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1 EXT. BANNERMAN ROAD -- DAY X

1

The CAMERA crashes up to the Jacksons' house, zooming up to an upper window -

MARIA (V.O.)  
I'm Maria Jackson.

CUT TO:

2

MARIA (V.O.) (CONT'D)

That's Luke - he was grown by creatures  
from another world, born yesterday. Now  
Sarah Jane's adopted him.

5

Together we saved the world.

6

Yeah, it was all a bit mad. So when  
might get back to normal.

7

I was wrong. Things just got weirder -

And weirder ...

And weirder ...

FLASH - a split-second image; CLOSE on the roaring jaws of a SLITHEEN.

CUT TO:

8 EXT. SCHOOL GATES -- DAY 1

8

MARIA's about to pass through the school gates when Sarah Jane's car pulls up a few yards away. LUKE gets out - SARAH JANE leans out, looking him over.

SARAH JANE  
Games kit, books, lunch money ...oh  
yeah.

She gets out of the car and straightens his tie.

LUKE  
Thank you.

SARAH JANE  
You take care. I'll see you later.

LUKE  
Goodbye Sarah Jane. Should I call you  
mum or Sarah Jane?

SARAH JANE  
Sarah Jane's just fine.

Maria overhears this and can tell that it isn't.

MARIA

You're fourteen. Plus you only live round the way, she doesn't need to drive you. It's a bit embarrassing.

LUKE

Why?

MARIA

And she so wants you to call her mum.

LUKE

She said she didn't.

MARIA

It wasn't what she said ...

During this, Luke and Maria have passed through the gates - and Maria reacts -

MARIA (CONT'D)

That's weird -

LUKE

What now?

MARIA

Dad and me came for a look round here about a month ago - and that building, it wasn't there then.

We see the new block - it's out of place in the school, big and modern and slightly ugly.

And there's a CCTV camera mounted on a wall, staring down at them -

CUT TO:

9 INT. CAPACITOR ROOM -- DAY 1

9

CLOSE in tight on an oddly-shaped screen in a darkened room. Some alien distortion on the picture - as LUKE and MARIA pass by the new block of the school.

A gruff male voice.

BLACKMAN (V.O.)

Not them. Scan along.

The image zooms off to one side in a blur -

SLITHEEN VOICE (V.O.)

Where is he?

BLACKMAN (V.O.)

There!

The picture settles on a teacher coming through the gates - it's MR JEFFREY, mid-30s, chubby, briefcase in hand.

BLACKMAN (V.O.) (CONT'D)

Him!

SLITHEEN VOICE (V.O.)

JEFFREY (CONT'D)

Smells a bit funny. Sort of - batteries  
...?

BLACKMAN

Yeah, yeah, come through here, would ya?

He backs into the block. Jeffrey follows him in.

CUT TO:

11 INT. NEW BLOCK CORRIDOR 1-- DAY 1

11

As JEFFREY steps in, BLACKMAN moves him round a little roughly so he's facing away from a wall.

BLACKMAN

I just need you to stand right there.

JEFFREY

Okay. Any particular reason?

BLACKMAN

Very particular.

He farts.

BLACKMAN

Oops.

JEFFREY

Happens to us all.

BLACKMAN

Oh, and I'll need that.

He takes Jeffrey's briefcase.

JEFFREY

Sorry?

Jeffrey looks puzzled -out of focus in the background,  
the wall is silently sliding open - Blackman smirks -

A huge green claw taps Jeffrey on the shoulder - he  
whirls round -

And a flash of his POV; a SLITHEEN, its huge claw raised

CLYDE, 14, appears.

CLYDE

Budge up.

Maria and Luke move and Clyde sits next to them, studying them.

CLYDE (CONT'D)

You new today?

MARIA

Yep. Maria.

CLYDE

Clyde Langer. I'm new too. Probably hang round with you a bit until I meet some other people I prefer.

Luke shakes his hand formally.

LUKE

I'm pleased to meet you. How do you do?  
I'm Luke Smith.

CLYDE

That was a joke, but now I mean it. Got your timetable?

MARIA

Here.

They compare.

CLYDE

(to Maria)

Same class, most subjects.

LUKE

What about me?

MARIA

You're with us quite a lot too.

CLYDE

Hoopla.

MARIA

It's Year 10, big time. Loads of revision.

CLYDE

Why bother? We're all going to fall into the sea anyway. Climate change.



MARIA

We might but what if we don't?

CLYDE

It was on the news. In five years London's gonna be underwater. So how is knowing about Hitler and Shakespeare gonna help us then, answer me that.

BLACKMAN

Good morning everybody.

All eyes go to the front where BLACKMAN is centre-stage.

EVERYBODY

Good morning Mr Blackman.

Blackman lets out a massive fart. Everyone laughs.

BLACKMAN

OK, I had some jalapeno peppers last night.

He's like a stand-up.

BLACKMAN (CONT'D)

Right, assembly, ya de yah. Welcome back everyone, it's a new year, hope you all do well. Don't run in the courtyard, don't even think of wearing make-up, and study hard because none of you lot are gonna be pop stars.

CLYDE

He's great.

JEFFREY comes on to the stage from the side. He's uncomfortable, walking with difficulty in his tight new skin.

BLACKMAN

So. What else? Oh yeah. What a bright future you've all got, children of the world!

A smirky look passes between him and Jeffrey.

BLACKMAN (CONT'D)

Right. As you've seen we've got a new block. I'm taking you over in groups for a look round at the amazing new facilities, starting with Year 10 ... that's you?

He points questioningly in the direction of Maria's group.

CUT TO:

13 INT. NEW BLOCK FOYER-- DAY 1

13

BLACKMAN busts through the door of the new block, leading the tour of Year 10, including LUKE, MARIA and CLYDE, behind him.

BLACKMAN

There are six classrooms, fully equipped with broadband wireless internet connections, including a chemistry lab, physics and biology rooms, a dedicated computer room.

Under this dialogue:

LUKE

Why is flatulence funny?

CLYDE

Farting. It just is.

MARIA

It's embarrassing.

LUKE

Why? It's a normal reaction of the human bowel to an excess of intestinal gas.

CLYDE

Is he for real?

MARIA

Just me, or does it smell weird in here?

CLYDE

Fresh paint.

MARIA

It's more like ... I dunno, electrical. Like batteries.

CUT TO:

14 INT. CANTEEN -- DAY 1

14

Lunchtime - LUKE brings his tray and joins MARIA and CLYDE. Clyde eyes him suspiciously.

CLYDE

All right?

Luke shows Maria a leaflet.

LUKE

I've signed up for this, the first meeting's tomorrow.

CLYDE

Lunchtime science club. Three words that spell social death. What are you?

He moves his fork to his mouth and stops.

CLYDE (CONT'D)

God, what is wrong with that?

Maria studies it - the shepherds' pie is mottled with blue bits.

MARIA

Mould.

Clyde stirs his pie around - revealing more and more patches of mould.

LUKE

Food shouldn't go off so quickly.

BLACKMAN is passing - Clyde raises a hand to attract attention (bl?5lTj Eeoff so

BLACKMAN

It looks all right to me. Just pick the  
bad bits off.

16 EXT. SCHOOL GATES -- DAY 1

16

MARIA, LUKE and CLYDE are passing through the gates.

SARAH JANE (V.O.)

Luke!

They turn to see SARAH JANE waving from her car.

MARIA

Oh no.

CLYDE

That your mum?

SARAH JANE

Fancy a lift home?

MARIA

Ok.

She goes to kiss Luke.

MARIA (CONT'D)

Don't.

SARAH JANE

What?

Maria indicates Clyde.

CLYDE

Sorry, Mrs Smith -

SARAH JANE

Miss.

CLYDE

It's not a good idea. People will take the rip.

SARAH JANE

I don't care what people think.

CLYDE

Perhaps Luke does. See ya tomorrow.

Clyde ambles off home. Luke and Maria get into the car.

SARAH JANE

Rude kid. What?

MARIA

He's got a point.

Sarah Jane digests this.

SARAH JANE

So. How was it?

CUT TO:

17 EXT. BANNERMAN ROAD -- DAY 1

17

LUKE, MARIA and SARAH JANE get out of the car. ALAN's just arrived home and calls over.

ALAN

Hi.

(to Maria)

How was it?

MARIA

OK. Only the new block stinks of batteries. Starting to give me a headache.

LUKE

And food goes off in there, far too quickly.

SARAH JANE

(to Alan)

I'm a bit concerned actually. It's one of those PFI places, run by a company called Build-Up Solutions. What if they rushed it, slammed the place up? Look at this.

She hands him a local paper and points to a photo of the new block, with Mr Blackman pointing to it a bit cheesily.

SARAH JANE (CONT'D)

Maria says they put that up in under a month.

ALAN

Hold on. Couple of weeks back I did an IT job at a school. Looked kind of the same, those arches

(OR WHATEVER)

In front of the entrance.

LUKE

Perhaps Build-Up Solutions constructed it too.

ALAN

Their shared network kept crashing.

(MORE)



BLACKMAN

That one!

Blackman sighs and switches it for him.

The crackle and fizz of arcing electricity.

CUT TO:

19 INT. ATTIC -- EVENING 1

19

PAN across the attic - re-establishing this magical space.

To find SARAH JANE's at the computer as LUKE enters. It's getting dark outside, the lights are on.

LUKE

I kept making social mistakes today.

SARAH JANE

(like she's talking to  
an adult, matter-of-  
fact)

I think I made one too, dropping you off this morning. We're both new hands at this.

LUKE

I don't know anybody except Maria and Clyde. Maria cringes when I make mistakes and I think Clyde hates me.

SARAH JANE

This time tomorrow you'll havp50o-e



SARAH JANE (CONT'D)

But you, Luke Smith, you're going to live a normal life, as normal a life as I can give you. And you will learn, honest. All the rules, making friends, reading the signals, it just happens.

LUKE

What if I get it wrong again? It makes me feel stupid.

SARAH JANE

Remember. You saved the world on the day you were born. Not many people can say that.

LUKE

I bet nobody else can say that.  
(he nods to the  
computer)  
What are you doing there?

SARAH JANE

Checking up on Build-Up Solutions. Not much on the net. They started expanding eighteen months ago, contracts all round the world.

(she considers)

Now they're putting up school buildings all round London. So I want to know what corners they've been cutting.

LUKE

Makes a change for you. Small scale.

SARAH JANE

It's my bread and butter.

LUKE

Still, not aliens, is it?

CUT TO:

20 INT. CAPACITOR ROOM -- EVENING 1

20

BLACKMAN and JEFFREY at the controls - ominous. Blackman throws down another lever -

BLACKMAN

Stabilizing ...

CUT TO:

21 INT. JACKSONS' LIVING ROOM -- EVENING 1

21

CHRISSIE's just arrived - MARIA hugs her while ALAN looks on. The tv's on, turned down, in the background.

MARIA

Mum!

CHRISSIE

Hello angel.

(to Alan, looking  
round)

You've got it looking kind-of all right.  
Though the walls, that's a bit of an  
insipid colour.

ALAN

Aren't you going to ask Maria how it  
went today?

CHRISSIE

Today?

MARIA

At the new school.

CHRISSIE

Was that today? My mind's been all over  
the place.

MARIA

So why did you come round?

CHRISSIE

To see you, darling, do I need any other  
reason? Though now I think, Al, you  
were gonna give me that 13.5 tog duvet  
for the winter, only you don't need it,  
being alone -

Maria is crushed.

CUT TO:

22 INT. CAPACITOR ROOM -- EVENING 1

22

JEFFREY and BLACKMAN are transfixed by the PRAC light coming from the equipment in front of them (which we can't see)-

The rumbling and crackling intensify - Jeffrey throws another switch -

JEFFREY

There!

BLACKMAN  
Lights out London!

CUT TO:

23 INT. JACKSONS' LIVING ROOM -- EVENING 1

23

CHRISSIE's taking her leave of ALAN and MARIA.

SARAH JANE (CONT'D)  
the planet Vassat. And a bit more  
reliable than the national grid.

She finds it - it's a tiny device.

SARAH JANE (CONT'D)  
Ah!

She presses a switch and the lights, tv and computer come  
back on.

SARAH JANE (CONT'D)  
There we go.

Then - it all goes out again.

CUT TO:

25 INT. JACKSONS' LIVING ROOM -- EVENING 1

25

ALAN brings a candle into the living room. A box of them  
under his arm.

ALAN  
There we go.

CHRISSIE's looking out of the window.

CHRISSIE  
Goes as far as I can see.  
(to Maria)  
Used to happen all the time when I was a  
kid. It went off right in the middle of  
Pigeon Street once, I was distraught.

Alan lights the candle - and it goes out -

ALAN  
Damn.

He lights another one.

It goes out. Chrissie grabs the box.

CHRISSIE  
Oh give 'em here!

CUT TO:

26 INT. CAPACITOR ROOM -- EVENING 1

26

Tight on JEFFREY and BLACKMAN as before.

BLACKMAN  
Right, that's your lot for today -

He reverses a big lever -

CUT TO:

27 INT. JACKSONS' LIVING ROOM -- EVENING 1

27

CHRISSIE lights a candle - and it stays lit.

CHRISSIE

There, not difficult is it?

MARIA jumps - as all the candles ALAN failed to light flicker on, one by one.

ALAN

Weird ...

The torch comes on - then the lights and tv.

CUT TO:

28 INT. ATTIC -- EVENING 1

28

SARAH JANE's shaking the fusion pack. It glows into life. Then everything else comes back on.

LUKE

You got it working.

Sarah Jane checks her watch, does a quick check. A sound effect bleep.

SARAH JANE

Yeah, but now the power's back on anyway.

She turns the pack off.

LUKE

It must be faulty.

SARAH JANE

(troubled)

Or the same thing that cut the power off -

Luke takes it from her and holds it up.

LUKE

Cut this off?

CUT TO:

29 INT. NEW BLOCK FOYER -- EVENING 1

29

JEFFREY and BLACKMAN are walking downstairs into the foyer.

Jeffrey's looking through the briefcase of the real Jeffrey.

JEFFREY

So every station in the loop is working.

BLACKMAN

They are indeed.

JEFFREY

When's the link-up then?

BLACKMAN

When I solve the storage issue.

JEFFREY

How long's that gonna take?

BLACKMAN

I'm on it, all right!

JEFFREY

bought those plans off that Wallarian, took his word it all worked.

BLACKMAN

It does work. There's just a slight issue to resolve before full activation.

JEFFREY

And until then, I'm stuck here in this. It chafes! Teaching 'science' on the planet Thick. They still haven't worked out string theory.

BLACKMAN

Haven't you got a home to go to, 'Tim'?

Jeffrey shows him Jeffrey's phone from the briefcase.

JEFFREY

A pretty tragic one by the look of this.  
(he reads off it)

Three numWaytg elis -0.0174 Tc 1h BT -0.0174 Tc 12 0 0 12 c

30 EXT. BANNERMAN ROAD -- DAY 2

30

Maria's hand goes up.

JEFFREY (CONT'D)

You.

MARIA

Faraday.

JEFFREY

Correct, Maria.

LUKE

Although Faraday used it only to demonstrate the principle of electromagnetic induction.

A ripple round the class.

JEFFREY

Pardon?

LUKE

He didn't foresee the use to which it would eventually be put. I've thought



As he does Maria whispers to Luke.

MARIA

Where d'you learn that?

LUKE

Book in Sarah Jane's house.

Jeffrey's flicking through his textbook, trying to get back on track.

Luke looks at Clyde, who's smiling round at other pupils in the class. Clyde waves at a GIRL, who waves back.

LUKE (CONT'D)

(to Maria)

Clyde's becoming popular by disobeying.

Is that what I should do?

JEFFREY

Stop talking!

Clyde is now fishing in a plastic bag next to his school bag. Jeffrey sees Clyde pop a sweet from it into his mouth.

JEFFREY (CONT'D)

What are you doing?

CLYDE

My pen's run out, I'm getting a new one.

JEFFREY

Let me see that.

He grabs the plastic bag. Looks inside, sniffs - and turns pale.

JEFFREY (CONT'D)

What's in here?

CLYDE

Just my lunch. Made it myself. Not chancing my life in that canteen again.

Jeffrey, instinctively, throws it out of the window. His face creases with revulsion and a little fear.

CLYDE (CONT'D)

Oi!

Jeffrey recovers himself.

JEFFREY

You can wait 'til lunchtime and use the canteen like everybody else.

He lets out a long fart. Everybody laughs.

JEFFREY (CONT'D)

Right. For tomorrow. A thousand words  
on transformers!

As they get up to go, he gives Luke a curious stare ...

CUT TO:

32 EXT. DEWERTON COMP -- DAY 2

We note that a CCTV camera on the wall is trained in on Sarah Jane. -

CUT TO:

34 INT. BUILD-UP SOLUTIONS OFFICE/ DEWERTON COMP OFFICE - DAY 2

Build-Up Solutions office; a screen similar to the one from Scene 9. Someone is watching SARAH JANE and WENDY. We INTERCUT as necessary with Dewerton comp office.

WENDY

They're not gonna do anything. They got this place on the cheap. False economy. Though one of the parent governors was interested.

SARAH JANE

And?

WENDY

Fell off his bike, it was very sad. And there was the other writer.

SARAH JANE

Other writer?

WENDY

Yeah, what was he called? Price. Craig Price.

SARAH JANE

Thank you Mrs Rothery. I'd better get going ...

She nods and heads out. The school bell rings and Wendy winces.

WENDY

Oh it goes right through me.

In Build-Up Solutions office - a podgy hand claw clicks off the screen.

REVERSE to show JANINE - 20s, fat - watching.

CUT TO:

35 INT. NEW BLOCK UPPER LANDING - DAY 2

35

JEFFREY and BLACKMAN are watching LUKE trudging along on the floor below, alone.

JEFFREY

Incredible knowledge. He must be a freak.

BLACKMAN

You saying he knows more than I do?

JEFFREY

We can use him to solve the storage issue.

BLACKMAN

A fourteen year old human child?

JEFFREY

Something else about him. These kids stink. Acne and grease and coats and crisps. But not him. He's the same as them ... but he smells ... fresh.

Somehow Luke can tell he's being watched. He looks up.

LUKE

Hello Mr Jeffrey.

JEFFREY

See you at science club Luke.

Luke moves on.

JEFFREY (CONT'D)

No harm in asking him.

BLACKMAN

But you know next to nothing about power systems!

Jeffrey smiles, but it's not sinister - it's affectionate.

JEFFREY

I know somebody that does ...

CUT TO:

36 EXT. DEWERTON COMP - DAY 2

36

SARAH JANE'S getting into her car, talking into her watch.

SARAH JANE

Mr Smith.

MR SMITH (V.O.)

Hello Sarah Jane.

Fx- The panel of Mr Smith's lights appears on the watch screen.

SARAH JANE

I'm looking for a journalist, a writer,  
Craig Price.

MR SMITH (V.O.)

Craig Price, formerly of Which?  
Magazine, now consumer affairs writer on  
the Daily Telegraph.

SARAH JANE

Try his mobile.

MR SMITH (V.O.)

It is switched off, Sarah Jane.

SARAH JANE

All right. Give me Build-Up Solutions  
address again?

MR SMITH (V.O.)

Unit 7, Rayners End Industrial Estate,  
Acton.

The car's already roaring off.

CUT TO:

37

INT. NEW BLOCK SCIENCE CLASSROOM - DAY 2

37

It's the lunchtime science club. JEFFREY sat at his

He shakes Carl's hand. Carl sits next to him.

CARL

Hi. Dad, why don't we see if Luke can solve our capacitor problem? That'll be fun.

JEFFREY

Why not? Luke, take a look at this.

From under the desk he produces a large model of a complex system.

JEFFREY (CONT'D)

We've been trying to puzzle it out.

LUKE

It's a model for a giant capacitor system.

JEFFREY

And purely theoretical, of course. Nobody could possibly build anything like this.

LUKE

It's really clever. Did you really do this?

CARL

Yeah. Do you like it?

LUKE

It's amazing. Let me have a look ...

JEFFREY

Now, our purely theoretical problem is that -

LUKE

Don't tell me. Oh yeah. With this, if it was ever made, you could absorb and store huge amounts of electrical energy. But there's a loophole, here, in the storage. You'll always be running below maximum uptake.

JEFFREY

That's our problem.

CARL

Reckon you can solve it?

LUKE

Reckon I can try. Got a bit of paper?

And Luke's smiling for the first time that day.

CUT TO:

38 EXT. ROAD - DAY 2

38

A traffic jam on a city road. We can see SARAH JANE in her car in the thick of it.

CUT TO:

39 INT. SARAH JANE'S CAR - DAY 2

39

SARAH JANE'S tapping her fingers on the steering wheel.

SARAH JANE

Oh, come on, come on ...

She gets out her mobile. Intercut with -

CUT TO:

40 INT. CANTEEN -- DAY

40

MARIA's answered her phone. CLYDE listens in, distracted from his food - interested.

MARIA

And that place is the same?

SARAH JANE

Exactly. It stinks and the food goes off. Have a look round for me. See if you can find out where the smell's coming from.

MARIA

LUKE

The basic structure's right, I mean everything you need is there ...

CARL

Go on.

Luke points to a part of the model.

LUKE

This is where you've gone wrong. You need to add a catalyst equation like this -

He scribbles an equation and hands it to Carl.

LUKE (CONT'D)

Feed that into the computerised control and the power flow automatically corrects itself. Store it all up, no leaks.

CARL

You're right, that would work!

LUKE

We'd only know if we built it for real, and there's not much chance of that.

CARL

You're clever.

LUKE

So are you. It's brilliant. We could do more. Next week. I had an idea about a way to improve engine performance and reduce carbon emissions.

JEFFREY

Why not? Bring it along 'next week'.

CARL

I can't wait.

They're smirking at him.

LUKE

Really?

JEFFREY

I'm looking forward to it too.

LUKE

Great!



JEFFREY

It's nearly one, you'd better go.

LUKE

Thanks. That was fun.

Luke exits. Jeffrey and Carl wait a moment - and then burst into laughter.

BLACKMAN enters.

BLACKMAN

Well?

JEFFREY

Re-sult!

CUT TO:

42 EXT. INDUSTRIAL UNIT - DAY 2

42

SARAH JANE'S getting out of her car.

It's a very shabby industrial estate - grotty, out of town. On the wall next to an iron door a grubby plaque reads BUILD-UP SOLUTIONS.

She goes to knock on the door - but it's open ...

Curious, she pushes the door open and walks in ...

CUT TO:

43 INT. BUILD-UP SOLUTIONS ANTEROOM - DAY 2

43

A dimly-lit anteroom - crates and boxes, old calendars and papers, a fridge, etc. There's a door at the far end. Voices are bleeding through.

SARAH JANE creeps forward, stealthily ...

CUT TO:

44 EXT. SCHOOL - DAY 2

44

LUKE's catching up with MARIA at the end of the school day. Kids are flowing home all round them.

MARIA

Someone looks happy. I had double Italian this afternoon.

LUKE

Science club was brilliant.

MARIA

And Jeffrey was all right?

LUKE

Yes, I think we're going to be friends.

MARIA

You don't make friends with a teacher.

LUKE

Why not?

They're outside the new block -

MARIA

Sarah Jane phoned me at lunchtime.  
Wants us to look inside here. Come on.

They're just about to go in when CLYDE appears.

CLYDE

What are you doing?

LUKE

We've got to investigate the -

MARIA

I left something in there.

CLYDE

Right. What is it with you two? Come on tell me. I've seen weird people, I know weird people, but you two are beyond that - you two are somewhere else.

MARIA

Why don't you go and find some normal  
y2b9in tnng?

CLYDE

I've gotta know. Where are you from?

LUKE

London.

(to himself)

Of course the layout of this block doesn't make sense. Architecturally speaking.

CLYDE

But where've you been all your life? You don't know farting's funny, you let your mum kiss you in public ...

LUKE

There are seventeen rooms. It measures about XXX meters in total ground space ... But the area of each room doesn't add up to that ...

CLYDE

That was your adopted mum yesterday, right? What happened to your real mum and dad?

LUKE

I don't have a mother or father.

CLYDE

What do you mean, everybody's got a mum and dad, I've got a dad somewhere.

LUKE

Except me. There's an empty space on the ground floor, through there.

He points to a door.

LUKE (CONT'D)

I'm going to look. I think you should go home.

Luke goes through the door - followed by Clyde.

A CCTV camera follows them.

CUT TO:

FX - The compact's mirror dissolves into an image of the room behind the door. And from here we -

- intercut from the compact screen to the interior of the office. It's small, just a desk, filing cabinets. No windows. JANINE is behind the desk, eating a sandwich, relaxed. In front is PRICE, earnest, mid-30s, consulting notes. A hard drive recorder on the desk.

JANINE

So what are you saying about our company then?

PRICE

Miss Levene -

JANINE

Call me Janine.

PRICE

Janine. It's not just these school projects in London. You've moved from country to country, hiring cheap local labour, no questions asked -

JANINE

And very quick too.

PRICE

At the cost of safety? At the Build-Up Solutions blocks in St Petersburg, workers refuse to go in. Food goes off. Endless technical problems. Valencia - abnormal rates of absenteeism. Paris, the same story. And another thing. The plans for each building have a large empty area behind a wall, why is that?

Janine's had enough. She starts twiddling her thumbs, whistling and singing to herself.

JANINE

Doo doo-de-doo.

PRICE

OK. I put it to you that because these projects are so far apart, nobody connects you with the problems, so on you go -

JANINE

La-de-dah-dah.

PRICE

You do realise I'm recording this?

JANINE

Whooh, scared. Tum-te-tum.

In the anteroom, Sarah Jane's bemused - stares unbelievably at the screen -

Price is getting up -

PRICE

I've given you a chance to defend yourself -

JANINE

Bo-thered. Doo-de-doooh ...

Janine puts down her sandwich - and unzips her forehead - PRAC light shines out.

Sarah Jane, watching on the screen - gasps 'No!'

FX - A SLITHEEN, still singing, bursts from Janine's body. It grabs the recorder - and crushes it savagely.

Price falls to his knees, open-mouthed -

Sarah Jane flinches, looks away - a ghastly noise from inside, crunching bone, Janine singing all the while -

She looks back - and Price is lying on the floor, clearly dead.

Sarah Jane knocks a teacup on to the floor.

The Slitheen whips round -

JANINE/SLITHEEN

Who's that out there?

CUT TO:

47 INT. NEW BLOCK CORRIDOR 2 - DAY 2

47

MARIA's edging down an upper corridor -

CUT TO:

48 INT. NEW BLOCK SCIENCE CLASSROOM - DAY 2

48

JEFFREY is squirming in his skin.

JEFFREY

It's too tight. God ...

He farts. And again.

JEFFREY (CONT'D)

Gas exchange ... this thing's throttling  
me ...gotta get out ...

He unzips his head ... PRAC light bursting out ...

JANINE/SLITHEEN

I can smell you ...

CUT TO:

51     INT. CAPACITOR ROOM - DAY 2

51





Janine/Slitheen advances -

JANINE/SLITHEEN (CONT'D)

The smell of human fear ... love it!

CUT TO:

55 INT. NEW BLOCK UPPER LANDING - DAY 2

55

On the landing, LUKE, CLYDE and MARIA watch as JEFFREY/SLITHEEN pads along below, on the hunt.

MARIA

How do we make it to the way out?

CLYDE

We can't. We need a gun!

The door of the science room opens - and there stands CARL -

CARL

Quick, in here!

Luke, Clyde and Maria follow him -

CUT TO:

56 INT. NEW BLOCK SCIENCE CLASSROOM - DAY 2

56

MARIA, CLYDE and LUKE follow CARL in to the science room.

Carl punches a combination into the lock.

CARL

That should keep it out for a while.

MARIA

Who's this?

LUKE

Carl. He's my friend, Jeffrey's son.

(to Carl)

How did you get in?

MARIA

Wait. That's Jeffrey, the thing chasing us.

CLYDE

What!?! Oh I'll believe it, why not?

LUKE

But this is my friend Carl from science club.

And right on cue - Carl farts.

MARIA

Oh my God!

CARL reaches for his forehead - and unzips. PRAC light glowing.