

EPISODE 8

Shooting Script
(BLUE)

	<u>10:00:00 OPENING TITLES</u>		*
	10:00:00 Music in '7MO OPENING TITLES'		*
	<u>10:00:08 CAPTION JODIE WHITTAKER</u>		*
	<u>10:00:09 CAPTION BRADLEY WALSH</u>		*
	<u>10:00:11 CAPTION TOSIN COLE</u>		*
	<u>10:00:11 CAPTION MANDIP GILL</u>		*
	<u>10:00:15 CAPTION BBC DOCTOR WHO</u>		*
	<u>10:00:23 CAPTION SERIES PRODUCER NIKKI WILSON</u>		*
	<u>10:00:26 CAPTION DIRECTOR JENNIFER PERROTT</u>		*
	<u>10:00:30 CAPTION KERBLAM! WRITTEN BY PETE MCTIGHE</u>		*
	10:00:30 MUSIC in '7M1 KERBLAM'		*
	10:00:35 Music out '7MO OPENING TITLES'		*
1	<u>10:00:35 EXT. FX SHOT - SPACE - DAY 1</u>	1	*
	Deep space -- the TARDIS hurtles by!		
	CUT TO:		
2	<u>10:00:38 INT. TARDIS - SPACE - DAY 1</u>	2	*
	The room BUCKING and GROANING. GRAHAM, RYAN and YAZ clinging to the console as the DOCTOR tries to figure out -		
	THE DOCTOR		*
	Hold on.		*
	YAZ KHAN		*
	We are holding on.		*
	GRAHAM O'BRIEN		*
	Whoa		*
	THE DOCTOR		*
	Well hold on tighter.		*
	GRAHAM O'BRIEN		*
	Can you do something about this turbulence?!		
	THE DOCTOR		*
	I am avoiding something -- can't get the hang of these new systems.		*
	YAZ KHAN		*
	What is it?		*

THE DOCTOR
No, it's still coming for us, oh
it's a --

*
*

A BLAZE OF LIGHT -- a humanoid shape WHAMS out of nowhere!

THE DOCTOR (CONT'D)
Oh it's a teleport pulse.

*

A robot POSTMAN stands near the console: flat-cap, uniform, glowing eyes, fixed smile. Luxuriant, cheery, warm voice.

RYAN SINCLAIR
What is that?

POSTMAN
Delivery for the Doctor.

THE DOCTOR
(delighted)
Argh, It's the Kerblam man!

*

YAZ KHAN
It's the what?

THE DOCTOR
The Kerblam man!

GRAHAM O'BRIEN
You're just making sounds now.

The Doctor gratefully accepts a parcel from the Postman, stamped with a *KERBLAM!* logo.

POSTMAN
Delivery fulfilled. And remember:
if you want it, Kerblam it!

Fizz of energy - the Postman vanishes. The *KERBLAM!* logo hangs in its place like a ghostly advert, then dissolves.

GRAHAM O'BRIEN
Space postmen. I've seen it all
now.

*

THE DOCTOR
Delivery bots. Kerblam's the
biggest retailer in this galaxy.
(opens the box, excited)
Don't remember ordering anything.

*

She tosses some bubble-wrap and pulls out - a fez.

THE DOCTOR (CONT'D)
Oh. Must've been a while back.
(puts it on, dubious)
What d'you think? Still me?

RYAN SINCLAIR
(looks in the box)
Nice! Check it out, they even use
bubble-wrap!

*

He pops it, while Yaz inspects the packing slip.

YAZ KHAN
Doctor look at this-- the back of
the packing slip.

*

She hands the Doctor the packing slip. On the back, in big,
typed letters: > **HELP ME** <

THE DOCTOR
"Help me."

RYAN SINCLAIR
Probably someone just bored out
their mind, mucking about. Trust
me, I've been there. You should've
seen what we used to hide inside
the trainers.

*

*

YAZ KHAN
What if it's not? What if someone
really is in trouble?

*

*

GRAHAM O'BRIEN
It can't hurt to check, can it,
Doc?

*

THE DOCTOR
Right Kerblam here we come.

*

*

They all look to the Doctor. Close in on the Doctor, still in
the fez. She grins, and wrenches a lever. The room shudders.

CUT TO:

3

10:02:18 EXT. WAREHOUSE ALLEY - DAY 1

3

*

A blue/green PLANET hangs in pink skies. Over this: the sound
of the TARDIS materialising. PAN DOWN as the DOCTOR, GRAHAM,
YAZ and RYAN exit the box.

THE DOCTOR
There is the planet Kandoka and
we're on its moon. Kerblam turned
it into one massive warehouse.

*

*

*

CG WIDE: Their POV: a giant warehouse complex.

GRAHAM O'BRIEN
Look at the size of it.

YAZ KHAN

There must be thousands of people
in there. How're we gonna find out
who sent that message?

RYAN SINCLAIR

Halfway across the universe, and I
feel like I'm back at work.

THE DOCTOR

Ryan. Brilliant. Come on.

RYAN SINCLAIR

(close in on him)

What?

THE DOCTOR

We are going undercover. Chop chop.

CUT TO:

4

10:02:52 INT. KERBLAM!/MAIN FOYER - DAY 1

4

KERBLAM

Good morning workers. Welcome to
another rewarding.

THE DOCTOR

Can you check again we just came in
from Kandoka.
We must be on the list there
somewhere.

JUDY MADDOX, late 40s, breezy, warm, tough, smartly dressed,
behind the reception desk, checking her thinscreen device --

JUDY MADDOX

Not expecting anyone new today.
Didn't even know there was a
shuttle coming in.

She looks up at the DOCTOR, RYAN, GRAHAM and YAZ -- all
smiling, all organised --

THE DOCTOR

D'you mind if I take a look, it
must just be the spelling -- by the
way, this is our reference --

She hands the Psychic Paper over to Judy, who reads it -- as
she does the Doctor takes Judy's device, swipes once, taps
once, sneakily sonics once and puts it back --

JUDY MADDOX

(looks up; wowed)

Oh you're relatives of the First
Lady?

THE DOCTOR

Oh, did she put that? We asked her
not to. Didn't we gang?

*

YAZ KHAN

We don't like to talk about it --

RYAN SINCLAIR

Yes so awkward --

*

GRAHAM O'BRIEN

We're very private.

JUDY MADDOX

There must be some --

*

(checks her device)

Oh no, here you are, got you,
private shuttle landing, sorry,
person error -- me, I mean! --

*

Right well let's get you on this
induction then, follow me -- this
way --

*

*

Judy leads them through the slick, minimal foyer. Electronic billboards show *KERBLAM!* ads on a loop; children embracing Postmen, thrilled adults opening parcels. Posters and signage everywhere; 'WAREHOUSE FLOOR', 'SECTIONS 1-100', 'SECTIONS 101-200', 'FULFILLMENT', 'HOME ZONE', 'CANTEEN'.

In each corner of the foyer stands a totally still POSTMAN, like the one that came on the TARDIS. Working in another corner is CHARLIE, 19, cleaner, mopping up.

KERBLAM

Welcome to another rewarding ship
at Kerblam full filling orders
from..

*

*

*

*

JUDY MADDOX

Hi.

*

*

CHARLIE DUFFY

Morning.

*

*

THE DOCTOR

Sorry what was your name --

JUDY MADDOX

Judy Maddox. Head of People.

At one side, WORKERS' ankle clasps are quickly scanned by robot TEAMMATES as they enter: faces like Postmen but different uniforms. Glowing eyes, fixed smiles. The same lovely voice as the Postman. Worker DAN steps up--

DAN COOPER

(to the TeamMate)

Morning Les, how's the family?

TEAMMATE

Good morning Daniel. My name is not
Les but I acknowledge your amusing
co-worker banter.

DAN COOPER

(sighs)
Every morning.
(to the Doctor)
So much for machine learning.

TEAMMATE

Have a great day Dan.

YAZ KHAN

Hiya.

TEAMMATE

Good morning new workers.

RYAN SINCLAIR

Is it me, or are they pretty
creepy?

GRAHAM O'BRIEN

It ain't you.

They walk past a basketball-sized robot on display inside a
glass museum case. Big round eyes, fixed smile, but dormant.
Part of a *KERBLAM! TIMELINE*, displaying the development of
the company over 200 years.

THE DOCTOR

(as they do)
Oy, you two, that's robophobic.
Some of my best friends are robots.

YAZ KHAN

(looking around)
You'll be right at home here then.

KERBLAM

Kerblam fully automated people
powered.

The gang walk through, past a stationary Postman in the
corner, as the team-mates check in the workers. We close in
on the Postman, move in slowly. It's completely still. And
totally unnerving. Hold on it.

CUT TO:

5

10:04:14 INT. ASSESSMENT ROOM - DAY 1

5

*

Sterile, clinical room. The low THROB of the system. The
DOCTOR, GRAHAM, YAZ and RYAN stand in a BODY SCANNER operated
by two TEAMMATES.

JUDY MADDOX

The system allocates work details
based on fitness, stamina,
dexterity and mental assessment.

*

THE DOCTOR

(looks at the TeamMates)
Same model as the Kerblam Man. I
love the Kerblam Man.

JUDY MADDOX

The TeamMates are the friendly face
of the system. They're here to
assist and supervise the organic
workers.

GRAHAM O'BRIEN

Organic?!

JUDY MADDOX

Sorry -- listen to me, you get so
used to the jargon. Gone native.
(checks the body scan
control panel)
Two hearts?

THE DOCTOR

Courtesy of the First Lady. Very
good healthcare policy, I don't
like to talk about it. So Kerblam
is completely automated?

*
*
*

JUDY MADDOX

(as if obvious)
No. Ninety percent, as per Kandokan
guidelines. Proud to be a certified
Ten Percent People Powered Company.
(Beat)
I know some people are against
quotas, but I am all for that one!
Mind you, I would say that, Head of
People. Self-interest. Funny, I
don't normally talk this much. Oh
dear, don't worry. It'll come back
on line in a moment.

*

*
*
*

The throb of the room suddenly quietens; all lights dim for a
moment, then brighten again.

THE DOCTOR

Not paid your bills?

JUDY MADDOX

Build a warehouse on a moon, it's
never going to be perfect. We get
the occasional power drain, it's
down to the self-optimisation
systems.

*

YAZ KHAN

How's the morale among the workers?

*

JUDY MADDOX

I like to think, very good. It's my job to make sure that everyone's happy. Not that it's difficult, we're all grateful to have a job, right? We all know how hard they are to come by. No I hope that people feel it's a privilege to work at Kerblam!

*

*

The TeamMates fix coloured clasps round their ankles; Graham and Ryan get yellow, Yaz blue, the Doctor white.

*

TEAMMATE

Relax as I fix your group loop.

*

*

GRAHAM O'BRIEN

Are we under house arrest?

*

JUDY MADDOX

Oh no. The GroupLoops monitor productivity and report back to the system.

*

RYAN SINCLAIR

I wore one of these at my last job.

*

JUDY MADDOX

Oh really where was that?

*

RYAN SINCLAIR

SportStack. People's Republic of South Yorkshire.

JUDY MADDOX

Don't know it. But it's nice to meet someone with experience. You'll feel right at home.

RYAN SINCLAIR

(not over the moon)

Yeah.

JUDY MADDOX

Right, time for the tour.

They head out -- watched by the TeamMates. The lights shining in their eyes.

WIPE TO:

*

6

10:06:16 INT. WAREHOUSE GANTRY - DAY 1

6

*

Double doors burst open. JUDY leads the gang into --

CG WIDE: A vast, brightly lit warehouse stretching into a distant haze. Upper levels filled with shelves and storage; conveyers below like giant snakes, moving thousands of parcels. WORKERS staff partitioned sections in small groups, while TEAMMATES operate control panels and supervise. *

JUDY MADDOX

Six hundred million products, ten thousand employees. The biggest human workforce in this galaxy.

ICONIC PUSH IN on the DOCTOR and her friends.

JUDY MADDOX (CONT'D)

Welcome to Kerblam!

Hold on their daunted faces as Judy moves off.

RYAN SINCLAIR

Ten thousand workers - one little message.

THE DOCTOR

Might take a while, this.

WIPE TO:

7

10:06:43 INT. FULFILLMENT SECTION - DAY 1

7

*

CG WIDE: JUDY leads the gang past aisles of shelving. A working TEAMMATE turns its head to watch them go.

JUDY MADDOX

The system instantly relays customer orders to workers in Fulfillment. *

Go closer as DAN (from reception) scans and deposits a package in a large plastic cart. He gives the gang a friendly wave. *

JUDY MADDOX (CONT'D)

They scan the product and send it down to the Packing Stations. *

WIPE TO:

8

10:06:53 INT. PACKING STATION - DAY 1

8

*

JUDY still leading the gang - the DOCTOR watches a book being taped in bubble-wrap and boxed.

KERBLAM *

Product incoming. *

JUDY MADDOX

Once it's packed, the customer's order goes on the conveyer.

A PACKING SLIP goes in, then the box is placed on a CONVEYER.

JUDY MADDOX (CONT'D)

Rule Number One: keep all loose clothing, hair and body parts away from the conveyers. And never ever climb onto the conveyors.

Any person found on the conveyor faces immediate termination.

*
*

On the gang: serious faces.

WIPE TO:

9

10:07:17 INT. FINAL CHECKS STATION - DAY 1

9

*

Boxes get checked, then sealed with KERBLAM! stickers. A POSTMAN watches from the corner, no lights in the eyes, standing there, watching somehow. Constant ominous presence.

JUDY MADDOX

This is Final Checks, where parcels are inspected, sealed and go down the hatch, to Dispatch.

The gang watch the boxes sail down the conveyer and disappear into a wall hatch marked 'DISPATCH' - and ominous darkness.

JUDY MADDOX (CONT'D)

Through that hatch beats the heart of the Kerblam operation; hundreds of conveyers pumping parcels down to our fully-automated lower level.

JUDY stops by the inert display POSTMAN, holding a dummy parcel with one hand, the other raised in a friendly wave.

JUDY MADDOX (CONT'D)

From Dispatch, our Postmen retrieve the parcels and teleport direct to the customers. Any questions?

*

THE DOCTOR

(hand up)

Can I do the Packing Slips?

*

JUDY MADDOX

Sorry, only purple GroupLoops work the Packing Stations.

*

The DOCTOR looks to GRAHAM and RYAN, both wearing yellow.

JUDY MADDOX (CONT'D)

Leisure breaks in the HomeZone. Right I'll leave you in the capable hands of the TeamMates. I'll be checking in on you, make sure you're OK.

*
*

(MORE)

JUDY MADDOX (CONT'D)

Gotta keep an eye on the ten percent. As my Dad used to say, Go Organics!

(Beat; awkward grin)

He was a bit odd, My Dad.

She heads off -- as the Doctor whips out the sonic, zaps her GroupLoop, then Graham's, switching the colour of the lights.

*

THE DOCTOR

*

Stand still Graham

*

GRAHAM O'BRIEN

What you doing?

THE DOCTOR

Switching jobs with you. I need purple. Whoever sent that message had access to the Packing Stations. That's where I need to be.

*

*

GRAHAM O'BRIEN

And where does that leave me?

*

TEAMMATE

Hello, co-workers. We're so thrilled to have you with us.

(to Yaz)

Yasmin Khan, please come with me. Ryan Sinclair, and the Doctor, great name, with my colleague to the left. Hello team.

*

*

*

*

YAZ KHAN

(to the others)

Meet at break time in the Home Zone?

RYAN SINCLAIR

Yes ma'am.

THE DOCTOR

Roger Wilco. Ahh, did I ever tell you about this bloke I met called Roger Wilco? Never mind, another time --

GRAHAM O'BRIEN

Hold up, what about me? Where am I going?

And the TeamMate produces a mop and bucket -- holds them out.

TEAMMATE

Graham O'Brien. A very warm welcome to Premium Maintenance.

Graham looks daggers to the Doctor. The Doctor, awkward, apologetic. Yaz tries not to laugh. Ryan grins, delighted.

GRAHAM O'BRIEN

Not. A. Word.

CUT TO:

11 **10:08:54 INT. PACKING STATION - DAY 1** 11 *

The DOCTOR and RYAN (now in vests) work alongside KIRA (early 20s, sunny, and lovely - lights up the room) and two other WORKERS. They tape products in bubble-wrap, add packing slips then place them on the conveyer. Two TEAMMATES monitor nearby.

10:09:01 Music out '7M1 KERBLAM' *

TEAMMATE *

Product incoming. *

KIRA ARLO

You two are doing so well.
Especially for a first day.

THE DOCTOR

Thanks Kira. I was hoping for
something a bit less really
repetitive, but I'm quite enjoying
it. *

TEAMMATE *

Product incoming. *

THE DOCTOR *

(to Ryan) *

You're a ninja at this Ryan. *

RYAN SINCLAIR

This was my life, before you. Mind
you, should've seen me, when I
started. First month, total
nightmare.

(to Kira)

Takes me a while to learn things,
physically. Get there in the end,
but just some stuff takes me a bit
longer. *

Lucky I had mates who covered for
me in the beginning. *

10:09:19 MUSIC in '7M2 Dan' *

KIRA ARLO

(so pleased)

I was terrible too, my first week!
I am amazed the system kept me on.
(MORE) *

KIRA ARLO (CONT'D)

But now I just take a deep breath
at the beginning of every shift and
tell myself: Kira Arlo, you can do
this.

(Beat)

Sometimes I almost believe myself.

THE DOCTOR

What I don't understand is. Why
does Kerblam need people as a
workforce? These are automated, and
repetitive tasks. Why not get the
robots do it?

KIRA ARLO

D'you not watch the news?

THE DOCTOR

We travel a lot.

RYAN SINCLAIR

A lot.

KIRA ARLO

Kandokan labour laws. Ever since
the People Power protests,
companies have to make sure a
minimum ten percent of the
workforce are actual people, at all
levels. Like the slogan says, real
people need real jobs. Work gives
us purpose. Right?

RYAN SINCLAIR

(looks around)

Some work, maybe.

TEAMMATE

Product incoming.

KIRA ARLO

Do you want a tip? If I ever get
bored, I imagine customers opening
their parcels, back on Kandoka.
Their big smiles. I only ever got a
present the once but I can never
forget how it felt. Like, like a
little box of happiness.

RYAN SINCLAIR

Just one present? Your whole life?

KIRA ARLO

My birthday last year. A Little box
of chocolates from Judy, our Head
of People. It was so amazing.

RYAN SINCLAIR

What about your mum and dad didn't
they ever get you a present?

*
*

KIRA ARLO

Never knew them.

(Beat)

But I can still imagine -- families
opening these packages. We make
them happy. By doing what we do
here.

THE DOCTOR

You have a great approach to life,
Kira.

KIRA ARLO

(delighted)

Thank you! Oh, that's so lovely of
you. Nobody's ever said something
that nice to me!

The Doctor picks a packing slip from the pile. As she does, a
TEAMMATE turns to watch. Close in on their eyes, their
hearing, observing. Everything in this place is observed.

THE DOCTOR

(picking up a packing
slip from the pile)

Where are these packing slips
generated from?

*

KIRA ARLO

Don't know. They just arrive here.
Our little instruction slips.

THE DOCTOR

Kira. Have you ever met anyone here
who's worried -- or needs help?

On Kira, not really -- as we hear another voice, prelapped --

CUT TO:

12

10:11:33 INT. FULFILLMENT / SHELVING AISLES - DAY 1

12

*

DAN COOPER

Help with what?

DAN (as seen earlier) finds a product, scans the barcode and
drops it in his cart. YAZ is with him as they push their
carts down the aisle, not dawdling, pressure on productivity.
Two sets of two TEAMMATES watch from either end of the aisle.
Ever-present. Some other SA fulfillment workers spotted in
distance, through shelves.

YAZ KHAN

Dunno. Somebody having a hard time,
or got themselves into trouble.

DAN COOPER

(checks around; serious)
Word of advice. The TeamMates can
hear everything. If they choose.

YAZ KHAN

Everything?

DAN COOPER

Constant random monitoring. No such
thing as privacy here.

(quiet)

Are you from the Union? Is that it?

YAZ KHAN

Just trying to get a sense of the
place.

DAN COOPER

Well best way to get along: do what
you're told, try not to bump into
the robots.

*

Yaz catches sight of a TEAMMATE in the next aisle, watching
through the shelves. As she clocks it, it moves off.

DAN COOPER (CONT'D)

If you can manage that, you might
end up on a poster.

*

He nods to a *KERBLAM!* poster nearby - a photo of smiling Dan
scanning a product, and the slogan "*Hand picked by humans!*"

YAZ KHAN

(grinning)

That's you!

DAN COOPER

Film star looks. Got extra credits
for it. Sent a poster to my little
girl for her bedroom wall.

YAZ KHAN

How old is she?

DAN COOPER

Six.

YAZ KHAN

Where is she?

DAN COOPER

She's upstairs, she's Head Of Finance. Nah, she's back home on Kandoka.

*

He pulls out a necklace; a heart symbol and the word DAD carved into metal. CLOSE on the necklace as Yaz inspects.

DAN COOPER (CONT'D)

She made me this - it's lacquered with Arcadium. Outlast anything, that will. Including me.

(his smile fades)

Actually that's a bit depressing.

TEAMMATE

Hello co-workers please confined social interaction to leisure breaks.

*
*
*
*

YAZ KHAN

How often do you see your daughter?

*

DAN COOPER

Twice a year I splurge on an economy shuttle. Rest of my wages I put away for her education. I do this job so she doesn't end up like her dad.

*
*

YAZ KHAN

Her dad's alright.

DAN COOPER

(flicker of guilt)

Well I was a rubbish husband to her Mum. But I'm making up for it.

*

YAZ KHAN

It's tough being away from family.

DAN COOPER

Well least I'm working. Unlike half the galaxy.

*

(scans a product)

S'pose we only got ourselves to blame . Whilst we were busy staring at our phones, technology went and nicked our jobs.

*
*
*

On Yaz, a TeamMate appearing out of the dark behind her --

TEAMMATE

Great conversation, guys, But unnecessary talking can lead to efficiency reductions. Why not pick up the pace a little?

DAN COOPER
Sure thing, Basil.

TEAMMATE
Thank you.

DAN COOPER
(to Yaz as Basil exits)
He was a pole dancer 'til his hips
gave out.
(Yaz laughs)
I like you Yaz, you laugh at my
jokes.

YAZ KHAN
(scanner beeps)
Antique lamp. Section Triple 9
Double 5 Slash 7.

And Dan's mood changes. More serious, more still.

DAN COOPER
No. Not a good idea. Not on your
first day. I'll take that. You'll
get lost in the Triple Nines.

YAZ KHAN
Dan, I am perfectly capable --

DAN COOPER
(switches their units)
I know you are. Just not sure the
system is. There's barely anything
down the Triple Nines any more.
Last person to search for an order
down there got the sack. Never saw
them again. Not having that happen
to you. Not on your first day.

Before she can argue, he disappears into the shelving maze.

On Yaz. Stands there, looks around. It's deserted around her
now. Big space, ominous. Close in on Yaz. She checks her
scanner, looks at her workload. Looks at the map on her
scanner. Yaz makes a decision.

She heads into the maze of shelving after Dan.

CUT TO:

13	<u>10:14:27 INT. PACKING STATION - DAY 1</u>	13	*
	RYAN, the DOCTOR and KIRA look up and around as in here, the lights dim too --		* *
	The conveyers slow -- TeamMates freeze for a second, the lights in their eyes dimming -- the Doctor clocking it all --		* *

THE DOCTOR
Another power drain --

KERBLAM
System online.

Then everything snaps back to normal -- lights back up,
conveyors roll again -- TeamMates' eyes light up, and they're
back on duty --

SLADE
Alright, it's just a glitch, back
to work--

SLADE (30s, suit, tie, clipboard; harassed, rundown,
stressed, like a bag of wasps) comes to where our trio are --

SLADE (CONT'D)
Come on Kira, re-engage brain. If
you can find it.

KIRA ARLO
Sorry, Mr Slade.

RYAN SINCLAIR
Hey -- don't talk to her like that.

KIRA ARLO
It's okay --

THE DOCTOR
No it's not.

SLADE
Who are you?

THE DOCTOR
(big smile)
I'm the Doctor. I'm new. And you
are -- ?

SLADE
Jarva Slade, Warehouse Executive.
Your boss.

THE DOCTOR
Well, you've certainly got the
clipboard for it. Be nicer to Kira
please.

SLADE
How would you like a warning for
insubordination?

THE DOCTOR
I'd love one, I could add it to my
collection.

KIRA ARLO
Doctor, don't --

THE DOCTOR
Gentle 'people skills' advice for
you, Mr Slade. Respect goes both
ways. The best managers -- the
really good ones -- value their
staff. And know instinctively if
someone's in trouble.
(deliberate)
Or is asking for help. Now. How
good a manager are you? Know anyone
who needs help?

The Doctor so close to Slade now. Examining his eyes for
clues. A flicker. Anger? Panic? Secrets?

As that's held between them, two TEAMMATES are closing slowly
in, anticipating trouble.

SLADE
Get back to work. All of you.

He turns and walks away, the Doctor staring after him. The
TeamMates pause nearby.

KIRA ARLO
Be careful with Slade. Last week
Zaff got a warning for leaning on
the conveyer and the next day he
was gone.

RYAN SINCLAIR
Gone? Does that happen a lot?

KIRA ARLO
A few have gone recently.
Zaff, Jax from the canteen,
Chinello from Maintenance. And
it's weird, cos Looper called
Chinello's mum and she never
arrived home.

On the Doctor, and Ryan, suspicious.

CUT TO:

17

10:16:15 INT. FULFILLMENT / SHELVING AISLES TRIPLE 9S - DAY¹⁷

DAN twists and turns through a maze of shelving with his
cart. He's uneasy. As he walks, there's a power drain flicker
-- he carries on.

The deeper he goes the darker it gets - as he turns a corner
he jolts to a stop, startled Two glowing eyes in the dark. A
POSTMAN! Standing motionless. Smiling. Eyes glowing.

DAN COOPER

Blimey, you scared me there for a moment. You should be in Dispatch, shouldn't you? Not down here. What you doing, practicing your lurking?

(no reply)

Can you hear me? Something wrong with your speech circuits?

Dan taps its face. The Postman just stares.

DAN COOPER (CONT'D)

Hang on, I'll report it. Get you back to --

And the Postman SNATCHES HIS ARM!

CUT TO:

18A **10:16:53 INT. FULFILLMENT / SHELVING AISLES TRIPLE 8S - DAY 1**

YAZ hurries through the maze of shelving, a bit panicked now. She's losing her bearings.

YAZ KHAN

Dan.

YAZ KHAN (CONT'D)

Dan? Dan? Dan? You down there?

CUT TO:

10:17:18 INT. FULFILLMENT / SHELVING AISLES TRIPLE 9S - DAY 1

YAZ is lost in the shelves when she hears a distant CRY.

YAZ KHAN

Dan?

DAN COOPER

Arghhh.

She charges down an aisle, trying to orient herself. Turns a corner, stops to listen. Just the low throb of the system.

She goes to the end of the aisle and looks round. No sign.

She catches sight of an abandoned cart and approaches. There's something on the floor nearby - she picks it up.

It's the scanner she swapped with Dan, smashed to pieces. And beside it, the Dad pendant. Yaz picks it up -- the sound of movement --

Coming out of the dark, two glowing eyes. A POSTMAN! Yaz backs off, holding the scanner --

YAZ KHAN

Are you there?
I just found these. They belong to
Dan Cooper. Do you know where he
is?

The Postman approaching -- Yaz spins -- out of the distant
darkness comes ANOTHER POSTMAN! Eek! Caught both ways.

YAZ KHAN (CONT'D)

Okay never mind!

As the Postman advance on her, Yaz scrambles, through the
shelves! *Squeezes* herself through the shelves! And out the
other side, into another alley! She runs --

With Yaz, as she reaches a door, slams it open, big pneumatic
hiss -- and she's gone out of the section, safe --

CUT TO:

19A

10:17:59 INT. DOOR - DAY 1

19A

YAZ leans back against the door, breathing heavily, freaked.

CUT TO:

10:18:02 INT. MAINTENANCE STORE - DAY 1

Small, cluttered room. Cleaning products, old signage, little
(singed) control panel on the wall. TWO TEAMMATES finishing a
briefing to GRAHAM, who is in cleaner gear, holding a mop.

TEAMMATE

Safety Rule One Hundred and Ninety
Eight, do not drink any of the
cleaning fluids.

GRAHAM O'BRIEN

Yeah, yeah I've got it now guys,
thank you.

10:18:09 MUSIC out '7M2 Dan'

TEAMMATE

Your Maintenance Mentor is Charlie.

Graham looks to the doorway -- CHARLIE, 19, shy, in his gear.

GRAHAM O'BRIEN

Alright, cockle?

TEAMMATE

Have a productive day, team. Happy
maintaining!

They leave -- as Graham looks to Charlie.

GRAHAM O'BRIEN

Graham. Nice to meet another real person.

*

Graham offers his hand, but Charlie doesn't take it.

CHARLIE DUFFY

Charlie. I've just done the gents so.

*
*

GRAHAM O'BRIEN

I'll settle for a wave then. Gor those guys go on a bit don't they. I mean that briefing nearly last half my life. And I'm three hundred and ten.

*
*
*
*

CHARLIE DUFFY

I saw you arrive earlier. Wasn't expecting anyone new down here.

*

GRAHAM O'BRIEN

Well it's your lucky day, then Charlie boy. So tell me how all this really works.

*
*
*

CHARLIE DUFFY

Moment there's a mess or a spill, we get beeped. There's strict time guidelines on how quickly we're supposed to get there and how long it takes us to clear things up.

GRAHAM O'BRIEN

Right.

*
*

CHARLIE DUFFY

All laid down by the system. They check up on us after every task.

*
*

GRAHAM O'BRIEN

So even though everything's automated, there's still an idiot boss.

*

CHARLIE DUFFY

Yes.

*
*

10:19:05 MUSIC in '7M3 Later's'

*

*

KERBLAM

Temporary functionality issues team 9 please take an emergency rest break in the home zone now.

*
*
*
*

Charlie grins -- ice broken. As he does -- the lights flicker and there's a power drain -- Graham and Charlie look up --

CUT TO:

*

*

20

10:19:11 EXT. HOME ZONE - DAY 1

20

*

Lush spring parkland under pinkish sky. Grass, flowers, the odd JOGGER in the background. The DOCTOR, YAZ, GRAHAM and RYAN debrief, separate from clusters of WORKERS. TEAMMATES handing out bottles of water. Graham mopping a non-existent spill. Urgent, quiet conversation between them all.

THE DOCTOR

*

So just be clear you found Dan's scanner crushed.

*

*

YAZ KHAN

I heard him yell and now there's no sign of him anywhere. We have to find him.

*

THE DOCTOR

These were delivery robots like the Kerblam Man? Not the TeamMates?

(to Yaz and Ryan)

You two stay with me.

(to Graham)

I need you to find out about the history of the company, and try and get some plans of the complex.

*

*

*

GRAHAM O'BRIEN

How'm I gonna do that?

THE DOCTOR

You are perfectly placed. No-one questions a cleaner. You got Unrestricted access.

*

*

GRAHAM O'BRIEN

Yes and chronic skin irritation.

*

CHARLIE DUFFY

Hey Graham, did you sort that spill?

*

*

*

GRAHAM O'BRIEN

It's all right all taken care off. Don't worry. Everyone this is Charlie --

*

*

KIRA ARLO

Hi Charlie --

Charlie looks up: KIRA has appeared with her food -- Charlie looks up, already blushing -- and Kira drops her chips --

KIRA ARLO (CONT'D)

Oh no! What am I like?

CHARLIE DUFFY

(clearing them up)

S'okay! I've got it!

KIRA ARLO

I'm so clumsy!

CHARLIE DUFFY

I don't mind!

KIRA ARLO

Really?

CHARLIE DUFFY

Really!

KIRA ARLO

I'm just such a butterfingers.

CHARLIE DUFFY

I love butter.

(*why did I say that?*)

Bye.

They both flee, madly blushing, madly in love. Our gang stood in the middle, barely noticed by Kira and Charlie. *

RYAN SINCLAIR

Workplace crush.

GRAHAM O'BRIEN

Reminds me of you when you were younger. When I say younger, I mean last month. *

RYAN SINCLAIR

Funny. *

THE DOCTOR

(to Ryan and Yaz)

Come on. We're going to file a complaint.

CUT TO: *

10:20:25 EXT KERBLAM FACTORY. *

Ext shot of the warehouse complex. *

THE DOCTOR *

One of your workers Dan Cooper has gone missing *

21A

10:20:27 INT. SLADE'S OFFICE - NIGHT 1

21A

Sparse office, no windows. Terminal. Filing cabinet and a desk. Strange patterns of light pulsing on the walls, like veins. SLADE and JUDY face RYAN, YAZ and the DOCTOR. Slade sits behind the desk, Judy stands, flanking him.

THE DOCTOR

Maybe you should call the police.

SLADE

There are no police here.

THE DOCTOR

The authorities, then.

JUDY MADDOX

We are the authorities. Kerblam is its own jurisdiction. We have responsibility for all employee welfare.

The Doctor looks at the two of them, standing there. Guilty?

THE DOCTOR

Then you'd better be worthy of the jobs you're holding. Cos a man is missing, and I don't think he's the first. Not if this is any indicator --

She takes the packing slip printed with "Help Me!" out of her pocket and hands it over. Judy and Slade look at it, stunned.

THE DOCTOR (CONT'D)

This came to me in a delivery.

JUDY MADDOX

What do you think it means?

YAZ KHAN

It's not exactly cryptic.

RYAN SINCLAIR

Somebody was worried about their own safety. And now we find out other people are going missing.

THE DOCTOR

Who has access to the printing system for those packing slips?

SLADE

Nobody. They're auto-generated during the order process.

(looks to Judy)

(MORE)

SLADE (CONT'D)

But they're placed in boxes by the workers in fulfilment.

(to Ryan and the Doctor)
Your section.

RYAN SINCLAIR

Have you tried working down there?
There's no time to be add stuff to slips. This was done somewhere else before it gets to fulfilment.

*

THE DOCTOR

Something is very wrong here at Kerblam. And if you two don't do something about it, I might start to suspect that you're responsible.

*

*

Judy and Slade shift slightly. Concerned.

JUDY MADDOX

We'll look into it.
You have my word.

SLADE

Mine too.

THE DOCTOR

Those words better be worth something.

She retrieves the packing slip, goes to leave. Turns back.

THE DOCTOR (CONT'D)

And if anything happens to us, or our new friends, or anyone else here --

*

(close on her; iconic)
You'll have me to answer to.

Serious, rock hard. Then the Doctor turns to Yaz and Ryan --

THE DOCTOR (CONT'D)

Too bombastic?

*

YAZ KHAN

Felt about right --

RYAN SINCLAIR

I kinda liked it --

*

THE DOCTOR

Thanks.

(beams at Slade & Judy)

Later.

(as they head out)

I'm not doing that again. Sticking with 'bye'.

*

*

And they're off and out. We close in on Slade and Judy -- looking at each other. Unnerved, uncomfortable.

CUT TO:

21B

10:22:07 INT. EXECUTIVE CORRIDOR - NIGHT 1

21B

*

The DOCTOR, YAZ and RYAN dart out of Slade's office and head down the corridor, fast --

RYAN SINCLAIR

Catch me up with this. We storm in to management and cause a fight, What ever happened to being undercover?!

*

THE DOCTOR

That was before I knew people were disappearing. I am stepping it up a gear. Going straight to the top.

*

10:22:15 Music In '7M4 Khan and Sinclair'

*

YAZ KHAN

I bet you were the sort of kid who liked poking a stick in the wasp's nest, just to see what happened.

*

10:22:20 MUSIC out '7M3 Laters'

*

THE DOCTOR

Don't like bullies, don't like conspiracies, don't like people being in danger. And there's a flavour of all three here.

*

And she pulls them into an alcoved section in the corridor -- covered by a sliding panel -- the Doctor delighted --

THE DOCTOR (CONT'D)

Now. Ever hidden in a panelled alcove?

*

YAZ KHAN

RYAN SINCLAIR

No.

No.

THE DOCTOR

You haven't *lived*!

RYAN SINCLAIR

(as they bundle in)

Why're we doing this, exactly?

THE DOCTOR

We wait until Slade leaves, then we break back in to his office. Obviously!

(MORE)

THE DOCTOR (CONT'D)
(as the Doctor slides
the panel closed)
Talking of wasps, did I ever tell
you about me and Agatha Christie?

CUT TO:

22

10:22:47 INT. MAINTENANCE STORE - NIGHT 1

22 *

GRAHAM and CHARLIE cleaning their cleaning equipment.

GRAHAM O'BRIEN
So how long've you had a thing for
Kira?

CHARLIE DUFFY
How d'you know about that?

GRAHAM O'BRIEN
It's one of my superpowers yes. I
can detect even the most subtle of
social cues.

*

CHARLIE DUFFY
Really?

GRAHAM O'BRIEN
No, it's obvious.

*

Beat. Charlie confesses, reluctantly --

CHARLIE DUFFY
I don't know it's kind of it's just
eh, I can't concentrate when I'm
near her. It's like I forget
everything I'm supposed to be
doing.

*

*

(Beat)
I mean have you smelt her?

*

GRAHAM O'BRIEN
Strangely enough, I haven't.

*

CHARLIE DUFFY
She smells perfect.
I haven't told anyone else. Been on
my own here for a long time.

*

GRAHAM O'BRIEN
I can tell! Charlie, can I be
honest with you?

*

CHARLIE DUFFY
I s'pose.

GRAHAM O'BRIEN

See you know your way around here.
But I am going to need a little bit
of help. See cause I get easily
confused. A bit like you when
Kira's around.

(Charlie smiles, shy)

And I cannot get my nut around the
shape of this place. Cause it's way
too big. But if I had, like some
sort of..

CHARLIE DUFFY

Diagram

GRAHAM O'BRIEN

A Diagram of Kerblam's laid out,
maybe I could find things a bit
easier.

(Beat)

See cause without it, I ain't gonna
last long in the job am I. I'll
take hours to get to the next
spill.

Close in on Charlie.

CHARLIE DUFFY

I reckon I can get that.

On Graham -- grinning. That's it!

CUT TO:

23

10:24:12 INT. KERBLAM!/MAIN FOYER - NIGHT 1

23 *

Darker in here now. Deserted. GRAHAM places a cloth over the
face of the POSTMAN in the corner, covering its eyes.

Then he runs over to CHARLIE who's at the one of the MUSEUM
TIMELINE DISPLAYS (with TWIRLY). Inside, an ageing collection
of artists impressions of the warehouse. Underneath - a
glimpse of the designer's floor plans.

Charlie is working on the controls at the base of the
cabinet. Graham comes to kneel by him.

CHARLIE DUFFY

These cases contain the whole
history of Kerblam --

(points at Twirly)

From the prototype Delivery Bot,
right up to today. Designs, layout,
everything.

GRAHAM O'BRIEN

Right won't someone miss them?

*

CHARLIE DUFFY
It's just for show. Like you say,
we're only borrowing. Not like
anyone pays any attention to this
stuff.

Click - the cabinet unlocks. Charlie grins at Graham.

GRAHAM O'BRIEN
You got the codes for all of these
have you?

*
*

CHARLIE DUFFY
Insides of these cabinets need
polishing too you know.

*

GRAHAM O'BRIEN
(as he takes the plans)
Course they do. Right, mind if I
get a friend to help me study
these?

*

CHARLIE DUFFY
(confused)
What?

GRAHAM O'BRIEN
Thank you cockle come on.

*
*

But Graham's off -- Charlie shuts the cabinet -- and they
sneak on out -- Graham whips the cloth of the Postman's face
as they go! Pats the head of it.

GRAHAM O'BRIEN (CONT'D)
Nothing to see here, mate.

Close in on the dormant Postman ... then PULL FOCUS to: a
TEAMMATE, watching them from the distant shadows! Unseen.

Close in on its hand. Juddering, weirdly. Like it's
tormented.

CUT TO:

26

10:24:46 INT. SLADE'S OFFICE - NIGHT 1

26 *

Sound of the sonic; the door clicks open. The DOCTOR, RYAN
and YAZ creep in, close the door.

YAZ KHAN
Thought Slade would never leave.

*
*

THE DOCTOR
What do we think, then?

They stand and look around --

YAZ KHAN

If this is Slade's office, and everything in this company is automated, why does he need a clipboard?

RYAN SINCLAIR

Or a filing cabinet.

The Doctor beams at them -- as they walk over to the filing cabinet Yaz has spotted.

THE DOCTOR

Khan and Sinclair the greatest detectives in the galaxy.

*

Yaz pulls at the cabinet, it doesn't budge.

YAZ KHAN

Locked.

The Doctor sonics it. Yaz opens the cabinet. Inside: a small stack of paperwork.

THE DOCTOR

Paperwork. Very retro. Now, what sort of paperwork does Slade keep locked away?

RYAN SINCLAIR

What is it?

*

*

Close in on Yaz, the Doctor and Ryan, low angle looking up, as they read the pages; their faces fall --

YAZ KHAN

Oh my God.

JUDY MADDOX (O.S.)

You'd better have a very good excuse for breaking in here.

*

Our trio turn -- JUDY is standing in the doorway. Busted.

JUDY MADDOX (CONT'D)

Your GroupLoops told me you were back here.

THE DOCTOR

(to Ryan and Yaz)

I knew that, but I forgot that. That's the problem with conspiracies, there is so much to think about.

*

(Beat)

(MORE)

THE DOCTOR (CONT'D)

What if I said we got lost, ended
up in here by accident, just as the
filing cabinet weirdly fell open --
how would that play?

*
*

JUDY MADDOX

There were no shuttles from Kandoka
today. I checked. Who are you?
Industrial spies?

THE DOCTOR

I was being honest with you
earlier. We got a message someone
needed help and we came.

(hands the paperwork)

People are vanishing Mr Slade is
keeping a running tally.

*

Close on the papers - pages and pictures of employees. Ticks
beside most names. Some crossed out. Judy looks at them, but
her expression is impossible to read.

THE DOCTOR (CONT'D)

Seven people so far. According to
these notes, it started four months
ago with two workers. The next
month another. This month it's
four. The disappearances are on the
increase. No wonder people are
sending out cries for help.

*
*
*

(Beat)

And as Head of People for Kerblam,
I'd suggest you're guilty of some
serious negligence.

*

Close in on Judy -- as the lights strobe - then WOOMP! -
everything goes dark.

The DOCTOR, RYAN, YAZ and JUDY --

*

YAZ KHAN

Another power drain?

JUDY MADDOX

That's not a power drain, that's a
total system blackout.

She checks Slade's terminal --

JUDY MADDOX (CONT'D)

Power's drained right down into the
Foundation levels.

*

THE DOCTOR

What's down in the Foundation
levels?

GRAHAM in the doorway -- CHARLIE comes the other way --

GRAHAM O'BRIEN
I can help with that --

JUDY MADDOX
Charlie, what're you doing up here?

CHARLIE DUFFY
Sorry, Judy.

GRAHAM O'BRIEN
(to Judy)
He's with me.

THE DOCTOR
(to Judy re Graham)
And he's with us.

GRAHAM O'BRIEN
(hands plans to the Doc)
They are the Original plans for
Kerblam.

*

JUDY MADDOX
What're you doing with those? Those
are company artefacts --
(to Charlie)
Was this down to you?

*

*

RYAN SINCLAIR
More urgent question.

They all turn to Ryan. All of their backs to the door. Close
in on him, looking past them.

RYAN SINCLAIR (CONT'D)
If everything's automated. And all
the power's shut down -- why is
that robot still active?

Everyone turns. ICONIC: Track in on TEAMMATE standing in the
doorway, eyes glowing in the dark. Blocking their way out!

THE DOCTOR
Good question. Back behind me,
everyone --

The TeamMate moves towards them with intent - the group back
off, behind Slade's desk --

Charlie steps forward in front of them --

TEAMMATE
Error reported. Error reported

*

*

GRAHAM O'BRIEN
Charlie, don't, mate --

CHARLIE DUFFY
I can look at it --

TEAMMATE
Error reported. Error reported

The TeamMate closes in and SWINGS at him!

Charlie dodges the robot - SMASH! - its fist slams through a wall panel. Sparks fly!

It SEIZES Charlie by the throat and LIFTS HIM OFF THE GROUND. Charlie chokes and flails --

The others run to help -- Ryan, Graham and Yaz try to prise the TeamMate's arms off Charlie while the Doctor sonics.

TEAMMATE (CONT'D)
Investigating.

THE DOCTOR
Charlie

TEAMMATE
Investigating. Investigating.

YAZ KHAN
Doctor. Do something.

THE DOCTOR
I am trying Receptor codes are fluctuating!

TEAMMATE
Investigating. Investigating.

Then - WOOMP! Judy grabs hold of the TeamMate's head, twists and RIPS IT OFF in a shower of sparks. The body collapses, sparking and smoking. Charlie hits the floor, gasping.

Everyone stares at Judy - shocked but impressed. Judy kneels by Charlie. More maternal, suddenly. Tactile.

JUDY MADDOX
You alright?

Charlie nods, catches his breath, as the Doctor examines the TeamMate's head --

JUDY MADDOX (CONT'D)
Deep breaths, you're safe.
(to the Doctor)
This has never happened before,
with any of the robots.

10:27:33 Music out '7M4 Khan and Sinclair'

YAZ KHAN

You're wrong. When Dan Cooper went missing, there were three of those, dressed in those Postmen uniforms, walking the shelving. They came after me.

*
*
*

JUDY MADDOX

That's not possible. The delivery bots never leave Dispatch. We'd know, the system would tell us.

*

THE DOCTOR

I would respectfully suggest, that you can't trust your system.

*

10:27:48 Music In '7M5 Gone Rouge'

*

The lights flicker back on, a machinery hum starts up again.

THE DOCTOR (CONT'D)

And we are back online.

*

(re the TeamMates head)

But the receptor cells on this are all blown out.

*
*

RYAN SINCLAIR

Hey Doc be careful.

*
*

She gets to her feet -- heads to the terminal, checks the inside of the robot head, against the terminal, sonic'ing them both, to try and make sense of it --

THE DOCTOR

It's as if the system suddenly channelled all its energy into this one single TeamMate.

YAZ KHAN

The system's attacking us.

THE DOCTOR

It's like the system's gone rogue.

JUDY MADDOX

Of course it's gone rogue. Nobody would do any of this deliberately.

*

THE DOCTOR

(looks at Judy; warns)

If I ever find out that you're lying --

*

JUDY MADDOX

I have worked for years to make Kerblam more of a People Powered Company. My career has been about bringing people like Charlie here.
(MORE)

*

JUDY MADDOX (CONT'D)

People who need a second chance.
(to Charlie)
Haven't I?

CHARLIE DUFFY

It's true. She's the reason most of us are here. She selects all the workers. We owe her a lot.

JUDY MADDOX

I've never seen these papers of Slade's before now. Those names, Zaff, Jax, Chinello, the others they're active on the system -- according to the system, they're still alive and working.

(Beat; her guilt now)

There are ten thousand people here, I can't keep track of them all.

YAZ KHAN

So what do we do Doctor?

Beat. She seems genuine. But is she? Our gang looking at her.

THE DOCTOR

If I could get a copy of the original code, I could hack in, isolate the upgrades and see what it's up to.

RYAN SINCLAIR

So you need, like, Kerblam Version One-Point-Oh.

YAZ KHAN

That'd be hundreds of years old, wouldn't it?

GRAHAM O'BRIEN

And I think we can help with that.

CUT TO:

31

10:29:14 INT. KERBLAM!/MAIN FOYER - NIGHT 1

31 *

TWIRLY -- the very first iteration of the Kerblam delivery bot -- on its plinth. Reveal: the DOCTOR, RYAN, YAZ, GRAHAM, CHARLIE and JUDY looking at it. Ryan reads the plaque.

RYAN SINCLAIR

Kerblam Delivery Bot. Version One-Point-Oh! Also known as Twirly.

CHARLIE DUFFY

I don't think we should do this.
(to Judy)
If Mr Slade finds out --

JUDY MADDOX
 Leave Slade to me.
 (looks around; still
 that Postman in the
 corner)
 Let's just hurry up, before the
 TeamMates come on their patrol.

Judy's thinscreen device beeps -- she checks it. Looks concerned. As this is happening, The Doctor is sonic'ing the cabinet -- and takes out Twirly.

THE DOCTOR
 Here we go, Twirly. Nice to meet
 you.

YAZ KHAN
 Quite cute, isn't it?

RYAN SINCLAIR
 It's kinda of retro

THE DOCTOR
 Well he is getting on a bit. I love
 a bit of retro.

The Doctor sonics Twirly -- and in the distance, we notice that the Postman is angling its head --

CUT TO:

38

10:29:37 INT. SLADE'S OFFICE - NIGHT 1

38

A CCTV-style image (direct from the dormant Postman) showing the Doctor with Twirly.

Pull back to reveal SLADE watching on one of the monitors behind the panel. He is standing amidst the debris. He looks from the monitor to the debris.

Slade brings a LASER PISTOL into frame and inserts a POWER PACK. The gun WHINES as it charges up.

CUT TO:

10:29:44 INT. PACKING STATION - NIGHT 1

Conveyers running. KIRA working, going through the process.

TEAMMATE
 Kira Arlo.

Kira spins -- sees three TeamMates standing there. Smooth and cheery voiced as ever.

KIRA ARLO
Hi. Yes. Sorry I didn't hear you
there. I was in my own little
world.

*
*

TEAMMATE
You are an exceptional worker, Kira
Arlo.

KIRA ARLO
Am I?

TEAMMATE
We're thrilled to reveal you've
been designated Employee Of The
Day.

KIRA ARLO
Oh wow -- I didn't even know there
was such a thing.

TEAMMATE
And in recognition of your work,
Kerblam has a gift for you.

Close in on Kira -- oh, that word.

KIRA ARLO
A gift?

TEAMMATE
Come with us.

And they escort Kira away from the still-running conveyor. As
the rest of us feel a very deep sense of unease.

CUT TO:

39

10:30:23 INT. KERBLAM!/MAIN FOYER - NIGHT 1

39 *

TWIRLY lights up and into life! The same voice as the
TeamMates and Postmen -- the unified Kerblam voice.

TWIRLY
-- customers who selected these
items, also bought: ear mufflers,
pencil sharpeners and cola bottles.
Say yes now to order these three,
for the price of the cheapest two.

THE DOCTOR
No.

TWIRLY
Thank you! I've stored your
preferences. And remember if you
want it -- Kerblaaaaaaaaaaaaaaaa --

VSHOOOOOM. Twirly glitches and shuts down.

THE DOCTOR

It's out of juice. It needs a big
recharge, before I can access the
code --

*

GRAHAM O'BRIEN

Maintenance store -- has everything
in there.

*

CHARLIE DUFFY

That is not a good idea --

*

JUDY MADDOX

(re her thinscreen)

Doctor, I've just had a
notification that one of the
workers from Packing has gone
missing. Her GroupLoop's
disappeared right off the system.
Name of Kira Arlo --

*

Close in on the horrified group -- including CHARLIE --

CHARLIE DUFFY

(horrified)

What? Kira?! But --

RYAN SINCLAIR

We have to find her.

THE DOCTOR

(to Judy; beady)

I thought you said the system
didn't notify you when someone went
missing.

*

JUDY MADDOX

Well it didn't, until now. It's
like it's sending us a deliberate
message.

*

RYAN SINCLAIR

It knows we're onto it --

CHARLIE DUFFY

Where was her signal last recorded?

JUDY MADDOX

(reads; grave)

Umm. Dispatch.

*

CHARLIE DUFFY

That's not possible -- no people
are allowed down there --

THE DOCTOR
(brings out the plans)
Dispatch Foundation levels, right?
Where the power was draining down
to.

*

YAZ KHAN
How do we get to her?

JUDY MADDOX
You can't. It is fully automated.
There's not even a route down.

*

YAZ KHAN
But she must've got down there
somehow.

RYAN SINCLAIR
(to the Doctor)
You get what you need from that
robot. Yaz, Charlie, with me. We'll
find Kira --

GRAHAM O'BRIEN
How're you gonna get down there?

Big push in on RYAN -- heroic, iconic. Big grin.

RYAN SINCLAIR
I know how these places work.

CUT TO:

40

10:31:37 INT. FINAL CHECKS STATION - NIGHT 1

40 *

CONVEYOR BELT! Boxes sail down the conveyer to a wall hatch
marked DISPATCH. There is a plastic curtain masking what's
beyond. Big sign: NO ORGANICS ALLOWED.

RYAN ready to step on -- CHARLIE and YAZ behind.

RYAN SINCLAIR
Get ready to stick it to Rule
Number One!

*

YAZ KHAN
You did this in your last job?

*

RYAN SINCLAIR
Yeah. Once.

*

YAZ KHAN
How'd it go?

RYAN SINCLAIR
Really badly. Sprained ankle and a
final warning.

CHARLIE DUFFY
Come on we have to find Kira.

*
*

RYAN SINCLAIR
(to Charlie)
I should let you know I have a
coordination problem. Not super
serious, but, y'know. Makes life
really interesting. And
frustrating. And difficult.
Specially at moments like this.

*
*
*
*
*

CHARLIE DUFFY
You don't have to come. I can find
Kira on my own --

RYAN SINCLAIR
Mate, that's not how we roll. Is it
Yaz?

YAZ KHAN
Nope. We're all in.

RYAN SINCLAIR
Dispatch, here we come!

Close in on all three. And they jump into the enclosed chute!
The plastic curtain coming at them! They duck!

CUT TO:

40A

10:32:25 INT. TESTING ROOM - NIGHT 1

40A

*

A door opens into a small, bleak room. A small table and
chair. It's ominous. A one-way viewing window at one end. The
TEAMMATES who've escorted KIRA out, stand either side of her.

TEAMMATE
Here you are Kira.

KIRA ARLO
Thanks!
(looks around;
uncomfortable)
Sorry, what's this?

TEAMMATE
Make yourself at home.

10:32:51 Music In '7M6 Help In Dispatch'

*

They close the door. The sound of electronic locks.

*

On Kira, alone in the room. Close in on her. Uneasy.

CUT TO:

41 10:32:53 INT. CONVEYER SYSTEM UPPER LEVEL - NIGHT 1 41 *

YAZ, RYAN and CHARLIE lie FLAT on the conveyer. It's dark and fast; dim lights flash past. *

They pop their heads up -- the wind! The lights! It's fast. *

They go through a plastic curtain -- duck, bang their heads -- pop up again -- very windy, very noisy, the sound of machinery. *

YAZ KHAN *

You sure about this? We'll be safe, won't we? *

10:32:59 Music out '7M5 Gone Rouge' *

RYAN SINCLAIR *

Definitely. I mean, the parcels are safe. We're just parcels now. *

Wham! Through another plastic curtain -- different lights and sounds -- and air from another direction -- *

CHARLIE DUFFY *

But -- the parcels get wrapped in bubble wrap. To protect them. *

YAZ KHAN *

From what? *

RYAN SINCLAIR *

(looking ahead) *

Oh my days -- *

Big CG Wide: approaching a sixty-degree PLUNGE down an open-sided chute through a twisting maze of conveyers. The rollercoaster from hell. *

YAZ KHAN *

Never liked rollercoasters -- *

RYAN SINCLAIR *

We are going to die. *

YAZ KHAN *

We are going too fast. *

PUSH IN on Yaz, Ryan and Charlie. They ALL SCREAM as they're CATAPULTED DOWN at HIGH SPEED. *

WHAM! BANG! They land back safe on the conveyor -- *

RYAN SINCLAIR *

We did it. That was amazing! We are amazing. Charlie, you're the man! *

He and Charlie high-five, just as Charlie's getting his balance, and the conveyor TWISTS -- the high-five meaning Charlie loses his balance and PLUNGES over the side! YELLS!

YAZ KHAN RYAN SINCLAIR (CONT'D)
CHARLIE! CHARLIE!

They look over -- he's landed on a conveyer below, travelling at similar speed. Thirty feet off the ground, darkness below.

YAZ KHAN
Charlie, we're coming!

RYAN SINCLAIR
(to Yaz)
I can't jump down there!

YAZ KHAN
Course you can. We both can. Right?
On one - two - three -

They jump!! Both yelling!

CUT TO:

42 10:33:59 INT. CONVEYER SYSTEM LOWER LEVEL - NIGHT 1 42

WUMPH!! YAZ and RYAN land beside CHARLIE on the lower belt. It keeps moving! Lights, air, noise, speed!

RYAN SINCLAIR
We did it! We're not dead! We are totally not dead!

CUT TO:

40C 10:34:06 INT. MAINTENANCE STORE - NIGHT 1 40C

TWIRLY, connected into a number of cables and wires, going into the Maintenance Store wall, is now placed on a workbench as the DOCTOR sonics it -- and it lights up. JUDY and GRAHAM watch, anxious.

THE DOCTOR
Right Twirly all charged up.

TWIRLY
-- aaaaaaaaam it! You may also like to know we have a one hour offer on cushions! Cushions liven up the grimmest workplace, like this one.

THE DOCTOR
Twirly, hi! I'm the Doctor, this is Graham this is Judy and could you pause all sales protocols for a bit.

TWIRLY
Even the upselling?

THE DOCTOR
Even the upselling. You've just had
a nap of about two hundred years,
so your offers are out of date
anyway.

*

TWIRLY
Without upselling, my only purpose
is delivery.

GRAHAM O'BRIEN
We don't need you to do that either
mate.

*

*

TWIRLY
(distressed)
The future is very confusing for my
protocols. I serve Kerblam. And
Kerblam serves the people.

JUDY MADDOX
Which is why we need your help.
(shows it her
touchscreen)
These are my Kerblam credentials,
my own executive read-code. We need
you to carry out a task that may
fundamentally to Kerblam's
survival.

*

*

TWIRLY
I am only a delivery bot.

GRAHAM O'BRIEN
(to Judy)
See now you've made it nervous.

*

THE DOCTOR
Don't panic, Twirly. You can do
this. It's possible Kerblam may
have been compromised. I'm going to
patch you in to the system, I need
you to look far and wide, past the
new upgrades and firewalls and
security patches -- into the base
code that only you can recognise.
And then you can tell us what is
going on. And then deliver that
information to us.

*

*

TWIRLY
Retrieve and deliver. I understand.

The Doctor opens a small panel in Twirly's back and removes a
cable. She goes to connect it to a control panel on the wall.

THE DOCTOR
This might tickle.

The Doctor plugs in. Twirly's eyes start flashing, the control panel starts to smoke. The lights in the room strobe and spark. And Twirly's going crazy!

TWIRLY
Help me help me help me HELP ME
please HELP ME!!!!

The Doctor rips the cord out of the control panel. Twirly stabilises, but the lights overhead keep flickering.

THE DOCTOR
What happened?

TWIRLY
Help me.

And the Doctor, realising, so serious --

THE DOCTOR
Why are you saying that?

TWIRLY
Not Twirly speaking. The system.
Kerblam. "Help me Doctor". "Help
me". "Help me Doctor". "Help me".

*
*
*

THE DOCTOR
Oh! The *system* sent the message! It
printed the slip, it sent it out --

GRAHAM O'BRIEN
But why would the system need help?

THE DOCTOR
Twirly, what do that mean, what
sort of help, how can we help?

*

TWIRLY
Help required in Dispatch. Help in
dispatch. Urgent help.

*
*

Graham and the Doctor look at each other --

GRAHAM O'BRIEN
Doc. They've all just gone down
there.

*

The Doctor throws open the plans, looks at them desperately --
we close in on the schematic of the MAZE OF CONVEYOR BELTS:
terrifying, even conceptually!

CUT TO:

*

44 **10:36:01 INT. LARGE SQUARE ALUMINIUM PIPE - NIGHT 1** 44 *

SLAM! RYAN, YAZ and CHARLIE all land onto a slow moving conveyor which is now passing through an enclosed aluminium pipe.

Yaz sees a sign -- LASER QUARANTINE CHUTE: WORKERS FORBIDDEN!

 CHARLIE DUFFY *
 (looking ahead) *
 Disinfectant post Get down!-- *

 KERBLAM *
 Organic contamination detected, *
 initiate disinfection. Disinfection *
 process unsuccessful. *

TOO LATE! SIGN: DISINFECTANT POST -- as A MASSIVE BLAST of AIR from both sides smashes into them as they keep moving -- dazed, blinking --

 RYAN SINCLAIR
 Eurgh! Tastes like --

Another plastic curtain thundering towards them, hitting them -- Argh!! As they emerge, sirens and alert lights go off.

 SYSTEM VOICE *
 (same as Twirly, Postmen *
 and TeamMates) *
 Organic contamination persists. *
 Hygiene Defence activating.

And now LASERS!

Thick massive bolts pulsing down and from the sides -- just behind them --

 CHARLIE DUFFY
 Run!

And the trio, led by Charlie, RUN down the Conveyor -- being chased and harried -- and just avoiding LASER BOLTS firing from all directions, the conveyor still moving! Lasers spitting and sparking at their heels!

CUT TO:

44A **10:36:22 INT. FOUNDATION LEVEL - NIGHT 1** 44A *

YAZ, RYAN and CHARLIE fall out of a pipe hatch. Slam. Lie on the ground, catch their breaths.

 RYAN SINCLAIR
 I am never doing that again.

Yaz gets up -- looks around.

YAZ KHAN
So we're at the Foundation Level.

RYAN SINCLAIR
Yeah.

*
*

Vast, dark space lined with cables and wiring. The rhythmic hum of the system is louder down here, pounding like a heartbeat. Pulses of strange fractured light.

They all get up and walk forward. It's proper creepy, moody. Silent.

KIRA ARLO (O.S.)
Hello? Hello?

They freeze. Her voice is tinny, like it's being piped out from an intercom. Close in on Charlie.

CHARLIE DUFFY
That's Kira's voice.

RYAN SINCLAIR
How did she get down here?

*

YAZ KHAN
I think it came from this way.

*

They move forward, the depths of darkness swallowing them up.

CUT TO:

44B

10:37:06 INT. KERBLAM!/MAIN FOYER - NIGHT 1

44B

*

The DOCTOR runs in, clasping the plans -- followed by GRAHAM (holding TWIRLY) and JUDY --

THE DOCTOR
I'm stupid -- really stupid -- can you believe how stupid I am?

GRAHAM O'BRIEN
Is that a rhetorical question?

The Doctor has run up to the dormant Postman in the corner.

THE DOCTOR
I can't believe I didn't think of it sooner, there are too many things going on, too many variables, my brain's too crowded --

*
*
*

JUDY MADDOX
(to Graham)
What's she talking about?

GRAHAM O'BRIEN

No idea, you get used to it. She normally explains in the end.

*

THE DOCTOR

(checks the plans)

These delivery bots. They've got teleport circuits.

GRAHAM O'BRIEN

(to Judy)

See?

THE DOCTOR

(points the sonic in the Postman's eye; sonics)

We don't have to go on the conveyors to get down to Dispatch -- if I can hijack their circuits for one moment, we can --

*

*

*

SLADE

(appears behind them; gun raised)

Move away from the delivery bot --

THE DOCTOR

(spins)

No Slade, don't --

*

Too late! The teleport pulse from the Postman engulfs all of them, including Slade! Gone! Just the Postman left standing.

CUT TO:

45

10:37:27 INT. DISPATCH HANGAR / GANTRY - NIGHT 1

45

*

WHAM! The DOCTOR, GRAHAM, JUDY and SLADE all appear in the middle of the darkness, Slade still with his gun raised --

The Doctor is the fastest to react -- darts forward -- her little finger to Slade's collarbone (as she did to Epzo in ep 2) -- he's paralysed, drops the gun, which clatters to the floor -- Graham grabs it, as Slade gasps, frozen --

THE DOCTOR

Very bad manners to point guns at people. I've never warmed to you.

*

(she lets go; he breathes)

Tell us what you've done. We saw the list -- the names of all the victims you targeted --

*

SLADE

What?! I'm not targeting people. I'm recording the missing!

THE DOCTOR

Oh. So it's not you?

SLADE

No! Something is wrong with the system, but I don't know what. That's why I had to make sure my notes were analogue.

(Beat)

I though it was you -- I've been tracking you since you arrived --

THE DOCTOR

We're trying to help --

SLADE

So am I. But what'm I supposed to do? There's no-one to report this to. No-one to stop it. There's only the system.

As they talk, Graham's eye has been caught by something nearby. He's gone over, looking into a container --

JUDY MADDOX

There's me. I'm responsible for every person here. You could've told me.

SLADE

I didn't know whether I could trust you.

(Beat)

I still don't.

Before Judy can reply --

GRAHAM O'BRIEN

Doc, come and have a look at this --

The Doctor, Judy and Slade go over -- they're under a massive circular vent, at the bottom of which is -- a container with pool of thick, black, treacly goo. Graham fishes out several half-melted GroupLoops, stuck together in a glob within the goo. Looks up to the vent.

GRAHAM O'BRIEN (CONT'D)

Some kind of goo and GroupLoops. Why're they in there?

THE DOCTOR

(sonicing the liquid)

I think these are the remnants of the missing workers.

Graham chucks the GroupLoops back in the liquid, disgusted -- as the Doctor looks upwards --

THE DOCTOR (CONT'D)
We're underneath a vast
liquidisation tank.

GRAHAM O'BRIEN
What, you mean the robots are
kidnapping workers and liquidising
them --

THE DOCTOR
(pacing)
Why, though -- I don't understand.
(walks, looks over the
side; sees something.)
Woh.

GRAHAM O'BRIEN
Anyone got a tissue?

CG WIDE: Her POV: six feet above a huge hangar, filled with
thousands of motionless POSTMEN standing in rows, holding
parcels. Two staircases lead up from the hangar floor to the
gantry. A machine overhead: vast stretch of teleportation
hardware.

GRAHAM O'BRIEN (CONT'D)
Looks like an army.

10:38:44 Music In '7M7 The Cause'

Close in on the Doctor. Yes it does.

CUT TO:

47 **10:38:47 INT. TESTING ROOM - NIGHT 1** 47 *

KIRA paces. Stares at her reflection in the mirrored glass.

KIRA ARLO
Hello.

CUT TO:

48 **10:38:50 INT. FOUNDATION LEVEL/TESTING ROOM WINDOW - NIGHT 48** *

YAZ, RYAN and CHARLIE walk through the disorienting darkness.
Ahead -- viewing panels into small rooms. A light from inside
one. (We might recognise these as the viewing windows the
TeamMates were at previously, but now they're gone).

Yaz and Ryan run up -- look in.

There's a noise behind her. On the table, something teleports
in. A small, sealed KERBLAM! parcel.

RYAN SINCLAIR
Kira.

She can't see them. Ryan bangs on the glass --

RYAN SINCLAIR (CONT'D)
Kira! She can't hear us.

10:38:57 Music out '7M6 Help In Dispatch'

*

*

YAZ KHAN
Let me find the entrance.

*

INTERCUT: KIRA in the room, with the mirror not revealing Ryan, or any banging or sound. Kira is oblivious to their presence outside -- She looks to the present on the table.

OUTSIDE: Charlie joins Ryan. He's horrified. Frozen.

CHARLIE DUFFY
Kira. Why's she in there?

Curious, she picks it up and finds a gift tag: 'FOR KIRA x'

*

Close in on Kira. Delight, confusion. Conflicted.

*

*

YAZ KHAN
(runs back)
There's no access from here. We
can't get her out.

CUT TO:

49

10:39:15 INT. DISPATCH HANGAR / FLOOR - NIGHT 1

49 *

CG WIDE: The army of the POSTMEN. The DOCTOR, JUDY, SLADE and GRAHAM walk in among them.

SLADE
Complaints have been coming in
about delayed deliveries. This must
be why. Everything's stuck here.
Nothing's going out. What's
happened?

*

THE DOCTOR
They're being held back. Oh, the
power drains.
(sonics the ceiling)
Vast teleportation hardware. With
huge reserves power building up.
What if the power has been drained
to be stored. For one huge
simultaneous teleport. All these
deliveries all at once.

*

*

*

GRAHAM O'BRIEN

To do what?

The Doctor next to an inert POSTMAN. Others lined up behind.

THE DOCTOR

You said it looks like an army.
What do armies carry?

GRAHAM O'BRIEN

-- Weapons.

On the Doctor. Creeping dread. She takes a parcel and opens it. Inside is a bubble-wrapped teddy bear.

JUDY MADDOX

But that is not a weapon it is a
toy.

*

*

SLADE

And every parcel has got something
different in it.

*

And the Doctor realising, so quiet, so horrified, so still --

THE DOCTOR

Almost. Except -- what does every
parcel here have in common?

CUT TO:

50 **10:40:11 INT. TESTING ROOM - DAY 1** 50 *

On KIRA, delighted as she opens the parcel. She peers inside, confused. It's a square of bubble-wrap.

She picks it up. Kira's fingers on the bubble-wrap.

CUT TO:

51A **10:40:30 INT. FOUNDATION LEVEL/TESTING ROOM WINDOW - NIGHT 1** 51A *

YAZ, RYAN and CHARLIE looking in -- Charlie distraught --

CHARLIE DUFFY

Kira -- Don't!

Ryan and Yaz look to Charlie -- something's off here --

CUT TO:

51B **10:40:32 INT. TESTING ROOM - NIGHT 1** 51B *

On KIRA. She can't resist. She presses the bubble wrap. Pop.

WHAM! A VIOLENT BURST OF GREEN ENERGY! Kira EVAPORATES!

CUT TO:

52 **10:40:35 INT. FOUNDATION LEVEL/TESTING ROOM WINDOW - NIGHT** 52 *

RYAN and YAZ recoil. CHARLIE at the window, stares in horror
and disbelief.

Ryan and Yaz look in -- smokey haze clears to reveal Kira's
GroupLoop. Her blackened, torn clothes.

Then *SHUUUCK!* Her GroupLoop and belongings sucked up into the
circular vent on the ceiling, into the pipework.

Ryan and Yaz look to Charlie -- bereft, destroyed -- but
they're uneasy --

YAZ KHAN *
Oh my god. Is that what happened to *
Dan? And all the others too? *

RYAN SINCLAIR
You knew something was gonna happen-

YAZ KHAN *
Charlie. *

CHARLIE DUFFY
(grief-stricken)
It's done this deliberately.

On Ryan and Yaz, backing off from him: confused, concerned --

YAZ KHAN
We need to find the Doctor --

CUT TO:

53 **10:41:00 INT. DISPATCH HANGAR / GANTRY - NIGHT** 53 *

The DOCTOR running up the stairs to the top of the gantry --
six POSTMEN up here, she opens a box, sonics the bubble wrap
here -- SLADE, GRAHAM and JUDY with her --

THE DOCTOR *
Deadly bubble wrap, totally *
innocuous, apart from when it's *
intercepted here, and weaponised. *
Sheets of tiny little bombs, ready *
to explode and kill. Every parcel a
death-trap. The workers aren't the
target. It's the customers.

GRAHAM O'BRIEN *
Kerblam's trying to kill their own *
customers? That is the worst
business plan I've ever heard.

And YAZ and RYAN run up the stairs, out of breath -- *

YAZ KHAN

Doctor -- we found you! *

RYAN SINCLAIR

Kira's dead. And Charlie had something to do with it --

JUDY MADDOX

What?!

CHARLIE DUFFY

(following them up the stairs; holding a small device) *

Not Kira. It wasn't meant for her. *

(Beat)

The system took her. It's been fighting back against me.

THE DOCTOR

Because it knew what you were planning. The maintenance man, access to everywhere, noticed by hardly anyone.

JUDY MADDOX

You've been killing other workers?

CHARLIE DUFFY

I needed test subjects. To be sure the detonation forces would work, in such a small concentration.

JUDY MADDOX

What? Charlie, how do you know all this stuff?

CHARLIE DUFFY

I lied, on my application. Gave you a sob story, so you'd let me in. And you bought it. I've studied cybernetics, explosives, teleportation. I worked for this. *

JUDY MADDOX

I don't understand.

CHARLIE DUFFY

Ten per cent? They want us to be grateful that ten per cent of people get to work? What about the other ninety per cent? What about our futures? Cos without action, next time it'll be seven per cent, then five, then one.

(to Judy)

I am stronger than you. *

(MORE)

CHARLIE DUFFY (CONT'D)

I'm not gonna stand by and accept it. People like me, my generation, we change things. We make things happen.

THE DOCTOR

Even if it costs people's lives.

(Beat)

You kill a load of customers at Kerblam, let the system take the fall for it. Erode people's trust in automation. Make people angry.

*
*
*

CHARLIE DUFFY

Imperfect technology, without a conscience. Machines malfunction, that's what they do.

GRAHAM O'BRIEN

No mate, that's what you're doing -- seriously malfunctioning.

CHARLIE DUFFY

I'm not your mate!

*

THE DOCTOR

Except Kerblam's system does have a conscience. And it's been fighting you, Charlie. It knew it. It sent a message across the galaxy, begging for help. And that TeamMate in Slade's office -- it was coming for you. And then Kira -- it took her, knowing how you felt about her. To show you how it would feel.

(Beat)

Because how you feel right now about Kira, is how all those families and friends will feel, if your plan goes off.

*

*

CHARLIE DUFFY

I don't care.

THE DOCTOR

I think you do. I think you came here with a plan, but you didn't expected to fall in love. But that's what happens.

(Beat)

Use it Charlie, learn from it, please.

*
*
*
*

CHARLIE DUFFY

No. No. If that is the price, to
change how everyone on Kandoka sees
technology, then it's worth it. For
the cause.

*
*

THE DOCTOR

This isn't a cause. You're not an
activist. This is cold blooded
murder.

*

CHARLIE DUFFY

We can't let the systems take
control --

THE DOCTOR

The systems aren't the problem. How
people use and exploit the systems:
that's the problem.

*

(Beat)

People like you.

Close in on CHARLIE -- he holds up his device.

CHARLIE DUFFY

I don't care what you think. The
delivery goes ahead.

*
*

He presses it -- a rumble of power.

CG WIDE: Lights come on in the eyes of the ARMY OF POSTMEN!
Up here and below on the floor!

*
*

SYSTEM VOICE

(same Kerblam voice)

Mass delivery procedures initiating-

YAZ KHAN

Someone grab that controller.

*
*

And Charlie STAMPS on the device -- crushes it --

RYAN SINCLAIR

What've you done?

*
*

CHARLIE DUFFY

You can't stop it now.

*
*

He turns to go -- Yaz slams her foot into the back of
Charlie's knees - he drops -- she armlocks him.

YAZ KHAN

Make it stop. We are not going to
let you kill all those innocent
people.

*
*
*

The Postmen raise their heads, straighten backs, waking --

*

SYSTEM VOICE
Destination coordinates locked.
Preparing teleport --

And all the while, the Doctor's been scrambling amidst the
smashes remnants of Charlie's device on the floor --

GRAHAM O'BRIEN
(to the Doctor)
Doc I hope you've got an idea how
to fix that --

THE DOCTOR
Not enough time to fix it--
(bing!)
Wait. New idea. Not enough time for
that either. Maybe worth a go --

GRAHAM O'BRIEN
Maybe?!

THE DOCTOR
I meant definitely --
(to Ryan)
Grab the postman's head

RYAN SINCLAIR
What?!

THE DOCTOR
Just like Judy did in the office
just do it!
(to Judy)
I need to stop this!

As Ryan and Judy TWIST the head off a Postman -- and throw it
to the Doctor --

SLADE
(watching all this)
Does she know what she's doing?

YAZ KHAN
Some of the time, definitely --

ANGLE ON: as Yaz says this, her attention taken, Charlie
YANKS down on her armlock and BARGES her into Slade (or the
wall!) and makes a run for the stairs --

YAZ KHAN (CONT'D)
Oy! Get back here! Stop him.

GRAHAM O'BRIEN
Charlie.

CHARLIE DUFFY
(at top of the stairs)
She can't stop it now.
(MORE)

CHARLIE DUFFY (CONT'D)

Those deliveries are going to be
teleported out.

Yaz goes for Charlie -- Graham blocks her way; another tack:

And Charlie wavers -- his connection with Graham apparent --
but no.

CHARLIE DUFFY (CONT'D)

I'm sorry.

He heads downstairs --

CUT TO:

53A

10:44:53 INT. DISPATCH HANGAR / GANTRY - NIGHT 1

53A

ANGLE ON: The DOCTOR grabs TWIRLY from the floor, by the
liquidisation tank -- the Doctor grabs it, boots it up --

THE DOCTOR

Twirly, I need your help --

TWIRLY

(glitchy)

Safe mode off. Hello again.
Customers with your current medical
symptoms browsed blood pressure
medication --

THE DOCTOR

(sonicing Twirly)

This is important. I've link you in
to the new system, to all the
delivery bots, and I have a
request,

And as she says this, she's gone to overlook the gantry,
looking down --

CG WIDE: The Postmen all look up, holding their boxes, eyes
lit up --

ALL POSTMEN

How may we help?

THE DOCTOR

(to Twirly)

Change of delivery address. For
every order about to teleport. New
address: right here, this hangar,
right where we're standing. I want
every Kerblam man to deliver -- to
themselves.

TWIRLY & POSTMEN

Delivery orders accepted.

THE DOCTOR

I want every Kerblam man to open
the order they've just delivered to
themselves. Making sure they do
what everybody does with the bubble
wrap --

TWIRLY & POSTMEN

Orders confirmed.

And Graham realises: looks to Charlie amid the Postmen Army.

GRAHAM O'BRIEN

(yells)

Charlie, get back up here! Please!

CUT TO:

57 10:45:37 INT. DISPATCH HANGAR / FLOOR - NIGHT 1 57 *

CHARLIE, surrounded, by half a dozen postmen.

TWIRLY & POSTMEN

Delivery in process.

CHARLIE DUFFY

(looks around)

What's going on?

TWIRLY & POSTMEN

Delivery received.

Around him, every POSTMAN opens their parcel, in unison.

CUT TO:

58 10:45:39 INT. DISPATCH HANGAR / GANTRY - NIGHT 1 58 *

The DOCTOR shoves TWIRLY into GRAHAM's hands -- grabs the
Postman's head -- yells down -- Yaz watching the Postmen --

YAZ KHAN

Doctor, they're about to detonate --

THE DOCTOR

Charlie, last chance -- get out of
there now --

CUT TO:

59 10:45:50 INT. DISPATCH HANGAR / FLOOR - NIGHT 1 59 *

Boxes fall to the floor in unison. The POSTMEN have bubble-
wrapped products in their hands.

Close in on CHARLIE. He knows he's lost.

He looks up at the DOCTOR and GRAHAM Charlie. Close on the Doctor --

TIGHT: Robot fingers pop the bubble-wrap --

CUT TO:

59A **10:45:52 INT. DISPATCH HANGAR / GANTRY - NIGHT 1**

59A

GRAHAM O'BRIEN
Doc, get us out of here!

THE DOCTOR sonics the Postman's head -- everyone up here is engulfed with a teleport pulse -- gone!

CUT TO:

59B **10:45:57 INT. DISPATCH HANGAR / FLOOR - NIGHT 1**

59B

On Charlie, having seen this. He looks around.

TIGHT: Robot fingers pop the bubble-wrap --

WIDE: WOOMP! POSTMEN EXPLODE! A fireball of energy BLASTS through the hangar.

CUT TO:

63 **10:46:03 INT. WAREHOUSE - NIGHT 1**

63

Kerblam sign Across the warehouse - conveyers SPARK and STOP. Control panels ARC and FIZZ.

CUT TO:

65 **10:46:06 INT. MAIN FOYER - NIGHT 1**

65

WHOOMPH! The DOCTOR, YAZ, RYAN, GRAHAM, SLADE and JUDY teleport back in. Graham holding TWIRLY, the Doctor holding the Postman's head.

10:46:09 Music In '7M8 If you want it Kerblam it'

THE DOCTOR
(sad; quiet)
If you want it -- Kerblam it.

10:46:17 Music out '7M7 The Cause'

SYSTEM VOICE
Kerblam is experiencing a momentary technical difficulty.
(MORE)

SYSTEM VOICE (CONT'D)

Our expert engineers are already working to get the systems up and running again as quickly and safely as possible. In the meantime, why not consider a personal mindful moment?

WIDE: on the gang in the deserted foyer.

*

CUT TO:

65A

10:46:36 EXT. HOME ZONE - DAY 2

65A

*

Hours/a day later. JUDY and SLADE walk with the trio through the Home Zone, on the way out. Mood sombre.

SLADE

We're suspending all operations for a month, pending review. And while the TeamMates are rebuilding Dispatch.

JUDY MADDOX

All workers have been given two weeks paid leave, free return shuttle transport.

(Beat)

And I'm going to propose Kerblam becomes a People-Led Company in future. Majority organics. People I mean.

(Beat)

We're always looking for good workers to join our management team.

*

*

*

*

*

The Doctor looks to Yaz, Ryan and Graham

THE DOCTOR

Thanks. We're strictly freelance.

CUT TO:

66

10:47:12 INT. TARDIS - DAY 2

66

*

Glowing crystals, the wheeze and groan of the TARDIS. The DOCTOR at the controls, as YAZ ties string to Dan's necklace.

YAZ KHAN

Doctor, can I make a request?

*

THE DOCTOR

Always.

YAZ KHAN

If Dan hadn't switched scanners it would've been me in that test room. He saved my life.

(MORE)

YAZ KHAN (CONT'D)

(Beat)

I want to take this to his
daughter. Tell her how much he
loved it. How much he loved her.

(Beat)

The Doctor looks at her, understanding, impressed. *

THE DOCTOR

It's the least we can do. *

GRAHAM (back in civvies) finds bubble-wrap from the discarded
fez box on the control. He idly picks it up.

RYAN SINCLAIR

Put it down it's Kerblam bubble
wrap? *

THE DOCTOR

Sure you wanna pop that?

Close in on Graham deciding --

He places it back in the parcel box. We close in on the
iconic, familiar, delivery box. Close in on the bubble wrap
inside -- until it fills the screen. Calling out, tempting,
just waiting to be popped. *

10:48:12 Music out '7M8 If you want it Kerblam it' *

END OF EPISODE. *

10:48:07 Music in '7M9 End Credits' *

10:48:07 End credits roller *

The Doctor

Jodie Whittaker *

Graham O'Brien

Bradley Walsh *

Yasmin Khan

Mandip Gill *

Ryan Sinclair

Tosin Cole *

Judy Maddox

Julie Hesmondhalgh *

Dan Cooper

Lee Mack *

Jarva Slade

Callum Dixon *

Kira Arlo

Claudia Jessie *

Charlie Duffy

Leo Flanagan *

Voice of Kerblam

Matthew Gravelle *

Stunt Coordinators	Crispin Layfield	*
	Dani Biernat	*
Stunt Performers	Andrew Burford	*
		*
1st Assistant Director	Ben Rogers	*
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 Coordinators	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	*
	Steve Rees	*
Camera Assistants	Gethin Williams	*
	Scott Waller	*
	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	Anwen Haf	*
Set Decorator	Vicki Male	*
Petty Cash Buyer	Kayleigh Powell	*
Trainee Buyer	Georgia Reece	*
Set Designers	Julia Jones	*
	Zsofia Ekler	*
Art Department Coordinator	Isabelle Kennedy	*
Storyboard Artist	Michael Collins	*
Prop Master	Paul Aitken	*
Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
	Cerys Lewis	*
Prop Hands	Atiff Tahir	*
	John Thomas	*
	Tom Major	*

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	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 S.J Davies	*
	Hayley Williams	*
VFX Editor	Martyn Western	*
Post Production Coordinator	Claire Rees	*
SFX Editor	Harry Barnes	*
ADR Editor	Matthew Cox	*
Dialogue Editor	Darran Clement	*
Foley	Bang Post Production	*
Online Editors	Christine Kelly	*
	Geraint Pari Huws	*
Music Recorded & Mixed By	Olga FitzRoy	*
Original Theme Music	Ron Grainer	*
Title Sequence	Ben Pickles	*

Series Script Editor	Sheena Bucktowonsing	*
Script Editor	Fiona McAllister	*
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	*
Dubbing Mixer	Howard Bargroff	*
Visual Effects	DNEG	*
Special Effects	REAL SFX	*
Casting Director	Andy Pryor CDG	*
Music	Segun Akinola	*
Editor	Ulrike Münch	*
Director Of Photography	Simon Chapman	*
Production Designer	Arwel Wyn Jones	*
Costume Designer	Ray Holman	*
Make-Up Designer	Claire Pritchard-Jones	*
Line Producer	Steffan Morris	*
Producer	Alex Mercer	*
Executive Producer for the BBC	Ben Irving	*
Co-Executive Producer	Sam Hoyle	*

10:48:37 CAPTION NEXT TIME

BECKA SAVAGE
Let us put the accused to the test.

WILLA TWISTON
Granny

BECKA SAVAGE
King James

KING JAMES
We must purify your mind.

BECKA SAVAGE
We will not be stopped.

KING JAMES
Arrest the Witch.

10:48:48 END CAPTION

EXECUTIVE PRODUCERS MATT STREVENS CHRIS CHIBNALL

BBC STUDIOS

10:48:50 Music out '7M9 End Credits'

10:48:50 END OF PROGRAMME

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