXT. CAR - CITY - UNDERPASS - NIGHT 45

Heather wanders over to where Anthony waits in his car. She shrugs helplessly and gestures towards Richard. Anthony shrugs and smiles.

Suddenly, a zombie appears from nowhere, attacking Heather hungrily. She is knocked to the ground, but manages to pull herself free. Anthony revs his car and honks the horn, then leaps out. Richard appears clutching a package.

By this time Heather has been cut off by the two advancing zombies and is now separated from her friends by a wall of three.

RICHARD

Come on!

Heather makes a run for the car but backs out as the zombies press in towards her.

45 CONTINUED:

45

RICHARD (CONT'D)

You can make it.

HEATHER

Uh-uh, not this time. I'll see you on the other side.

RICHARD

You don't have to let them kill you!

HEATHER

On the other side of town you silly sod.

RICHARD

Just run for it. You can get past.

HEATHER

Get going, go.

Before they can object, she races away from them into the darkness of the underpasses.

RICHARD

Bloody hell.

46 INT. CAR - TRAVELLING - CITY - NIGHT

46

Anthony and Richard cruise around the city, Richard craning his neck for Heather on the underpasses below.

ANTHONY

Any sign?

RICHARD

Keep going, I know where she'll come out.

ANTHONY

I told you something like this was going to happen.

RICHARD

Then you must be very happy.

ANTHONY

Let's pull in down here.

RICHARD

Keep going. Trust me.

46 CONTINUED:

46

ANTHONY

She could have made it.

RICHARD

Of course she could. This is the kind of crap she enjoys. If she found a lion, she'd stick her head in its mouth.

47 **EXT. CITY - UNDERPASSES - NIGHT**

47

Heather races through the underpasses. She stops for a moment, listening - then, seeing a couple of zombies wandering in her direction, veers off into undergrowth.

She makes her way stealthily through the bushes, avoiding meandering zombies. She spots two pairs of underpants in the foliage, one male and one female.

HEATHER

Romantic.

Then she spies more clothes nearby, torn and blood-stained.

HEATHER (CONT'D)

Or maybe not.

She descends back onto the walkways, ducking between shadows, staying out of sight. A group of zombies spot her, though, and lurch in her direction. She eventually mounts a grassy verge and finds herself amongst office buildings.

HEATHER (CONT'D)

Now where am I?

As she looks round for her bearings, she fails to notice a zombie edging closer and closer until it grabs her clothing.

HEATHER (CONT'D)

No you don't you ugly bastard.

She tries to pull away but the zombie has a firm grasp.

HEATHER (CONT'D)

Get off!

The zombie is on top of her now, its jaws dangerously close to her face. At the last moment, she manages to wriggle out between its legs.

48 INT. CAR - TRAVELLING - CITY - NIGHT

48

Anthony and Richard continue to cruise the streets.

RICHARD

Every time I think I see her it turns out to be one of those things.

ANTHONY

We'd better hope that next time we see her she isn't.

Richard glances at him.

ANTHONY (CONT'D)

I'll cut through here.

49 EXT. CITY - UNDERPASSES - NIGHT

49

Looking panicked, Heather is back in the underpasses trying to find her way. Eventually she catches herself and slows to a nonchalant stroll, her hands in her pockets.

HEATHER

What a nice evening for a stroll.

She glances around to see a handful of zombies in the middle distance. She stops and steels herself, then lies down on the walkway. She closes her eyes and counts off slowly.

HEATHER (CONT'D)

One. Two. Three. Four. Five.

She opens one eye to see the zombies close now.

HEATHER (CONT'D)

(quickly)

Six, seven, eight, nine, ten.
Still got it.

She leaps to her feet and runs out of harm's way. She comes to another grassy slope which overlooks a wide section of road. She spots the car pass some way in the distance and waves her arms.

HEATHER (CONT'D)

Hey! Guys! Hey! It's me!

The car disappears out of sight. Heather turns, disappointed, only to see that her shouting has attracted a dozen zombies.

49 CONTINUED: 49

HEATHER (CONT'D)
Yeah? What do you want?

50 INT. CAR - TRAVELLING - CITY - NIGHT 50

Richard and Anthony in their hunt for Heather.

RICHARD
There!

Anthony slows right down as they see the tiny figure of Heather darting through the underpasses way in the distance.

RICHARD (CONT'D)
What the hell is she doing?

ANTHONY
I think I can cut her off.

Anthony throws the car into gear and accelerates away.

51 EXT. CITY - UNDERPASSES - NIGHT 51

Heather looks increasingly panic-stricken now, running for her life having pushed her luck too far. Every direction she turns, zombies block her way.

HEATHER
Uh-oh.

She runs a short distance through an underpass, then realises she is surrounded. Glancing round in every direction, she sees at least ten zombies encircling her. They press in closer, closing up her escape routes.

She is eventually forced to go for it, charging at a gap in their ranks. She doesn't make it though, and two of their number grab her by the arms. She kicks and struggles and flails about until she breaks free. Panting, she races for safety.

She stops to get her breath back, but instantly finds yet more zombies bearing down on her.

HEATHER (CONT'D)
Oh, come on!

She is forced to run again, tearing at full pelt, now not even bothering to avoid them, simply using her momentum to carry her past. But soon she trips, sprawling painfully onto the concrete. She rolls to absorb the impact then, winded, lies back.

51 CONTINUED:

51

Having recovered, and with no time to spare, she rights herself and ducks between the arms of the advancing hoards. She reaches the foot of an overpass - only to discover that she is out of luck once more. There is a zombie blocking every possible escape route.

HEATHER (CONT'D)

Okay, you win. How about we call it quits?

She looks around for a weapon, but can only find a flimsy branch. Fearing the worst, she prepares to stand her ground. Then, Richard and Anthony pull up on the road above her.

RICHARD

Need a hand there, lady?

HEATHER

What kept you?

RICHARD

We stopped for a pint.

HEATHER

You'd better be joking.

She scrambles up the bank to the roadside. Anthony and Richard exit the car to help her up. Heather glances at all the zombies dotted around.

RICHARD

Seriously, are you okay?

HEATHER

I could certainly do with a drink.

ANTHONY

Guys.

Zombies are dangerously close to cutting them off from the car. They make a run for it, Richard and Anthony diving into their seats. Heather pauses before she gets in.

HEATHER

It's been fun, we should do it again some time.

ANTHONY

Heather.

Heather climbs in and shuts the door. Seconds later there is a zombie clawing hungrily at her window.

51 CONTINUED: (2)

51

HEATHER
Thanks for that.

RICHARD
It was nothing.

HEATHER
I know, but thanks anyway.

Anthony floors the accelerator and they roar away.

52 EXT. CAR - TRAVELLING - COUNTRYSIDE - MORNING

52

The car cuts through endless, sprawling countryside at dawn. Zombies are scattered more thinly now, wandering the miles of open fields.

53 INT. CAR - TRAVELLING - COUNTRYSIDE - MORNING

53

Heather asleep on the back seat of the car. Richard and Anthony talk over.

RICHARD (O.S.)
I'm sorry. I'm sorry for all the hurt I've caused, I'm sorry for the thoughtless way I've treated you. If you tell me you forgive me then I feel we can move on with our lives.

ANTHONY (O.S.)
Seriously, that's what she said?

RICHARD (O.S.)
Yep.

ANTHONY (O.S.)
What did you do?

RICHARD (O.S.)
Nothing. It's not everyday someone rings up to apologise.

ANTHONY (O.S.)
You didn't tell her it was a wrong number?

RICHARD (O.S.)
Of course not.

ANTHONY (O.S.)
You realise you've probably ruined her life.

53 CONTINUED:

53

RICHARD (O.S.)
It makes a great story though,
doesn't it? Gedby.

ANTHONY (O.S.)
You're a bastard.

RICHARD (O.S.)
I used to work at the old weather
station at Gedby killing chickens.

ANTHONY (O.S.)
The worst thing is that I believe
you.

RICHARD (O.S.)
I've still got the scars on my
hands and all up my arms.

ANTHONY (O.S.)
You would wilfully ruin someone's
life for the sake of a good story,
wouldn't you.

RICHARD (O.S.)
I couldn't believe how vicious the
little shits could be.

ANTHONY
Be fair. You were killing them.

The sound of a rough diesel engine drifts into earshot.

RICHARD (O.S.)
Careful.

ANTHONY (O.S.)
That's an ambulance!

RICHARD (O.S.)
Wow. Remind me not to get sick
out here.

ANTHONY (O.S.)
What's it doing this far out?

RICHARD (O.S.)
Could be stolen. Look at the way
it's driving.

ANTHONY (O.S.)
Get its number.

53 CONTINUED: (2) 53

RICHARD (O.S.)
I don't think it has one.

54 EXT. SKY - MORNING 54

Birds in flight, an exaggerated sound of birdsong over.

55 EXT. COUNTRYSIDE - MORNING 55

Anthony and Richard stand outside the car, Heather a little way from them gazing into the sky. A strange tension hangs in the air.

HEATHER
I can feel it.

RICHARD
They did say you should be indoors.

HEATHER
That's just precautionary.

RICHARD
Then why put a warning out over the radio?

HEATHER
Live life to the full, Richard. How often do you get to experience freak weather conditions?

RICHARD
It's never been high on my list.

HEATHER
Do you think they still use satellites?

She waves as if waving to a satellite.

HEATHER (CONT'D)
What did they say? Twenty minutes to sweep the entire country, we're about half way...

RICHARD
It had probably already set off before they broadcast the warning.

HEATHER
Yeah.

55 CONTINUED:

55

RICHARD

Listen...

HEATHER

Go. Go on. I just think it's a shame neither of you are man enough to stay out with me.

Richard and Anthony climb into the car. There is an uncomfortable silence, then Richard gets back out.

RICHARD

They said it might not even be water.

HEATHER

What else is it going to be?

RICHARD

I'm not a meteorologist.

HEATHER

You used to kill chickens up at the weather station.

RICHARD

So?

Heather ignores him so he gets back in the car. Anthony gazes longingly out at her.

RICHARD (CONT'D)

Go on, then.

ANTHONY

What?

RICHARD

Go out there.

ANTHONY

I don't want to.

RICHARD

Yeah, you do.

ANTHONY

I'm not interested in freak weather conditions.

RICHARD

I'm not talking about the weather.

55 CONTINUED: (2)

55

ANTHONY
Leave me alone.

RICHARD
You're an idiot.

ANTHONY
What are you picking on me for?

RICHARD
You know why she's going to Almanby.

ANTHONY
Yeah.

RICHARD
So. Make the most of this.

ANTHONY
I know what I'm doing.

RICHARD
Do you?

The voices on the radio which had been discussing the weather conditions are suddenly drowned in static. Seconds later Anthony and Richard jump as a violent explosive hailstorm hits.

ANTHONY
Jesus Christ.

RICHARD
I hope your bloody windows hold out.

ANTHONY
I can't even see Heather through this.

After a few seconds the hail passes, leaving the ground peppered with hailstones. Richard and Anthony emerge from the car.

RICHARD
What's that smell?

Heather is curled up on the ground with a bare arm protecting her head. She groans and groggily tries to rise. Anthony rushes over to her.

ANTHONY
Are you all right?

55 CONTINUED: (3)

55

HEATHER
What happened?

RICHARD
You were living life to the full.

She flexes her hand.

HEATHER
My arm's numb.

ANTHONY
Can you walk?

HEATHER
I think so.

ANTHONY
Let's get you back to the car.

HEATHER
I don't feel well. I'm giddy.

RICHARD
I think we've learned a valuable lesson today, Heather. Just because...

ANTHONY
Richard.

56 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

56

Heather, Richard and Anthony are back underway. Heather lies across the back seat, staring into middle distance and flexing her injured arm. A tear rolls down her face.

ANTHONY (O.S.)
Sky.

RICHARD (O.S.)
No.

ANTHONY (O.S.)
Steering wheel.

RICHARD (O.S.)
No.

ANTHONY (O.S.)
Speedometer.

56 CONTINUED:

56

RICHARD (O.S.)

No.

Heather rises up between them, switching on her grin and manic disposition. She ruffles Richard and Anthony's hair.

HEATHER

All right boys, what letter are we up to?

RICHARD

S.

HEATHER

No, as in...

RICHARD

Well, that was Farnbridge and Fewsholme. E, D, C, B, A. Almanby. A while yet before the middle.

HEATHER

An all-dayer. Oh, and it's 'sun', by the way.

RICHARD

Your go, clever clogs.

HEATHER

I spy with my little eye something beginning with Richard and ending in trouble.

RICHARD

Smooth.

Heather examines the package, bursting with curiosity.

RICHARD (CONT'D)

I hear with my little ear...

HEATHER

Please Rich.

RICHARD

No. Stop asking. It doesn't belong to us. And it's Richard.

HEATHER

Oh. I hate them.

RICHARD

What?

56 CONTINUED: (2)

56

HEATHER

Things that don't belong to me.
Just a corner.

RICHARD

No.

HEATHER

Well, can I guess then?

RICHARD

I don't know what it is.

HEATHER

Fine.

Richard flips open the glove compartment and hunts through.

ANTHONY

What are you looking for?

RICHARD

Water.

ANTHONY

I didn't bring any.

RICHARD

You didn't bring water?

ANTHONY

Why should I have?

RICHARD

We're going all the way to Almanby
with nothing to drink?

ANTHONY

Shocking, isn't it.

HEATHER

I'm pretty thirsty, now you come
to mention it.

RICHARD

I'm sorry, Heather. Anthony didn't
bring anything.

ANTHONY

Because it's not Anthony's job.
This is your trip.

56 CONTINUED: (3)

56

HEATHER
I spy with my little eye something
beginning with Z.

RICHARD
Tricky.

57 EXT. CAR - ROADSIDE CAFE - DAY

57

Anthony has parked up outside a dismal roadside cafe.
Richard and Heather climb out. Anthony stares straight
ahead.

ANTHONY
Don't be long.

RICHARD
We're not in any rush.

ANTHONY
You might not be.

Richard sets off towards the cafe. Heather leans back in
through Anthony's window.

HEATHER
Enjoy it. Sunny day. Friends.
Life doesn't get better.

She catches up with Richard. Anthony sighs, puts on a
pair of yellow driving sunglasses, then climbs out after
them.

58 INT. ROADSIDE CAFE - DAY

58

Richard sits at a table reading the menu. Heather draws a
picture of herself on the 'TODAY'S SPECIAL' chalkboard,
and writes, 'IT CERTAINLY IS' underneath. Anthony looks
around the room. He goes behind the counter and into the
kitchen.

RICHARD
I never liked lime milkshake.

ANTHONY (O.S.)
There are two dead people back
here.

RICHARD
There are going to be two dead
people in here if we don't get
something to drink.

58 CONTINUED:

58

ANTHONY (O.S.)
There's taps.

Richard heads for the kitchen but Heather beats him to it.

HEATHER
Me first.

59 INT. ROADSIDE CAFE - KITCHEN - DAY

59

Heather and Richard enter, joining Anthony in the gloomy kitchen. Two corpses lie on the floor. Heather immediately goes over to the sink and runs her arm under the tap.

ANTHONY
You all right?

HEATHER
Just stingy.

Richard hunts around for supplies but the place is bare.

RICHARD
Nothing.

He elbows Heather out of the way.

RICHARD (CONT'D)
Come on, my turn.

He takes a handful of water and drinks it - then spits it out.

HEATHER
No good?

RICHARD
No, I just enjoy spitting out water.

He turns the tap off.

60 EXT. SMALL FIELD - DAY

60

Heather, Richard and Anthony have left the cafe and crossed over into an adjacent field. There is a water tank, behind which are two troughs of brown and green water. Three zombies head towards them, but a long way off.

HEATHER
The farmer's making jelly.

Richard taps the side of the tank with his knuckles.

60 CONTINUED:

60

ANTHONY

Go on then.

HEATHER

What?

ANTHONY

I dare you.

HEATHER

Green or brown?

RICHARD

If you don't want vomit on the
inside of your car, don't dare
Heather.

HEATHER

He's right, I can't refuse a dare.

ANTHONY

I retract the dare.

RICHARD

Wise man.

Richard climbs a small metal ladder attached to the side
of the tank and peers in the top.

RICHARD (CONT'D)

Bloody hell. I've never seen one
of those before.

HEATHER

What is it?

61 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

61

Anthony, Heather and Richard back underway, in a more
subdued atmosphere.

HEATHER

I'd sell both of you right now for
an ice cream.

RICHARD

Tell us a story, Heather.

HEATHER

Like what?

61 CONTINUED:

61

RICHARD

Tell us what used to happen to you at school.

HEATHER

I don't know what you mean.

Richard pantomimes some kind of seizure.

HEATHER (CONT'D)

Jesus Christ, Richard. Not now.

ANTHONY

What used to happen to you at school?

HEATHER

Nothing.

RICHARD

Fainting fits.

HEATHER

It's personal, actually Richard, so thanks for bringing it up.

ANTHONY

Sounds pretty serious.

HEATHER

Richard's just winding me up.

RICHARD

Tell us about the glowing man. She used to have visions.

HEATHER

For fuck's sake, Richard. I mean it. I'm going to be actually angry in a minute. Proper angry, like a grown-up.

Silence. Then a figure hoves into view standing beside a stationary car. It is DANIEL (30s). He flags them down. Richard winds down his window.

RICHARD

All right?

DANIEL

Thank God. I thought I was going to be stuck out here for days.

61 CONTINUED: (2)

61

They leave the car. Heather rushes over to Daniel's bonnet and flips it up.

HEATHER

Any smoke?

DANIEL

No. It just coasted to a halt.

HEATHER

Hmm.

DANIEL

Think you can fix it?

HEATHER

I don't know anything about cars,
I just thought it might be obvious.

DANIEL

You?

RICHARD

Not a hope. Anthony?

ANTHONY

Don't ask me.

RICHARD

Sorry.

DANIEL

Not to worry then.

He reaches inside his car, pulls a strange-looking gun from the glove compartment and points it at Richard's head.

DANIEL (CONT'D)

You're taking me to Almanby.

RICHARD

If you'd just asked you'd have
found out we were going there
anyway.

HEATHER

Patience counts for a lot.

DANIEL

This way, though, I'm in charge.
You do what I want when I want
otherwise I'll kill you.

61 CONTINUED: (3)

61

RICHARD
Can't argue with that.

HEATHER
Hey, you get to sit next to me!

She takes him by the sleeve and drags him into the back seat. Mortified, Richard shuts the door behind them.

RICHARD
Great.

62 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

62

Back underway. Daniel glares out the window. Richard and Anthony look scared and annoyed. Only Heather seems happy.

HEATHER
As I was going to St. Ives, I met
a man with seven wives.

DANIEL
The answer's one.

HEATHER
Each wife had seven sacks, each
sack had seven cats, each cat had
seven kits.

DANIEL
The answer's one.

HEATHER
Kits, cats, sacks, wives, how many
were going to St. Ives?

DANIEL
The answer's one. It's a trick
question.

HEATHER
Wrong, actually. It's a sign of
woolly thinking, Daniel, to imagine
that just because you meet someone,
they're going in the opposite
direction. Never been on a train?
How many people there going in the
opposite direction?

DANIEL
Does she ever stop talking?

62 CONTINUED:

62

RICHARD

As soon as we find out, we'll let you know.

HEATHER

What's your favourite flavour ice cream? Mine's mint choc chip. And raspberry ripple. Though once I had an apple ripple, that was a mind-blast. I thought I was going to go mental. Do you like milk?

Ahead of them by the side of the road, a massive stack of straw bales drifts into view.

DANIEL

Here! Stop here or I shoot.

63 EXT. STRAW BALES - CONTINUOUS

63

Anthony pulls up next to the bails. Daniel leaps out and rushes over. Heather, Richard and Anthony follow. Daniel feverishly counts the bails in a precise sequence.

ANTHONY

I'm sure I dreamt about this.

RICHARD

What do you think he's looking for?

ANTHONY

Only it was a warehouse. And it was boxes not bails. Someone was counting. Looking for a...

HEATHER

What're you up to, Danny?

DANIEL

Fourteen.

HEATHER

Fourteen? What does he mean, fourteen?

ANTHONY

Who'd want a phone box in the middle of a field?

Richard turns to see a red telephone box standing out in the middle of the field.

63 CONTINUED:

63

RICHARD

I would. Anyone got 20p?

ANTHONY

No.

HEATHER

Not me.

RICHARD

Lucky I have then. See you shortly.

Richard sets off towards the phone box. Daniel begins frantically rummaging between chosen bales. He removes a small polythene bag. Inside is a folded cloth. Unwrapping the cloth, he finds three keys. He chooses one and discards the others. Then he turns and smiles broadly.

64 INT. COUNTRYSIDE - PHONE BOX - DAY

64

Richard on the phone. As he talks, he pulls a business card out from behind the phone and turns it over in his hand. It has the words 'YOU ARE NOT DEAD' printed in large letters on it. He throws it on the ground.

RICHARD

Yeah, I found him. No, I don't think so. He's showing no sign, anyway. About two miles north of Edborough. Okay, I'll keep my eye out. Oh, and something else just occurred to me.

65 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

65

Back underway. Heather stares fixedly from the back window, scratching her arm. Daniel, Anthony and Richard sit in silence.

HEATHER

Ever craved something so much you thought you were going to die? My whole body aches for ice cream. I can taste it, cold and sweet and vanillary. The cone all wet and milky from where it's started to melt. Glistening in the sun. Shot through with a seam of raspberry ripple like... I dunno. Blood. Arteries. It's so red. I've never seen anything so red. Oh God.

65 CONTINUED:

65

She drifts into hungry silence.

RICHARD

You still haven't answered my question. Nobody goes to Almanby without good reason.

DANIEL

All you have to worry about is that I get there by three.

RICHARD

What happens at three?

DANIEL

If we're not in Almanby, I shoot your driver.

ANTHONY

Why me?

HEATHER

Because you're expendable.

ANTHONY

Who'll drive if I get shot?

HEATHER

I will, of course. Hey Richard, I think we're being followed.

Richard and Daniel swing round in alarm to look out of the back window to see a car follow them several metres behind.

RICHARD

How long has that been there?

HEATHER

I don't know. What's wrong?

RICHARD

Pull up.

Anthony draws to a halt. Richard, Daniel and Heather get out. The other car has also stopped.

RICHARD (CONT'D)

Is this anything to do with you?

DANIEL

I hope not.

65 CONTINUED: (2)

65

Heather runs towards the second car. As she does so, the car reverses, keeping a constant distance between itself and her. When she returns to the others, the car resumes its original position.

HEATHER

It's following us all right.

RICHARD

No kidding.

66 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

66

Back underway. The second car follows at the same distance. Heather tenderly touches her injured arm. The mood between Daniel, Anthony and Richard feels more relaxed.

ANTHONY

My brakes are beginning to feel a bit spongy.

HEATHER

We used to spend every summer at my grandmother's house. Two weeks, every summer.

RICHARD

Why?

HEATHER

Why?

RICHARD

Yeah.

HEATHER

She was my grandmother. What do you mean, 'why?' You've made me lose my thread now.

RICHARD

I was just joining in with the conversation.

HEATHER

Well don't. She had all these things in jam jars. She had this rabbit foetus preserved in... oh, Christ knows. Formaldehyde. Anyway, she didn't tell me it was a rabbit. Do you know what she said it was?

66 CONTINUED:

66

RICHARD

What?

HEATHER

My grandfather. She said that when he died she put him in this stuff and he shrank right down. She probably thought it was funny but I believed her. It used to keep me awake all night. I never got a wink of sleep for thinking it was grandad in that jar, stupid woman. Terrified me out of my wits. That wasn't even the story I was thinking of.

ANTHONY

My uncle used to touch us. You know, in a special place.

Richard and Heather look uncomfortable at this. They all travel on in silence for a while.

HEATHER

If I had ice cream, it'd take my mind off my arm.

ANTHONY

How is it?

HEATHER

Numb. At least it's stopped itching.

Anthony slams on the brakes to avoid hitting a zombie ambling along the middle of the road with its back to them. It turns around to face them. Half its face is missing.

67 EXT. BRIDGE - DAY

67

The car is stopped on a small bridge. A pale Heather leans against the car, breathing deeply, Anthony beside her. Richard and Daniel are nearby, awkward in each other's presence. The second car is still behind them.

ANTHONY

Sure you're okay?

Heather manages a grin.

HEATHER

Your face!

67 CONTINUED:

67

ANTHONY

You were suddenly throwing up.

HEATHER

I'm not normally squeamish but those things look almost human, don't they?

RICHARD

You know, I swear I've been here before.

ANTHONY

Deja vu?

RICHARD

Did I what?

HEATHER

Hey, you guys.

68 EXT. RIVERSIDE - DAY

68

Heather, Anthony, Richard and Daniel make their way down the bank leading from the bridge to the riverside. Heather leaps on Richard's back.

HEATHER

Come on, Richard, do one of your tricks.

RICHARD

Get off.

He sinks to the ground but Heather clings on tight.

HEATHER

I'm not letting go till you do one.

RICHARD

I thought you hated them.

HEATHER

I want to see one. Ow, fuck!

She leaps away from Richard as if electrocuted.

HEATHER (CONT'D)

I felt that!

RICHARD

You said you wanted to see one.

68 CONTINUED:

68

HEATHER

Shit, Richard, that hurt. You got electric cables under there or something?

RICHARD

It's all in the wrist.

She glares at him a moment, then breaks into a grin.

HEATHER

Seriously, you have to tell me how they're done some day.

Heather skips over to where Daniel lurks on his own.

HEATHER (CONT'D)

All right, Dan?

DANIEL

It's Daniel.

HEATHER

We'd still like you to be our friend.

DANIEL

No thank you.

HEATHER

Come on. It's a beautiful day, the sun is shining, what more could you want?

DANIEL

I want you to leave me alone.

She takes his hands and tries to make him dance, but he snaps and yells in her face.

DANIEL (CONT'D)

What's wrong with you? I don't want anything to do with you. I'm not playing games. You do as I say when I say, the rest of the time you leave me alone. Got it?

HEATHER

No one can spend their lives alone, Danny.

Daniel thrusts his gun in an unshaken Heather's face.

68 CONTINUED: (2)

68

DANIEL

I have no qualms about killing any of you. I could shoot you now and not lose a moment's sleep. Annoy me and I will see you dead.

Heather grins and skips away. Anthony, who was on his way under the bridge, has frozen, watching. Once he sees the situation has defused, he continues on.

The bank is piled up with junk, including a washing machine, some shop dummies and a television set. He idly rummages through the junk with his toe. Heather skips up to Richard, grinning cheekily.

RICHARD

You're going to get yourself killed.

HEATHER

He's all right, it's all show.

RICHARD

Heather, I mean it.

A loud diesel engine booms up out of nowhere. Seconds later, an ancient, beat-up ambulance drives over the bridge.

Anthony bends down and switches on the television. It shows a shaky picture of an empty scene. He tries several channels, but they all show similar shots, one of which contains only a zombie and one is the inside of a darkened room in which a shadowy figure is seen to slip away.

HEATHER (O.S.)

You guys!

Anthony turns to see that Heather has removed her shoes and socks and is wading into the river.

HEATHER (CONT'D)

Anthony! Come on in! It's lovely!

She almost reaches the middle of the river when a dead sheep floats by. Repulsed, she scrambles out of the river. Out in the field behind them, four zombies quickly head through the long grass towards them.

DANIEL

Time to go.

68 CONTINUED: (3)

68

HEATHER

I remember when you could fall asleep in your garden, not a problem. Now I don't even feel safe with all the doors bolted. It's not fair.

RICHARD

Come on.

HEATHER

I just want to relax again.

69 INT. CAR - TRAVELLING - COUNTRYSIDE - DAY

69

Anthony, Daniel, Heather and Richard are back underway. Heather watches the second car follow them steadily. They pass a burnt-out vehicle in the ditch.

RICHARD

Dunthorpe Wastes.

ANTHONY

What's out there?

RICHARD

Bugger all. That's why it's called Dunthorpe Wastes.

HEATHER

If we see a shop, we can stop, right?

Richard roots through the glove compartment again.

ANTHONY

Richard!

RICHARD

I'm thirsty.

ANTHONY

I haven't got anything.

RICHARD

I only want water.

ANTHONY

I haven't got any water. I haven't got anything. You know that.

Richard gazes vacantly into the glove compartment then snaps it shut.

69 CONTINUED: 69

Anthony sees Daniel lean close to Heather and laugh as he tells her something. His voice sounds close but the words inaudible. Heather laughs and nods every so often.

Richard is back in the glove compartment. Anthony snaps it shut.

70 **EXT. BARN - DAY** 70

Daniel, Heather, Anthony and Richard enter a barn near woodland, strewn with junk and old farm machinery. Daniel walks to the far corner and upturns an old bath. Beneath is a metal box. He takes out his key and unlocks it.

Grinning, he opens the lid. Inside is a wad of tissue paper which contains a small cylindrical fluid-filled component. A zombie enters the barn. Daniel backs off nervously, keeping his gun levelled at it.

71 **INT. CAR - TRAVELLING - COUNTRYSIDE - DAY** 71

Anthony, Heather, Richard and Daniel are back underway.

RICHARD
Calverton. We're getting close.

They pass a field swarming with zombies. There is a scarecrow, and a couple of dead bodies on the ground.

Next they pass an isolated farmhouse. The house has been ransacked. Its contents are strewn across the garden and its inhabitants dead outside the front door, blood everywhere. Several zombies wander about the place, some eating hunks of raw meat. A dog barks.

Then, Richard is back in the glove compartment.

ANTHONY
What are you doing?

RICHARD
I'm thirsty.

ANTHONY
I know you are. I don't have anything.

RICHARD
I only want water.

Anthony snaps the glove compartment shut. They pass a two-car wreck. Smoke pours from the mangled cars. Anthony slows to pass.

71 CONTINUED:

71

Further out in the field is another wrecked car, this one on its roof.

Heather looks at the sunlight through a transparent plastic novelty.

HEATHER

I think I'm in love.

A tractor burns in a nearby field.

72 **BLACK SCREEN**

72

Richard and Anthony's voices, loud yet whispered.

ANTHONY

I don't know what made me think of it. It's this weather. It's dredging things up from my brain.

RICHARD

Don't worry. Don't worry.

ANTHONY

I mean... it's just like part of everything. Like when bath-water goes down in a loop or a twist...

RICHARD

It's your face she saw.

73 **INT. CAR - TRAVELLING - COUNTRYSIDE - DAY**

73

Heather wakes with a start. Neither Anthony nor Richard have been talking. They stare silently forward. Daniel is also silent, watching out of the window.

HEATHER

How long was I asleep?

Richard looks at his watch but does not reply.

ANTHONY

You okay?

HEATHER

I'm not sure.

ANTHONY

Not far now.

Another silence. Richard flips open the glove compartment and begins to rummage around.

73 CONTINUED:

73

Anthony chases him out and shuts it. They pass a zombie riding a bicycle. Heather looks amazed.

ANTHONY (CONT'D)
Was that...? Hey Richard. Hey
you guys. Did you see that?

The car passes the ambulance, parked by the side of the road. The two DRIVERS stand outside, looking at a map and arguing.

A little further on, Anthony's car suddenly crawls to a halt.

ANTHONY (CONT'D)
What now?

He leaps out of the car, runs to the front and opens the bonnet. Steam pours out.

ANTHONY (CONT'D)
I trusted you! I thought you were
my friend! How could you do this
to me?

He slams the bonnet then slumps down over it, shaking his head. The others exit the car.

RICHARD
Shit. Now we're screwed.

Heather indicates their pursuers.

HEATHER
How about them? I don't mind lying
across someone's lap.

RICHARD
Don't mind? You actively encourage
it.

A dozen zombies approach hungrily across a nearby field.

RICHARD (CONT'D)
Hey. That one looks like you.

HEATHER
Must be a distant relative.

DANIEL
Well it's getting closer all the
time. Let's get out of here.

73 CONTINUED: (2)

73

ANTHONY

What? Wait a minute! We can't just leave my car sitting here in the middle of nowhere! It's my car.

RICHARD

When is a car not a car?

ANTHONY

I paid good money for this!

RICHARD

No you didn't, you paid evil money for it because money is the root of all evil.

ANTHONY

Shut up just for once, Richard. I've had enough. I didn't even want to come on this trip. I've been dragged through the middle of God knows where, threatened with death, lost my car and I still haven't had a wink of fucking sleep! I'd have been better off taking my chances with my idiot neighbour and his power tools. And all you can do is stand there and tell me that money is the root of all evil? You, Richard, are the root of all evil.

Richard leans into the car and takes out his package.

RICHARD

Better not forget this.

The zombies are very close now. Richard, Heather and Daniel back off down the road leaving Anthony almost surrounded.

DANIEL

Come on.

HEATHER

Leave it. We'll come back for it.

The nearest zombie reaches out for Anthony, who angrily shoves it to the ground. Heather rushes forward to pull Anthony to safety, pausing only to push the next nearest zombie over.

73 CONTINUED: (3)

73

Anthony joins the others, but Heather has got a taste for action. She jumps onto the bonnet of the car begins aiming a series of kicks and punches at the zombies as they crowd in dangerously close around her.

RICHARD

Oh no. Heather!

One of the zombies grabs Heather's ankle. She pulls herself free and kicks it away from her.

HEATHER

Don't touch me you filthy animal!

Seeing this, Anthony rushes over to Heather, grabs her wrist and in turn pulls her to safety. She is grinning like a maniac.

RICHARD

It's going to end in tears, Heather.

HEATHER

Not me. They'll never get me.

More zombies are streaming over the fields towards them. Daniel spies an isolated bus stop a few metres away from them and sets off towards it. The others follow.

They arrive at the bus stop - a pole with a sign and a timetable. Heather examines the timetable.

DANIEL

When's the next one due?

HEATHER

16th June.

RICHARD

Great.

HEATHER

Wait, there's an X49 a week on Tuesday.

The zombies draw in ever closer, cutting them off.

ANTHONY

This was a bad idea. We should have stayed with the car.

HEATHER

They never give up.

73 CONTINUED: (4)

73

RICHARD
(to Daniel)
You're armed. Shoot them.

Daniel aims his gun at the zombies, but doesn't actually fire.

ANTHONY
Look!

A bus carves its way through the distance towards them.

HEATHER
It's not on the timetable.

RICHARD
Who cares? It'll do.

They rush out into the road and begin shouting and waving. The first few zombies reach Daniel, who knocks them back. Another takes Richard by surprise and they both topple to the ground, the zombie on top and straining to bite him.

RICHARD (CONT'D)
Get it off me!

HEATHER
Shoot it! Daniel, shoot it!

Daniel raises his gun in the general direction of the wrestling pair.

RICHARD
Closer, you idiot, closer!

Heather and Anthony pull the zombie off, being careful not to fall into range of its jaws. At the same time, another zombie reaches Heather. Richard scrambles up and helps her tackle it, leaving Anthony to deal with the first.

HEATHER
Daniel, shoot them!

Daniel ignores her, concentrating on flagging down the bus. It is a number 1 bus with 'ALMANBY' on the front. The bus begins slowing to a halt.

74 INT. BUS - TRAVELLING - COUNTRYSIDE - DAY

74

The bus is underway. Heather and Daniel sit together, Anthony on the seat behind trying to be part of their clique. Richard sits at the back, watching the pursuit car.

74 CONTINUED:

74

Heather talks dreamily as if long-forgotten memories are resurfacing.

DANIEL

Where are you?

HEATHER

I'm on the road between Ingerbrook and Jedbury. Long and straight. Horizon to horizon. Always empty.

DANIEL

What time of day is it?

HEATHER

Sunset. The sky's red and looks like it's full of spaceships. Just clouds. I've never seen clouds like that.

DANIEL

What are you doing?

HEATHER

Steven's driving. I'm standing up with my head out the sunroof. The air is warm, perfumed, I can still smell it.

DANIEL

How do you feel?

HEATHER

Strange. I'm very happy. I know that there'll never be another moment as perfect as this. I feel complete. Maybe the only time. And that makes me sad.

DANIEL

And then what happens?

HEATHER

Then Steven takes me home and we find my uncle. We think at first one of those creatures got in and killed him, but we realise he's committed suicide. So that's that. Perfect end to a perfect day.

ANTHONY

My uncle was killed too.

74 CONTINUED: (2)

74

RICHARD

Branbridge Lock. Hey Heather, why don't you tell them about your fainting fits? Happened a few times, didn't it? I bet Anthony is bursting with curiosity.

HEATHER

Fuck off, Richard.

There is a long reflective silence.

ANTHONY

So, what's next? What happens when you find Steven?

HEATHER

What happens? I don't know. Maybe I'll stay.

ANTHONY

In Almanby?

HEATHER

Yeah, why not?

ANTHONY

What is there in Almanby?

HEATHER

Steven.

ANTHONY

What about your friends?

HEATHER

Most of my friends are gone. Half of them have disappeared. No one knows where they are.

ANTHONY

What about us?

They pass a wrecked car by the verge. Its driver is a zombie, struggling to free itself from its seatbelt.

HEATHER

Almanby's getting close.

There is a long peal of thunder which phases from one side of the sky to the other.

74 CONTINUED: (3)

74

ANTHONY
There's a storm coming.

Heather brightens suddenly and grins.

HEATHER
I love storms!

She leaps up and rushes to the back of the bus, gazing out into the darkening sky.

HEATHER (CONT'D)
Do you think it wants to stop us?

Rain lashes against the windows. As if prompted by this, Richard and Heather lark about, whooping and cheering and clambering over the seats.

75 **EXT. COUNTRYSIDE - DAY**

75

Heavy rain, rhythmic and hypnotic.

76 **EXT. ALMANBY OUTSKIRTS - DAY**

76

A montage of Almanby. Over is dubbed radio white noise.

CAPTION: 'ALMANBY'

The sun is out again. Anthony, Heather, Daniel and Richard make their way through the outskirts of Almanby. Everything is still and silent, apart from the odd zombie.

HEATHER
Do you think they ever get lonely?

RICHARD
They're just things. Things don't get lonely. Do your shoes get lonely?

HEATHER
Maybe.

Richard wanders this way and that, apparently trying to get his bearings. His movements are strange and jerky.

HEATHER (CONT'D)
Richard. Ice cream.

RICHARD
Hm?

76 CONTINUED:

76

HEATHER

There has to be a shop.

But he is too distracted, searching for something intangible.

HEATHER (CONT'D)

You were going to get a drink. Remember? Richard. Are you even listening to me?

RICHARD

Depends.

HEATHER

On what?

RICHARD

On what you just said.

HEATHER

Snap out of it! I've spent the last God knows how many hours thinking about one thing.

RICHARD

Sex?

HEATHER

Ice cream. Ice cream, ice cream, ice cream. All day.

RICHARD

All you think about is sex. You have a one track mind.

77 INT. HEATHER'S BEDROOM - NIGHT**77**

Heather, in bed, cannot sleep. She lies on her back staring at the ceiling, her breathing slow and loud.

78 INT. HEATHER'S LIVING ROOM - NIGHT**78**

Heather makes her way downstairs. There is a Christmas tree in the corner with presents underneath. A present towers over her, wrapped in beautiful shiny paper with a bow around it.

She begins tearing the paper off, revealing a plain box beneath. Curiously she sets about opening it. It contains a zombie which tumbles out hungrily and sinks its teeth into her throat.

79 EXT. ALMANBY OUTSKIRTS - DAY**79**

Heather wakes up suddenly on a bench. Anthony and Daniel sit either side of her. Richard stands by himself. Heather is about to say something, when she clutches her arm and cries in pain.

ANTHONY

What's wrong?

Desperately she undoes the makeshift bandage. Her arm is blistered and sore. Cracks have appeared in the skin and scabs are forming.

80 EXT. ALMANBY OUTSKIRTS - DAY**80**

Heather sits on a bridge over a small stream, her eyes shot through with pain. She tightly holds her arm. Anthony sits next to her, torn between his concern for her and Richard's impatience. Daniel stands apart from them, expressionless and inscrutable.

Heather's shoe falls and splashes into the water - but when she looks again the shoe is still in place. She wiggles her foot curiously. Eventually, Richard can stand the silence no longer.

RICHARD

Heather...

Anthony glances up at Richard but no one else reacts. There is another silence, then Heather looks up, alert. She has heard something.

ANTHONY

What is it?

HEATHER

Ssh.

They all listen intently for a while, but nothing is evident. Gradually, the sound of ice cream van chimes drift into earshot. A grin seeps onto Heather's face.

HEATHER (CONT'D)

Richard, will you? Please...

RICHARD

For Christ's sake, Heather!

HEATHER

Please Richard, it'll make me feel all better.

80 CONTINUED:

80

DANIEL

Will someone just buy her a fucking
ice cream!

RICHARD

I don't even know where it is.

HEATHER

This way. Come on.

DANIEL

It's behind us. This way.

They stop and listen, turning this way and that to try and
pinpoint the direction of the chimes.

HEATHER

Quickly. Before it goes.

RICHARD

Wait.

They listen for a few seconds longer.

RICHARD (CONT'D)

Over here.

They follow Richard diagonally along the street. As they
run, the chimes cut out leaving only the sound of the diesel
engine. Richard halts and they listen again.

ANTHONY

This way.

81 EXT. ALMANBY - NARROW PATH - DAY

81

Anthony leads Heather, Richard and Daniel down a narrow,
bush-lined path.

HEATHER

Hurry!

As they near the far end of the path, their way is blocked
by two zombies.

ANTHONY

Whoa!

HEATHER

We're losing it.

They listen to the sound of the engine. It circles them.

81 CONTINUED:

81

HEATHER (CONT'D)

It's coming round the other side.

She leads them back the way they came, only to find this way also blocked by zombies.

HEATHER (CONT'D)

They can't get us if we run.

RICHARD

It's only ice cream.

DANIEL

Leave this to me.

Daniel draws his gun and points it alternately at each group of advancing zombies, but makes no indication that he might fire.

RICHARD

I think you're going to have to do more than just point it at them.

Daniel reholsters his gun and ducks through the hedge.

82 EXT. ALMANBY - GARDEN - DAY**82**

Daniel, Anthony, Heather and Richard squeeze through the hedge into a small, well-kept garden. A zombie is close by. It instantly turns and heads in their direction.

They rush towards the house, hurrying down the side wall towards the drive. As they do so, a zombie appears out of nowhere bringing Daniel crashing to the ground and knocking the gun from his hand. The others, seeing Daniel in danger and the gun unattended, freeze and exchange glances, unsure how to react.

83 INT. HOUSE - DAY**83**

Inside the house the TV is on but is otherwise deserted. The TV shows a man being killed by a zombie. He cries out for help, but the passers-by just watch in apathetic horror.

84 INT. SHOP - NIGHT**84**

Heather in a large shop at night. The light is a bright clinical white. She goes over to the freezer and slides it open. It is packed with ice creams. All the wrappers bear the name 'HEATHER'.

Leaning over the freezer, she sees herself sinking and drowning amongst the mass of ice creams.

84 CONTINUED: 84

Looking back out at herself, she has become a strange flea-bitten animal.

85 MONTAGE 85

A sensuous montage of Heather's mouth sucking a series of different coloured ice-lollies, the colour luridly saturated.

86 EXT. ALMANBY - DAY 86

Heather wakes suddenly on a grassy verge. Anthony, Richard and Daniel stand some way away, earnestly discussing something. Seeing that she has awoken, Anthony rushes over to her. She is groggy and distant.

HEATHER

What's happening?

ANTHONY

Nothing. You're okay.

HEATHER

I'm so tired.

ANTHONY

Richard says it's almost time.

HEATHER

Almost time for what?

87 EXT. FIELD - DAY 87

Heather in a wide field of tall corn. Anthony waves to her from the distance. Heather has her arm caught in a man-trap. The teeth are digging into the flesh of her arm. She is trying to free it, muttering to herself:

HEATHER

Anthony, wait. I don't have time for this. I don't want to be a man-trapeze artist.

Zoom in on Anthony's face - injured and zombie-like.

88 EXT. ALMANBY - DAY 88

Heather wakes up on the grass verge again. Anthony, Richard and Daniel stand silently apart. Richard goes over to her.

88 CONTINUED:

88

RICHARD

I have to go. Kate will be wondering where I've got to.

HEATHER

Kate Humphrey.

RICHARD

That's right. Come on.

HEATHER

Where are we going?

RICHARD

I'll walk with you to the top of the village.

89 EXT. ALMANBY - DAY

89

Heather, Richard, Daniel and Anthony make their way through the village. Richard seems extremely energised, almost hyperactive, leaping up and down walls, attempting to clamber up trees, randomly rolling on the ground, etc. Heather is quickly drawn into his frantic larking.

90 EXT. ALMANBY - CROSSROADS - DAY

90

Richard faces Anthony and Heather, with Daniel a little to one side. He looks almost as if he might cry. They hold the moment between the three of them for a long time before he ruffles Heather's hair, slaps Anthony on the shoulder and sets off running up the road. As he disappears from sight, he turns and waves to them one last time.

DANIEL

It's time for me to leave too.

HEATHER

I was just getting used to your powerful charisma.

DANIEL

From here on in I go it alone. If either of you follow me, I'll kill you both.

He turns and heads off along another route. Heather grins and skips after him.

ANTHONY

Heather, wait...

Daniel whips around and points his gun into Heather's face.

90 CONTINUED:

90

DANIEL
Are you listening? I will kill
you. Watch it.

Daniel turns and stalks off. Heather waits a few seconds,
then follows again. Instantly, Daniel turns and points
his gun at her, shouting at the top of his voice.

DANIEL (CONT'D)
Why are you playing games? I can
pull this trigger now, you and
your friend will be dead and I'll
be free of you. Is that clear?

HEATHER
You're beautiful when you're angry.

He stalks off. Heather breaks into a broad grin.

HEATHER (CONT'D)
I bet it's not even loaded. Come
on Anthony, what are you waiting
for?

Heather trots off after Daniel.

ANTHONY
Leave it, Heather. You're here to
find Steven, remember? Just let
him do what he's got to do.

HEATHER
I'm curious. I want to know what
all the fuss is about.

ANTHONY
It's not worth dying for!

HEATHER
We don't know till we've found out
what it is. Hurry up.

91 EXT. ALMANBY - WOODLAND - DAY

91

Richard walks through steeply-sloping woodland. At the
bottom of the hill is a stretch of road. The sound of an
engine drifts into earshot, then the pursuit car draws up
below him. Richard grins and hurries to meet it.

92 EXT. ALMANBY - DAY

92

Heather and Anthony follow a purposeful-looking Daniel.

92 CONTINUED:

92

HEATHER

I know guys like him, it's all showbiz.

ANTHONY

It's not worth taking the risk

HEATHER

My interest is piqued now.

She runs to catch up with Daniel.

HEATHER (CONT'D)

So where are we going, Dan-The-Man?

DANIEL

I thought I told you to leave me alone.

HEATHER

I chose to ignore you.

DANIEL

I'm meeting someone.

HEATHER

You're beginning to sound like Richard. I feel left out.

DANIEL

That's the idea.

HEATHER

Come on, spill the beans.

DANIEL

Trust me, this isn't the sort of person you want to tangle with.

HEATHER

How do you know?

DANIEL

If I don't kill you, then he will.

HEATHER

But you probably will.

DANIEL

You're beginning to catch on.

Heather turns to speak to Anthony but he is gone.

92 CONTINUED: (2) 92

HEATHER
Hey, where's Anthony?

93 **EXT. ALMANBY - CORNFIELD - DAY** 93

Birds in flight, radio white noise over.

Anthony wakes up, bewildered, in a cornfield just outside the village. A number of zombies are approaching him from the the village, so he heads quickly up the hill towards a tumbledown barn.

94 **EXT. ALMANBY - DAY** 94

As Daniel walks away, Heather hunts for Anthony.

HEATHER
Anthony! Where did you go, mate?
He was right here just a second ago. I just spoke to him. What if one of those things got him?

DANIEL
Then maybe it'll get you too and we can all have some peace.

The ice cream van chimes sound, loud and resonant.

95 **EXT. ALMANBY - CORNFIELD - BARN - DAY** 95

With the ice cream van chimes in the distance, Anthony reaches the tumbledown barn. He slumps against it, fighting for breath. The zombies continue to head towards him.

96 **EXT. ALMANBY - DAY** 96

Heather runs along the street with the ice cream van chimes filling the air. She turns to shout back to Daniel.

HEATHER
Come on Dan, before we lose it.

A little way ahead of them the pursuit car appears from a side-street. A BOUNTY HUNTER fires several shots at them from a back window as it passes. Heather and Daniel dive for cover in the grass verge. As the car disappears from view, they ease themselves to their feet.

HEATHER (CONT'D)
Jesus, Dan. What is it, your birthday or something?

96 CONTINUED:

96

DANIEL

We made certain I couldn't be traced. How the hell did they find me? Christ, they followed me all the way from the bales. They knew even before I picked the thing up!

HEATHER

What are you talking about?

DANIEL

They're going to try and stop me meeting my contact. I have to get rid of them.

HEATHER

Kill them?

Daniel nods, then cautiously heads up the street. Moments later, the car reappears at right-angles behind them. Daniel sees this in time, and pulls Heather into cover, just as a second bounty hunter fires at them.

97 INT. ALMANBY - BARN - DAY

97

Anthony enters the barn. Darkly lit and built on several levels, it has rickety-looking steps leading upwards. Anthony, though, steps through a into another room. From somewhere he can hear a strange creaky voice chuntering nonsense.

ANTHONY

Hello?

98 EXT. ALMANBY - DAY.

98

Heather and Daniel hurry through the winding streets.

DANIEL

They could have taken us out on the road to Almanby. They must have been waiting for something.

HEATHER

For what? Daniel, what?

DANIEL

They didn't want to risk something. They didn't want to risk hitting Richard.

98 CONTINUED:

98

HEATHER

You're crazy.

DANIEL

He phoned them.

HEATHER

No.

DANIEL

Think about it.

HEATHER

I've known this guy for years.
 We've done everything together.
 We've slept in each other's beds,
 we've heard each other having sex,
 we've seen each other naked. I
 know Richard like...

DANIEL

No one else could have known where
 I was.

HEATHER

He was as surprised as you were
 when that car turned up.

DANIEL

No. He knew all along.

99 EXT. ALMANBY - STREAM - DAY**99**

Richard strolls along the side of an overgrown stream. He casually tosses his package away into the undergrowth.

100 EXT. ALMANBY - WOODLAND - DAY**100**

Deeper into the woodland, Richard is wrapped around a tree screaming in cold turkey agony. He shakes violently.

101 INT. ALMANBY - BARN - DAY**101**

Anthony is hurrying through the network of rooms, following the croaky voice. Eventually, he finds himself in a room with a set of rusty farm machinery. The roof is open to the sky and long grass and nettles obscure the floor.

ANTHONY

Where are you?

102 EXT. ALMANBY - WOODLAND HOUSE - DAY**102**

Richard outside a secluded house, chickens scattered all across the courtyard and driveway. Two corpses, a man and a woman, lie on the ground, blood everywhere. Nearby is a zombie, also covered in blood.

Behind him, Richard sees that there are two zombies cutting through the undergrowth towards him.

103 EXT. ALMANBY - WOODLAND TRACK - DAY**103**

Daniel walks down a long track by the side of dense woodland. A shell-shocked Heather follows on behind.

HEATHER

It's impossible.

DANIEL

Believe what you like.

Heather turns to look back along the track. In the distance, the pursuit car turns from the road onto the track. Heather turns back to see that Daniel is now a long way up the track, much further than he could possibly have walked in those couple of seconds.

She runs to catch up with him, calling when she is within reasonable earshot.

HEATHER

Daniel!

Daniel turns, surprised to see her so distant.

HEATHER (CONT'D)

They've found us!

Daniel sees the pursuit car speeding up the track.

104 EXT. ALMANBY - WOODLAND - DAY**104**

The car has pulled up and the bounty hunters infiltrated the woodland. Daniel and Heather race through woodland, Daniel's gun out of its holster as he crouches low.

Without warning, he springs to his left and takes a bounty hunter unawares, knocking him down. Daniel grabs the bounty hunter's gun. The bounty hunter attempts to flee but Daniel shoots him twice. Heather is horrified.

Running on, they come to a small, dark lake spanned by a fallen tree.

104 CONTINUED:

104

A shocked Heather is about to speak when a shot strikes a tree next to Daniel's head. Heather is frozen with fright. Daniel darts out of sight. Unsure what to do, Heather scans the area.

More shots are heard. Heather runs blindly, breathlessly threading through the trees. Eventually she comes to a halt. At her feet, a convulsing bounty-hunter lies dying, his bulging eyes staring blindly up at her.

The sound of running footsteps. Moments later, a young female bounty hunter rushes into view. She halts as soon as she sees Heather and her fallen colleague. Heather and the woman make eye contact, both breathing heavily with fear.

FEMALE BOUNTY HUNTER

You all right?

Heather nods. Eventually the bounty-hunter puts away her gun and is about to run on when a shot rings out. She falls.

Daniel rushes into the scene, stopping to watch the female bounty hunter's final contortions with satisfaction. Then he looks up at the sickened Heather. He flashes her an exhilarated smile. His voice is hoarse with pleasure.

DANIEL

It's good.

He races back to the side of the lake. Heather feels compelled to follow.

DANIEL (CONT'D)

I feel very powerful.

He begins to run around the side of the lake laughing and screaming.

DANIEL (CONT'D)

Come on! Shoot me! Shoot me!

All of a sudden he turns and fires, hitting an almost unnoticeable bounty-hunter somewhere way off behind him who has emerged to take a shot. Daniel screams orgasmically.

The final bounty-hunter emerges from cover and runs for his life. Daniel gleefully takes off after him. Heather can see no choice but to follow.

105 INT. ALMANBY - BARN - DAY 105

Anthony continues to trace the creaky voice through the maze-like barn. He is surprised to eventually find himself back in the room with the farm machinery.

106 EXT. ALMANBY - FARMYARD - DAY 106

Daniel and Heather arrive in an enclosed farmyard. Shots out of nowhere hit a panel of corrugated iron next to Heather's head. Heather is terrified but Daniel grins.

DANIEL
Luck's with us today!

He sets off around the farmyard in search of the remaining bounty hunter. Heather is rooted to the spot.

DANIEL (CONT'D)
Show yourself! Come on you bastard!

Daniel runs around some more, then stops, fixated by a point just in front of him, hidden from Heather's view. Daniel glances back at Heather, his eyes wide.

DANIEL (CONT'D)
You can relax.

Heather rushes to Daniel. At his feet is a severed hand. A trail of blood leads away from it. They follow the trail around the building, where they find the man's head.

HEATHER
One of those creatures got him.

DANIEL
No time.

HEATHER
Then what did this?

DANIEL
Almanby.

107 INT. ALMANBY - BARN - DAY 107

Anthony still makes his way through the labyrinthine barn. Again he comes to the room with the farm machinery.

ANTHONY
This can't be right.

107 CONTINUED: 107

With an air of desperation he begins retracing his steps. Within moments he arrives back at the room with the farm machinery. Panic fills his face. He sets off again, only to come to the farm machinery once more.

108 EXT. ALMANBY - WOODLAND - DAY 108

Richard, pale and tired, makes his way through woodland. Eventually he slumps down. He tries to regain his breath. Glancing up, he sees a woman walk along a nearby path with two Great Danes. He grins.

109 INT. ALMANBY - BARN - DAY 109

Again Anthony arrives back at the rusty farm machinery. The chuntering voice seems almost mocking now. Anthony slams his fist against the wall. The wood of the barn groans and shudders.

He backs out of the room and runs through the barn, but quickly comes to the farm machinery room again. Once more he runs, this time ascending two ladders into the rickety upper floors of the barn. Despite this, he almost instantly arrives back at the room with the farm machinery.

110 EXT. ALMANBY - WOODLAND - DAY 110

Richard rushes down the slope towards the woman. She looks startled for a moment, then grins warmly. It is KATE HUMPHREY (34).

RICHARD

Kate Humphrey!

KATE

Richard!

They embrace.

KATE (CONT'D)

It's good to see you.

111 INT. ALMANBY - BARN - DAY 111

Anthony is deep in the labyrinthine barn again. The chuntering voice is louder and he senses movement from the next room. Cautiously he makes his way to the doorway.

He enters to see a zombie trailing a telephone. It holds the receiver to its ear and burbles strange dreamlike nonsense. Anthony gasps in surprise. At this, the zombie drops the phone and bears down on him. Anthony flees.

112 EXT. ALMANBY - FIELD - DAY 112

Anthony emerges from the barn into a huge field. He is treated to a panoramic view of Almanby. Somewhere, maypole celebrations can be heard, accordion music piped through a cheap PA. The music ends with a smattering of applause. Relieved, Anthony sets off down the hill.

113 EXT. ALMANBY - WOODLAND - PATH - DAY 113

Kate and Richard walk together through the woods.

KATE
How was the journey?

RICHARD
All right.

KATE
Any problems?

RICHARD
Completely to plan.

KATE
The mercenary give you any shit?

RICHARD
Nah. He's a puppy dog.

The ice-cream van chimes strike up in the distance.

RICHARD (CONT'D)
I'd hate to work in an ice cream van. It'd drive me up the wall.

KATE
And round all the houses.

114 EXT. ALMANBY - DAY 114

The ice cream van chimes loudly. Daniel tries to coax a gumball from an ancient dispenser on the wall of an abandoned post office. The music stops. A few moments later Heather appears, her face a picture of disappointment.

HEATHER
How could I lose it again?

Daniel ignores her.

HEATHER (CONT'D)
You killed those people.

114 CONTINUED:

114

DANIEL
Would you rather they killed us?

HEATHER
That makes us no better than them.

DANIEL
I am no better than them. Oh fuck
this!

They look up. Watching from the distance is Anthony.

HEATHER
Anthony!

Anthony looks at them for a moment then rushes up to them.

HEATHER (CONT'D)
Are you okay? Where were you?

ANTHONY
I don't know.

DANIEL
It's nearly time.

115 INT. ALMANBY - KATE'S LIVING ROOM - DAY

115

An old country cottage. Through patio doors, Kate's studio can be seen, filled with clay-making equipment and half-finished artwork. Her ornaments are scattered throughout the house, giving it a cosy, lived-in look. Richard sits in an armchair while Kate turns on the light.

RICHARD
Unnatural light is what makes a
home really a home.

Richard picks up a small ornament and examines it.

KATE
Do you like it?

RICHARD
You made this?

KATE
Pretty much.

RICHARD
Pretty much?

115 CONTINUED:

115

KATE

I had help.

RICHARD

Almanby.

KATE

(nodding)

Some of them I didn't even touch.
That big horse in the corner was
there one morning when I woke up.

RICHARD

I envy you.

KATE

You could move. Tea?

Richard suddenly looks very tired and frail.

RICHARD

I could do with something stronger.

Kate fixes him with a meaningful look. She is suddenly very serious.

KATE

Tea. For the moment.

She goes to the kitchen. Richard stands and moves through to the workshop. A sign on the wall reads, 'WHEN BUSINESS IS GOOD I SLEEP IN MY WORKSHOP. WHEN BUSINESS IS REALLY GOOD I STAY AWAKE IN IT'.

Richard brushes a half-made ornament, knocking it off the table. Kate returns to the living room and places a slice of cake on a stool next to Richard's chair. She glances at him then goes back into the kitchen. The ornament hits the ground and smashes.

KATE (CONT'D)

You all right?

RICHARD

Just a small accident. I'll get
my best man on it right away.

He begins to gather up the bits.

116 EXT. ALMANBY - CHURCHYARD - DAY**116**

Heather, Daniel and Anthony arrive at the church. It is windy and swarming with zombies.

116 CONTINUED: 116

In the background, the ice cream van can be heard.

117 INT. ALMANBY - KATE'S LIVING ROOM - DAY 117

Richard lies on the floor, very pale and shaking violently.
Kate stands impassively over him.

RICHARD

Please, Kate. I'm dying.

KATE

Not till the job is done.

RICHARD

I won't make it.

KATE

It's just a passing phase. You'll
be okay in a few minutes.

RICHARD

I'm so close and you're still
denying me.

KATE

That's the way it goes. Payment
first.

She tosses a pair of Polaroid photos onto his prone form.

118 EXT. ALMANBY - CHURCHYARD - DAY 118

Heather, Daniel and Anthony rush through the churchyard,
weaving through the zombies and battling against the wind.
Daniel stops unexpectedly, a distant look in his eyes.

DANIEL

Can't you feel it?

The zombies draw dangerously close to him.

HEATHER

Come on!

DANIEL

Can't you feel the coming storm?

The nearest zombie reaches out for him. He snaps out of
his daze and they run on to the rear of the church. There
is no wind and no zombies here, just an overwhelming feeling
of serenity. The eye of the storm. Daniel glances at his
watch.

118 CONTINUED:

118

DANIEL (CONT'D)
It's almost three.

He goes over to a small door in the side of the church.

DANIEL (CONT'D)
Wait here. I'll see what mood
he's in.

119 INT. ALMANBY - KATE'S LIVING ROOM - DAY

119

Richard is much better now, propped up against the wall. He glances at the Polaroids while Kate watches him. The photos each show an organic-looking gravestone, with open graves which seem naturally formed. He laughs.

RICHARD
Wait a minute. Heather McMannen,
Anthony Cooper. The surnames are
wrong. We've got the wrong people.

KATE
Almanby is never exact.

RICHARD
But these are different people.
I'll go back, I'll find the right
ones.

KATE
You really think you'd make it?

RICHARD
I have to.

KATE
You're dying. Look, there's
probably no one left alive with
those names. They're close enough.

RICHARD
I can't do this.

KATE
You've been bringing Almanby your
friends for years. Why so squeamish
now? Something special about these
two?

RICHARD
No, of course not. It's just...

Kate begins to undress.

119 CONTINUED:

119

RICHARD (CONT'D)

Now?

KATE

But you have to kill them.

120 EXT. ALMANBY - CHURCHYARD - DAY

120

Anthony and Heather sit on a low wall at the peaceful rear of the church.

HEATHER

It's so calm here.

ANTHONY

The eye of the storm.

HEATHER

I've never felt this peaceful.
It's like... all my inhibitions
have fallen away. Like I can say
and do anything.

ANTHONY

I know.

HEATHER

You feel it too?

Anthony nods. Heather makes eye contact with him, which they hold for some time.

HEATHER (CONT'D)

All right.

ANTHONY

It's you, Heather. It's always
been you. Ever since I met you.

HEATHER

I know.

ANTHONY

I wasn't sure.

HEATHER

It wasn't hard to miss.

ANTHONY

You didn't say anything.

HEATHER

What could I say?

120 CONTINUED:

120

Anthony shrugs.

HEATHER (CONT'D)

You're a beautiful soul, Anthony.
You're the kindest person I know.
If the world had been a different
place...

ANTHONY

Not even for one moment?

She grins at him.

HEATHER

Does it even matter now?

ANTHONY

No. Not anymore.

There is a long, relaxed silence as the pair soak up the peaceful atmosphere. Eventually, Anthony speaks:

ANTHONY (CONT'D)

We've found him, haven't we.

HEATHER

Who?

ANTHONY

Steven.

Heather nods.

ANTHONY (CONT'D)

So this is it then?

Heather suddenly gasps in pain. She rolls up her sleeve to see that the damage has extended all the way up her arm. She lifts her top - it has also infected her torso.

121 INT. ALMANBY - KATE'S LIVING ROOM - DAY

121

Kate and Richard are wrapped in dressing gowns, their clothes strewn on the floor. Kate drinks tea, Richard lies on the floor grinning and laughing, full of vitality.

RICHARD

Woo! Oh yes, I'm back. Richard's
back. And he feels great.

The dining table begins to move. Objects around the room judder or change position or float in the air.

121 CONTINUED:

121

KATE

Cut it out you idiot.

He screams and whoops with energy. The TV switches on and burns very brightly. It shows only colourful patterns. Richard's dressing gown changes colour from white to red to blue to bright yellow. For a moment, he is outside lying in the garden, then he is back in the living room.

122 INT. ALMANBY - KATE'S LIVING ROOM - DAY

122

Later. Kate and Richard are dressed, Richard more subdued. Kate hands him a strange-looking gun made from brass piping.

RICHARD

Me?

KATE

That was the deal.

RICHARD

How about your paid killers?

KATE

They're dead.

123 EXT. ALMANBY - CHURCHYARD - DAY

123

Heather and Anthony at the rear of the church, Heather sitting on the ground in some pain.

ANTHONY

We need to get you to a hospital.

HEATHER

It doesn't matter now.

ANTHONY

It looks serious.

Heather fixes him with a gaze. Anthony relents.

Then Anthony notices Richard and Kate approaching the churchyard.

ANTHONY (CONT'D)

There's Richard.

Anthony makes to approach, but Heather stops him. They duck into cover, watching from behind the church wall.

ANTHONY (CONT'D)

What's going on?

123 CONTINUED:

123

HEATHER

Daniel was right. He's come to kill us.

ANTHONY

What?

HEATHER

He's sold us. Both of us. We're the package.

ANTHONY

He's our friend. He wouldn't...

HEATHER

This is what this whole thing is about.

124 EXT. ALMANBY - CHURCHYARD - DAY**124**

Grim-faced, Richard marches up the path towards the churchyard. An expressionless Kate follows behind.

RICHARD

This is the last time I do this.

KATE

Then you'll wither and die.

They enter the windy churchyard filled with zombies. Richard fires his gun at the nearest two, felling them. Then he turns to see Heather and a nervous Anthony standing watching him. Heather gives him a sarcastic handclap.

HEATHER

You found us.

KATE

Do it.

Richard pauses a long time, looking at Heather and Anthony.

KATE (CONT'D)

Do it, Richard.

HEATHER

Go on, Richard, be a man.

Richard raises his gun and points it at Heather.

RICHARD

It's nothing personal.

124 CONTINUED:

124

HEATHER

Is that what you said to Christie
and Mark and Paul and Wendy and
all the others?

KATE

Jesus Christ, just shoot them.

Daniel appears around the church well and shoots down Kate.
At she falls, thunder rumbles across the sky. Richard
shoots Daniel. Anthony grabs Daniel's gun and shoots down
Richard before he can react. On the ground, Daniel laughs
hysterically.

DANIEL

I'm indestructible! Did you see
that? Did you see it?

He leaps to his feet and takes his gun back off Anthony.

DANIEL (CONT'D)

Let's get inside. Almanby doesn't
like it when one of its own is
killed.

He leads Heather and Anthony back around to the rear and
disappears through the door. They pause before following.

HEATHER

Before we go in, there's something
I want to tell you. About the
fainting fits...

ANTHONY

You don't have to...

HEATHER

It's okay. I want to. Richard's
a bastard for bringing it up, but
I want to tell you. It started
when I was little. Six or seven.
Every time it happened, there was
someone standing behind my shoulder.
A presence. I'd feel him standing
behind me and I'd turn.
Instinctively, before I even
realised it was him. And I'd see
his face, just for a fraction of a
second before I passed out. A
glowing man. Screaming face, big
black holes for eyes. Dying.

124 CONTINUED: (2)

124

ANTHONY

A hallucination.

HEATHER

Yeah. It happened all through school, a couple of times a term. I always just assumed he was a figment of my imagination. It stopped when I hit puberty, and I forgot all about him. You know, boys and parties and all that. But then a few years ago I met him. He turned up in my life, a real living, breathing person. It took me a while to remember why his face seemed so familiar, then...

She trails off into silence, her eyes fearful.

HEATHER (CONT'D)

Anthony. It was you.

Anthony is dumbstruck. Daniel reappears.

DANIEL

It's not safe to stay out here. Come on.

He goes back inside. Heather and Anthony hug.

HEATHER

It's just me and you left now. When this is all over, wherever we end up, you'll come and find me?

ANTHONY

Yeah.

HEATHER

Good luck, Anthony. Thank you.

Anthony heads inside. Heather pauses on the threshold as the chimes of the ice cream van strike up distantly.

HEATHER (CONT'D)

I never did get that ice cream.

125 EXT. ALMANBY - CHURCHYARD - DAY

125

Richard is not quite dead. He has crawled to a gravestone and is propped up against the back of it, breathing hard. He has attracted the attention of the many zombies in the area, so shoots a couple that wander too close.

125 CONTINUED:

125

Mustering his strength, he stands works his way around to the front of the gravestone. The grave is marked with the name 'RICHARD HARRINGTON'. Richard sinks down in horror.

A knot of zombies crowd round him and overwhelm him. They set about him hungrily. He screams in agony.

The battered ambulance pulls up and the ambulance men leap out, but find that they are moments too late.

126 INT. ALMANBY - CHURCH - DAY**126**

Steven is encased in a web-like mishmash of electronic components, suspended several feet above the floor. He sits on a large bomb-like device, engrossed in a wiring task. He has deteriorated badly, now himself almost zombie-like in appearance.

HEATHER (O.S.)

Hello Steven.

Steven looks around, momentarily confused. Then he sees Heather smiling up at him, Anthony and Daniel behind her.

STEVEN

Is it really you?

HEATHER

It's really me. How are you?

STEVEN

Pretty good.

HEATHER

You don't seem that great to me.

STEVEN

Hey. You always tell me how well I'm looking. Remember?

HEATHER

You don't look so well now. You look bad, Steven.

STEVEN

You've hurt my feelings.

HEATHER

It's nothing personal.

126 CONTINUED:

126

STEVEN

I started this project a while ago. Daniel has kindly been fetching me parts. It seemed to be going okay until... well, until I found I'd built myself into it. Mind you, I don't think my legs work anymore anyhow.

HEATHER

I've missed you. I was worried something might have happened.

STEVEN

Something has happen, hasn't it?

HEATHER

What is all this?

STEVEN

I think I've found a way.

HEATHER

A way for what?

STEVEN

Remember how we used to talk about going back? Before all this. When things still happened. People, life. I built this bomb.

HEATHER

What good will that do?

STEVEN

I'm going to kill Almanby.

HEATHER

Can you do that?

STEVEN

Oh yes. It's scared, but it can't get me in here. This is the source of its power. I'm inside it and it can't reach.

HEATHER

What's happened to you?

STEVEN

And now the storm's coming, and it's going to wash away all this
(MORE)

126 CONTINUED: (2)

126

STEVEN (CONT'D)

decay. Start again, a clean sheet.
It's just a pity you and I won't
be around to see it, Heather.
It'll be beautiful.

HEATHER

Or we could just walk away as if
nothing happened, get far away
from here.

STEVEN

No one escapes Almanby.

Daniel reaches into his coat and takes out the component,
tossing it up to Steven. Steven examines it.

HEATHER

There has to be another way.

Steven slots it into place and the bomb hums into life.

STEVEN

Too late.

HEATHER

Steven please, listen to me...

Steven holds his finger up to his lips.

STEVEN

Can you feel it, Heather? Can you
feel it slipping away? It's
exhilarating. Every time your
heart beats your times grows shorter
still. It's so close you can taste
it. Entropy, Heather. That's
what we're up against.

A stream of water springs from the ceiling. At the same
time, a stream of blood trickles down Heather's injured
arm and drips from her fingers. Daniel crouches and dips
his fingers into the stream of water.

DANIEL

Every moment a melting snowflake...

Daniel suddenly snaps. He grabs a long metal pole and
begins to smash the place up, attacking Heather and Anthony,
beating them until they are bruised and bleeding.

Somehow Anthony manages to wrestle the pole off Daniel and
raises it above his head.

126 CONTINUED: (3)

126

Daniel pulls out his gun and points it at Anthony, calm as suddenly as he snapped.

HEATHER

Anthony. Don't.

DANIEL

Listen to her, Anthony. It's too late for that. There's not a thing you could do now that could change anything. It's too late for tears. It's too late for regret.

ANTHONY

It's not too late to repent.

DANIEL

Oh, but it is.

Daniel shoots Anthony, who is engulfed in a blaze of white light, his sunglasses turning black. The glowing man. He falls to the floor, dead.

Heather grabs the pole. Daniel turns the gun on her.

DANIEL (CONT'D)

It's not worth it, Heather. I'll shoot you too.

HEATHER

You always promised you would.

She swings the pole at him, but Steven - himself armed - shoots Daniel dead before he can fire.

STEVEN

Poor Daniel, he only meant harm.

HEATHER

That should have been me.

STEVEN

I didn't want you to miss the end.

He looks at his watch.

STEVEN (CONT'D)

It's nearly three. This'll sound silly, but I'm rather nervous now.

Heather stares at him, exhausted and unmoving.

127 EXT. ALMANBY - CHURCHYARD - DAY 127

A church bell sounds. The clock on Almanby church shows three o'clock.

128 INT. ALMANBY - KATE'S LIVING ROOM - DAY 128

A church bell sounds. The clock on Kate's mantelpiece shows three o'clock.

129 INT. CAR - COUNTRYSIDE - DAY 129

A church bell sounds. The clock on the dashboard of Anthony's abandoned car shows three o'clock.

130 INT. ALMANBY CHURCH - DAY 130

The bodies of Anthony and Daniel lie sprawled on the floor. Heather and Steven are frozen, both looking at each other, Steven nervously triumphant, Heather exhausted and afraid.

There are a few seconds of silence, then the church bells begin to cascade. Heather and Steven remain unmoving for a long long time.

Cut suddenly to silence and a blank white screen.

131 EXT. MONTAGE - SUNSET 131

Sunset. A montage of picturesque shots around Almanby and the road to Almanby, including Anthony's abandoned car. Everything is peaceful now and there are no zombies. Rain pours cathartically from the sky.

END