

Episode 4

Shooting Script

YELLOW

	10:00:00	OPENING TITLES		*
	10:00:00	Music in '4M0 Opening Titles'		*
	10:00:08	CAPTION JODIE WHITTAKER		*
	10:00:09	CAPTION BRADLEY WALSH		*
	10:00:11	CAPTION MANDIP GILL		*
	10:00:13	CAPTION TOSIN COLE		*
	10:00:16	CAPTION DOCTOR WHO		*
	10:00:23	CAPTION PRODUCER ALEX MERCER		*
	10:00:25	CAPTION DIRECTOR SALLIE APRAHAMIAN		*
	10:00:30	CAPTION ARACHNIDS IN THE UK WRITTEN BY CHRIS CHIBNALL		*
	10:00:35	Music out '4M0 Opening Titles'		*
1	10:00:35	<u>EXT. 5 STAR HOTEL RESORT - DAY 1 1215</u>	1	*
	10:00:35	Music in '4M1 Home'		*
		The camera moves low and slow along the driveway of an impressive luxury hotel development. Contemporary architecture, golf course, plenty of land. A sign: "ROBERTSON LUXURY HOTELS".		*
		CUT TO:		
2	10:00:40	<u>INT. HOTEL/RECEPTION - DAY 1 1215</u>	2	*
		The camera low to the floor, moves along, creepily and slowly through a deserted reception. A small bit of scaffolding. Some plastic sheets. Few cobwebs.		*
		CUT TO:		
3	10:00:47	<u>INT. HOTEL/LONG CORRIDOR - DAY 1 1217</u>	3	*
		The camera low, moves along the ground of a long deserted hotel corridor. Lots of bedroom doors. But no guests. A few cobwebs.		
		CUT TO:		*
5	10:00:50	<u>INT. HOTEL/KITCHENS - DAY 1 1222</u>	5	*
		Big deserted kitchen. The camera moves creepily slow, creepily low, through the big deserted kitchen.		
		CUT TO:		
8	10:00:53	<u>INT. HOTEL/BALLROOM - DAY 1 1240</u>	8	*
		Massive ballroom. Huge scale, amazing ceilings, sheer volume of the empty space.		

We move along the floor, slowly, creepily -- to find a pair of immaculate shoes. Pan up to their owner: ROBERTSON. American, imposing, authoritative, impatient, in charge. Holding an iPad, scrolling the screen. He's agitated.

ROBERTSON
(as he reads)
Are you kidding me?

At a respectful distance, at the door, we see KEVIN: Robertson's bodyguard. Stockier, tougher, constantly concerned. He's been doing this a while. A little used to it, a little weary.

KEVIN
Sir -- we need to be moving out --
(insistent; from the door) *
The plane is on standby --

ROBERTSON
(testy; not looking) *
I say when the plane leaves, Kevin -
(to the other person)
What do you need -- money?

REVEAL the other participant: FRANKIE ELLISH, 35, smart, capable, discreet, British.

FRANKIE ELLISH
It's not the money, sir. It's the logistics. And the scale. It's too big, too complex. And of course the confidentiality. It's potentially very exposing. For all of us.
(Beat)
But especially for you.

ROBERTSON *
Frankie, we're family, right? I *
mean you're my --
(Beat)
What are you again?

FRANKIE ELLISH
I'm your niece's wife, sir.

ROBERTSON *
Exactly. But you get things done. *
Now this could destroy me for 2020. *
So make it disappear.

FRANKIE ELLISH
(honest)
I'm not sure I can.

Close in on Robertson. He doesn't like hearing that.

ROBERTSON *
What?

But he stops, turns his head, looking across the room. Stunned.
We move round to see what he's looking at. NAJIA KHAN, late 40s.
Awkward, big smile. Small wave. By the far door.

NAJIA KHAN

Hi! Thought I was the only one in.
I just came in to check everything
was alright before we opened --

*
*
*

ROBERTSON

(to Kevin)
Who the hell is this?

NAJIA KHAN

I'm Najia. I didn't realise -- that
you -- were -- in here -- or here
at all -- wow.

ROBERTSON

(to Kevin)
I thought I told you, stay on the
door Kevin.

*
*

KEVIN

I came through the door, to tell
you we had to leave, sir.

ROBERTSON

Unbelievable.
(to Najia)
What d'you work for me or
something?

*
*

NAJIA KHAN

(bright)
Yes. I'll be the general manager. I
thought, while we're finalising,
I'd come in and familiarise myself,
so I can hit the ground running
when we officially open--

*

ROBERTSON

You're fired.

Move in on Najia. World shattered.

NAJIA KHAN

Pardon?

ROBERTSON

You are fired. Get out.

*

Najia looks from Robertson to Frankie. Frankie looks down.

NAJIA KHAN

I'm so sorry.

And she's gone -- as Robertson turns to Kevin and Frankie.

ROBERTSON
(to Frankie)
You have one hour, to tell me how
you're gonna make this all go away.
Okay.
(to Kevin)
Kevin. I say when we go.

*
*
*
*

And he strides out the room. Leaving a worried Frankie, who looks to Kevin.

CUT TO:

8A 10:02:40 EXT. THE SPACE-TIME VORTEX - DAY 1

8A *

FX: The TARDIS lurches and judders erratically through the colourful, dangerous vortex of space and time. It crashes against the edges, bounces into the centre -- this machine is really hard to control!

CUT TO:

8B 10:02:59 INT. TARDIS - DAY 1

8B *

Major turbulence! The interior pulsing, juddering and shaking. GRAHAM, YAZ and RYAN hold on to the console for dear life. WHAM! It lurches to one side! BANG! It lurches to another --

And all through this, the DOCTOR skidding round the console crazily, frantically sorting things out, also holding on, trying to land it, using hands, feet, little fingers, outstretched --

THE DOCTOR
(yelling)
Nearly there!

GRAHAM O'BRIEN
Are you sure you got this under
control!

*

THE DOCTOR
Totally! New systems! Just running
them in!

She presses three distant buttons simultaneously: LURCH!

CUT TO:

9 10:03:14 EXT. SHEFFIELD/PARK HILL FLATS - DAY 1 1250

9 *

Tram goes past to reveal WIDE: The TARDIS materialises in front of the iconic block of renovated flats. And YAZ is the first one out -- stops in her tracks. Amazed, and surprised at how emotional she feels.

*

YAZ KHAN

We're home.

(processing; quiet)

We're actually home.

THE DOCTOR

(behind her, peeking out)

Yes. Result!

(to Yaz)

See. Told you I'd do it.

RYAN SINCLAIR

We're by Park Hill.

YAZ KHAN

That's my flat, there.

*

RYAN SINCLAIR

Wait, you live at Park Hill? We're just up there.

YAZ KHAN

(checks her phone)

I've got mobile signal again. But no messages.

*

*

THE DOCTOR

To be fair, it is only half an hour since you left.

GRAHAM O'BRIEN

What half an hour since we were with you in that warehouse?

*

*

THE DOCTOR

(awkward)

So. Spouse this is it.

*

RYAN SINCLAIR

Yes spouse it is.

*

THE DOCTOR

Got you back. Guess we're done.

(reluctant)

Nice having you aboard.

GRAHAM O'BRIEN

Thanks Doc. It's been a blast. Truly.

THE DOCTOR

Pleasure.

Beat. Awkward. How do they say goodbye?

YAZ KHAN

What're you gonna do now?

THE DOCTOR

Oh -- y'know. Back in the box.
There is loads to see.

*

YAZ KHAN

By yourself?

THE DOCTOR

Yes spose.

*

She's kicking her heels, avoiding their eyes.

YAZ KHAN

D'you want to come for tea at mine?

*

THE DOCTOR

(over her; so eager)

Definitely! Yes I would! Thanks! I
love tea. Tea at Yaz's! Amazing.

(to Ryan)

Are you coming? Are we all going
for tea at Yaz's?

*

*

RYAN SINCLAIR

She didn't invite us --

YAZ KHAN

Don't be daft, course you're
invited --

RYAN SINCLAIR

(grins)

Alright then.

YAZ KHAN

Graham?

GRAHAM O'BRIEN

I think I will nip home first, Yaz.
Maybe join you later. That alright?

*

They all look -- he's uncharacteristically quiet. The melancholy
is there. He's retreated into himself, and they realise why.
Being home has hit him differently. They exchange glances.

RYAN SINCLAIR

Shall I come with you?

GRAHAM O'BRIEN

I'd rather do it alone.

(to the Doctor)

Don't go without saying goodbye.

THE DOCTOR

(beaming)

Tea at Yaz's. I've never been for
tea at Yaz's.

*

The trio head off -- as we close in on GRAHAM -- life has come crashing back in. He's gone very quiet.

CUT TO:

10 **10:05:25 EXT. PARK HILL FLATS/BALCONY - DAY 1 1255** 10 *

WIDE: the iconic renovated Sheffield Flats. YAZ, the DOCTOR and RYAN walk along the third floor balcony.

RYAN SINCLAIR
Can't believe you live here.

JADE MCINTYRE
Anna.

RYAN SINCLAIR
I can see this block from my
window. Almost neighbours, all this
time.

YAZ KHAN
I know! It's cool.

As they're talking, the Doctor's attention is taken by JADE MCINTYRE -- black, sharp, switched on, early 30s -- knocking on a front door two flats down. She's knocking, getting no reply looks through the letterbox, stands back, gets out her phone. Something wrong. We might notice a cobweb in the corner of the front door.

THE DOCTOR
Everything alright?

JADE MCINTYRE
(smiles; lies)
Fine, thanks.

She's tense: the Doctor can sense this, watches her leaving a message on Anna's voicemail.

JADE MCINTYRE (CONT'D)
Anna, it's Jade McIntyre, I'm
outside your front door. Are you
in?

Yaz has unlocked her door -- they head in -- as the Doctor does, she notices a particularly large, dense cobweb hanging from the balcony ceiling. Singular, the light tripping off it.

CUT TO:

11 **10:05:50 INT. YAZ'S FAMILY FLAT/HALLWAY - DAY 1 - CONTINUOUS** 11 *

YAZ entering with the DOCTOR and RYAN --

YAZ KHAN
(calling tentatively)
I'm home! Got a couple of mates
with me.
(to the Doctor and Ryan)
They're probably all out--

A head pops out from the kitchen -- HAKIM! Yaz's Dad. Late 40s/50s. Lovable, impassioned, dreamer. And he's delighted.

HAKIM KHAN
You've brought friends back! Sonya!
Yaz has brought friends back! I'm
getting food!

10:06:02 Music out '4M1 Home'

*

SONYA appears in another doorway, 24, forever grinning and taking the mickey out of her little sister.

*

SONYA KHAN
What, you actually have friends?!
(to the Doctor and Ryan)
Is she paying you?

CUT TO:

12

10:06:08 INT. YAZ'S FAMILY FLAT/KITCHEN - DAY 1 1301

12

*

Homely, warm, modern but full of stuff. Family of hoarders, especially HAKIM. This is today accentuated by piles of weird rubbish and refuse: paint cans, plastics, hints of industrial waste. Food is being piled onto the table: Hakim is raiding the fridge, the freezer (reheating tupperware containers of everything), and the cupboards: crisps, sweets, curries, pot of tea. YAZ makes tea, SONYA does nothing, the DOCTOR noses about the kitchen as RYAN sits awkward.

THE DOCTOR
Look at your views. I've never had
a flat. I should get one, I'd be
good in a flat, I could get a sofa.
Imagine me with a sofa, like my own
sofa, I could get a purple one and
I could sit on it.
(to Yaz and Ryan)
Am I being weird?

*

*

*

RYAN SINCLAIR
Little bit yeah.

*

THE DOCTOR
Trying to do small talk. Thought I
was doing quite well.

YAZ KHAN
Needs work.

THE DOCTOR

Maybe I'm nervous. Or just socially awkward. I am still figuring myself out.

(re the rubbish)

You really like junk, you collecting it, like stamps?

HAKIM KHAN

Let me tell you about this mess--

SONYA KHAN

Don't get him started --

YAZ KHAN

Dad, we keep telling you stop picking it up. Mum's gonna go crazy when she sees you've brought it home again!

HAKIM KHAN

It stinks. I can't just leave it there.

SONYA KHAN

But why do we have to have it?

HAKIM KHAN

Well I thought maybe that your sister who's a policewoman --

YAZ KHAN

Police officer --

10:06:51 Music in '4M1A Najia Waiting '

HAKIM KHAN

-- and she said she'd do something about it --

YAZ KHAN

I did, and they're looking into it.

HAKIM KHAN

Well not fast enough! It's a disgrace.

YAZ KHAN

(as her phone rings)

Don't keep it in the kitchen? Put it down the chute!

HAKIM KHAN

It's evidence! And you know what it's evidence of?

YAZ KHAN

A conspiracy --

SONYA KHAN

A conspiracy --

*

*

*

*

*

*

*

*

*

*

*

*

*

HAKIM KHAN
Exactly! A Total conspiracy! And
getting worse!

*

THE DOCTOR
I love a conspiracy --

SONYA KHAN
(to Ryan)
So are you and Yaz -- ?

RYAN SINCLAIR
Mates. We were at primary school
together.

SONYA KHAN
Just mates, then.

RYAN SINCLAIR
Yeah.

*

*

SONYA KHAN
That's good.

*

*

She smiles at him -- Ryan unsure what to do. Yaz watching this,
bit bewildered --

YAZ KHAN
(answering her phone)
Hi Mum!

CUT TO:

13 **10:07:27 INT. HOTEL/RECEPTION - DAY 1 - CONTINUOUS**

13 *

NAJIA, hiding in the corner of the deserted reception, on her
mobile. (And intercut with the scene above.)

NAJIA KHAN
Can you pick me up from work?

YAZ KHAN
What -- now?

10:07:30 INT. YAZ'S FAMILY FLAT/KITCHEN - DAY 1 1301

*

YAZ KHAN
I'm just in the middle of --

*

NAJIA KHAN
Yes, now. It's urgent.

10:07:34 INT. HOTEL/RECEPTION - DAY 1 - CONTINUOUS

*

*

I'll text you the address. Don't
let on to your Dad.

*

10:07:38 INT. YAZ'S FAMILY FLAT/KITCHEN - DAY 1 1301

*

10:07:21

*

*

*

I tell you everything when I see
you.

YAZ KHAN

(bit testy)

Fine.

NAJIA KHAN

Thanks sweetheart.

*

CUT TO:

*

10:07:42 INT. HOTEL/RECEPTION - DAY 1 - CONTINUOUS

*

She hangs up. She's so gutted --

*

10:04:44 Music out '4M1A Najia Waiting '

*

*

*

*

14 10:07:49 INT. YAZ'S FAMILY FLAT/KITCHEN - DAY 1 - CONTINUOUS 14

YAZ hangs up -- the DOCTOR can spot something's wrong --

HAKIM KHAN

Is she alright?

YAZ KHAN

Yeah. She forgot something. Asked
if I'd drop it at work for her.

(to the Doctor and Ryan)

She's got a new job, posh hotel,
opening. Do you mind if I nip out
quickly?

*

*

*

THE DOCTOR

Need any company?

*

YAZ KHAN

No, I'll be fine.

HAKIM KHAN

We'll look after your friends!

(to the Doctor and RYAN)

I'm gonna make pakora.

YAZ KHAN

Dad, don't! He's terrible at pakora.

HAKIM KHAN

We never meet your friends. She never brings anyone around.

*

SONYA KHAN

(looks at Ryan)
Married to the job!

YAZ KHAN

(grabs car keys)
Least I've got a job to be married to. Bye!

SONYA KHAN

Hope you don't crash!

HAKIM KHAN

Girls, now --

10:08:22 Music in '4M2 Missing you '

*

THE DOCTOR

Sisters! I used to have sisters --
used to be a sister, in an aqua-hospital, actually turned out to be a training camp for the Quiston Calcium Assassins --

*

*

RYAN SINCLAIR

Going off on one again --

THE DOCTOR

(sees a delivery card on the side; nosy)
Ooh, you've got a parcel to pick up. Left with a neighbour.

HAKIM KHAN

Yes I've been trying to get that for days. Couple of doors down. No reply.

*

*

THE DOCTOR

(mind ticking)
Do you want me to go get it? While you make your terrible pakora.

*

*

CUT TO:

15 **10:08:39 EXT. SHEFFIELD/GRAHAM AND GRACE'S HOUSE - DAY 1 1305**15 *

GRAHAM stands outside his house. Looks up. Close in on Graham.
Doesn't want to do this. *

CUT TO:

16 **10:08:52 INT. GRAHAM AND GRACE'S HOUSE/FRONT ROOM - DAY 1 -** 16 *
CONT. *

Sun shining through the window. It glistens off a line of spider
silk from the window to the bookshelf.

GRAHAM enters the lounge. He stands in the middle of the room.

Everything as he left it. Photos of him and Grace. Her
possessions. Her clothes. A pair of shoes. A bag, a purse.

GRACE O'BRIEN
You'll have to learn how to change
the hoover bag now.

Graham looks -- GRACE is standing there. She's solid, but he and
she should know that she's not real, or a monster. She's his
memory, an echo. This is all happening in his head.

GRACE O'BRIEN (CONT'D)
And work out where I kept the
spares.
(Beat)
Rubbish collection is every Friday. *
Recycling every other week.

10:09:32 Music out '4M2 Missing you ' *

GRAHAM O'BRIEN *
(to himself)
I know.

He looks at her. She looks at him. Standing across the room from
each other. Then, close on Graham --

GRAHAM O'BRIEN (CONT'D)
(so quiet; so sad) *
I know. I've got so much to tell
you.

1 *

10:09:34 Music in '4M3 Anna ' *

WIDE: Graham in the room alone. Silent. The sound of the city
outside. Hold on that. Let it ache.

CUT TO:

17 **10:09:42 EXT. PARK HILL FLATS/BALCONY - DAY 1 - 1308** 17 *

The DOCTOR and RYAN exit Yaz's flat and head down the balcony.
(JADE MCINTYRE stands opposite the same door, texting.)

 THE DOCTOR
No word from Graham?

 RYAN SINCLAIR *

You think I should've gone with him?

 THE DOCTOR

You know him better than me.

 RYAN SINCLAIR *

Not much. *

Before Ryan can reply, they arrive by the door -- and Jade. *

 THE DOCTOR
Still no answer?
 (Jade looks up; the Doctor
 brandishes the card)
We've got a package to pick up for *
number 34. Think she took it in.
You a friend?

 JADE MCINTYRE *

We work together at the Uni. She
hasn't been in for a few days,
didn't call in sick, isn't *
answering her messages -- thought
I'd drop by, see if she was OK. I'm
Jade.

 RYAN SINCLAIR *

I am Ryan. That's the Doctor.

The Doctor is peeking through the letterbox. Dark inside. The
Doctor's POV through the letterbox: looking down onto the floor.
A pile of letters. Free newspapers. Shaft of a light coming from
the doorway at the end of the short hall corridor.

 THE DOCTOR
 (calling through)
Hello. Anna! It's next door but
one! Have you got a parcel for us?

Nothing. The Doctor turns back to the others. *

 THE DOCTOR (CONT'D)
I mean... I could open the door.

 JADE MCINTYRE
What, like, break it in?

THE DOCTOR

No, just sort the lock. If you thought that was appropriate. If you're worried. About her.

JADE MCINTYRE

I am.

The Doctor takes her sonic out of her pocket -- smiles -

CUT TO:

19 **10:10:29 INT. ANNA'S FLAT/HALL - DAY 1 1311**

19 *

The front door sonic'd open as the DOCTOR, RYAN and JADE MCINTYRE come in.

THE DOCTOR

Anna?

Dark, spooky, creepy. Ryan tries the light switch. No joy. The trio proceed carefully down the short corridor. They stop to peer down the stairs -- unknowable, spooky -- but move on. This flat is an identical replica of Yaz's family's next door. At the end, the open plan kitchen and lounge.

The hall is laced with a few cobwebs. JADE touches them, peers at them. Examines them. The DOCTOR watching her, beady.

THE DOCTOR (CONT'D)

Anna! How long did you say it was since you'd seen her?

RYAN SINCLAIR

Power's out.

JADE MCINTYRE

Few days.

RYAN SINCLAIR

Lot of cobwebs for a few days.

THE DOCTOR

Yeah that's what I was thinking.
OH.

The Doctor looks to Ryan: exactly. She heads down the hall into-- Dark. No lights working. Close in on the DOCTOR and RYAN as they enter and stop, looking ahead --

RYAN SINCLAIR

Woh. This is proper weird now.

THE DOCTOR

(so quiet; just as freaked
as Ryan)

Yep.

The entire kitchen and lounge is wrapped in cobwebs. TV, sofa, chairs, tables, pictures, photo frames. The windows are entirely gummed up with cobwebs. Shards of light come in through the gaps in the webs. JADE comes in, sees everything --

CUT TO:

18 10:10:55 INT. GRAHAM AND GRACE'S HOUSE/DINING TABLE - DAY 1 -18
1310

Grace's coat from episode 1 lain out on the table. GRAHAM, alone, sat at the table.

He picks up the coat, and slowly brings it to his face. He smells it -- takes in a deep heft of it.

And we move round and up to see GRACE behind him (again, unacknowledged) as he looks up, not looking at her.

GRACE O'BRIEN
Graham O'Brien, what are you doing,
sniffing coats? How is that gonna
help eh?

Graham stares ahead, the memories of her flooding in. Lost.

Then -- a sound from above. In the ceiling. Some very heavy scuttling. Close in on Graham. What's that?

CUT TO:

10:11:14 INT. ANNA'S FLAT/KITCHEN - DAY 1 1311

The entire kitchen and lounge is wrapped in cobwebs. TV, sofa, chairs, tables, pictures, photo frames. The windows are entirely gummed up with cobwebs.

THE DOCTOR
(watching Jade)
Did Anna ever mention she had a
problem with spiders?

10:11:22 INT. GRAHAM AND GRACE'S HOUSE/RYAN'S ROOM - DAY 1 1313

GRAHAM ascends the stairs to the loft. The room as we last saw it when Ryan was in it. But as Graham climbs the stairs -- his hands brush -- cobwebs. A line of spider silk across the stairs. A bit thicker, a bit stickier than normal cobwebs.

He looks around up here. Sees something on the floor, looking through the bannister. We don't see it, but Graham's reaction tells us a lot.

CUT TO:

10:11:31 INT. ANNA'S FLAT/KITCHEN - DAY 1 1311

THE DOCTOR

Let's take a look downstairs.

They head out of the freaky cobwebbed room --

21 **10:11:35 INT. GRAHAM AND GRACE'S HOUSE/RYAN'S ROOM - DAY 1 1313**

Close in on Graham -- he's looking at something unnerving.

GRAHAM O'BRIEN

What is that.?

OVERHEAD: Graham is kneeling by what looks like a translucent spider's exoskeleton.

CUT TO:

22 **10:11:41 INT. ANNA'S FLAT/BEDROOM - DAY 1 1314**

22

Dark in here too. The door opens -- the DOCTOR and RYAN walk in --
- we're with them as they carefully look around --Main bedroom, photos, personal belongings -- Anna's in her 20s.
A double bed. Stuff in here isn't covered in cobwebs.The Doctor and Ryan see immediately -- a figure in the bed,
propped up on pillows. Hard to see any detail in the dark --

THE DOCTOR

Anna.

RYAN SINCLAIR

Is she in here?

THE DOCTOR

(gently)

You OK?

The Doctor goes slowly over, as Ryan goes to the window -- ANNA
unmoving -- the Doctor leans down --

THE DOCTOR (CONT'D)

Anna --

As Ryan opens the curtain -- bringing in a shaft of new light,
which illuminates --Anna -- her head ENTIRELY COVERED AND WRAPPED IN COBWEBS. The
Doctor recoils --

RYAN SINCLAIR

Oh my days --

Webs layered all over Anna's face and mouth. Eyes and mouth particularly thickly bound. She's very dead.

The Doctor looks down -- Anna's left hand and arm is exposed on top of the covers -- hand and arm also bound in cobwebs -- JADE joining them. Horrified --

JADE MCINTYRE
My God -- Anna...

THE DOCTOR
I'm sorry.

RYAN SINCLAIR
Spiders don't do that? Do they? *

THE DOCTOR
(looking up and round)
Wrong question, Ryan. *
You should be asking: Where is the *
spider that did this? *

RYAN SINCLAIR *
You think it's still in here. *

THE DOCTOR *
Maybe. *

Close in on Ryan and Jade realising -- cold fear -- eeeek!!

The Doctor at the wardrobe door -- looks to Ryan. Ryan nods. *

THE DOCTOR (CONT'D)
Three, two --

And she SLAMS open the wardrobe door, jumps back: just clothes. *

Ryan kneels down -- slowly lowers his head to the floor -- to look under the bed --

POV FROM UNDER THE BED: Ryan's eyes. And in foreground, SOMETHING MOVES! Ryan's eyes widen -- he scrambles back -- the Doctor sees --

Ryan nods -- wide-eyed -- can't speak with the eurg of it all -- *

And as they look, out from under the bed -- comes a LONG SPIDER LEG. Then another, then another -- and out crawls a TWO FOOT LARGE GIANT HOUSE SPIDER. Domestic variety --

RYAN SINCLAIR *
Look at the size of it! *

THE DOCTOR
No sudden moves-- *

They back towards the door -- as the spider pulls itself fully out from under the bed -- looks at them --

As they take a step back, the spider takes a step forward. As they take a step to the side -- the spider takes a step to the side.

The spider now stood still --

*

JADE MCINTYRE

It's domestic but it is way too big-
- it's not harmful --

*

RYAN SINCLAIR

It suffocated your mate!

THE DOCTOR

Let's put the door between us. When
I say now, quick as you can. Go,
go, go -- go! Ryan.

*

*

They dart out -- the spider mirror-moves -- they slam the door!

CUT TO:

23 **10:13:03 INT. ANNA'S FLAT/DOWNSTAIRS HALL - DAY 1 - CONTINUOUS**²³ *

RYAN leans with his back against the door --

THE DOCTOR

Ryan keep it in there. Back in a
sec.

*

*

*

RYAN SINCLAIR

We're out, it's contained -- only a
spider -- big spider but only a
spider --

*

(to JADE)

Not mad keen on spiders!

JADE MCINTYRE

Um --

RYAN SINCLAIR

What?

Jade nods to the bottom of the door, by Ryan. There's a gap
between the door and the floor!

And a SPIDER's LEG starts to poke through. Then another!

CUT TO:

*

24 **10:13:18 INT. ANNA'S FLAT/KITCHEN - DAY 1 - CONTINUOUS** 24 *

The DOCTOR throwing the cupboards open -- looking for something -
- throwing the fridge open -- as JADE runs in --

RYAN SINCLAIR (O.S.)
(yelling from the door)
Doctor! it's coming through!

*

JADE ABBOTT
Can't keep it in the bedroom --

As the Doctor grabs vinegar and garlic puree out the fridge --
Jade notices something -- built into the wall -- opens it up --

JADE MCINTYRE
Rubbish chute. Maybe that's how it
got in -- could we drive it out
through there?

THE DOCTOR
And set it loose across the city?
No, we need to kept it isolated
here.

*

As the Doctor grabs the vinegar and garlic puree and runs out --

*

CUT TO:

25 **10:13:34 INT. ANNA'S FLAT/DOWNSTAIRS HALL - DAY 1 - CONTINUOUS**⁵ *

The DOCTOR and JADE running from the kitchen -- RYAN runs up the
stairs, into the hall --

*

As the Doctor squirts a line of garlic puree and vinegar across
the hallway -- up the walls and even onto the ceiling! A Maginot
Line -- which Ryan runs through and past

THE DOCTOR
(yells)
Ryan! Get up here!

*

*

*

RYAN SINCLAIR
Oy! You just covered me in vinegar!

THE DOCTOR
Spiders feet are their noses: and
they hate the smell of garlic, and
the acetic acid in the vinegar
means it won't come any further.

*

*

The trio sit behind the line -- and look at the stairs. Move
slowly in on the stairs. And our trio. As they wait.

RYAN SINCLAIR
Where is it?

And then they all look up -- coming round the corner ON THE
CEILING comes a leg -- and another -- and THERE'S THE SPIDER!
AND IT DROPS DOWN ONTO THE FLOOR! Our gang recoil --

*

*

*

It strides forward -- hovers -- and stops. Facing the Doctor,
Ryan and Jade --

ICONIC PROFILE: The Doctor crouches -- at a distance -- at face level with the spider --

THE DOCTOR

Hi. We don't mean you any harm. But you're not supposed to be this big. And you're definitely not supposed to attack humans. You stay here, until I figure this out. Deal?

*

On the spider: close detail, impassive, breathing.

THE DOCTOR (CONT'D)

(to the others)

Let's go.

She opens the front door -- and they pile out --

CUT TO:

26 **10:14:30 EXT. PARK HILL FLATS/BALCONY - DAY 1 1320** 26 *

The DOCTOR, RYAN and JADE run out from Anna's flat and SLAM the door! The Doctor fast-looks back in through the letterbox to check, slams it, turns back to Jade --

RYAN SINCLAIR

I did not like that.

*

*

THE DOCTOR

Jade McIntyre. Who are you, exactly?

I saw you check those cobwebs. And you weren't surprised.

*

GRAHAM O'BRIEN (O.S.)

(before Jade can reply,
the sound of Graham)

Eh you are never gonna guess what I just found in the loft room!

*

*

They all turn -- GRAHAM running towards them along the balcony --

RYAN SINCLAIR

It better not be a massive spider --

*

GRAHAM O'BRIEN

Yes! Like a big spider has just shed its skin.

*

*

THE DOCTOR

(to Jade)

A woman has died, and I think you know more than you're telling.

*

*

Close in on Jade. Burdened. Looks to the trio.

JADE MCINTYRE

This isn't the first incident.
Something's happening with the
spiders in this city. They're out
of control.

*
*

On the Doctor.

10:14:58 Music in '4M3a Jade'

*

CUT TO:

27 10:15:02 INT. YAZ'S FAMILY FLAT/KITCHEN - DAY 1 1321

27

*

The table is heaving with food and drink. HAKIM's sat there.
SONYA on her phone. Hakim checks his watch.

HAKIM KHAN

Long time to get a parcel.

SONYA KHAN

(not looking up)

She always has the weirdest
friends.

10:15:11 Music out '4M3 Anna '

*

CUT TO:

33 10:15:17 EXT. SHEFFIELD/BRIDGE BY PARK HILL FLATS - DAY 1 1343³

*

JADE MCINTYRE leads the DOCTOR, RYAN and GRAHAM across the
bridge, as trams pass through.

*
*

JADE MCINTYRE

The place where Anna worked with me
is just over the way.
I'm a Research Fellow in Zoology,
specialising in arachnids and
arthropods.
But spiders are our main focus. And
we're seeing something very wrong
in their behaviour right now.

*
*
*
*
*
*
*
*
*

10:15:33 Music in '4M4 Insurane Policy'

*

They walk on ahead: we linger on Graham and Ryan just behind.

*

RYAN SINCLAIR

How was the house?

*
*

GRAHAM O'BRIEN

(lying)

Yes fine yeah.

(Beat)

Good to be home.

*
*
*
*
*

RYAN SINCLAIR

Yeah.

GRAHAM O'BRIEN

Look I found this on the mat.

He hands Ryan a letter.

GRAHAM O'BRIEN (CONT'D)

It's your Dad's handwriting, isn't it?

RYAN

Looks like it. Yeah.

He pockets it.

GRAHAM O'BRIEN

Well you not gonna open it?

RYAN SINCLAIR

Nope.

And they walk on -- Graham glancing at Ryan.

10:15:48 Music out '4M3a Jade '

CUT TO:

28 **10:15:53 INT. HOTEL/SERVICE CORRIDOR - DAY 1 1332**

28

Long, unglamorous service corridor. Worried FRANKIE ELLISH strides down -- up to a door marked with a number of warning signs. It has a complex combination lock on it -- she punches in the code, opens the door. Heads on through.

The door closes behind her..

CUT TO:

29 **10:16:10 INT. DARK MINESHAFT SLOPE - DAY 1 1333**

29

FRANKIE walks from the door, down a dark slope -- cavern walls, makeshift lighting. As she does, she's filming on her phone.

FRANKIE ELLISH

This is my insurance policy.
Everything I did, was under strict
instruction, and Non-Disclosure
Agreements, and against my better
judgement.

(Beat)

She walks and turns the corner into --

CUT TO:

30 **10:16:18 INT. MAIN MINESHAFT - DAY 1 - CONTINUOUS** 30 *

Bigger cleared area, once used for mining: dark and treacherous.

FRANKIE ELLISH
And I hope one day, I can forgive
myself for my part in it.

We stay on FRANKIE -- close in on her -- as she stops. Peers ahead, looks down, shines phone light. We don't see what it is.

FRANKIE ELLISH (CONT'D)
What's that---

And her face changes: she stumbles back -- a large shadow looms!

FRANKIE ELLISH (CONT'D)
Oh my God --

And she turns -- but it's like she's PULLED by something unseen -
- YANKED -- she falls -- her iPhone hits the deck, its light
still shining. We close in on it, still recording -- as all we
can hear are Frankie's screams --

And as we close in on the phone, we hear the worst scream of all-

CUT TO:

31 **10:16:35 INT/EXT. HAKIM'S CAR - DAY 1 1335** 31 *

YAZ drives up in Hakim's car, up the entrance way. Yaz looking out at the impressive surroundings.

YAZ KHAN
Flippin' 'eck, Mum.

CUT TO:

32 **10:16:50 INT. HOTEL/RECEPTION - DAY 1 1340** 32 *

Preoccupied NAJIA leaning against reception, coat on -- a knock at the dust-sheet covered glass door. YAZ! Najia uses a pass to unlock the door.

NAJIA KHAN
Quick get in before anyone see's.

YAZ KHAN
Hi!

Najia wants to get out quick, but Yaz gives her a big hug!

NAJIA KHAN
What's the big hug for? I only saw
you this morning.

YAZ KHAN

Yeah, well. Feels longer.
(looks up)
This is well swanky!

NAJIA KHAN

Don't get attached, we need to go --

YAZ KHAN

Can I not have a quick look round --

NAJIA KHAN

No! Yaz, I've been sacked.

YAZ KHAN

What? Mum! But you've just started.

*

NAJIA KHAN

I know --

YAZ KHAN

They can't do that! What happened?
Who sacked you?

ROBERTSON

I did.

Yaz spins -- ROBERTSON, the other end of reception, with KEVIN
by his side. They approach.

KEVIN

Hands in the air, both of you!

*

ROBERTSON

As of right now, you are both
trespassing on my property.

*

*

*

YAZ KHAN

(inner police officer
kicking in)

Put the gun down, please, sir.

*

ROBERTSON

My hotel. My rules.

(to Najia)

You were fired. Yet instead of
leaving, you bring someone else in!

*

*

NAJIA KHAN

She's my daughter and she's giving
me a lift home.

ROBERTSON

How very moving.

*

*

YAZ KHAN

(direct; to Robertson)
Why'd you fire her?

ROBERTSON

I don't have to answer to you.
What're you, fifteen? You should be
in school! Your Mother isn't
supposed to be here. I told the
staff to take two days off.

*
*
*
*
*

NAJIA KHAN

I came in to do extra preparation
before we opened --

ROBERTSON

Well. I really don't care. Cos if I
hadn't fired you then, I would've
fired you ten minutes ago when I
saw the rooms. Disgraceful.

*
*
*

NAJIA KHAN

What rooms? I don't understand.

ROBERTSON

I am sure you don't understand.
(to Yaz)
Would you like to see how good your
Mother really isn't?

*
*
*

He heads off. Kevin uses his gun to gesture them to follow.

CUT TO:

34 **10:18:08 INT. SOUTH YORKSHIRE UNIVERSITY/SPIDER LAB - DAY 1 1440** *

SPIDERS! EVERYWHERE! But caged, for examination and research.
Different breeds, different numbers. Dozens and dozens of real
spiders crawling around infect every frame of this scene: under
containment of course.

The Doctor delighted, peering, grinning and putting her hand
against the glass, a kid in a sweet shop. Graham and Ryan less
so! Students and researchers work in background.

*

DR JADE MCINTYRE

(grinning; enjoying this)
We reckon there could be around 21
quadrillion spiders on the planet
in total.

*
*
*

THE DOCTOR

(to Jade)
S what sort of research are you
doing in here?

*
*
*
*

DR JADE MCINTYRE

We're interested in utilising the
genetic strengths of arachnids.
Ordinary spider silk is as strong
as steel. Or as tough as kevlar.

*

GRAHAM O'BRIEN
(peering at a spider)
Still doesn't make me like 'em.

THE DOCTOR
Fun fact, if you weave dragline
spider silk as thick as a pencil,
it's strong enough to stop a plane
in flight --

GRAHAM O'BRIEN
You're kidding.

THE DOCTOR
I'm not, I have had to deal with
it! Well, me and Amelia Earhart.
You'd like her, she's a right
laugh.
(off Jade's bemusement)
So what else're you doing in here?

DR JADE MCINTYRE
I've been working on an enzyme to
increase the lifespan. Spiders can
keep growing for as long as they
live --

RYAN SINCLAIR
That spider in Anna's flat. That
was way bigger than a normal
household spider.

DR JADE MCINTYRE
(uneasy)
Yeah.

THE DOCTOR
Did Anna have access to your
experiments?

DR JADE MCINTYRE
No, she was on the admin team.
Everything we do here is secure, we
discard all of our carcasses
responsibly, through a specialist
company. Unless she was taking
things without us knowing. But
she's not that kind of person.
(Beat; thrown)
I should notify the police.

THE DOCTOR
What is it you wanted to show us?

Jade takes them to a map in a corner, by her desk, away from the
main lab. On the wall, a map of Sheffield with dots on it.

DR JADE MCINTYRE

Reports of unusual spider activity
in Sheffield, over the last three
months. From the police, pest
controllers, and to us here. Rare
sightings, and increase in numbers,
spiders you don't normally see at
this time of year.

*

*

*

THE DOCTOR

(beadily; quiet)

Something is wrong with the spider
ecosystem in South Yorkshire.

DR JADE MCINTYRE

Exactly. But we don't know what.
They have nothing in common.
Different species, different
quantities, some are large
massings, some have been a
profusion of web-building. I can't
work out if they're confused, or
angry or scared --

*

*

THE DOCTOR

(studying it so carefully)

Or trying to send a message.

The Doctor grabs a pen and starts drawing on the map --

DR JADE MCINTYRE

What're you doing?!

The Doctor, draws around the sticky dots on the map -- like
she's doing a dot to dot! Joins them into a line -- which
becomes longer, bigger, curves round -- until the Doctor's
finished -- and the map now features a very ragged jagged
circle, isolating an area in the middle. The Doctor points to
that area in the middle --

*

THE DOCTOR

Where's that?

CUT TO:

34A 10:19:59 EXT. HOTEL - DAY 1

34A

*

Repeating the establisher from the top of the episode. The
creepy, moving shot on the exterior of the hotel.

CUT TO:

CUT TO:

*

35 10:20:01 INT. HOTEL/BEDROOM 1 - DAY 1 1405

35

*

A dark room -- ROBERTSON, comes in, followed by NAJIA and YAZ.
KEVIN at the rear.

*

ROBERTSON

Now if you're so great, explain this.

*

Najia and Yaz stand and stare -- a normal hotel room is covered in cobwebs. Bed, chairs, TV. And the windows are gummed up with cobwebs too. It's the hotel version of Anna's flat. So creepy.

NAJIA KHAN

I can't. That's not possible.

ROBERTSON

You're fired. Again.

10:20:10 Music in '4M5 I have no more Kevin'

*

ROBERTSON (CONT'D)

(his watch buzzes)

It's time for my scheduled bathroom break. Kevin. We'll go next door.

(to Yaz and Najia)

And when I'm done, Kevin will escort you off the grounds forever.

*

*

*

*

*

10:20:24 Music out '4M4 Insurane Policy'

*

YAZ KHAN

Scheduled bathroom breaks.

*

*

He leaves -- Yaz turns to Najia --

NAJIA KHAN

Yaz, I checked this room yesterday. It wasn't like this.

(the sound of
scraping/scuttling)

Did you hear that?

*

YAZ KHAN

Yeah.

*

She goes over to the wall -- puts her head against it --

*

And the camera goes through the wall -- split screen -- half is Yaz with her head against the wall, and on the other half --

A couple of massive spider legs crawl slowly along the other side of the wall, three inches from Yaz's face! Every time they hit the surface, they make a quiet impact.

Yaz straining to listen -- but only we can see what they are! Eek! Yaz comes back from the wall -- as Najia's phone is buzzing in her pocket --

NAJIA KHAN

(answering her phone)

Hello? Yeah.

(MORE)

*

NAJIA KHAN (CONT'D)

(to Yaz)

It's for you. It's a doctor.

Yaz's face lights up -- grabs the phone --

YAZ KHAN

Hi! Doctor, you're never gonna
believe it --

*

INTERCUT: close up of the DOCTOR, on Jade's phone (she's outside the hotel but we don't need to see that) --

THE DOCTOR

Are you at the hotel where your Mum
works?

YAZ KHAN

Yes.

Can you let us in?

*

*

*

*

CUT TO:

36 10:21:22 INT. HOTEL/BATHROOM SUITE (OFF BEDROOM 2) - DAY 1 1412 *

ROBERTSON, on his cell phone, in the bathroom.

ROBERTSON

Frankie, where are you? Don't keep
me waiting.

*

*

He hangs up, puts his cell down on top of the toilet. As he does he can hear a sound, just at the edge of hearing: tap tap tap.

Robertson stops. Listens again. Tap tap tap. It's coming from the bath. Louder now. Tap tap tap. The plug on the chain is rattling with the vibration.

TAP TAP TAP. He looks down to the plug-hole end. Something moving down there. A shift in the light beneath it. Robertson peers down the plug-hole --

TAP TAP -- a crack down the centre of the bath -- Robertson sees it spread -- he recoils -- as --

SMAASSSHHHH!! THE WHOLE BATH EXPLODES! Shattering -- pieces flying!

Robertson goes to the floor -- arms cover his head -- to protect himself -- looks up --

A BATH-SIZED SPIDER OCCUPYING THE SPACE WHERE THE BATH JUST WAS!

The SPIDER ADVANCES ON HIM -- HAIRY LEGS EXTENDING!

Robertson pinned up against the wall -- a MASSIVE SPIDER FACE and JAWS coming towards him -- screams!

The door's kicked in! KEVIN, gun raised --

ROBERTSON (CONT'D) *
Argh, argh, argh Kevin, Kevin. *

KEVIN *
Oh my god. Argh get it off me argh. *

The spider's face swings round to them! And Robertson runs!

And he darts past -- as shots are fired by Kevin --

As the spider BEARS DOWN ON KEVIN --

CUT TO:

37 **10:22:36 INT. HOTEL/RECEPTION - DAY 1 1415**

37 *

NAJIA and YAZ let the DOCTOR, RYAN, GRAHAM and JADE MCINTYRE in--

THE DOCTOR *
Hi! Yaz's Mum! --

NAJIA KHAN *
Najia -- Yaz, they can't be here!

THE DOCTOR *
Najia you made a very awesome *
human. Tell me what's going on. *

But before Yaz and Najia can reply -- the sound of gunshots!

RYAN SINCLAIR *
Was that gunshots?

THE DOCTOR *
Come on. *

She runs -- and the others follow -- *

CUT TO:

38 **10:22:48 INT. HOTEL/BEDROOM 2 - DAY 1 1416**

38 *

Empty bedroom, some cobwebs on wall (redress of Bedroom 1). *
ROBERTSON outside the bathroom door -- hears a thump against the *
bathroom door -- then another thump --

ROBERTSON *
Kevin?

He knocks against the door, timid --

ROBERTSON (CONT'D) *
Is it dead? *
(Beat, silence)
Kevin?

He pushes against the door, slowly -- sticks his head round --

CUT TO:

39 10:23:02 INT. HOTEL/BATHROOM SUITE (OFF BEDROOM 2) - DAY 1 - 39 *
CONTINUOUS *

Amidst the debris -- the SPIDER is over KEVIN's body -- spraying web over him -- it looks to ROBERTSON!

ROBERTSON

Holy --

He dashes out --

CUT TO:

40	10:23:09 INT. HOTEL/BEDROOM 2 - DAY 1 - CONTINUOUS	40	*
----	--	----	---

-- slamming the door -- and now freaked out. And alone.

ROBERTSON

Oh my god. *

It got Kevin. I have no more Kevin. *

I'm compromised --

(reaches in his pocket; oh

no!)

Where's my cell?

CUT TO:

41	<u>10:23:27 INT. HOTEL/BATHROOM SUITE (OFF BEDROOM 2) - DAY 1 - 41</u>	*
	CONTINUOUS	*

KEVIN

Help me, help me. Arghhh. *

Robertson's mobile phone lying on the top of the toilet! -- a hand comes into frame -- reaching for it, struggling --

KEVIN, terrified, injured, pulls himself into frame -- his face
and hands are covered in sticky threads - the start of cobwebs --
grabs the phone -- as he's YANKED back out of frame -- drops the
phone! -- and DOWN into the bathroom cavity! Screaming -- *

The phone lies smashed and useless on the bathroom floor.
Another scream --

CUT TO:

42	10:23:33 INT. HOTEL/BEDROOM 2 - DAY 1 - CONTINUOUS	42	*
----	--	----	---

ROBERTSON at the door hears the scream! THUMP! Now he runs --

CUT TO:

10:23:35 INT. HOTEL/BATHROOM SUITE (OFF BEDROOM 2) - DAY 1 -
CONTINUOUS

Kevin is being dragged away by the spider down through the whole in the bath.

10:23:40 INT. HOTEL/BEDROOM 2 - DAY 1 - CONTINUOUS

ROBERTSON running through the hotel room to the corridor --

43

10:23:43 INT. HOTEL/CORRIDOR - DAY 1 - CONTINUOUS

43

-- into the corridor where running straight at him are: OUR GANG! The DOCTOR, RYAN, GRAHAM, YAZ, JADE and NAJIA --

-- they all screech to a halt staring at Yaz--

10:23:46 Music out '4M5 I have no more Kevin'

GRAHAM O'BRIEN
You are joking --

RYAN SINCLAIR
No way!

DR JADE MCINTYRE
Oh no --

THE DOCTOR
(flashes psychic paper
really fast)
Crisis investigators. You just ran
really quickly out of a room,
looking really scared, tell me
exactly what's going on, omitting
no detail, no matter how strange.

ROBERTSON
A giant spider just smashed through
my bathtub and took out, my
bodyguard Kevin.

THE DOCTOR
Right. Very succinct summary. Well
done. You just wait here with my --
people.
(Beat; realising; turns)
A *spider* smashed through a *bath*?
Right.

10:24:11 Music in '4M6 Looking for a Kevin'

Robertson nods -- the Doctor darts in to the room -- Yaz follows. ROBERTSON looks at the others, who (apart from Najia) are standing smiling at him. Robertson looks to Graham and Ryan.

RYAN SINCLAIR

(nods)

Hey.

ROBERTSON

Hey.

GRAHAM O'BRIEN

You're that bloke.

ROBERTSON

(weary)

Yeah.

CUT TO:

44 **10:24:35 INT. HOTEL/BATHROOM SUITE - DAY 1 - CONTINUOUS** 44 *

The DOCTOR, with YAZ at her side, opens the door carefully and they peek in. Smashed pieces of bath. Strands of spider web hanging down. No spider -- no Kevin.

YAZ KHAN

The room next door is covered in cobwebs. Top to bottom.

THE DOCTOR

Just like your neighbour's house.

YAZ KHAN

What?

THE DOCTOR

Big spider problem in this city right now, Yaz. Glad to be home?

Before Yaz can answer -- MUFFLED THUMP FROM BELOW! Movement...

The Doctor and Yaz look at the big cavity hole where the bath was. Strands of spider silk hang across. Eeeek!

The Doctor sonics down - checks the sonic readings. The Doctor looks to Yaz -- puts her finger on her lips -- lies on the floor, near the hole. Yaz watches, nervous.

The Doctor sticks her head through the hole in the floor --

CUT TO:

45 **10:25:08 INT. SERVICE SHAFT - DAY 1 - CONTINUOUS** 45 *

The DOCTOR's head pokes down (upside down!) into the service shaft.

She looks along the tunnel-like shaft. It's covered in strands of spider webs. Dense.

Close in on the Doctor, worried -- long lens -- and as we do we realise, at the same moment as the Doctor does, that there's something moving behind her on the roof of the shaft -- *

The Doctor slowly turns -- face to face with the spider that attacked Kevin!

THE DOCTOR
Hi. Looking for a Kevin?

And the SPIDER'S JAWS SLAM OPEN FIERCELY! --

And the Doctor slams straight back up! -- *

CUT TO:

46 10:25:28 INT. HOTEL/BATHROOM SUITE - DAY 1 - CONTINUOUS 46 *

The DOCTOR jumps up from the floor -- *

YAZ KHAN
See it?

THE DOCTOR
(grabbing YAZ)
Really close!

And she runs out -- slams the door --

CUT TO:

47 10:25:33 INT. HOTEL/CORRIDOR - DAY 1 - CONTINUOUS 47 *

-- The DOCTOR and YAZ come running out into the corridor -- slows up as they see the others --

ROBERTSON
Did you see it? Did you find him?
Where's Kevin? *

THE DOCTOR
We need to move out of this area,
quick. It's too dark, too deserted.
Spiders love that. We need to go
somewhere bright and busy-- *

ROBERTSON
No, no, no, no, no. We need to get
as far away from that thing as
possible -- *

RYAN SINCLAIR
I'm with him --

NAJIA KHAN
I know the way out --

THE DOCTOR
Everyone -- follow Yaz's Mum!

NAJIA KHAN
It's Najia.

ROBERTSON
Wait! Who are you people?

GRAHAM O'BRIEN
Word of advice Mate. Run now, ask
questions later.

And they run --

CUT TO:

10:25:56 INT. HOTEL/RECEPTION - DAY 1 - CONTINUOUS

The group pelt down the escalators -- turn the corner and come
crashing to a halt as they see --

Eek! The reception doors have been cobwebbed over. Thick,
cobwebby. Like the flat and the room. No exit. The others stop --
as the DOCTOR goes up, sonic'ing the cobwebs.

RYAN SINCLAIR
Oh, that's bad.

YAZ KHAN
We just came in that way. How have
they done so many webs so fast?

GRAHAM O'BRIEN
Never mind that let's just get
through them.

ROBERTSON
This can't be happening. This is a
protest. One of those eco-protest.
This isn't spiders. Spiders can't
do that.

THE DOCTOR
(checking the sonic; grim)
These spiders can. Those aren't
normal cobwebs. They know we are
here and are trying to seal us in.

10:26:21 Music in '4M6a Jack Robertson'

DR JADE MCINTYRE
They're trying to make the whole
hotel their web.

THE DOCTOR
(close in; so quiet)
And we're the flies.
(Beat; to Robertson)
We are not leaving we need to found
out why they are here and stop them
getting any further.
We need to find a safe haven, Yaz's
Mum.

*
*
*
*

NAJIA KHAN
Kitchen?

THE DOCTOR
Lead on.

10:26:36 Music out '4M6 Looking for a Kevin'

*

And they turn and run, as we linger on the webs over the doors.

*

CUT TO:

*

10:26:39 INT. HOTEL/KITCHEN - DAY 1 1430

*

The DOCTOR, RYAN, JADE, NAJIA, YAZ, GRAHAM and ROBERTSON slam
in. Big industrial, plastic sheeting, almost finished.

THE DOCTOR
Good. This'll do. OK. Thinking,
need to be quick, spiders are
moving fast. Why is this hotel the
epicentre of spider activity?

ROBERTSON
Wait! Nobody talk, until you tell
me what you're all doing here.
Spiders.
(Beat)
Plural?

*
*

THE DOCTOR
Very plural. Sorry I don't know who
you are?

*

ROBERTSON
(taken aback by that)
Really. You must be one the only
person on the planet that doesn't.

*
*

THE DOCTOR
Are you Ed Sheeran?
(to the others)
Is he Ed Sheeran? Everyone talks
about Ed Sheeran round about now,
don't they?

ROBERTSON

(affronted)

I am not Ed Sheeran. I am Jack Robertson and this is my hotel. Just one hotel in an incredibly successful *chain* of hotels. Which is just one small part of my business portfolio, as featured in Fortune Global 500. Does that ring a bell?

*
*
*
*
*

THE DOCTOR

(beat; blank; to others)

Should I look impressed now? Is that impressive?

GRAHAM O'BRIEN

He's running for President in 2020.

THE DOCTOR

Ed Sheeran?

GRAHAM O'BRIEN

No, him! Robertson! Aren't you?

ROBERTSON

(smooth politician mode)

I haven't declared my intentions yet - but look, we're talking about spiders!

*
*

GRAHAM O'BRIEN

See typical politician. Avoiding the question.

*

ROBERTSON

I'm not a politician. I'm a businessman. And I know how to run things.

*
*
*

DR JADE MCINTYRE

I heard you're only running because you've hated Trump for decades --

*
*
*

ROBERTSON

Please don't mention that name. Look I was just attacked by a spider the size of a bathtub --

(to Najia)

And it's all her fault.

*
*
*
*
*

NAJIA KHAN

I told you. I don't know anything about this.

*

YAZ KHAN

Mum, don't even talk to him. He fired you!

THE DOCTOR
What! He didn't! *
(to Robertson)
You didn't. You can't be President
if you fire Yaz's Mum!

NAJIA KHAN *
Najia. *

ROBERTSON
I hate spiders. Phobia hate. *

RYAN SINCLAIR
Oh, man, me too! And there's loads
knocking about right now! *

ROBERTSON
I will not have them in my hotel. *

GRAHAM O'BRIEN
I mean you're running for
President, it could be espionage,
you know targeted directly at you. *

RYAN SINCLAIR
Like, by Russians. *

ROBERTSON
That's possible. There are a lot of
people that would like to see me
dead. *

NAJIA KHAN
Funny that.

10:28:19 Music in '4M7 Sorry Mate' *

ROBERTSON
(to the others; re Najia)
See! *

DR JADE MCINTYRE
They don't need *giant* spiders.
They'd just pop a tiny poisonous
one on your pillow. *

ROBERTSON
You really got to stop saying stuff
like that. *

YAZ KHAN
(to the Doctor)
So what do we do?

ROBERTSON
Why're you asking her?!

RYAN SINCLAIR
Cos she's in charge bro.

*

ROBERTSON
Says who?

GRAHAM O'BRIEN
Says us.

10:28:31 Music out '4M6a Jack Robertson'

*

NAJIA KHAN
How do you all know each other?

*

YAZ KHAN
Mum, can you shuddup a second!

*

THE DOCTOR
Right we need two things. Plans of
the hotel. And a captive spider.

*

On the group. Beat.

ROBERTSON
I'm not getting near the spider.

*

CUT TO:

50 **10:28:46 INT. HOTEL/CORRIDOR 1 - DAY 1 1445**

50 *

Creepy ominous corridor. Cobwebs scattered. We're with a LONE
DINNER-PLATE SIZED SPIDER as it strolls down a deserted hotel
corridor.

And into the corridor walks GRAHAM. Turns, sees the spider.
Breathes heavily. Doesn't like this. The spider stops.

GRAHAM O'BRIEN
I really don't like this. I don't
want to do this. Cant stand it come
on Graham deep breathes son.
Sorry, mate. Don't mind me.

*
*
*
*

10:29:06 Music in '4M8 Toxic'

*

GRAHAM'S POV: The spider starts coming toward him. He
instinctively steps back -- retreating --

*

GRAHAM O'BRIEN (CONT'D)
Nope, go on, carry on stay away go
on stay away-- nothing to see here -
-

*
*

SPIDER'S POV: it's speeding up, heading towards him --

GRAHAM O'BRIEN (CONT'D)
I am warning you.
Go on, get away --

*
*

As it heads towards Graham -- RYAN jumps out with a MASSIVE INDUSTRIAL STEEL COOKING POT and slams it on top of the spider!

RYAN SINCLAIR

Got ya!

10:29:19 Music out '4M7 Sorry Mate'

He leans on the pot -- the pot moves! Drags him a few inches along the floor! Ryan alarmed. Graham not happy!

GRAHAM O'BRIEN

You took your time! One, two, three lift.

RYAN SINCLAIR

(looking past Graham)
Graham...

GRAHAM O'BRIEN

What?

RYAN SINCLAIR

Behind you.

Graham turns -- and we move past him to close in on --

A dozen or more spiders the same size as the one in the pot, crawling down the walls, on the carpet and ceiling, -- coming towards Ryan and Graham, picking up speed -- *really really creepy* --

GRAHAM O'BRIEN

Right leg it!

And they run -- clasping the pot --

CUT TO:

51 **10:29:33 INT. HOTEL/GENERAL MANAGER'S BACK OFFICE - DAY 1 1450**¹

The Doctor pores over the blueprints, Robertson joins her, without asking --

THE DOCTOR

Now hotel plans let's see.

ROBERTSON

That can't be accurate -- it doesn't even have my panic room marked on it.
(they all look at him)

THE DOCTOR

(as she pores)
Any issues with spiders before today, Najia? Here or at home?

NAJIA KHAN

My home?

THE DOCTOR

One of your neighbours had a spider problem. And the link between both places -- is you.

ROBERTSON

I knew it! And I am going to litigate you until your last breath, Nadia.

*
*
*

NAJIA KHAN

It's Nadia. And I've done nothing!

THE DOCTOR

Are you sure?

*
*

NAJIA KHAN

Sorry but who are you? How d'you know my daughter? Why have I never met you before?

*
*
*
*

YAZ KHAN

Oh, not now!

NAJIA KHAN

Yes, now! It's not a difficult question.

THE DOCTOR

It is a bit of a long answer.

NAJIA KHAN

(tough)

Well I've got time.

*

Beat. Awkward moment. Nadia clearly demanding. Doctor meeting that toughness, not cowed by it. Strong, quiet, gentle.

THE DOCTOR

But I haven't. Not right now.

NAJIA KHAN

Are you two seeing each other?

*

Beat. Yaz despairs, embarrassed.

*

THE DOCTOR

I don't think so.

(to Yaz)

Are we?

YAZ KHAN

We're friends. I owe the Doctor my life. Quite a few times over.

NAJIA KHAN

What's that even supposed to mean?

*

YAZ KHAN

Please can we not have this
conversation now and not in front
of *him*?

*

ROBERTSON

Oh, I'm enjoying this.

*

THE DOCTOR

(at the blueprints)

How long did it take you to build
this hotel?

*

*

ROBERTSON

Five years. We have fifteen of
these hotels through out the world
now, repurposing former industrial
sites into luxury leisure venues.

*

*

THE DOCTOR

(looking up; beady)

Repurposing. What was the site
before?

*

ROBERTSON

(Beat)

I don't -- have clarity -- on that.

NAJIA KHAN

I do. Coal mines. This was mining
land.

Close in on the Doctor --

CUT TO:

51A 10:31:04 INT. HOTEL/KITCHEN - DAY 1 1455

51A

*

ANGLE ON: the SPIDER on a large plate, covered by a clear glass
bowl. (One shot only, to establish.) JADE and GRAHAM peering at
it.

*

*

*

DR JADE MCINTYRE

That's not good.

*

GRAHAM O'BRIEN

You are telling me I can't stand
them.

*

*

*

ANGLE on Ryan, He takes out the letter Graham gave him earlier.
Weighs it in his hand for a sec. Then opens it -- reads. Close
in on Ryan. Impassive, unreadable. What does it say? Hold.

*

*

*

DR JADE MCINTYRE
Now I have see these before
Was that the largest one out there?

GRAHAM O'BRIEN
We're not gonna go and double
check! Are we?
(looks to Ryan)
Are we?

Sees Ryan with the letter. Ryan clocks that Graham has seen him.
They look at each other. Ryan shoves the letter in his pocket --

DR JADE MCINTYRE
I'm afraid I am going to need you
to do exactly that. While I find
the others.

And she's out, bringing out her phone. On Graham and Ryan --

CUT TO:

52 **10:31:26 INT. HOTEL/SERVICE CORRIDOR - DAY 1 1500**

52 *

Same corridor Frankie used in scene 28. The DOCTOR strides, YAZ
and NAJIA (on her phone) at her side, pursued by ROBERTSON --

NAJIA KHAN
(on her mobile)
We have just passed the entrance at
the back of the spa -- we should be
here now -

ROBERTSON
You are not going down there. It's
too dangerous --

THE DOCTOR
I eat danger for breakfast.
(to Yaz)
I don't, I prefer cereal. Or
croissants. Or those little fried
Portuguese -- never mind! It's not
important.

They arrive at the locked, sealed chained door. Stickers and
signs on it: NO ENTRY, NO UNAUTHORISED PERSONNEL, DANGER OF
DEATH.

ROBERTSON
Ha see. Look at this, Keep Out
Danger of Death. You are not
authorised to go in here!

THE DOCTOR
(the sonic)
Dude, I've all the authorisation I
ever need.
(MORE)

THE DOCTOR (CONT'D)

(to Yaz)

I call people dude now.

She sonics the door -- it opens -- as JADE comes running from the other direction --

DR JADE MCINTYRE

Doctor, I need to speak to you.

THE DOCTOR

We need to do it as we walk,
there's something behind this door
people want to keep locked away.

ROBERTSON

(at the door)

Oh sure, it's a party! Everybody
can come!

DR JADE MCINTYRE

Thanks -- Doctor I have seen these
spiders before.

Najia goes to follow -- Robertson's arm bars her way.

ROBERTSON

But you...

NAJIA KHAN

You're not the boss of me any more.

And she darts under Robertson's arm and in! We close in on Robertson -- furious. He hesitates for a moment and then follows them all in.

CUT TO:

53 **10:32:13 INT. DARK MINESHAFT SLOPE - DAY 1 1502**

53 *

The DOCTOR, YAZ, JADE, NAJIA and ROBERTSON, head down the steep slope (the one Frankie descended earlier).

THE DOCTOR

Nice work Yaz.

ROBERTSON

No not nice work Yaz. None of you
are allowed down here.

THE DOCTOR

Are all your hotels are built on
repurposed sites.

ROBERTSON

That's the business. I mean every
city in the world, big or small,
has an area that they want to
repurpose.

(MORE)

ROBERTSON (CONT'D)

Maybe it's not too pretty, maybe
it's never been used. Maybe it's an
industry that's died. We go in and
we help them figure it out, we get
a good deal, but we give them world
class facilities. It is a win for
everybody.

*
*
*
*
*

THE DOCTOR

A network of mining tunnels could
explain how these bigger spiders
are moving. The question is: does
that make your hotel their target --
or their base?

*
*

NAJIA KHAN

What is that smell?

*
*

And we reveal what she's looking at --

*

CUT TO:

54 **10:32:54 INT. MAIN MINESHAFT - DAY 1 - CONTINUOUS**

54 *

A cleared area, once used for mining -- dark and treacherous.
Ahead, in the clearing, hanging down from the ceiling are -- two
bodies, hanging down in dense spider-web cocoons. Horrific.

*
*

THE DOCTOR

What are they?

*
*

NAJIA KHAN

Oh my God --

THE DOCTOR

(looking around)

You guys stay back. Keep an eye out
for me.

*
*

She goes up to one of the cocoons -- with a lot of effort, tears
back some strands of the webs. Inside, a cobwebbed human face --
the briefest glimpse as we cut to ROBERTSON recoiling.

*

ROBERTSON

Oh my God --

*
*

THE DOCTOR

D'you know who this is?

Robertson nods. Genuinely horrified and disturbed.

*

ROBERTSON

Her name was Frankie.

(Beat; so quiet)

Look what they did to her.

*
*

YAZ KHAN

Why are they in cocoons?

THE DOCTOR

I think they're being stored as food.

DR JADE MCINTYRE

Spiders don't eat people.

THE DOCTOR

I said they been stored. They haven't eaten them. They're outsized and confused. All their behavioural patterns have been disrupted. How did they get like this?

DR JADE MCINTYRE

I doesn't make any sense. This is not what spiders do.

THE DOCTOR

(she opens the other cocoon; grim)

I presume this is Kevin.

Robertson looks -- brief glimpse of Kevin's gummed face --

ROBERTSON

Yeah.

As they've been doing this, YAZ and NAJIA have explored deeper.

YAZ KHAN

Doctor --

As the Doctor walks over -- and Robertson is alarmed now.

ROBERTSON

You don't need to go any deeper --

THE DOCTOR

What is it?

YAZ KHAN

Look.

He kneels down, picks up Kevin's gun from the floor. Pockets it.

We're with the Doctor as she joins Yaz and Najia, at an opening into the rest of the shaft. And it's excavated out -- and goes down a precipitous drop to reveal -- the entrance to a massive warehouse-sized cavern.

CG: (DMP?) And within the warehouse sized cavern, the area is PACKED with LANDFILL. A dump. Rubbish. Overflowing. It's like the Indiana Jones warehouse, but with rubbish. Absolutely rammed. We can't even see how far it goes on for.

ICONIC: push in on the Doctor, Yaz, Najia being joined by Robertson and Jade.

THE DOCTOR *
Have you seen what's down here? *

DR JADE MCINTYRE *
It's landfill.

NAJIA KHAN *
Is that what the smell is? It goes
on for miles.

THE DOCTOR
(sonic'ing the air)
And down.

NAJIA KHAN
(turns to Robertson)
You're hotel is built on *landfill*? *

And Najia, Jade and Yaz turn on Robertson now -- as the Doctor
sonics, kneels, and looks out, analysing, thinking --

ROBERTSON *
I have a lot of companies okay. JLR *
does corporate waste disposal. Very
efficient, very highly rated
internationally.

THE DOCTOR
(as she looks out)
You fill up disused mines with
landfill waste, and build a luxury
hotel on top.

ROBERTSON *
Smart business planning. Perfect
vertical integration.

NAJIA KHAN
All your hotels are built this way?

THE DOCTOR *
Not quite perfect, I'm afraid. Not *
quite efficient. A blocked in site *
pumping out methane and sulfides *
and trichloroethylene. Never mind *
the specialist materials that *
haven't been properly preserved. A *
soup of toxic waste, incredibly *
badly managed. There's no outlets *
for any of it. It's just building *
and marinading and becoming more
and more toxic. It is a botched
job. *

ROBERTSON

I didn't know.

*

NAJIA KHAN

(realising)

Yes, you did. That's what she was
telling you, when I saw you. That
woman, Frankie. She was telling you
this site was unsafe.

*
*
*

ROBERTSON

OK, alright you are right that's
why I came here. Apparently JLR was
a little over-zealous at cutting
corners. And worried about keeping
the bottom line instead of doing
the right thing. But.

(off the others' looks)

I just sign the contract okay. I
expect other people to do their
jobs. This is not on me.

*
*
*
*
*
*
*
*
*

THE DOCTOR

Don't you even care?

*
*

ROBERTSON

Look I am going to pay you all off.
You'll never have to work again.

*
*
*

NAJIA KHAN

(so tough)

I *like* working!

(Beat)

Do you know the worst thing? Bits
of this is leaking out above here.
It's in my kitchen! My husband was
right. It is a conspiracy! D'you
have any idea how annoying it is
when my husband's right?!

*
*

ROBERTSON

Look I have never even been down
here. It doesn't even add up.

*
*

DR JADE MCINTYRE

It does for me.

(they all look; ashen)

JLR Disposal.

(to the Doctor; the fear)

JLR take the waste from our lab.
Our aborted experiments. And our
spider carcasses.

*
*
*
*
*
*

Close in on the Doctor, on Jade, and on Robertson. The creeping
horror and realisation.

THE DOCTOR

(quiet horror)

And they're all in there. Your
spider carcasses, in his toxic
waste --

*
*
*

ROBERTSON

It's not my fault. I didn't know
anything about spider carcasses!

*
*

DR JADE MCINTYRE

Of course you didn't, you don't
know anything! You just avoid
taking any responsibility!

*
*

(to the Doctor)

I'm running through our work, stuff
we shut down. Spiders Bio-
engineered, for stronger cobwebs,
prolonged life --

*
*
*
*

THE DOCTOR

-- because spiders can keep
growing. As long as they live --

*
*

DR JADE MCINTYRE

What if our waste included
something that we thought was dead,
but was still just alive?

*
*
*

THE DOCTOR

With enough food, in all that
waste, to survive. And enough
toxicity to mutate.

*
*

(Beat)

And to keep on growing.

*

Close in on the horrified group --

CUT TO:

55 **10:36:48 INT. HOTEL/BALLROOM - DAY 1 1515**

55 *

The door to the ballroom opens -- GRAHAM and RYAN peek in, still
spider hunting -- they come in carefully, looking around into
the corners, on the floor --

10:36:51 Music out '4M8 Toxic'

*

GRAHAM O'BRIEN

*

I dunno what she expects us to
bring back.

RYAN SINCLAIR

Graham. I read the letter.

GRAHAM O'BRIEN
(trying to be cool)
Oh

RYAN SINCLAIR
From my Dad.

RYAN SINCLAIR (CONT'D)
He said sorry for not being there
for me. For us. And for Nan.
(Beat)

GRAHAM O'BRIEN
Yes.

RYAN SINCLAIR
He wants us to reconnect. Says that
I could live with him now. Being
that he's my proper family.

10:37:26 Music in '4M9 Panic Room'

GRAHAM O'BRIEN
(careful)
Right.

RYAN SINCLAIR
I don't like that he put that.
Proper family. He's not proper.

Beat. Graham's looking ahead, silent, lost in thought.

GRAHAM O'BRIEN
Ryan.

RYAN SINCLAIR
What?

GRAHAM O'BRIEN
Did you check the ceiling?

RYAN SINCLAIR
No.

GRAHAM O'BRIEN
Neither did I.

And slowly, they both look up --

-- to see a FIFTEEN FOOT SPIDER SPREADEAGLED ACROSS THE CEILING!

And it DROPS DOWN! Ryan and Graham run, as it hits the ground --

CUT TO:

56 10:38:07 INT. HOTEL/KITCHEN - DAY 1 - 1520

56 *

The DOCTOR, GRAHAM, NAJIA, ROBERTSON and JADE slam back into the kitchen from one side -- as GRAHAM and RYAN slam in from the other side --

THE DOCTOR	GRAHAM O'BRIEN
We've found out what's going on --	Massive spider in the ballroom --

Beat.

THE DOCTOR
How massive?

GRAHAM O'BRIEN
Size of a large van.

THE DOCTOR
Wow, that is massive.

DR JADE MCINTYRE
It must be the mother. And the rest
are the babies. Some stayed here,
some went out into the city, their
pheromones disrupting the spider
eco-system, causing other spiders
to behave abnormally.

THE DOCTOR

Of course -- Najia, you were never the link.

(to Jade)

Your colleague Anna, what if she had the same pheromones on her, accidentally calling out to a spider, that had gone out hunting from this hotel. All these spiders, answering the same call. Because in the end, every living thing has the same instinct: to come back home.

(And take in Ryan, Yaz and Graham here --)

ROBERTSON
That is very touching. But there's
a plague in my hotel and it needs
to be fixed.

THE DOCTOR
(to Robertson)
Show me your panic room.

Close in on Robertson. He grins.

CUT TO:

58 **10:38:53 INT. HOTEL/PANIC ROOM - DAY 1 1530**

58 *

The DOCTOR, YAZ, GRAHAM, RYAN, JADE, NAJIA and ROBERTSON walk up to a set of HUGE reinforced steel doors, maybe off the kitchen --

ROBERTSON uses his thumb print and retina to open: sound of a dozen locks unlocking -- slams opens the huge doors to reveal --

 GRAHAM O'BRIEN *
 Looks like a bank fault. *

 ROBERTSON *
 It's my lockdown palace. I have one *
 of these in every hotel. Just in *
 case it's needed. Not finished yet *
 but still. *

It's pretty big, with a lot of boxes and packing crates. Big double bed. Some speakers waiting to be wired up.

 RYAN SINCLAIR *
 What's in the boxes? *

 ROBERTSON *
 Food, water, entertainment systems *
 a book. I can survive in here for *
 six months if I needed to. *

Goes to a crate --

 ROBERTSON (CONT'D) *
 And I've got a huge stash of *
 weapons, enough for all of us. *
 Enough for two guns apiece. *

 RYAN SINCLAIR *
 (remembering Sniperbots) *
 Oh mate, she's not gonna like that. *

 THE DOCTOR *
 No I'm not. You are not shooting *
 those creatures. *

 RYAN SINCLAIR *
 Told you -- *

 ROBERTSON *
 They're mutants. *

 DR JADE MCINTYRE *
 Caused by you. *

 ROBERTSON *
 Your carcasses, lady. Not mine. *

THE DOCTOR

Whatever happened, there are living breathing organisms out there and we treat them with dignity. So here's what we're going to do.

*
*

ROBERTSON

Shoot them.

THE DOCTOR

We are not going to shoot them.

ROBERTSON

What is wrong with you people? What is wrong with this country! Why don't you do what normal people? Get a gun and shoot things! Like a civilised person!

*
*
*
*
*

THE DOCTOR

Because I have got a much better idea. Spiders are roaming this hotel searching for food. We're going to lure them in here with the promise of food. Then we deal with the spidermother in the ballroom. Ooh, sounds like the best novel Edith Wharton never wrote.

*
*
*
*

NAJIA KHAN

But once they're in here, what happens.

DR JADE MCINTYRE

We shut them in, and isolate them.

ROBERTSON

You are going to let spiders use my panic room?!

*

DR JADE MCINTYRE

They deserve a humane, natural death.

ROBERTSON

Shooting's quicker.

GRAHAM O'BRIEN

So how're we gonna lure them?

*
*

THE DOCTOR

Spiders gravitate to their food through vibration. Any ideas?

Close in on Ryan, looking around -- big grin --

RYAN SINCLAIR

Easy. Raze.
(to Yaz)
Am I right?

10:40:39 Music out '4M9 Panic Room'

YAZ KHAN

I dunno what you're saying.

RYAN SINCLAIR

Yaz, you are so uncool right now.

JUMP CUT: tight in on the speakers BLASTING OUT the most industrial hardcore UK grime possible. On the receiver: RAZE FM. On all of the others -- stunned by it. Ryan delighted!

CUT TO:

59 10:40:48 INT. HOTEL/CORRIDOR 4 - DAY 1 1535

59

10:40:48 Music In 'Stormzy know me from'

GRIME MUSIC pounding through the building. The bass rattling the plastic sheets.

A LARGE DOMESTIC SPIDER scuttles down the corridor. Followed by another, followed by another and another and another. And then more. They all head in the same direction. A Teddy Bear's Picnic (or army) of oversized spiders (same size as in Anna's flat).

As they go pass, YAZ and RYAN watch from a side corridor --

CUT TO:

59A 10:40:54 INT. MAIN MINESHAFT - DAY 1 - CONTINUOUS

59A

WIDE on the empty mineshaft. The camera moves slowly along, the music thumping down here too. Down the tunnels, into the city...

CUT TO:

61 10:41:05 INT. HOTEL/RECEPTION - DAY 1 1545

61

Cobwebbed reception. The noise and bass thudding down here. The OVERSIZED SPIDER that took Kevin has got THREE MATES -- they turn and start heading towards the noise --

GRAHAM and NAJIA peer out from round a corner --

NAJIA KHAN

Go on, you disgusting things --

GRAHAM O'BRIEN

Can you believe they're actually moving towards that music eh?.

CUT TO:

63 **10:41:23 INT. HOTEL/KITCHEN - DAY 1 1605** 63 *

THE PARADE OF SPIDERS! The grime still playing -- louder here -- as spiders SCUTTLE THROUGH -- on the floor, on the walls, on the ceiling -- THE DOCTOR and JADE watching the secret guard of honour, behind the lines -- heading towards -- Yaz and Ryan running through closing a gate behind the spiders. *

RYAN SINCLAIR *

Yeah baby. *

CUT TO: *

63A **10:41:38 INT. HOTEL/PANIC ROOM - DAY 1 1608** 63A *

Doors open -- spiders going in -- Move behind the door to ROBERTSON. From his pocket, he brings out Kevin's pistol -- *

ROBERTSON *

Yeah. That's it. See this? That's who's in charge now. *

(Beat; realises) *

Yes. I'm talking to spiders. *

CUT TO:

64 **10:41:50 INT. HOTEL/SPA SWIMMING POOL - DAY 1 1610** 64 *

Grime beats thud through here too as the DOCTOR, YAZ, RYAN and NAJIA running through --

THE DOCTOR *

You three, into the spa. Get every bottle of essential oils that you can.

YAZ KHAN

What're we gonna do, spa it into submission?!

THE DOCTOR *

Pretty much! Meet you outside the ballroom --

She's off one way, the trio off another --

CUT TO:

65 **10:41:59 INT. HOTEL/SPA RECEPTION - DAY 1 1615** 65 *

Posh reception -- YAZ, RYAN and NAJIA bursting in, opening up all the cupboards -- industrial sized bottles of essential oils. As Yaz shoves bottles into her Mum's arms --

NAJIA KHAN

So, are you two -- ??

RYAN SINCLAIR
No!

YAZ KHAN
No!

NAJIA KHAN
(disappointed)
Oh.

10:42:03 Music in '4M10 Herding'

*

CUT TO:

*

65A 10:42:09 INT. HOTEL/PANIC ROOM - DAY 1 1615

65A

*

The final spider goes in: ROBERTSON slams the door shut! It locks. Close slowly in on Robertson, looking at Kevin's gun in his hand --

CUT TO:

66 10:42:14 INT. HOTEL/BALLROOM - DAY 1 1625

66

*

10:42:14 Music out Stormzy know me from'

*

ICONIC: the doors open, we move in on our SPIDERBUSTING TEAM arriving. The DOCTOR at the apex, RYAN and YAZ either side, GRAHAM, JADE and NAJIA behind them. Armed with hose guns. The Doctor grim-faced -- and we close in on her as she sees --

*

THE BIG MAMA SPIDER ATTEMPTING TO CRAWL UP A WALL as --

THE DOCTOR
Oof! Very Big Spider.

RYAN SINCLAIR
What've we got?

THE DOCTOR
Peppermint and tea tree oil,
diluted with water. Spider
repellent. I'm hoping this'll help
us herd it out-

GRAHAM O'BRIEN
You want us to herd out a giant
spider? They're attacking people!

*

*

Jade steps forward -- stands with the Doctor --

DR JADE MCINTYRE
Stop a second -- can you see that?

As they watch, the MAMA SPIDER is trying to crawl up the wall --

THE DOCTOR
(watching; realising)
It's grown too big.

*

DR JADE MCINTYRE

She's suffocating. She's got too big to breathe efficiently. Even moving around in here, it's using up what little oxygen she can absorb --

(Beat)

She won't survive for long. She's more scared of us than we are of her.

On the team, lined up, now feeling something different -- sad. And on the spider, struggling to get up the wall, and failing --

THE DOCTOR

I'm so sorry this has happened to you.

*

GRAHAM O'BRIEN

So what do we do now -- just leave her?

The doors slam open: CLOSE in on ROBERTSON, with Kevin's pistol--

THE DOCTOR

No. Absolutely not --

ROBERTSON

My hotel. My rules. I am the future President of the United States -- how's this for fire and fury?

ROBERTSON FIRES THE GUN once at the Mama Spider: the others duck--

MAMA SPIDER screams and falls -- the DOCTOR runs over --

ICONIC PROFILE: the Doctor kneels by the dying spider, just as she knelt by the one in Anna's flat. Turns back, furious.

THE DOCTOR

Put the gun down. She wasn't even a threat. She was dying anyway.

*

*

ROBERTSON

Well then it's a mercy killing.

*

THE DOCTOR

(so calm; so tough)

I don't see any mercy in you.

ROBERTSON

(matching her)

I don't need your approval, Doctor. This is what the world needs right now. That's what's gonna get me into the White House.

*

*

*

And we close in on Robertson. So certain. So serious.

Close in on GRAHAM, NAJIA, JADE, RYAN and YAZ -- gutted, ashamed. Graham, so quiet, so dark, voices for all of them.

GRAHAM O'BRIEN
God help us all.

HIGH and WIDE: Pull out: the Doctor and the dying spider. The tiny humans in the big ballroom.

DISSOLVE TO:

67A **10:44:19 EXT. SHEFFIELD - DAY 2 0530**

67A *

Sunrise over the city.

CUT TO:

10:44:24 INT. GRAHAM AND GRACE'S HOUSE/FRONT ROOM - NIGHT 2 1835

*

RYAN in the lounge doorway, looks at GRAHAM. All unspoken.
Awkward.

*
*

RYAN SINCLAIR
Gonna see the Doctor. See you down
there?

GRAHAM O'BRIEN
Yes.

*
*

10:44:41 Music in '4M11 My Fam'

*

Graham nods. Ryan leaves. Leaving Graham, there, by himself. He looks around. Sees a photo of him and Grace.

*

Looks back up. She's on the other side of the room. And they look at each other. Really look. Close in on GRACE. She smiles at him. He smiles back, so sad. Looks at her.

10:44:52 Music out '4M10 Herding'

*

WIDE: He's in an empty room now.

*

CUT TO:

70 **10:44:57 INT. YAZ'S FAMILY FLAT/KITCHEN - NIGHT 2 1840**

70 *

HAKIM, NAJIA and SONYA at the table -- waste still there --

NAJIA KHAN
Can you please just clear them away
--

*

Yaz and Najia exchange glances as Hakim clears stuff away --

*

YAZ KHAN
(at the toaster)
There's no bread.

HAKIM KHAN
Sonya! I said -- get some more!

SONYA KHAN
Why're you blaming me! Could've
been Yaz!

YAZ watching all this, bit outside. Close in on her.

YAZ KHAN
I'll go the shop.

NAJIA KHAN
Oh thanks, love.

HAKIM KHAN
One day you will realise I am right
about all this stuff you know.

*
*
*
*

And as Yaz heads to the door, Najia is with her. Quiet, so Hakim and Sonya don't hear.

NAJIA KHAN
And when you get back, you can tell
me the truth about how you know the
Doctor.

Close in on Yaz, iconic, pausing in the doorway. Looks to her Mum, and the other two behind Najia. Her decision obvious.

YAZ KHAN
Yeah.
(Beat)
When I get back.

SONYA KHAN
(not looking up)
Hurry up, will you.

Yaz heads to the door -- looks back -- her family oblivious, caught up in their daily minutiae. She smiles. And turns to go.

CUT TO:

71 **10:45:36 EXT. PARK HILL FLATS - NIGHT 2 1845**

71 *

GRAHAM, YAZ and RYAN approach the TARDIS. Look at each other. Knock at the door. Beat. The door clicks open -- they head in.

CUT TO:

72 **10:46:13 INT. TARDIS - NIGHT 2 1845**

72 *

The DOCTOR, iconic, by the console as they walk on in.

THE DOCTOR
Proper goodbye this time.

Beat. The trio look at each other.

RYAN SINCLAIR
About that.

GRAHAM O'BRIEN
Do we have to?
(Beat)
You see Doc the thing about
grief... it needs time. Well I
don't want to sit around my house,
waiting for it to go away. Cos that
house is full of Grace. And it
makes it so much harder.
(Beat)
But being with you, seeing all
these things -- it really helps.

*
*
*
*
*

THE DOCTOR
(takes this in; to RYAN)
What about you?

RYAN SINCLAIR
Do you really think I want to go
back to working in that warehouse?
No way.

*

THE DOCTOR
Yaz? You wanted to come home.

YAZ KHAN
I know. I love my family. But they
also drive me completely insane.
(Beat)
I want more. More of the universe.
More time with you. You're like the
best person I've ever met.

RYAN SINCLAIR
You're pretty awesome.

GRAHAM O'BRIEN
You're alright, I spose.

The Doctor grins. But she's serious through all this. A grownup.
Beat. They stand -- awkward. The Doctor, iconic by the console.

THE DOCTOR
I can't guarantee that you are
going to be safe.

*
*

YAZ KHAN
We know.

THE DOCTOR

Do you? Really?

(Beat)

Cause when I pull that lever, I am
never quite sure what's going to
happen.

*
*

RYAN SINCLAIR

That's OK.

THE DOCTOR

You're not going to come back as
the same people that left here.

*

GRAHAM O'BRIEN

But that's alright. I think that's
good.

*

THE DOCTOR

Be sure. All of you.

(Beat)

Be sure.

Close in individually on YAZ, Ryan, GRAHAM. Then --

YAZ KHAN

Sure.

GRAHAM O'BRIEN

Sure.

RYAN SINCLAIR

Deffo.

The Doctor smiles.

THE DOCTOR

Look at you. My fam. No, still
don't quite work. Team TARDIS?

*

YAZ KHAN

We'll take that.

THE DOCTOR

Welcome aboard. Properly. Do you
want to do it together?

*
*

They grin -- and crowd round.

TIGHT: Four hands on the dematerialisation lever.

THE DOCTOR (CONT'D)

I love this bit.

TIGHT: the four hands SLAM the lever down together --

SNAP TO BLACK. EPISODE ENDS.

10:48:40 Music out '4M11 My Fam'		*
10:48:40 End credits		*
		*
10:48:40 Music in '4M12 End Credits'		*
		*
The Doctor	Jodie Whittaker	*
Graham O'Brien	Bradley Walsh	*
Ryan Sinclair	Tosin Cole	*
		*
Yasmin Khan	Mandip Gill	*
Robertson	Chris Noth	*
Grace O'Brien	Sharon D Clarke	*
Najia Khan	Shobna Gulati	*
Dr Jade McIntyre	Tanya Fear	*
Hakim Khan	Ravin J Ganatra	*
Sonya Khan	Bhavnisha Parmar	*
Frankie Ellish	Jaleh Alp	*
Kevin	William Meredith	*
Stunt Coordinators	Derek Lea	*
	Dani Biernat	*
Stunt Performer	Gary Kane	*
		*
1st Assistant Director	Seth Adams	*
2nd Assistant Director	Delmi Thomas	*
3rd Assistant Director	Christopher J Thomas	*
Assistant Directors	Lauren Pate	*
	Sion Eirug	*
Unit Drivers	Sean Evans	*
	Paul Watkins	*
	Jolyon Davey	*
Supervising Location Manager Iwan Roberts		*

Location Manager	Lyn Moses	*
Unit Manager	Jac Jones	*
Production Manager	James DeHaviland	*
Production Coordinator	Sandra Cosfeld	*
Assistant Production Coordinator	Jessica Elise Evans	*
Production Secretary	Jade Stephenson	*
Production Assistant	Alexandra Bahíyyih Wain	*
Executive Assistant	Caroline Cook	*
Assistant Accountants	Helen Searle	*
	Kate Barber-Williams	*
Art Department Accountant	Karen Evans	*
Camera Operator	Mark McQuoid ACO	*
Focus Pullers	Jonathan Vidgen	*
	Elhein De Wet	*
Camera Assistants	Gethin Williams	*
	Drew Marsden	*
	Cai Stephens	*
		*
Grip	John Robinson	*
Assistant Grip	Ash Whitfield	*
Script Supervisor	Nicki Coles	*
Assistant Script Editor	Hannah Mason	*
Sound Maintenance Engineers	Tam Shoring	*
	Christopher Goding	*
Gaffer	Mark Hutchings	*
Best Boy	Andy Gardiner	*
Electricians	Bob Milton	*
	Gawain Nash	*
	Andrew Williams	*
	Gareth Sheldon	*

Supervising Art Director	Dafydd Shurmer	*
Assistant Art Director	Lissa Lamona	*
Standby Art Director	Harry Trow	*
Set Decorator	Joelle Rumbelow	*
Production Buyer	Vicki Male	*
Petty Cash Buyer	Kayleigh Powell	*
Trainee Buyer	Georgia Reece	*
Set Designers	Julia Jones	*
	Zsofia Ekler	*
Art Department Coordinator	Isabelle Kennedy	*
Art Department Assistant	Georgia Reece	*
Storyboard Artist	Michael Collins	*
Prop Master	Nick Thomas	*
Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
	Cerys Lewis	*
Prop Hands	Atiff Tahir	*
	Scott Howe	*
	Richard Barker	*
Storeman	Charlie Malik	*
		*
Workshop Manager	Mark Hill	*
Workshop Assistant	Chris Slocombe	*
Concept Artist	Darren Fereday	*
Graphic Designer	Richard Wells	*
Head Modelmaker	Lee Radford	*
Prop Fabrication	Penny Howarth	*
Practical Electrician	Matthew Dunford	*
Specialist Prop Maker	Nick Robatto	*
Standby Carpenter	Paul Jones	*

Rigging	Shadow Scaffolding	*
Standby Rigger	Colin Toms	*
Construction Manager	Mark Painter	*
Construction Chargehands	Dean Tucker	*
	John Sinnott	*
		*
		*
		*
		*
Carpenters	Terry Horle	*
	Joseph Painter	*
	Mat Ferry	*
	Tim Burke	*
	Campbell Fraser	*
	Chris Daniels	*
	George Rees	*
	Jonathan Tylke	*
		*
Construction Drivers	Darren Bousie	*
	Jason Tylke	*
HOD Painter	Steve Fudge	*
Chargehand Painters	Mark Reece	*
	Lloyd Reece	*
Scenic Artists	Jeremy Duckham	*
	Gemma Dorie	*
		*
Assistant Costume Designers	Emma Burnand	*
	Simon Marks	*
Costume Assistants	Ian Fowler	*
	Andie Mear	*
	Jenny Tindle	*

	Holly Williams	*
Make-up Supervisor	Emma Cowen	*
Make-up Artists	Allison Sing	*
	Amy Riley	*
	Charlotte Giles	*
		*
Junior Make-up Artist	Hanna Lewis-Jones	*
Unit Medic	Glyn Evans	*
Casting Associate	Ri McDaid-Wren	*
Casting Assistant	Louis Constantine	*
Business Affairs	Carol Griggs	*
	Steve Robson	*
Assistant Editors	David Davies	*
	Hayley Williams	*
VFX Editor	Martyn Western	*
Post Production Coordinator	Claire Rees	*
Dubbing Mixer	Howard Bargroff	*
SFX Editor	Harry Barnes	*
ADR Editor	Matthew Cox	*
Dialogue Editor	Darran Clement	*
Foley	Bang Post Production	*
Online Editors Gorilla	Geraint Parri Huws	*
	Christine Kelly	*
		*
Recorded & Mixed by	Olga FitzRoy	*
Original Theme Music	Ron Grainer	*
Title Sequence by	Ben Pickles	*
Scientific Advisor	Dr Niall Doran	*
Series Script Editor	Sheena Bucktowonsing	*
Script Editor	Fiona Mcallister	*
Casting Director	Andy Pryor CDG	*

Colourist	Gareth Spensley	*
Head Of Production	Radford Neville	*
Production Executive	Tracie Simpson	*
Post Production Supervisor	Ceres Doyle	*
Production Accountant	Laurence Parker	*
Sound Recordist	Deian Llyr Humphreys	*
Music	Segun Akinola	*
Visual Effects	DNEG TV	*
Special Effects	REAL SFX	*
Special Creature Effects & Prosthetics	Millennium Fx	*
Editor	Helen Murphy	*
Director Of Photography	Tim Palmer	*
Costume Designer	Ray Holman	*
Make-Up Designer	Claire Pritchard-Jones	*
Production Designer	Arwel Wyn Jones	*
Line Producer	Steffan Morris	*
Series Producer	Nikki Wilson	*
Executive Producer for the BBC	Ben Irving	*
Co-Executive Producer	Sam Hoyle	*

10:49:10 NEXT TIME CAPTION

THE DOCTOR (CONT'D)
Sonic Mine.

THE DOCTOR (CONT'D)
Where are we?

ASTOS
You're in Hospital

GRAHAM O'BRIEN
So it's just us alone.

COMPUTER
Risk to life: ultimate.

10:49:20 End card

Executive Producers

Matt Strevens

Chris Chibnall

10:49:23 Music out '4M12 End Credits'

10:49:23 END OF PROGRAMME

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