

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	<u>10:00:35 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	<u>10:00:40 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	<u>10:00:47 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	<u>10:00:50 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	<u>10:00:53 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. Spose this is it. \*

RYAN SINCLAIR  
Yes spose 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 <sup>15</sup> \*

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 - <sup>16</sup> \*

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 eurgh 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 <sup>3</sup>

\*

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 <sup>24</sup> <sup>\*</sup>

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 25

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 1343** 33 \*

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 1400 \*

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 1430** \*

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 \*  
40 \*  
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 10:23:27 INT. HOTEL/BATHROOM SUITE (OFF BEDROOM 2) - DAY 1 - 41 \*  
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 \*  
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. Can't 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<sup>1</sup>**

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 Najia. 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. Najia 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  
We've found out what's going on --

GRAHAM O'BRIEN  
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 vault.

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

YAZ KHAN

No!

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 Bahiyyih 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	*
<b>10:49:10 NEXT TIME CAPTION</b>		*
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

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Chris Chibnall

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

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**10:49:23 END OF PROGRAMME**

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