

THE BRIDGE

Series 2, Episode 4

Pink Amends

By Pete McTighe

14.11.23

1 EXT. LONDON - SOUTH BANK (STOCK FOOTAGE)

1

Midnight, New Year's Eve. The London skyline alive with FIREWORKS. The CHEERING CROWDS.

CUT TO:

2 EXT. LONDON - SOUTH BANK - ALLEYWAY - NIGHT (2007)

2

FIREWORKS erupting in the sky. Then craning down, into the dark of an alley --

Where the TARDIS materialises. THE DOCTOR strides out, sets up the VINDICATOR. BELINDA right behind.

BELINDA

Did we make it?

THE DOCTOR

Definitely Earth.

Definitely London.

BELINDA

Definitely when?

THE DOCTOR

Working it out. Bel look! I just found 50p. We are winning!

He picks up a tarnished 50p COIN from the ground.

BELINDA

Can you focus please, we need to...

(get home)

(suddenly distracted)

Oh. Hello.

She nudges the Doctor. The Doctor looks round. REVEAL: a LITTLE BOY; eight years old, scruffy hair, battered old anorak. Wide eyes. Mouth open. This is CONRAD.

BELINDA (CONT'D)

Didn't see you there. Did we?

The Doctor moves closer, crouches down at his level.

THE DOCTOR

What's your name?

YOUNG CONRAD

Conrad.

A flicker in the Doctor's eyes. A subtle beat of recognition.

THE DOCTOR

Hello Conrad.

(then)

I'm the Doctor, that's Belinda Chandra.

*

BELINDA

Weird question but what year is this? Please say twenty twenty-five.

Conrad just stares.

BELINDA (CONT'D)

Twenty twenty-four?

Conrad shakes his head.

BELINDA (CONT'D)

Does the year start with a twenty?

YOUNG CONRAD

It's two thousand and seven.

Belinda huffs: she knew it. The Vindicator BEEPS, confirming.

THE DOCTOR

(the fireworks)

New Year. Oh I love it. All those hopes and possibilities.

Then he looks to Conrad; offers him the coin, moved by his knowledge of Conrad's future.

THE DOCTOR (CONT'D)

And I think... this is meant for you.

YOUNG CONRAD

Why?

THE DOCTOR

'Cause it's your lucky day.

BELINDA

Hey where are your parents?

YOUNG CONRAD

Mum's watching the fireworks.

BELINDA

Shall we go and find her?

But as Belinda moves towards him, Conrad SNATCHES THE COIN and RUNS! Fast as he can, round the corner.

BELINDA (CONT'D)

...Or not.

THE DOCTOR

Happy New Year!

CUT TO:

3 EXT. LONDON - SOUTH BANK - NIGHT (2007)

3

At child eye-level, CONRAD comes tearing through a CROWD of spectators, pushing through warm coats and anoraks.

YOUNG CONRAD

Mum, Mum - come and see! There's a box, a blue box that came out of nowhere. With a doctor and a Belinda Chandra. A big blue box, out of thin air!

*

MOIRA (40, bitter) glances down, plastic cup of wine in one hand, other arm round a burly MAN.

MOIRA

How many times Conrad? Enough with the lies.

YOUNG CONRAD

It's not a lie! Look!

He holds up the coin; she clips him round the ear, WHACK!

MOIRA

You're spoiling my night.

She turns away. Conrad stands there, angered by the injustice. Looks back towards the alley.

CONRAD (V.O.)

And that was my lucky day. I was eight years old when I first saw the police box.

CUT TO:

4 INT. PODCAST STUDIO - DAY

4

Panning across a COLLAGE of articles and photos; aliens, UFOs, UNIT. Three BLURRY PHOTOS of the TARDIS.

CONRAD (O.S.)

I've followed stories of that box ever since. Interviewed eye-witnesses right across the globe, heard tales going way back.

Wider: a modest, professional sound studio. Not high-end; bit lo-fi, rented out to podcasters. Soundproofing on the walls, plus a poster: 'LUCKY DAY with CONRAD CLARK - SUBSCRIBE NOW'.

And at the heart of it; CONRAD CLARK sitting in front of his laptop and a microphone recording his PODCAST.

He's 26 now; clever, fit, charismatic. Shirt over faded retro t-shirt, trainers. Killer smile.

CONRAD (CONT'D)

But this week, I've found someone who knows its secrets... in fact, she's even been inside it. And I'm going to ask her to introduce herself.

Reverse and PUSH IN on:

RUBY

Hello everyone. My name's Ruby Sunday.

CUT TO TITLES

5 EXT. LONDON STREET - DAY (2024)

5

PEDESTRIANS pass wearing EARBUDS or HEADPHONES.

CONRAD (V.O.)

2007 was the first time I saw that blue box. But fast forward seventeen years...

CONRAD enters frame with a takeaway COFFEE. Staring, shocked.

CONRAD (V.O.)

And it happened again. Last year.

He drops his coffee. WHIP-PAN: Conrad's POV, ten metres ahead. Tucked into an alleyway sits the TARDIS.

Amazed, emotional, he approaches the police box, heart pounding as he gets nearer.

He freezes, hearing something to his right. Muffled shouting; a man and a woman, from inside an ABANDONED, BOARDED-UP DEPARTMENT STORE.

Nearby, a battered SECURITY DOOR is ajar, the lock burnt out.

CONRAD (V.O.)

Only this time, things got crazier.

CUT TO:

6 SCENE DELETED

6

7 INT. ABANDONED DEPARTMENT STORE - DAY (2024)

7

Semi-darkness. Shafts of LIGHT break through gaps in the boarded windows. The store is vast; dusty old COUNTERS and DISPLAYS. Abandoned MANNEQUINS; discarded, propped up.

CONRAD creeps through semi-darkness, past a row of PLASTIC FACES, staring at him. He follows the shouting. The sound of panic. Then hears a CHILLING, UNEARTHLY HOWL.

He freezes. Something FLASHES past him in a blur. SPLASHES his face; a fine burst of green liquid.

He flinches, ducks into cover behind a SHOP COUNTER, wipes his eyes. Recoils from the SMELL.

In a dusty, cracked mirror opposite, he sees RED GLINTING EYES. The SHADOW of something hunched, PRIMAL. Prowling. Hears guttural, GROWLING BREATHS from nearby. A CLAWED HAND.

Fear starts to take hold. His heart pounding faster --

Ba-dum-ba-dum-ba-dum-

He hunkers down, behind shop fittings, as the growling SOMETHING moves closer. And closer. Until --

THE DOCTOR (O.S.)
Ruby I've got it!

A FLASH OF LIGHT. A visceral HOWL. Then silence.

THE DOCTOR (O.S.) (CONT'D)
Haha!

Conrad peers out from his hiding place -- amazed to see --

The man from his childhood; THE DOCTOR, with his SONIC. RUBY bolts down an ESCALATOR, wiping GREEN FLUID from her face.

RUBY
Where's the Shreek?

THE DOCTOR
Zapped it back to its hive. Pow!
Man, that was lucky.

RUBY
Disgusting is what that was. Please tell me I wasn't just peed on.

THE DOCTOR
No don't worry.

Ruby relieved, then:

THE DOCTOR (CONT'D)
It's more like vomit. The pheromone gets absorbed into your blood, marks you as future prey.

RUBY
Wait. What?

THE DOCTOR
Cool right?

The Doctor digs a VIAL OF ORANGE FLUID out of his pocket.

THE DOCTOR (CONT'D)
But *this* neutralises the pheromone.

Ruby takes it, wary.

RUBY
Do I drink it?

THE DOCTOR
Tastes like candy floss.

She sculls it. Gags.

RUBY
You are such a liar.

THE DOCTOR
On the bright side, the Shreek
can't track you anymore.

The Doctor strides for the exit, leaving Ruby wiping green.

RUBY
Everyone else can. God this stinks.

THE DOCTOR
Honey, you are reeking! You are
Shreeking!

And they're laughing as they walk away. Conrad watching.

CUT TO:

8 INT / EXT. ABANDONED DEPARTMENT STORE - DAY (2024) 8

Upstairs: High shot, from a broken window: THE DOCTOR unlocks the TARDIS, RUBY with him.

THE DOCTOR
Have a lie down babes, the antidote
will knock you out for eight hours.

RUBY
I could do with a rest 'cause life
with you is mad. Half an hour ago I
was hanging out with the Beatles...

THE DOCTOR
I know right!

The Doctor heads inside. But as Ruby goes to follow --

She hears a sudden CLICK, like a phone camera. Glances up --

Upstairs: CONRAD ducks out of sight, clutching his phone.

Downstairs: Ruby watches the filthy windows for a beat.

RUBY

Hello?

Sees nothing, so heads into the TARDIS and shuts the door.

Upstairs: Conrad hears the grinding engines of the TARDIS. Peers down -- sees the TARDIS melting away --

CUT TO:

9

INT. ABANDONED DEPARTMENT STORE - DAY (2024)

9

CU A BLURRY PHOTO of RUBY by the TARDIS, on a phone screen. Part of a social media post CONRAD is typing up: 'HAVE YOU SEEN THIS WOMAN?' with a link to his podcast.

CONRAD (V.O.)

I've been looking for you ever since. For a whole year. And the last thing I expected...

Tracking away from Conrad as he sits there, waiting.

CUT TO:

10

INT. PODCAST STUDIO - DAY (FLASHBACK - EARLIER TODAY)

10

CONRAD opens the studio door -- and there's RUBY, all smiles, holding up her phone with Conrad's 'Have You Seen This Woman?' post.

CONRAD (V.O.)

...was to find you at the studio this morning.

CUT TO:

11

INT. PODCAST STUDIO - DAY

11

Back to RUBY and CONRAD in the present.

RUBY

Surprise.

CONRAD

I have so many questions.

CUT TO:

12

INT. BUS - DAY

12

BARNEY (20s, cleaner) on the bus, off to work, eating crisps. WIRED WHITE EARBUDS in, listening to his favourite podcast.

RUBY (V.O.)

Well, I'm twenty years old, from Manchester. I live in London with my mum, and Gran.

(MORE)

RUBY (V.O.) (CONT'D)
 And I've got another mum now,
 Louise. Long story.

CUT TO:

13 EXT. BUSY STREET - DAY

13

LINDA; 30, jogger. Stretching after her morning run, WHITE BLUETOOTH EARPODS in.

RUBY (V.O.)
 Also a new dad, that's an even longer one. Christmas just gone, that was mad. That was a lot.

CU phone: Linda hits the 'Skip +30' button.

CUT TO:

14 EXT. / INT. UNIT TOWER - DAY

14

JORDAN LANG; late 20s, chiseled, smart suit, BEATS-style HEADPHONES. Off to work, towards a modern building; through REVOLVING DOORS --

Into a big glass foyer, busy but friendly; a TOUR GUIDE (female, 50s) with UMBRELLA ALOFT leads a class of SCHOOL KIDS (aged 10-12) on a tour. Three ARMED SOLDIERS are stationed discretely in the background.

CONRAD (V.O.)
 So how did you end up in that shop last year? With this 'Doctor' and his police box? 'Cause I am such a fan. I mean, *who is he?*

CUT TO:

15 INT. LOCKER ROOM - UNIT TOWER - DAY

15

Locker door open, mirror inside. And in the reflection: JORDAN, tossing his headphones and wallet inside.

RUBY (V.O.)
 Look, I can't go into specifics.

And the locker door slams. Revealing the UNIT LOGO.

CUT TO:

16 INT. PODCAST STUDIO - DAY

16

Back to CONRAD, still interviewing RUBY. He's cheeky, enthusiastic. She's guarded but likes him.

RUBY
 But the Doctor's my best friend. We used to travel together.
 (careful)
 (MORE)

RUBY (CONT'D)

And that day in the store, we
were... looking for something.

CONRAD

Yes! Aliens!

He flings his hand out, knocks over the dregs of a paper cup
of COFFEE. All over the desk.

CONRAD (CONT'D)

God, sorry.

He starts mopping it up with tissues.

CONRAD (CONT'D)

But -- aliens, right?

RUBY

Aliens are real, we all know that.

CONRAD

But some trolls online say UNIT, all
this talk of 'monsters', is just a
cover story for something else.

RUBY

Maybe they're afraid of the truth?
But there's no reason to be scared -
the people at UNIT are amazing,
doing good work. Keeping us safe.

CONRAD

Like the Doctor?

RUBY

(fondly)

Like the Doctor.

Hold on the two of them; their smiles, their eyes locked.

CUT TO:

17

INT. PODCAST STUDIO CORRIDOR - DAY

17

CONRAD heads down the corridor with RUBY, poster and pictures
rolled up under his arm. Backpack over his shoulder.

CONRAD

I've been trying to get UNIT on the
podcast for years - no-one ever
returns my calls.

RUBY

Sorry I couldn't say much.

CONRAD

So. You live around here, or?

RUBY
West. Notting Hill.

CONRAD
There's a great little cafe round
the corner. If you have time for a
quick one. Coffee, I mean.
Obviously. Or tea!

In a fluster, he drops his pictures. Bends down to pick them up, with Ruby's help.

RUBY
Coffee sounds great.

Hold on the look between them. The spark of something.

CUT TO:

18 EXT. LONDON PARK - DAY

18

RUBY walking with CONRAD. (Posters etc now in his backpack).

CONRAD
Are you allowed to do this? You
know, hang out with normal people.

RUBY
I can do what I like. I don't work
for UNIT, I teach piano to kids.

CONRAD
You're musical! That is such a
coincidence, 'cause I am *amazing* on
the triangle.

Amused, Ruby takes a vial of ORANGE LIQUID from her pocket.

RUBY
Oh and we had a deal remember - I
give you ten minutes on the
podcast... and you drink this.

CONRAD
Thing is. I'm a clean-living guy, I
try to avoid pills and potions.

RUBY
It's for your own good.

CONRAD
How do I know I'm not allergic?

RUBY
Because no-one is.

CONRAD
Until they are.

RUBY

It's totally safe.

CONRAD

What happens if I don't take it?

RUBY

I get mad, you get eaten.

CONRAD

Seriously though.

RUBY

You absolutely get eaten.

CUT TO:

19

INT. CAFE - DAY

19

Romantic little cafe; warm colours, fairy lights. RUBY and CONRAD sit with coffees, watching her phone. We can't see the screen, but hear the HISS and HOWL of something monstrous.

CONRAD

The teeth on that.

RUBY

The Shreek live in a pocket dimension. Once a year they leave their hive to hunt and somehow, one of them made it to Earth.

CONRAD

(engrossed)

That day I first saw you.

RUBY

But *this* is footage from last night. It came back, to the same location, which means a year ago, it marked its prey.

CUT TO FLASHBACK: Sc 7, Conrad wiping green fluid.

RUBY (V.O.)

Someone who was there, that we didn't know about.

Sc 8: Ruby hears a click, looks up at the warehouse.

RUBY (V.O.)

Now it's hunting you.

CUT BACK TO CAFE: Conrad fixated on the unseen video footage. A pained HOWL from the video.

RUBY

If UNIT hadn't captured it, it'd be here by now.

CONRAD

Then what?

CUT TO:

20 INT. CAFE - NIGHT (RUBY'S STORY) 20

Match cut: RUBY and CONRAD in exactly the same position, staring at the phone, except it's night. And the cafe is EMPTY. And the lights are FLICKERING.

RUBY

It'd wait 'til night. First thing you'd notice is the lights... the Shreek's background radiation messes with electricity.

Thunk. The LIGHTS GO OUT. Now they're sitting in the dark, lit by the phone screen.

RUBY (CONT'D)

Then it'd show itself. Just a glimpse, to get your heart racing.

Whip-pan: out the window, a LITHE SILHOUETTE in the moonlight. CLAWED HANDS, HUNCHEO BODY, stalking the cafe.

RUBY (CONT'D)

It'd have you trapped but take its time breaking in.

Whip-pan back to Ruby and Conrad. SFX: The crash of breaking glass from a back room --

The silhouette of a SHREEK emerging -- red glinting eyes -- slowly CLOSING IN ON THEM from behind --

RUBY (CONT'D)

It enjoys the hunt, it feeds off fear. It wants you scared, and running. Pumping with adrenaline.

Conrad, afraid now.

CONRAD

...Why?

The CLAWED HAND of the Shreek REACHING OUT for them --

RUBY

Because it likes the taste.

CUT TO:

21 INT. CAFE - DAY 21

Smash back to reality, to daylight. Match cut, same positions. As RUBY puts the phone down.

CONRAD

You tell a good story.

RUBY

Lucky for you, there's a happy ending.

She holds up the ORANGE VIAL. And this time he takes it.

CONRAD

So that day I saw you, the Doctor saved your life?

RUBY

He did that a lot. To be fair, I saved his a few times.

CONRAD

When I was a kid, meeting him's what got me into strange tech and UFOs. Inspired the podcast. Oh and he gave me this.

CONRAD pulls a necklace out from under his t-shirt; a 50p piece on a silver chain.

CONRAD (CONT'D)

I kept it all these years. He said it was my lucky day. But I think he was wrong. I think that's today.

Hold on the look between them. His cheeky smile. Her sparkling eyes.

RUBY

Take the antidote before bed, it'll make you sleepy.

CONRAD

On one condition. You let me buy you dinner. Or we both buy dinner, if that's too old-fashioned. But we eat it, you know... together.

And Ruby smiles, charmed by him.

CUT TO:

22	SCENE DELETED	22
23	INT. RUBY & CARLA'S FLAT - KITCHEN - NIGHT	23

A week later. RUBY heads into the kitchen, dressed up for a night out. Grabs her bag and calls out:

RUBY

Ta-ra then.

CARLA (O.S.)

Hold on!

CARLA hurries out of CHERRY's room with her phone.

CARLA (CONT'D)

I promised Louise a photo.

RUBY

...Why?

CARLA

Let me be excited, you haven't had
a boyfriend for ages. Smile.

Ruby pastes on a smile for Carla's phone camera. Flash!

RUBY

Please not the flash.

CARLA

(checks photo)

Yeah maybe not. Let's try again.

RUBY

And he's not my boyfriend, it's
just a date.

Phone camera -- clicks! Carla sends a quick text.

CARLA

But you're getting on with your
life, that's what's important.

Moving on.

CHERRY (O.S.)

How we spelling him?

Ruby and Carla go to CHERRY's door. She's in bed on her iPad.

CHERRY (CONT'D)

'Conrad Clark'. For the Instagram.

RUBY

Gran, he's nice. He's normal. And
it's no big deal, okay?

CARLA

Clark with no 'E'. And if you
scroll down he's got his shirt off.

Ruby huffs, and she's out the door --

CARLA (CONT'D)

Oh don't pretend you haven't
looked.

RUBY

I'm gonna be late. Bye.

Slam!

CUT TO:

24 INT. NOTTING HILL WINE BAR - NIGHT 24

Cosy bar. RUBY and CONRAD at a little table with wine.

CONRAD

Your Gran sounds hilarious.

RUBY

My family is mad.

(tentative)

I asked about yours last week. And you changed the subject.

Conrad thinks about that.

CONRAD

It was just me and mum, growing up. She died six years ago. Liver cancer.

Now Ruby feels terrible. She reaches out, takes his hand.

CONRAD (CONT'D)

I've never really talked about it.

RUBY

You can talk to me.

He smiles back at her, teary, can't believe his luck.

CONRAD

Sorry I'm not as cool as the Doctor.

RUBY

You're nice. You're lovely. And that's what I need right now.

CONRAD

Was he your boyfriend?

RUBY

No. God no. If he was here, he'd be flirting with you.

CONRAD

Don't think I'd notice.

Hold on the smile between them.

CONRAD (CONT'D)

You know, I was eight when I first saw that police box...

RUBY

The Tardis.

She's said the word. She's trusting him.

CONRAD

'Tardis'?

RUBY

Oh my God it's the maddest thing in the world. It's bigger inside than outside, and I don't mean big, I mean endless. It is the most incredible thing you will ever see in your life, and I've seen incredible things. Stuff I never get to talk about. Sometimes it's like I'm gonna explode.

CONRAD

Please don't, I'm enjoying this.

Smiles.

CONRAD (CONT'D)

But yeah, because of that box, I met you.

*

RUBY

Maybe some things are meant to be.

On the two of them, sitting there. Blossoming.

WHITE OUT TO:

25

EXT. RUBY'S STREET - NIGHT

25

THE FLARE of a car headlight -- a BLACK CAB parked, idling, waiting for someone.

CONRAD and RUBY walk past. They don't notice the taxi headlight FIZZ and FLICKER as they pass.

RUBY

I've told you things I've never told anyone. I mean, I've tried, but my friends all think I'm mad. Like, properly having a breakdown.

CONRAD

I don't think that.

Conrad takes her hand. And leans in -- and they kiss.

CONRAD (CONT'D)

I think you're amazing.

SFX: The sound of a window flung open. A voice bellowing:

CHERRY (O.S.)
Get dem paws off my granddaughter!

And they're laughing.

CUT TO:

26 INT. RUBY & CARLA'S FLAT - KITCHEN - NIGHT 26

Excited CARLA brings mugs of tea for RUBY and CONRAD.

CARLA
There's cakes in the cupboard -
half a pack of bakewells, if you
fancy one, Conrad?

CONRAD
The tea's great, thank you.

CARLA
You can take one for the road. Or
two. Take the packet. Unless you're
staying? Is he staying?

RUBY
He's not staying.

CARLA
That would be weird. But fine, I'd
be fine with it. You're both
adults, fill your boots.

RUBY
Mum. Please stop.

SFX: Front door slams.

LOUISE (O.S.)
Hello?!

CARLA
In here!

RUBY
(thrown)
Is that Louise??

LOUISE
I was just passing.

CARLA
She was passing.

RUBY
What a coincidence.

LOUISE
Isn't it? Hello, you must be
Conrad. I've heard all about you.

RUBY

This is Louise, my birth mum.

LOUISE

Two mums! It's like a sitcom. Get yours round, we can start a girl band.

CONRAD

Oh I don't... have a mum anymore.

LOUISE

Oh God. Sorry.

CARLA

Well you've got us. Two for the price of one, now Ruby's found Louise.

RUBY

I could just as easy lose the pair of you.

CHERRY appears, in her nightie with a walking stick.

CARLA

What you doing out of bed?

CHERRY

Come to see what the fuss is about.

She looks Conrad up and down, wary at first.

RUBY

(exasperated)

Conrad, this is my Gran, Cherry.

CONRAD

Lovely to meet you, Cherry.

He stands, all politeness. Shakes Cherry's hand.

CHERRY

Broad shoulders. Soft hands. But such a firm grip.

She's twinkling now. Doesn't let go.

CARLA

Get back to bed, you must be freezing.

CHERRY

Cherry is *thirsty*. Make me a cuppa tea, Ruby love.

Cherry manoeuvres herself next to Conrad, pats his bum.

CHERRY (CONT'D)

Conrad can warm me up.

On Ruby, wishing this was over.

WIPE TO:

27 INT. RUBY & CARLA'S FLAT - KITCHEN - DAY

27

Weeks later. A PHOTO of Ruby and Conrad pinned to the fridge. Nearby: CARLA, CHERRY and LOUISE chat with mugs of tea.

LOUISE

(calls out)

How many dates is this now?

RUBY (O.S.)

I'm not counting.

CARLA

Five. It's five.

Ruby exits her room with a mini wheelie-case.

RUBY

Why are you making such a fuss?

CARLA

We're just pleased. We think you need this.

RUBY

Alright I'll see you Monday.

LOUISE

Have a nice weekend, sweetheart.

CHERRY

And be careful. I've been to English villages. I got looks.

RUBY

I don't think Conrad's friends are like that, Gran.

CHERRY

They're all smiles with their thatched roofs and cream teas. But inside? Hearts like pitch.

CARLA

(to Ruby)

She just watched The Wicker Man.

RUBY

I can't be doing this right now.
Love you.

And Ruby's out the door.

CARLA

Do you know? She hasn't mentioned
the Doctor in weeks. Not for weeks.

CUT TO:

27A EXT. COUNTRYSIDE - DAY (DRONE SHOT)

27A

Rolling hills, lush countryside, just off the coast.

And a TRAIN far below, snaking its way through the greenery.

CUT TO:

28 EXT. COLSON TRAIN PLATFORM - DAY

28

Idyllic village platform. SFX: Train pulling away.

RUBY and CONRAD walking off. Ruby has her suitcase, Conrad has a backpack.

RUBY

Honestly, you'd think I'd never had
a relationship, the way they're
carrying on.

Ruby turns back, because Conrad has stopped in his tracks.

RUBY (CONT'D)

...What?

CONRAD

You said 'relationship'.
(thrilled)
Am I your boyfriend?

RUBY

Let's see how the weekend goes.

CONRAD

I'm your boyfriend. Haha!

And he moves off, like he's walking on air. Ruby smiling.

But then she hesitates -- because the PLATFORM INFO BOARD has started to FLICKER. Text SCRAMBLES.

Then after a few moments, everything SNAPS back to normal.

Ruby stands there, looking around, on alert.

CONRAD (CONT'D)

Come on, we'll miss Happy Hour. And
I am happy!

Then she buries her worries and moves off.

CUT TO:

29

EXT. VILLAGE - DUSK

29

Chocolate-box village with a PUB opposite a CHURCH and GREEN.

RUBY and CONRAD head towards it, holding hands (it's later; no luggage). His FRIENDS are with them; ELSA (25; funny, sly), SPARKY (27, alpha male, baseball cap with SPARKY'S ELECTRICS logo), MICHELLE (25, confident, blunt) and JACK.

CONRAD

Sparky and Elsa moved here last year.

RUBY

It's gorgeous.

ELSA

Ten minutes to the sea. Nice clean beaches, which these days is a miracle.

RUBY

(to Jack)

And you live here too?

MICHELLE

No me and Jack live in London. We're flatmates.

SPARKY

Jack follows Conrad like a lost puppy.

MICHELLE

Don't be mean.

Conrad puts an arm around his friend. Jack is 26; sweet, in love with Conrad, the elephant in the room their whole lives.

CONRAD

We met at school.

SPARKY

And Jack's fancied him ever since.

JACK

Shut up.

CONRAD

I met Sparky when he rewired my kitchen.

ELSA

They spent the weekend binging UFO documentaries.

CONRAD

Elsa used to work in special effects for a film company.

ELSA
It's not as glam as it sounds.

CONRAD
You did stick straws up Helen
Mirren's nose one time.

ELSA
Her nostrils were immaculate.

And they head into the pub.

CUT TO:

30 INT. VILLAGE PUB - NIGHT

30

Later; a lively little pub. Background music playing from a sound system. CONRAD, RUBY, JACK, MICHELLE, ELSA and SPARKY round a table. Sparky drains his pint glass.

SPARKY
Best thing about this village?
Alfie's home brew. Your round,
Rubes.

CONRAD
Oh I'll... (get it)

RUBY
No it's fine. I won't be a sec.

ELSA
I'll give you a hand.

Ruby and Elsa cross to the bar.

ELSA (CONT'D)
Conrad's been keeping us apart,
didn't want us to embarrass him.
Which means he really likes you, he
talks about you all the time.

RUBY
Really? Tell me *everything*.

The barman, ALFIE (60s, old school publican) approaches.

RUBY (CONT'D)
Hiya. Same again please.

But as Alfie moves off, the lights in the pub suddenly start FLICKERING. The BACKGROUND MUSIC cuts in and out.

ELSA
Oh not again.

RUBY
This happened at the station.

Lights STROBING more wildly now.

ALFIE
Generator's supposed to kick in,
that's weird.

Ruby's on alert: electrical spikes could mean something else.

ELSA
(to Ruby)
You get used to this, living out of
the city. And don't get me started
on the WiFi.

But Ruby has a bad feeling.

RUBY
I'm just gonna make a quick call.

She heads for the door, brings up a number on her phone:
'UNIT HOTLINE'. Presses the CALL button.

CUT TO:

31 EXT. UNIT TOWER - NIGHT

31

Establish the tower; the city lights below.

CUT TO:

32 INT. OPS ROOM - UNIT TOWER - NIGHT

32

The vast, quiet Ops Room. Dimmed night lighting; KATE LETHBRIDGE-STEWART standing at a terminal, phone on speaker.

KATE
There's no quantum echo at that
location. Hang on, I'll check the
National Grid.

INTERCUT WITH:

33 EXT. VILLAGE PUB - NIGHT

33

RUBY paces under a street light.

RUBY
Sorry Kate, I was after Mel, I
didn't mean to bother you.

CUT TO KATE:

Kate now sitting, tapping at a computer.

KATE
Oh no bother. Always got time for
you. Mel's on her way to Sydney,
there's something strange happening
in the harbour.

RUBY (V.O.)
You on your own?

KATE
Yeah.

A steaming MUG OF TEA goes down beside Kate. Reveal COLONEL IBRAHIM. A warm smile between them.

KATE (CONT'D)
I like working late.

CUT TO RUBY:

RUBY
So... have you heard from him recently?

KATE (V.O.)
The Doctor? No, not for ages.
Okay there's no faults showing.
Must be a localised issue.

The street light above Ruby FLICKERS.

CUT TO KATE:

KATE
If you're still worried, I can have a team there in thirty minutes?

RUBY (V.O.)
No it's okay.

KATE
Ruby... we've got the Shreek locked away. And if your friend took the antidote, he's fine. Do you think, maybe, after everything you've been through...

CUT TO RUBY:

RUBY
That I'm paranoid?

KATE (V.O.)
That you're on alert? All the time?
Trust me, I know what that's like.

RUBY
Maybe you're right.

KATE (V.O.)
Try and relax. Enjoy your night.

RUBY
Okay, thanks Kate. And sorry. Bye.

Ruby hangs up. Thinks about what Kate said. Takes another wary glance at the FLICKERING STREETLIGHT --

And heads back to the pub.

CUT TO:

34 INT. CONTAINMENT LEVEL - UNIT TOWER - NIGHT 34

A long, dark corridor. KATE walking in silhouette, as overhead sensor lights PUNCH ON behind her. THUNK... THUNK...

She passes a sign - 'CONTAINMENT LEVEL 1' - six storage units on each side, all sealed with bulkhead doors.

Kate makes her way to the unit marked 'CUBE S-47'. Enters a code on a control panel. Text comes up on a screen: SHREEK | AWAITING TRANSPORT RE: DR. | ELECTRICAL SHIELDING ON.

KATE peers in through a portal on the door, into the dark.

KATE

Just checking you're still with us?

Silence. And darkness. Kate taps on the glass. Sees nothing.

Kate starting to get worried now -- leaning in, eyes adjusting to the dark. Scanning the shadows.

KATE (CONT'D)

Hello?

A long beat of silence. Then --

WHAM!!!! A FACE OF TEETH mashes the glass. SNARLS, like a DEMONIC WOLF. Deep-set, red glinting eyes, filled with hate.

Kate recoils; the Shreek GROWLS and SALIVATES.

CUT TO:

35 INT. VILLAGE PUB - NIGHT 35

RUBY weaves her way back to the table, to CONRAD, on his own.

CONRAD

Everything okay?

RUBY

All good.

But Conrad can sense that something's wrong.

CONRAD

Hey. Boyfriend, remember?

A long beat on Ruby; distracted, processing. Then:

RUBY

I think I'm in shock. Like, PTSD.
 'Cause what happened last year,
 that's not normal. I fought Gods.
 Like, actual Gods. I was eaten by a
 double bass, kidnapped by goblins.
 I dangled. On a rope ladder. Above
 London. Saw the world turn to dust.
 And now it's like... fight or
 flight... every day. I'm just
 waiting for things to go wrong.

Conrad doesn't know what to say, how to help.

CONRAD

Nothing's going wrong while I'm
 here.

He puts his arm around her, pulls her close. Kisses the top
 of her head. Then ELSA and MICHELLE return with drinks.

ELSA

So tell us about UNIT. All the
 stuff you couldn't say on the
 podcast.

CONRAD

Leave it Elsa.

MICHELLE

Why, what's the (problem?)

CONRAD

(over)

Not now.

Suddenly the lights FLICKER again. Then BLACK OUT. The pub
 patrons groan. Phone torches start switching on.*

ELSA

Alfie!

ALFIE

Sorry. Not my fault.

MALE PATRON

Free drinks til they're back on?

ALFIE

Forget it. Where's Sparky?

ELSA

Think he's in the loo.

CONRAD

I'll check.

*During this: Ruby processes, properly rattled now. Then:

A WOMAN'S SCREAM from outside.

MICHELLE

The hell was that?

People go to the windows for a look, as AUDREY (70s) hurries in, clutching her little DOG. Shaking, terrified.

AUDREY

Lock the door, lock the door!

ALFIE

Audrey what's going on?

AUDREY

There's something out there, some kind of creature!

Ruby goes to the window, peers out.

ALFIE

What do you mean, 'creature'?

AUDREY

A monster, like the devil himself. All teeth, just horrible! Biscuit got the fright of his life.

Out the window -- Ruby sees a FLASH of a hunched SHREEK in the shadows, slipping into hiding.

ELSA

There's another one!

In the other direction -- the silhouette of a second SHREEK, prowling along a stone wall. It arches its back and HOWLS.

Reverse on Ruby, horrified.

RUBY

Oh my God...

Patrons SCREAM. Alfie locks the door. Conrad hurries back.

CONRAD

Sparky's not there.

ELSA

So where is he?!

CONRAD

I don't know!

Then he sees Ruby glaring. And realises - she knows.

RUBY

You didn't take the antidote.

CONRAD

I'm so sorry. I wanted to be brave,
like the Doctor.

RUBY

You have no idea what you've done.

CONRAD

Everything he was, I can be.
I'm not afraid.

Ruby appalled. Properly scared.

RUBY

You should be.

CUT TO:

36-37 SCENES DELETED 36-37

38 INT. OPS ROOM - UNIT TOWER - NIGHT 38

SHIRLEY joins KATE and COLONEL IBRAHIM.

SHIRLEY

But the Shreek's *here*.

RUBY (V.O.)

(from Kate's phone;
loudspeaker)Then there's more of them, they're
in the village, right now.

KATE

We're on our way. Implement an
immediate curfew.

(to Col. Ibrahim)

Divert the nearest ground crew to
Colson village - we'll take the
helicopter.

SHIRLEY

I'll need an analyst. Jordan?

Whip-pan to suited JORDAN LANG nearby, holding a datapad.

SHIRLEY (CONT'D)

With me.

And they all head for the helipad.

CUT TO:

38A INT. OPS ROOM - UNIT TOWER - NIGHT 38A

Quick montage, all close-ups; SOLDIERS' uniform BUCKLES
fastened -- *clack clack* -- GUNS loaded -- *click click* --

CUT TO:

38B EXT. HELIPAD - UNIT TOWER - NIGHT 38B

Helicopter rotor blades SPINNING.

CUT TO:

38C EXT. UNIT TOWER - NIGHT 38C

A UNIT HELICOPTER lifts off from the helipad and soars out over London -- SWOOPS past camera --

CUT TO:

39 INT. VILLAGE PUB - NIGHT 39

RUBY hangs up, takes charge. The PATRONS are panicked.

RUBY

Help's on the way. Everyone stay inside - call your friends and family, tell them to stay indoors.

MALE PATRON

Sorry love, who put you in charge?

RUBY

Or get some fresh air, big man, see what happens.

Conrad is at the window. A SHREEK lurks in distant shadows.

CONRAD

What are they doing?

RUBY

Waiting for someone to run.

ELSA puts her phone down, panicked.

ELSA

Sparky's not answering - what if he was outside, what if that thing's got him??

Ruby snatches a FIRE POKER and strides for a rear door.

RUBY

Lock the door behind me.

Conrad grabs an ornamental CRICKET BAT off the wall.

CONRAD

I'm coming.

RUBY

They're after you! And when they're done tearing you to pieces, the Shreek could wipe out this village! Stay here.

CUT TO:

40 EXT. COUNTRY ROAD - NIGHT

40

UNIT GROUND TEAM -- as many VEHICLES as possible -- screaming round a bend, heading for the village --

CUT TO:

41 EXT. VILLAGE PUB - NIGHT

41

RUBY exits the beer garden, clutching her poker. And creeps along the darkened street, towards a road intersection.

RUBY

Okay. Just me this time. Talking to myself, that's very Doctor.

A Shreek GROWLS in the distance. Ruby freezes, presses herself against the wall. Waits.

RUBY (CONT'D)

Right about now I'd be telling him to shut up.

She creeps towards a RED PHONE BOX. Peers round -- sees the SILHOUETTE of a SHREEK flash over a nearby wall.

Waits some more. Then creeps out towards a large tree at the intersection. Every step, scanning her surroundings.

A GROWL in the darkness. Ruby raises the fire poker. Gets ready to fight --

CUT TO: POV: Something closing in on Ruby from behind.

A shadow on the wall behind her -- and just as she turns -- CONRAD is there, with his cricket bat.

RUBY (CONT'D)

(quiet)
Get back inside!

CONRAD

It's gone wrong and it's my fault and I don't want you dealing with this on your own.

RUBY

It isn't a game, Conrad - we're in serious danger - you are in danger!

CONRAD
(pulls out his necklace)
We're a team. Like you and the
Doctor. We can fix this.

The distant HOWL of a Shreek. Conrad rattled, takes her hand.

CONRAD (CONT'D)
How do we find Sparky?

RUBY
By staying alive. Do not leave my
side.

Then Ruby sees -- a BASEBALL CAP with SPARKY'S ELECTRICS logo, abandoned. They go to it, Ruby picks it up.

It's SHREDDED. Nearby -- a single TRAINER.

CONRAD
We're too late. Oh my God this is
all because of me.

A SHREEK REARS UP from behind the church wall! Silhouetted, HOWLS! Ruby grabs Conrad's hand.

RUBY
Come on.

And she drags him back to the pub.

CUT TO:

41A INT. VILLAGE PUB - NIGHT

41A

RUBY and CONRAD burst through the back door, SLAM it behind them -- and lean on it, breathless.

CUT TO:

42 EXT. VILLAGE FIELD - NIGHT

42

The UNIT helicopter THUNDERS over the village, SWOOPS in over the green --

CUT TO:

43 EXT. VILLAGE PUB - NIGHT

43

A FLEET of armoured UNIT vehicles SCREAM into the village, lights blazing.

An army of SOLDIERS clamber out, pounding down the street.

Worried VILLAGERS emerge from their houses, get manhandled back to safety. Their peaceful little village in chaos.

CUT TO:

44

EXT. VILLAGE - NIGHT

44

KATE, SHIRLEY, COLONEL IBRAHIM and JORDAN arrive from the direction of the helicopter landing site.

Everyone on edge. Ibrahim with gun at the ready. Jordan on his iPad, frustrated.

SHIRLEY

Where are they?

JORDAN

I don't know, their readings are cloaked.

KATE

Get those civilians inside!

SOLDIERS manhandle VILLAGERS back to their houses, just as RUBY exits the pub and hurries over. CONRAD, ELSA and MICHELLE follow.

RUBY

There's two of them, at least.

CONRAD

They've got my friend.

KATE

(to Colonel Ibrahim)

I want the Shreek alive, we need to understand how they got here.

JORDAN

Quantum ghosting is at zero, none of this makes sense.

SHIRLEY

Give that to me.

Shirley snatches his datapad.

COLONEL IBRAHIM

Eyes on! Eyes on!

TWO SHREEK prowl towards the UNIT troops on all fours, backlit, GROWLING.

RUBY

(to Conrad)

Get behind us!

SOLDIERS raise their weapons; a flurry of click-click-clicks.

COLONEL IBRAHIM

Set weapons to stun.

Prepare to fire.

BLAZING LIGHTS from UNIT vehicles swing around onto the monsters in the distance.

Close ups: Ruby, watching. Conrad at her shoulder. Shirley and Kate, on tenterhooks. Colonel Ibrahim, about to give his command. Unbearable tension -- then --

The Shreek STAND UP. On two legs. Everyone is taken aback.

RUBY

Wait a minute...

The UNIT soldiers hesitate. Look to their Colonel.

RUBY (CONT'D)

They're not Shreek.

On Kate and Ibrahim. What??

Then -- something incredible happens -- the first Shreek pulls at its own neck -- peeling off its face -- one big *SSSSHUUCK* and its head comes off! Like a Scooby Doo villain!

Except underneath is SPARKY.

SPARKY

Haha! Gotcha!

The second Shreek PULLS ITS HEAD OFF. Revealing JACK, elated.

Sparky holds up his phone; it plays a GROWL sound effect.

SPARKY (CONT'D)

You idiots.

Elsa and Michelle cackle, excited, filming on their phones. In on the joke.

JACK

How'd we do, boss?

And they all turn. To CONRAD. Suddenly in charge; triumphant.

CONRAD

Nailed it.

RUBY

Conrad what's he talking about?
What the hell is going on??

Conrad has unbuttoned his shirt; underneath, a t-shirt with a THINK TANK logo.

CONRAD

We are Think Tank. Exposing the lies perpetuated by UNIT. By you.

(to Ibrahim)

And we are live streaming, so don't get trigger-happy.

Ruby, stunned. Bewildered.

RUBY
This isn't funny.

But Conrad is unmasked. He's nasty, vicious. Hates her.

CONRAD
God it's a relief! I've had to
listen to your stories for weeks
now. Put up with your insecurity
and your vanity, listen to your
tedious piano solos, get smothered
in lip gloss. It has been. A chore.
Getting to know you. But now it's
all worth it!

*

It's like Ruby's been slapped; stunned into silence. Elsa
swings her phone camera to Kate's shocked face.

KATE
Put that phone down.

ELSA
Or what, you gonna arrest me? Huh?
This is censorship!

Colonel Ibrahim tries to snatch it but Elsa backs away.

MICHELLE
Touch us and we'll sue, we will
bankrupt you.

Sparky and Jack point phones now, live-streaming too. Jack
GROWLS in Ruby's face.

KATE
You've made a very big, very
dangerous mistake tonight Conrad.

CONRAD
You don't even remember me, do you?

Kate staring back at him, so steely.

CONRAD (CONT'D)
The only monsters out here... are
UNIT. Lying to the public, spending
our money. Hiding in your tower,
doing what? Huh? Doing what?!

RUBY
Protecting people like you!

CONRAD
(into Elsa's camera)
They can't stop lying.
(MORE)

CONRAD (CONT'D)

There are no 'Shreek'. No Cybermen, no Sycorax, no Yetis in the Underground. Look!

He shoves the Shreek mask into Elsa's shot; a simpler, cruder rubber one-piece version of the real thing.

CUT TO:

45 INT. CITY OFFICE - NIGHT

45

Empty office, night lighting. Subscriber BARNEY (from Sc 12) cleaning, earphones in, watching on his PHONE.

CONRAD (ON SCREEN)

They're stooges, and actors, and special effects - paid for using taxpayers' money, to keep us scared, to hide their real agenda!

Barney nods along.

CUT TO:

46 EXT. SUBURBAN STREET - NIGHT

46

LINDA (Sc 13) waiting at a BUS STOP, headphones on. Gym gear and backpack; watching the live stream on her phone:

SHIRLEY (ON SCREEN)

The threat to this planet is real. If you want evidence... (I've got plenty)

CONRAD (ON SCREEN)

(over, to camera)

This one's collecting benefits, stealing our taxes while she lies to us!

(to Kate)

But the lies stop today. There are people all over the world watching this. Reposting, sharing. Demanding the truth.

Linda hits the 'Share' button.

CUT TO:

47 FX. SOCIAL MEDIA MONTAGE - DAY / NIGHT

47

Replaying footage from SC 42; the unmasking, Conrad's speech to camera, seen on DOZENS OF PHONES, filling the screen like a GRID, with THUMBS-UP and HEART icons scrolling, plus HASHTAGS: '#DemandTheTruth #NoMoreMonsters #UNITlies.

Quick grabs from three SOCIAL MEDIA INFLUENCERS' video blogs (all early-mid 20s):

INFLUENCER 1

This guy is a legend! Taking on the army, I mean... that is a choice.

INFLUENCER 2

They're wasting our taxes storming villages with, like, twelve helicopters and machine guns and tanks, and for what??

INFLUENCER 3

Have you seen this? Conrad Clark takes down the establishment using a plot twist from Scooby Doo. Oh my God he's my hero.

Audio overlapping -- footage shared again and again, all over the world. Grid expanding -- HUNDREDS of phones -- multiplying and multiplying -- audio building to a CRESCENDO.

CUT TO:

48 EXT. VILLAGE - NIGHT

48

CONRAD looks to the soldiers. And to JORDAN.

CONRAD

You're being used. All of you.
(points at Kate)
For her dirty work.

KATE

That is ENOUGH.

RUBY

You think UNIT can't handle a few reject cosplayers? 'Cause that's all you are, Conrad.

CUT TO PHONE FOOTAGE:

CONRAD

You gifted me this moment, Ruby Sunday. Is that even your name by the way? 'Cause it's ridiculous.

KATE

Arrest them.

Soldiers close in; phone footage gets shaky, frantic. Pushing and shoving and shouting --

CUT TO:

49 INT. THE TRINITY WELLS SHOW STUDIO - NIGHT 49

TRINITY WELLS

Fascism on the streets of Britain tonight: an innocent podcaster is in custody after a harmless stunt in the British village of Colson.

CUT TO:

50 INT. BBC NEWS STUDIO - DAY 50

BBC NEWSREADER

Clark was held for twenty-four hours on charges of civil unrest but released after public protests and a social media backlash.

CUT TO:

51 INT. THE MASKED SINGER STUDIO - NIGHT 51

Host JOEL DOMMETT, doing his intro at the top of the show:

JOEL DOMMETT

Everyone's taking their mask off! I mean who's next? Jonathan Ross??
 (hand to earpiece)
 Oh wait... apparently that's not a mask.

Cut to JONATHAN ROSS rolling his eyes. Audience laughter.

CUT TO:

52 INT. THE ONE SHOW STUDIO - NIGHT 52

CONRAD on the sofa with host ALEX JONES.

ALEX JONES

I mean you took a big risk, we can see on the video there are soldiers literally pointing guns at you.

CONRAD

That's how they suppress us, with fear. And meanwhile they're working against us.

CUT TO:

53 EXT. CONRAD'S HOUSE - DAY 53

CONRAD exiting his SWANKY HOUSE on a phone interview, heading for a chauffeur-driven CAR. Driver JACK holds his door open.

CONRAD

The 'aliens' are a smokescreen.
 They're using their tech to spy on
 us... to track us... to control and
 manipulate us. Why else would they
 keep it so secret?

CUT TO:

54 INT. THE TRINITY WELLS SHOW STUDIO - DAY

54

TRINITY WELLS chatting to a female PANELIST (40s).

TRINITY WELLS

...And people are now questioning
 the UK government's contributions
 to UNIT's overheads, I mean,
 they're debating it *in Parliament*.

CUT TO:

55 EXT. LONDON STREET - DAY

55

News footage of a protest; young people marching the streets.

TRINITY WELLS (V.O.)

Conrad Clark has hit a nerve, he's
 appealing to the disaffected youth
 and they're listening...

CUT TO:

55A INT. RUBY & CARLA'S FLAT - SITTING ROOM - DAY

55A

RUBY watching TV. Tears streaming, humiliated. CARLA, CHERRY and LOUISE with her, so worried.

CARLA

This is not your fault. Most of
 those idiots aren't angry about
 UNIT. It's their gas bills, or the
 train strikes, or the price of
 milk. They're angry about life.

Carla pulls her into a hug as Ruby cries.

CUT TO:

56 INT. CONRAD'S HOUSE - DAY

56

Phone camera footage; angry CONRAD talking direct to camera:

CONRAD

So today, I am naming and shaming
every person employed by UNIT.

A LIST of UNIT EMPLOYEES scrolls along the screen.

CUT TO:

57 INT. OPS ROOM - UNIT TOWER - DAY 57

KATE, SHIRLEY, IBRAHIM and UNIT STAFF watching Conrad on the big screen. Watching their names and addresses scroll by. Violated, horrified.

CONRAD

Their names and addresses are on screen right now. Every one of them is spying on you and lying about it. So let's turn the tables.

CUT TO:

58 EXT. RUBY'S STREET / INT. UNIT TRANSPORT - DAY 58

COMMOTION as SOLDIERS escort RUBY into a UNIT PEOPLE CARRIER, past a crowd of YOUNG PROTESTORS (wearing Think Tank caps or t-shirts).

PROTESTOR 1

Where's your mum Ruby?? Abandoned you again has she?

PROTESTOR 2

Liar! You people should be ashamed!

Car door slams. Shaken Ruby looks to a SOLDIER.

SOLDIER

Your family's enroute to a safe-house. HQ want you at the tower.

Ruby nods. Someone EGGS the window as the car drives off.

CU RUBY, in the back of the vehicle. Heartbroken, tears streaming. PROTESTORS jeering.

CUT TO:

59 INT. OPS ROOM - UNIT TOWER - DAY 59

SHIRLEY and UNIT STAFF watching news footage on the big screen; CONRAD interviewed in his house.

CONRAD (ON SCREEN)

Think Tank demand full disclosure, that UNIT release all the research and technology that we've paid for into the public domain.

Find JORDAN LANG watching the screen.

CONRAD (ON SCREEN) (CONT'D)

It's time to act.

CUT TO:

60 INT. UNIT TRANSPORT / EXT. UNIT TOWER - NIGHT 60

Outside: the car carrying Ruby swings towards UNIT tower. YOUNG PROTESTORS outside; ALIEN MASKS and THINK TANK shirts, yelling slogans, waving PLACARDS: 'DISCLOSURE NOW', 'SPIES + LIES', 'WHERE'S THE ££?'

Inside: RUBY, her upset morphing into anger.

Then, as the car swings towards the UNIT building -- Ruby sees SPARKY, elevated, with a loud-hailer, leading a chant:

CROWD
UNIT spies! UNIT lies!

She looks away in disgust.

CUT TO:

61 INT. FOYER - UNIT TOWER - NIGHT 61

JORDAN LANG is at the SECURITY DESK; banks of CCTV monitors and controls.

Nearby SOLDIERS are distracted, manning the locked main doors while ANGRY YOUNG PROTESTORS chant outside.

With no-one watching, Jordan picks up a SECURITY TABLET from the desk, and taps at it. Three monitors showing a STAIRWELL, LIFT and UPPER FOYER suddenly switch to feeds from cameras covering the main door.

CUT TO:

62 INT. OPS ROOM - UNIT TOWER - NIGHT 62

Above the ramp, SHIRLEY is showing RUBY a file on her iPad. Meanwhile the big screen shows (mute) INTERVIEW FOOTAGE of CONRAD. (NB: TWO SOLDIERS on duty on this floor).

SHIRLEY

Eight years ago Conrad applied to work here. Kate even interviewed him. He failed the security vetting for lying on his application, but he didn't give up - he applied six more times. Six more knockbacks.
(the big screen)

This is a grudge, dressed up as a youth movement.

RUBY

It's more than that. It's about power, this is giving him a voice. He's been craving attention his whole life - his mum practically ignored him 'til the day she died.

SHIRLEY

His mother's not dead.

Shirley swipes the iPad, shows Ruby more information plus social media PHOTOS OF MOIRA living in luxury.

SHIRLEY (CONT'D)

Moira Clark lives in the South of France. Nice villa, paid for by Conrad. Meanwhile he's raking it in... eighty thousand paid subscribers, owns three properties. And of course he's a tax dodger.

Ruby reads, appalled. HELIPAD DOORS nearby CLUNK open.

In front of the landed HELICOPTER, an 8ft sealed steel CONTAINMENT CUBE is being attached to chains, ready for transport.

KATE strides inside, bristling, meets COLONEL IBRAHIM.

KATE

Why is that containment cube outside?

COLONEL IBRAHIM

Orders to have the payload transferred to Geneva. Our security status has been downgraded.

*

KATE

This is getting way out of hand.

*

They meet Shirley and Ruby.

KATE (CONT'D)

I'm glad you're okay.

SHIRLEY

How was Whitehall?

KATE

The Cabinet only care about their jobs. If there's enough pressure, they'll fold - and support a full inventory of UNIT premises.

RUBY

But if your tech goes public...

KATE

Imagine what happens when a dictator gets access to a time window, or transduction drive.

(MORE)

KATE (CONT'D)

Criminals with teleport, road rage
with laser cannons. Our technology
would tear the world apart.

CUT TO:

63 INT. STAIRWELL - UNIT TOWER - NIGHT 63

ZZZZZZAPP! A TASER crackles at a UNIT SOLDIER's neck.

He collapses to the floor, beside the FIRE DOOR he was
guarding. JORDAN standing over him, taser in hand.

CUT TO:

64 INT. CORRIDOR - UNIT TOWER - NIGHT 64

SOLDIERS marching down a corridor. BULKHEAD DOORS suddenly
SCHUUUK closed in front of them.

CUT TO:

65 INT. STAIRWELL - UNIT TOWER - NIGHT 65

JORDAN tapping frantically at the SECURITY TABLET.

CUT TO:

66 INT. CORRIDOR 2 - UNIT TOWER - NIGHT 66

More SOLDIERS suddenly trapped as doors SLAM shut.

CUT TO:

67 INT. OPS ROOM - UNIT TOWER - NIGHT 67

Now at the screen end of the room, KATE has been briefed by
COLONEL IBRAHIM. (NB: Helipad doors now closed).

KATE

Are local agents all safe?

COLONEL IBRAHIM

Everyone accounted for.

RUBY

How did Conrad get a staff list?

KATE

We're working on the assumption he
has someone on the inside.

Ruby's shocked by that.

KATE (CONT'D)

We have the best screening
procedures in the world, but people
change. Opinions get swayed, all
the time.

SHIRLEY

(to Kate)

The Vlinx is running live intercept
on all personnel. Phone, email, the
works, looking for any links to
Conrad Clark.

*
*
*
*
*
*

THE VLINX

++ DEEP SCAN AT 91 PERCENT ++

*
*

KATE

Encode the results, my screen only.

Colonel Ibrahim puts his hand to his earpiece.

COLONEL IBRAHIM

We've got a problem.

CUT TO:

68 INT. STAIRWELL - UNIT TOWER - NIGHT 68

CONRAD slips in through the FIRE DOOR, off a side alley. He's wearing a KEVLAR vest, with two little BODY CAMERAS mounted on his chest.

JORDAN

I've cleared a path to the lifts
but we need to move.

Conrad goes to grab the GUN from the unconscious tasered SOLDIER, but JORDAN blocks him.

JORDAN (CONT'D)

What you doing?

Conrad pushes past and picks it up anyway.

JORDAN (CONT'D)

This is a stunt, you don't need
weapons.

Jordan goes to SNATCH it. Conrad fights back -- they WRESTLE with the gun --

CUT TO:

69 INT. OPS ROOM - UNIT TOWER - NIGHT 69

Back to KATE and COLONEL IBRAHIM; quiet, grave.

COLONEL IBRAHIM

Someone's bypassed security
protocols. The tower may be
breached.

KATE

That's confirmation.

(to Shirley)

I need those results!

*

SHIRLEY
Scan at 95%... 98...

THE VLINX
++ RESULTS COLLATED ++
++ TWO SUBJECTS IDENTIFIED ++

Shirley, RUBY and COLONEL IBRAHIM go to KATE's screen. Ruby's headshot flashes up; her text messages with Conrad.

THE VLINX (CONT'D)
++ SUBJECT ONE ++

RUBY
Skip that.

Kate swipes her screen. Next, JORDAN LANG's photo comes up, with a scrolling list of email, text and DM exchanges.

THE VLINX
++ SUBJECT TWO ++

SHIRLEY
(shocked)
It's Jordan.
(reads)
There's layers of bounced VPNs,
shadow accounts, false identities.

KATE
(reads)
Follows dozens of radical blogs.
Subscription to Albion TV,
revisionist podcasts... An echo
chamber of disinformation.

RUBY
Where is he now?

COLONEL IBRAHIM
(into headset)
Attention all units... does anyone
have eyes on Jordan Lang?

CUT TO:

70 INT. STAIRWELL - UNIT TOWER - NIGHT

70

CU JORDAN's hand, his suit cuff. The tasered soldier's HEADSET lying nearby. Then -- Jordan's fingers TWITCH.

COLONEL IBRAHIM (V.O.)
All units, locate Jordan Lang.

CUT TO:

71 INT. OPS ROOM - UNIT TOWER - NIGHT

71

SHIRLEY at her terminal.

SHIRLEY

Ground staff report shots fired.
And someone's in the lifts.

COLONEL IBRAHIM

(to Kate)

I need you to authorise a deadlock
seal of this level immediately.

KATE hesitates, deliberating.

RUBY

Kate!

KATE

How many? Are they armed?

SHIRLEY

Cams are down, but scans indicate one male, aged 20-25.

RUBY

It's Conrad.

COLONEL IBRAHIM

Stop the lift.

On Kate, chillingly resolute.

KATE

No wait. Let him come.

RUBY

What??

COLONEL IBRAHIM

He might be armed.

KATE

That man has singlehandedly undermined everything we work for. We need to finish this.

(to soldiers)

Defensive positions.

IBRAHIM and his TWO SOLDIERS obey, taking up positions in front of the other staff.

PUSH IN ON: The lifts. 'Up' arrow flashing.

PUSH IN ON: Ruby and Shirley, daunted.

PUSH IN ON: The lifts. Ding!

PUSH IN ON: Kate, steeling herself.

The SOLDIERS, guns at the ready. Then --

CONRAD strides from the lifts, like he owns the place. UNIT GUN in his hands. Emboldened now, wild. Dangerous.

SOLDIERS aim their weapons. SHIRLEY's wheelchair defences CLICK into standby. LASER GUNS in the ceiling DESCEND and SPIN to face the intruder.

A stand-off, at a distance.

KATE (CONT'D)

Hold your fire. Do not shoot.

CONRAD

Wise words, 'cause the world is
watching you right now.

He taps his chest - little LIGHTS by the cameras on Conrad's chest are blinking RED: record and transmit mode.

SHIRLEY

(to Kate)

I can jam the transmission.

CONRAD

Can't be jammed, we've hyperlinked
the signal - it's bouncing all over
the globe.

*
*

KATE

Drop the gun, Conrad.

CONRAD

That's a lot of weapons pointing at
one man. I'm just defending myself.

COLONEL IBRAHIM

Drop it, right now!

CONRAD

I don't take orders from traitors.
And that's what you are. All of
you.

*

RUBY

Conrad this has to stop.

CONRAD

Oh go play with your imaginary
goblins - I am exposing the truth!

*
*

RUBY

You're not though. This isn't about
a cause - it's grandstanding, and
ego. You're a lying little boy who
can't bear it when he's called out.

*
*
*
*

Conrad raises his gun but Ruby bravely stands her ground.

KATE

Don't you dare point a gun at her.

Conrad doesn't move; Kate pulls focus, gets in front of Ruby.

KATE (CONT'D)

You were right, Conrad, I didn't
remember you.

(MORE)

KATE (CONT'D)

But I checked my notes for that interview, eight years ago. And do you know what I wrote?

SHIRLEY

Maybe throw in a compliment.

KATE

The three words that summed you up?
'Don't. Trust him.'

Conrad is wounded but doubles down, closes in on Kate.

CONRAD

You think you're so superior. Up in your tower, looking down on us.

KATE

Keeping you safe.

CONRAD

I want a confession. On camera. Admit to the lies. Show us the monster costumes. Show us the tech you're hiding, that we paid for.

RUBY

You're deluded.

CONRAD

The grown-ups are talking!

Kate staring him down.

CONRAD (CONT'D)

So come on, 'Commander In Chief'. Admit. Get it off your chest. Or are you a coward, like your father was?

An explosion goes off behind Kate's eyes.

Colonel Ibrahim tenses, levels his gun.

KATE

You should be very careful what you say about my father.

CONRAD

I pity him, I really do. His only legacy is a pack of lies.

KATE

He was a hundred times the man you are. And that gun is UNIT issue. So where's Jordan Lang?

CONRAD

Who?

COLONEL IBRAHIM

(hand to earpiece)

He's been shot. Ground team are
rushing him to the infirmary.

*
*
*

A ripple of shock from the others.

KATE

You *shot someone* to get in here?

*

CONRAD

Nothing to do with me.

*

KATE

A man's life is hanging in the
balance. And you're not even sorry.

*

CONRAD

Maybe *you* shot him. Or he's an
actor. Or he never existed.

*

On Kate, so still. Fury brewing.

CONRAD (CONT'D)

So come on. Confess. Let's get it
all out in the open.

(to Ruby)

Hey let's start with your 'best
friend'! Where's the Doctor, and
his box of tricks?

RUBY

You're so lucky he's not here.

CONRAD

Oh by the way...

(takes off his necklace)

I spent his 50p on sweets, the next
morning. You can have this, I got
it in a market.

He offers the necklace; she slaps it out of his hand.

CONRAD (CONT'D)

Don't keep me in suspense. Where's
the Doctor?

On Kate. So calm now.

KATE

She's telling the truth. And
actually, I'm glad he's not here.

Kate goes to a control terminal. Taps keys.

KATE (CONT'D)

Because he would've stopped me.

Ruby and Shirley realise what she's doing.

Conrad catches the horror on their faces.

CONRAD
...From what?

KATE
Showing you, and your followers,
what we're protecting them from.

Kate stabs a button. Defiant.

KATE (CONT'D)
The truth, Conrad. As requested.

At the back of the room, the HELIPAD DOORS start grinding open. A slow, purposeful reveal --

A GUST OF WIND hits Conrad. He steals a glance over his shoulder -- raises the gun to stop anyone rushing him.

The HELIPAD DOORS slide open, to reveal --

An 8ft sealed steel CONTAINMENT CUBE, attached by chains to the waiting HELICOPTER.

CONRAD
What's that? What's going on?

RUBY
Conrad get out.

CONRAD
What's in there?

KATE
Everyone stand well back.

Kate stabs another button.

The containment cube unlocks with a loud CLUNK. A GROWL from inside.

UNIT staff withdraw towards the opposite end of the room.

Conrad is left standing at a distance. His heart pounding.

Ba-dum-ba-dum-ba-dum --

KATE (CONT'D)
It's coming, Conrad.
And it's after you.

CONRAD
You're bluffing.

One side of the cube slowly starts to swing open. A CLAWED HAND grips the side, pushing it wider.

KATE

It can feel your heartbeat.

CU Conrad. *Ba-dum-ba-dum-ba-dum* --

KATE (CONT'D)

Smell the blood in your veins.

Ba-dum-ba-dum-ba-dum --

The lights in the room START FLICKERING.

KATE (CONT'D)

So I'm wondering. How committed are you, to the lies you've told?

The lights GO OUT. On the helipad, THE SHREEK stalks out of the containment cage. Red eyes burning. Backlit.

KATE (CONT'D)

What do you truly believe?

THE VLINX

++ ALERT ++ POWER INSTABILITY ++

++ EMERGENCY MODE ACTIVATED ++

*
*
*

EMERGENCY LIGHTING kicks in, a spotlight sweeping the room.

Ibrahim and his SOLDIERS tense, their weapons ready.

Push in on Conrad, sweating now. And then he RUNS -- straight for the lifts, camera left of the helipad.

Colonel Ibrahim goes to follow but Kate holds him back.

KATE

Leave him. Everyone stay back.

On Ruby, watching, appalled.

Conrad gets to the lifts -- stabs the controls, but they're GLITCHING. Unresponsive. And there's nowhere else to run.

He turns back, scared, sees the SHADOW OF THE SHREEK cast across the floor. Raises his gun -- edges into the room --

Then WHAM! A blur of movement -- the Shreek leaps UPWARDS, into the roof! Conrad looks up, aims the gun; panicked, confused.

COLONEL IBRAHIM

It's in the vent space.

CONRAD

How do I get out?! Tell me how to get out!!

KATE

You don't. All cameras, live
transmission to Conrad's social
media.

Around the room, SECURITY CAMERA lights blink RED.

From the ceiling -- the unseen Shreek GROWLS as it moves
above Conrad --

Then Conrad BOLTS, heads for the corridor down the right side
of the room, looking for an escape route.

KATE (CONT'D)

We're locked down, Conrad.

Above him, the ceiling CREAKS and STRAINS. A steam vent
EXPLODES -- sparks shower -- smoke billows into the room.

THE VLINX

++ OPS ROOM COMPROMISED. ++

++ EVACUATE ++ EVACUATE ++

*

*

*

The floor directly below the Vlinx suddenly OPENS UP. And the
Vlinx and its chair are SHUCKED into the void, gone! The
floor seals.

*

*

*

Conrad FIRES THE GUN. BANG BANG BANG into the ceiling. The
Shreek HOWLS -- seems to flee further into the room, towards
the screen.

Conrad leaps over the lip of the corridor into the main room,
focussed on the ceiling -- the unseen Shreek somewhere above
him, silent now.

COLONEL IBRAHIM

Everyone get back.

*

The others keep their distance from Conrad, inching towards
the ramp.

RUBY

Kate we have to help him.

*

Conrad keeps staring up at the ceiling. Finger on the trigger
of his gun. Poised. Waiting.

A long, tense silence. Until --

The WINDOW under the main screen EXPLODES!! A shower of GLASS
and BROKEN LOUVRES! The SHREEK crashes into the room from
outside. HOWLING.

Wind BLASTS through the space, a high-octane wind tunnel.
Debris and papers go flying. The central viewing screen
CRACKS, interview footage of CONRAD starts GLITCHING.

Conrad ducks for cover -- fires the gun -- but nothing
happens. He clicks the trigger again and again.

Nothing. Out of ammo.

Petrified, he raises the gun like a club, scans the room --

The Shreek has vanished into darkness. TERMINALS and
EMERGENCY LIGHTS flicker in the corner closest to the
Shreek's entry point.

CONRAD
Shoot it! Help me!

Ruby looks to Kate. But she just watches.

The flickering lights CREEP to the next desk, to more terminals, lighting the unseen Shreek's path as it moves BEHIND the furniture --

Then WHAM!! The Shreek LEAPS out of darkness, onto the desk closest to Conrad. SLAMS down, our first good look; its glinting red eyes locked on Conrad. Spined back, gnarled, tough, sinewy body. Nostrils flaring. Part wolf, part demon. Crouched, SNARLING.

Conrad raises the gun -- backs away --

The Shreek LEAPS closer! Conrad SWINGS the gun -- the Shreek SMASHES it out of his hands! Knocks Conrad over!

Conrad is trapped, terrified.

The Shreek closes in; slow, purposeful, one clawed foot at a time. Eyes on its prey. Growling, teeth bared. Enjoying this.

Behind Conrad, on the big screen, images of his face are GLITCHING. His smile. His eyes. His laugh.

CONRAD (CONT'D)
Please stop it --

KATE
But you told us it's not real.

The Shreek GROWLS. Mouth opens wide, teeth bared!

SHIRLEY
Kate do something --

Ruby's horrified. Shares a look with Shirley -- they have to stop this --

KATE
What's behind your mask, Conrad?

The Shreek closes in -- just metres away now --

KATE (CONT'D)
An angry little man who put the safety of this country at risk.
Everything my father ever worked for. For your own gain. For a lie.

CONRAD
Yes! Okay I lied! I lied about everything just make it stop!

Tight profile shot: the Shreek FACE-TO-FACE with Conrad now, SNEERING, dripping with saliva. Conrad crying.

CONRAD (CONT'D)

HELP ME!

And just as it opens its GAPING JAWS --

Shirley SNATCHES a taser from the belt of a SOLDIER, hands it to Ruby --

Ruby CHARGES the Shreek -- SLAMS the TASER against its back --

Taser CRACKLES -- blue sparks -- the Shreek HOWLS, shakes violently -- then collapses beside breathless Conrad.

Ruby staring down at them.

CONRAD (CONT'D)

...Thank you.

RUBY

Go to hell.

Ruby hands the taser to Colonel Ibrahim and walks away.

Shaken Conrad gets to his feet. Everyone staring back at him, condemning him. But the cocky bastard just smiles.

CONRAD

Least your special effects are improving.

He barely gets the words out before the SHREEK FLIES AT HIM! *
Its mouth SNAPS ROUND HIS ARM as Conrad SCREAMS --

CRASH TO BLACK:

71A EXT. UNIT TOWER - DAY

71A

FADE UP. Daybreak. Morning sun bleeding across the horizon --

As the UNIT HELICOPTER lifts off, the Shreek's CONTAINMENT CUBE dangling below.

CUT TO:

71B EXT. HELIPAD - UNIT TOWER - DAY

71B

RUBY leans against the helipad doors, morning sun on her face, watching the helicopter fly away. (NB: We don't see the helicopter, we're looking in towards the Ops Room).

She stares out into the orange sunlight, processing.

CUT TO:

72-76 SCENES DELETED

72-76

77

INT. OPS ROOM - UNIT TOWER - DAY

77

COLONEL IBRAHIM approaches a shaken KATE. (The broken window is boarded up, THE VLINX is back in its place). *

COLONEL IBRAHIM
Latest from the hospital.
He'll live.

Kate's not sure how she feels about that.

COLONEL IBRAHIM (CONT'D)
And Jordan Lang's out of ICU. *KATE
Good. *COLONEL IBRAHIM
(quiet)
Last night went way too far. Geneva
(will want a report...)KATE
(over)
Like you said. He'll live.

She heads up the ramp, towards Ruby, now with SHIRLEY (helipad doors closed).

SHIRLEY
(reading her phone)
Things are looking up. 'I Stand
With UNIT' is a hashtag. So is 'Hot
Taser Lady'.
(to Ruby)
Do they mean you or me?

Kate puts a hand on Ruby's arm, maternal. *

KATE
You okay?RUBY
No. I don't think I am. 'Cause I
can see it now... I've been stuck
in a kind of limbo. Waiting. For
the Doctor, for the end of the
world. And I don't know how to get
better. It's like... all the things
I've seen. The good and the bad. I
need some time to get my head
around it, away from everyone.
Somewhere new, on my own.KATE
Course you do. And when you're
ready, if you're ready to talk
about it... just call me.

Quick hug, then Kate goes, leaving Shirley and Ruby alone.

SHIRLEY

You've already got two mums, what
do you collect them?

And Ruby's smiling again.

CUT TO:

78

INT. CONRAD'S PRISON CELL - NIGHT (2 DAYS LATER)

78

An old-fashioned prison cell. Cold, damp, stark. Open to a central corridor, separated by vertical iron bars.

CONRAD inside, wearing a prison vest.

On his LEFT ARM there's a sci-fi MECHANICAL COLLAR around the elbow joint, where his arm has been reattached. UNIT tech.

He sits there, flexing his saved hand; defeated, stewing in self pity.

And then he hears the noise: the rise and fall of ancient engines, the grind and thrum of the TARDIS --

Conrad stands, waiting. But the blue box doesn't appear; instead the WHOLE ROOM starts to brighten, FLARING into BLINDING LIGHT --

DISSOLVE TO:

79

INT. TARDIS - NIGHT

79

-- and suddenly CONRAD is somewhere else entirely. Somewhere filled with AMBER LIGHT, lit like a cathedral at night.

THE DOCTOR (O.S.)

The Shreek's back in its hive.

Conrad spins. Sees THE DOCTOR by the console. There's a stillness about him, a coldness. Standing there like a God.

THE DOCTOR (CONT'D)

No need to thank me.

Conrad takes in the vast control room, amazed.

THE DOCTOR (CONT'D)

You have to be invited into my TARDIS, Conrad. To be special. But you? You're special for all the wrong reasons.

*

The Doctor starts closing in. Slow, purposeful; threatening to erupt at any moment.

THE DOCTOR (CONT'D)

See I'm fighting a battle. On behalf of everyday people. They just wanna get through their day - to be safe, and warm, and fed. Then along comes this noise. All day long, this relentless noise. Cowards like you, weaponising lies. Taking people's insecurity, and fear, and making it currency. You're exhausting. Exhausting! You stamp on the truth, choke our bandwidth and shred our patience. 'Cause the only strategy you have is to wear us down. But the thing is, Conrad, I have energy to burn. And all the time in the universe.

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Hold on the Doctor, blazing. Conrad staring.

CONRAD

What is this, an intervention? Are you here to save my soul?

THE DOCTOR

You betrayed my friend. Now all I see for you is darkness.

CONRAD

You've had plenty of 'friends'. You met Belinda Chandra yet?

*

THE DOCTOR

Who?

Then he dismisses it, won't take the bait. He closes in on Conrad, right in his face. Quieter now.

THE DOCTOR (CONT'D)

You want spoilers? I'll tell you your future. You die in a prison cell. Boiling, in anger and poison until your heart packs in, aged 49. Unknown and unloved. Forgotten. The world carries on, the world gets better and you aren't even a footnote. Just ashes on the wind.

CONRAD

I don't accept your reality, 'Doctor'. I reject it. You have no jurisdiction here, not with me. So put me back in my prison, and get off my world.

The Doctor, stunned. The audacity of the man.

And the Doctor CLICKS HIS FINGERS.

CUT TO:

80 INT. CONRAD'S PRISON CELL - NIGHT

80

Hard cut -- BAM! CONRAD's back in his cell, like the lights went out, and the TARDIS is gone.

He stands there for a long beat, processing in silence.

Then he hears a nearby door THUNK open. Hears the JANGLE of keys, the CLIP-CLOP of shoes.

A WOMAN IN BLACK UNIFORM and GLOVES appears at the bars, her back to camera, hair in a tight bun. She just stands there.

CONRAD

Did I imagine that?

THE GOVERNOR

No, sweetheart. It's ever so big,
ain't it?

CONRAD

...Who are you?

Reverse on: MRS FLOOD. Who smiles, so cold.

THE GOVERNOR

Oh I'm the Governor.
And it's your lucky day.

She holds up the prison KEYS. And jangles.

END OF EPISODE 4