

**THE SARAH JANE  
ADVENTURES**

**Episode 9  
By**

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**Shooting Script  
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1 EXT. BANNERMAN ROAD -- NIGHT 1

1

FX SHOT: It is a beautiful starry night. A single shooting star crosses the sky above No 21. We hear MARIA, excited.

MARIA (O.S.)  
The sky isn't just full of stars at

ALAN

Right...

MARIA

Anyway, Clyde realised we could use vinegar as a weapon against the Slitheen. Most of them escaped - teleported back to the mothership. But a couple of them got trapped when we blew up their equipment.

Alan is finding this hard.

ALAN

Maria, you're fourteen.

MARIA

Alan is shaking his head, grave...

ALAN

This is serious stuff, Maria. Crazy.  
But serious.

MARIA

You're not going to tell Mum, are you?

ALAN

Like she'd believe me. Like I'd believe  
me if I hadn't been bumping between  
alternate realities and seen us almost  
flattened by a meteor. No, I'm not  
going to tell your mother.

Maria looks relieved. Alan makes a decision.

ALAN (CONT'D)

But tomorrow morning I'm putting this  
house on the market.

MARIA

(devastated)  
What? You can't!

Alan tries to be sensitive.

ALAN

Maria, this isn't kids' stuff. It's  
dangerous. We can't stay here.  
Goodness knows what could turn up over  
the road tonight.

MARIA

Dad, we saved the world today! If I  
hadn't been there for Sarah Jane.. if  
you hadn't got the teleport gizmo off  
that Graske...

Alan's upset and angry now...

ALAN

And what if the next flying saucer that  
lands here takes you with it? Or worse?

He gets a hold on his anger, strokes her hair.

ALAN (CONT'D)

I don't want to lose you, Maria.

MARIA

And what am I supposed to do? Pretend  
it never happened?

Angry and upset, she storms out. Alan agonizes.

CUT TO:

3 INT. SARAH JANE'S ATTIC -- NIGHT 1

3

SARAH JANE and LUKE are at the telescope. She points into the starry sky as Luke looks through the instrument.

FX SHOT: Orion in the night sky.

SARAH JANE

There. Just below Bellatrix on Orion's shoulder. Do you see, Luke? That's where they'll come.

As MARIA busts in, upset.

MARIA

Sarah Jane!

She rushes into Sarah Jane's arms.

MARIA (CONT'D)

Dad says we're moving. He doesn't want me to have anything to do with you. Says it's too dangerous.

SARAH JANE

Oh. I see.

LUKE

Well, it is dangerous.

MARIA

(snaps)

That's not the point!

None of them are aware of ALAN has entered the attic.

SARAH JANE

No parent wants to see their child in danger, Maria. Now your father has a lot more to worry about than most dads. You can't blame him for wanting to keep you safe.

MARIA

But if you talk to him...

SARAH JANE

I don't know what I would say.

MARIA

Tell him about the magic. How wonderful it is. The universe.

Alan joins the others.

ALAN

(sympathetic)

Perhaps it is. But you said it, Maria,  
it's not all sparkling stars and  
moonlight.

But Maria is determined to make him see...

MARIA

Yeah. Sometimes things from space can  
be evil and scary - but how's that so  
different from here on Earth? Sometimes  
things from space are amazing and  
beautiful. And you realize how  
incredible all this is. We're part of  
something so much bigger than living on  
Bannerman Road. Life is so much more  
than most people ever know. I've been  
really lucky, Dad, I've seen that. I  
can't give it up.

ALAN

(torn)

This is too much to take in...

SARAH JANE

That's the Universe, Alan. Once it's  
chosen to show you some of its secrets,  
you can't ever turn your back on it.  
None of us can.

Alan thinks of what he's recently seen...

ALAN

No. I suppose not.

(to Maria)

I've got a lot to get used to, haven't  
I?

Maria hugs him. Sarah Jane's watch starts to bleep, she  
looks at it.

SARAH JANE

The Kalazian Lights are about to appear.

They all go over to the window. In the sky, the  
spectacle begins...

FX SHOT: The most amazing storm of falling stars - multi-  
coloured, intertwining, strobing, breathtaking.

SARAH JANE (CONT'D)

The last time they were visible from  
Earth was four thousand years ago. The  
universe is smiling on us tonight.



Alan takes Maria's hand and squeezes it.

ALAN

Let's hope it always does.

Maria's eyes shine.

Sarah Jane draws Luke to her.

FX SHOT: They all watch the astral lightstorm through the window. A magical, bonded, moment.

CUT TO:

4 INT. POLICE PRESS CONFERENCE -- DAY 2 4

The screen is filled with camera flashes. PHOTOGRAPHERS and JOURNALISTS are snapping pictures of a tearful and anxious couple. JAY and HEIDI STAFFORD are late thirties, slim, ordinary - beside themselves with worry. A uniformed CHIEF INSPECTOR, looks on, grim as Jay speaks into the microphone.

JAY

It's been five months since we saw Ashley. But we pray every night that he's out there somewhere. Unharmd. And that he'll come back to us soon.

CUT TO:

5 INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2 5

LUKE is reading some heavyweight science tome. The TV is on, unwatched - JAY and HEIDI making their plea ...

HEIDI

(on TV)

If you're out there, Ashley, just call your Mum and Dad. Please.

SARAH JANE enters. Registers the unwatched TV.

SARAH JANE

(to Luke)

If the human race is going to survive climate change, Luke, you have to give it a helping hand - not to mention my electricity bill.

But Luke is absorbed in his book.

LUKE

Mmmnnh?

Sarah Jane despairs lightly.

SARAH JANE

Why did the Bane have to make you quite such a perfect teenager? What have you done with the remote?

She starts to hunt for the remote (Luke still engrossed in the book). On screen Jay is comforting Heidi.

JAY

If somebody is holding Ashley against his will, we're pleading with you, please, please, let him come home.

CUT TO:

6 INT. JACKSON'S HOUSE. LOUNGE -- DAY 2

6

HEIDI is on the Jacksons' TV.

HEIDI

If you can't have kids of your own - if that's why you've taken him - because you're lonely - how do you think I feel without my angel boy?

ALAN and MARIA watch the TV as they tidy up.

MARIA

They look worried sick.

ALAN

You were right, love. There are things here on Earth that make your blood run cold, never mind from outer space.

JAY

If anyone knows where Ashley is, please contact the police.

And the TV cuts to a photograph of Ashley with the words MISSING BOY beneath. Maria drops the pile of magazines she's holding - it's a picture of Luke!

CUT TO:

7 INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2

7

And SARAH JANE - the remote in her hand - freezes. Her eyes wide. As she sees the picture of Luke.

SARAH JANE

No. It can't be.

She looks from the screen to LUKE, still reading his book.





11 INT. SARAH JANE'S ATTIC -- DAY 2

11

LUKE, with SARAH JANE's hands on his shoulders, before MR SMITH. She's reassuring.

SARAH JANE

It's all right, Luke. But we have to be sure.

They look into each other's eyes. A moment of trust. Luke nods: okay. And Sarah Jane takes a step back.

MR SMITH

This won't hurt at all, Luke.

FX SHOT: Luke is enveloped by Mr Smith's scanning light. Luke's apprehension is clear as he endures the short process that seems to take for ever. Sarah Jane stands close-by, anxious. Then the light dies. It's over.

SARAH JANE

Well?

There's a tangible pause.

MR SMITH

I am assessing...

SARAH JANE

Well, can you get on with it?

MR SMITH

My assessment is complete. My cellular scan and DNA cross-references with available medical records for Ashley Stafford are concluded.

SARAH JANE

And?

MR SMITH

I have a comprehensive genetic match.

Sarah Jane and Luke are floored.

LUKE

What?

MR SMITH

Luke and Ashley Stafford are the same person.

SARAH JANE

There must be some mistake.

MR SMITH

I don't make mistakes. That is a human trait.

Luke is on the verge of panic.

LUKE

The Bane made me! You know they did!

Sarah Jane wraps a protective arm around Luke.

SARAH JANE

This doesn't make any sense, Mr Smith. Luke was never born. He doesn't have a navel.

MR SMITH

Bane society, being egg-born, find the navel crude and offensive. They would have surgically removed it at the time

CHRISSIE

What did I say? I told you there was something that wasn't right about Contrary Jane and that so-called son of hers.

MARIA

It's a mistake. It can't be Luke.

CHRISSIE

And why's that?

MARIA

It just can't.

CHRISSIE

Well, we'll let the police make up their minds, shall we?

And she's heading to the window.

ALAN

The police?

MARIA

Mum, you never called the police?

CHRISSIE

I've told you time and again there's something wrong about that woman. I could smell it on her. And she's living over the road from my little girl? Too right I called the police!

Alan and Maria follow Chrissie to the window.

CUT TO:

13 INT./EXT JACKSONS' HOUSE. LOUNGE/ BANNERMAN ROAD -- DAY 23

CHRISSIE looks through the window - a police car pulls up outside Sarah Jane's house. MARIA and ALAN stare.

MARIA

Mum! No!

CHRISSIE

I told you, she's a weirdo. You'll see.

CUT TO:

14 EXT. SARAH JANE'S HOUSE -- DAY 2

14

A POLICE OFFICER knocks on Sarah Jane's door. SARAH JANE answers - reluctant acceptance on her face.









MARIA

Mum! This is all your fault!

CHRISSIE

What? Me? I'm not the one kidnapping  
young boys, and passing them off as

LUKE  
(after Sarah Jane)  
Mum!

Luke tries to run to Sarah Jane. But Jay catches him.  
Luke struggles violently, eyes bright with tears.

LUKE (CONT'D)  
Mum!

And Heidi seems as distressed as Luke...

HEIDI  
Love, what do you mean? She's not your  
mum. I'm your mum.

But Luke is still screaming after Sarah Jane...

LUKE  
Mum! No!

And Sarah Jane gives him one last devastated look as the  
police car pulls away.

SARAH JANE  
(mouths)  
I love you.

Then the car is gone, and the fight dies in Luke. Jay  
and Heidi look at each other, daunted, even frightened.

JAY  
Come on, Ashley, let's get you home.

Luke catches Maria's eye over the road. The ache is  
clear.

CUT TO:

16A EXT. STAFFORDS' HOUSE -- DAY 2

16A

Jay's car pulls up outside the Staffords' house. HEIDI

17      INT. STAFFORDS' HOUSE. HALLWAY/LOUNGE -- DAY 2      17

The front door opens on a hallway, neat and tidy, if overdue for decoration. LUKE is on the threshold of his new home, HEIDI and JAY standing behind him.

Luke takes the place in - it's a long way from the home he knows.

JAY

Well, in you go, son.

Luke, numb with bewilderment, steps into the hallway. Everything has seen better days. He looks around.

HEIDI

(forced levity)

Home sweet home.

Luke looks utterly lost. There's a TV in the lounge. Jay and Heidi exchange a glance, as if this is all too strange. Jay decides to go for a warm, reassuring smile, puts an arm around Luke, points at the TV, excited.

JAY

The match is on Wednesday, Ashley.

LUKE

The match?

JAY

You and me. Pizza and cokes. Watching the footie. "Come on, Lampard!"

But Luke just looks blank.

JAY (CONT'D)

Football. You remember footie, don't you?

LUKE

I don't like football.

HEIDI

Don't like...?

Heidi grabs a framed picture - it's Luke in Chelsea strip, balancing a football on his head. Luke takes the photograph, studies it in disbelief - it seems the final proof. Heidi looks at Jay, worry etched across her face.

HEIDI (CONT'D)

What did that woman do to him?

He looks at the photo, new tears in Luke's eyes.





20 INT. STAFFORDS' HOUSE. LUKE'S ROOM -- NIGHT 2

20

LUKE stands in the middle of the small bedroom and looks around him. It is cramped and has toys that Luke just wouldn't play with - Action



SARAH JANE

It's for the best. I'm not cut out for  
being a parent. Children don't have any  
place in my life.

MARIA

You don't mean that.

Sarah Jane looks at her, it's frosty.

SARAH JANE

I told you when we met, my life is dangerous. I can't afford to have other people to worry about. They're a distraction. That can mean mistakes. These past few months, I've just been lucky. Can't expect that to hold up for ever.

MARIA

What are you saying?

Sarah Jane walks to the front door. Opens it.

SARAH JANE

Go home, and tell your dad he was right - he should put the house on the market and he, you and Clyde should forget all about me and everything you've seen.

MARIA

What? How are we going to do that? What happened to never turning your back on the universe?

Sarah Jane is heartfelt, even bitter.

SARAH JANE

Sometimes you have to. Sometimes it's the only way to survive.

On Maria. Realising that there's no argument.

CUT TO:

23 INT. SARAH JANE'S ATTIC -- NIGHT 2

23

SARAH JANE enters, wrung out. She sits in her chair, taking the room in and feeling lonely. Unbidden, amid steam and hydraulics, MR SMITH emerges.

MR SMITH

Sarah Jane.

SARAH JANE

I didn't call you.

MR SMITH

Perhaps you don't realise that you need me.

SARAH JANE

I don't. Not tonight.

MR SMITH

You need a purpose, Sarah Jane. All things in the universe need a purpose. Without purpose we cease to be.

SARAH JANE

(tiring)

What are you talking about, Mr Smith?

Mr Smith doesn't answer for a moment.

MR SMITH

I've been monitoring experiments at The Pharos Para-Science Institute.

SARAH JANE

Look, I'm really not interested.

MR SMITH

They have been carrying out research in telekinetic energy.

SARAH JANE

Pharos was set up twenty years ago to study paranormal phenomena, they've been running experiments in mind over matter just as long.

MR SMITH

With little success. But now they have developed a way to harness telekinetic energy.

Sarah Jane pauses. He's drawn her in.

SARAH JANE

How?

MR SMITH

They are using alien technology.

Sarah Jane is fired-up.

SARAH JANE

Then maybe I should pay a visit.

MR SMITH

My thoughts, exactly.

And Sarah Jane has a purpose. She's heading for the door, eager.

SARAH JANE

And this time I won't have any children  
to slow me down.

CUT TO:

24 INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3

24

LUKE is getting ready for school. Downstairs he can hear voices - he strains to listen, his ear to the door, but it's hushed and indistinct. Suddenly the door is being opened. Luke jumps away. JAY is in the doorway.

JAY

Morning, Ashley. Sleep well?

LUKE

Why did you lock my door?

JAY

You ran away once, remember?

LUKE

No. Why would I run away from my home?

Jay has to think about that.

JAY

Since you lost your memory, we're never going to find out, are we?

Jay indicates the school tie Luke was tying.

JAY (CONT'D)

Anyway you can forget about school.  
You're staying here.

LUKE

I want to see my friends.

JAY

Maria and Clyde?

LUKE

How do you know their names? I never mentioned them.

Jay realises he's slipped up. But shrugs.

JAY

Doesn't matter. You won't see them again.

Jay shuts the door. Locks it. And Luke knows he's in  
real trouble.

CUT TO:

25 EXT. PLAYGROUND -- DAY 3

25

CLYDE and MARIA sit with no real appetite for their lunch sandwiches.

CLYDE

So that's it? Game over? No more monsters, no more saving the world? She can't just cut us out. She needs us.

MARIA

She's devastated about Luke.

CLYDE

Yeah, well she's not the only one hurting, is she? Mates stick together, they don't freeze everyone out. And where is Luke, anyway?

MARIA

His parents live in Hammersmith. I suppose Luke - Ashley - will be going back to his old school.

Clyde shakes his head.

CLYDE

So that's the last we see of him, too? Man, this can't be happening. I'd just got him listening to Kasabian. Was going to move on to some Arctic Monkeys. Give me another couple of months and I could have had him passing for cool.

MARIA

Maybe Ashley is cool. Maybe he's a completely different person to Luke. The Bane must have really messed him about.

CLYDE

Bet finding out he'd got a real mum and dad has messed him up more.

MARIA

I hope he's all right.

Clyde is conspiratorial.

CLYDE

Why don't we find out? They live in Hammersmith? Got the address?

MARIA

It was in the papers, I think.



CLYDE

Then come on.

Clyde gets up from the table.

MARIA

The bell's going to go for lessons any minute.

CLYDE

Look, if my days of fighting aliens are over, it looks like sneaking off lessons once in a while is all the excitement I'm going to get.

Maria considers, and grabs her bag. As the bell goes.

CUT TO:

26 EXT. SCHOOL PLAYGROUND -- DAY 3

26

CLYDE and MARIA are lurking behind a school building for cover as the playground clears of the last of the KIDS. They can see the school gates. Maria breaks cover, heading for the gates - Clyde is about to follow when a TEACHER calls out, having spotted Maria.

TEACHER

Maria Jackson! Where are you going?

Clyde pulls back in to hiding and watches as the teacher collars Maria. We don't hear what's being said, but it's clear she's going nowhere. Clyde looks around him - and legs it over a wall.

CUT TO:

27 EXT. PHAROS INSTITUTE -- DAY 3

27

A grand old house with a large lawn edged by woodland. SARAH JANE and a white-coated scientist, PROFESSOR JANE RIVERS (40s, affable) are walking towards the building.

SARAH JANE

Thank you very much for seeing me,  
Professor Rivers.

PROFESSOR RIVERS

The Pharos Institute doesn't get nearly enough media interest. Most people write our researchers off as cranks, but we're in good company.

They reach the ornate, ancient door. Beside it is a very high tech electronic lock.

PROFESSOR RIVERS (CONT'D)  
Galileo and Copernicus were both  
dismissed by their blinkered scientific  
contemporaries.

Professor Rivers presses her palm against a screen on the  
lock. There's a PRAC light. And the door opens.

27A INT. PHAROS INSTITUTE. CORRIDOR -- DAY 3

27A

SARAH JANE and PROFESSOR RIVERS are in a research  
establishment that is futuristic on the inside and olde  
worlde on the outside. Sarah Jane can see many more  
scientists working in laboratories off the labyrinth of  
window-walled corridors.

SARAH JANE  
Of course, Galileo and Copernicus  
weren't carrying out experiments in the  
paranormal.

PROFESSOR RIVERS  
Sir Isaac Newton and Thomas Edison both  
had a strong interest in the  
"paranormal", Miss Smith.

SARAH JANE  
It's your research into telekinesis that  
I'm particularly interested in.

PROFESSOR RIVERS  
(smiles)  
Then you're in for a treat!

CUT TO:

28 INT. PHAROS INSTITUTE. TELEKINESIS LAB 1/ CORRIDOR -- DAY 3

In the Telekinesis Lab, a white-coated TECHNICIAN sits  
wired up to monitoring equipment. He wears a strange  
headset of flashing diodes and circuitry. The technician  
is staring at a football on the floor before him. SARAH  
JANE and PROFESSOR RIVERS, in a corridor outside the lab,  
watch him through a window.

PRAC/FX SHOT: The ball begins to wobble gently. Then  
bounces a few inches. Bounces again. And again. Each  
time higher.

SARAH JANE  
It's incredible.

PROFESSOR RIVERS  
Oh, we're not done yet.

PRAC/FX SHOT: The ball bounces again - five feet off the floor - and this time hangs suspended in the air.

SARAH JANE  
(more to herself)  
This is impossible. You can't possibly  
have...

PRAC: The ball explodes.

PROFESSOR RIVERS  
Unfortunately we're having a little  
difficulty with the energy-focus  
stabilization.

As Sarah Jane watches, other TECHNICIANS assist the first  
out of the chair, detaching the headset and other  
equipment. The exhausted tecchie is covered in sweat.

SARAH JANE  
Who is that?

PROFESSOR RIVERS  
No-one special. No special powers, I  
mean.

Professor Rivers indicates the equipment on the other  
side of the glass (including a second headset).

PROFESSOR RIVERS (CONT'D)  
MITRE - Magnified Intensification of  
Telekinetic Reactive Energies. That  
equipment takes the latent raw psychic  
ability all humans possess to move  
objects with the power of thought and  
directs it.

SARAH JANE  
Amazing. Who developed it?

PROFESSOR RIVERS  
Our child genius.

Sarah Jane is intrigued.

CUT TO:

29

INT. PHAROS INSTITUTE. LABORATORY 2 -- DAY 3

29

A 12 year old boy, NATHAN GOSS, is writing on a huge  
perspex board, coming to the end of a gigantic  
calculation, as PROFESSOR RIVERS leads SARAH JANE in.

PROFESSOR RIVERS  
Sarah Jane Smith, this is Nathan Goss.

SARAH JANE  
Hello, Nathan. I'm pleased to meet you.

Nathan turns to look at her. Doesn't seem so pleased.  
He stares, baleful.

NATHAN

I'm working.

SARAH JANE

I'm sorry to disturb you. It looks very  
complex.

NATHAN

It is. Don't waste your time or mine  
asking me to explain.

Sarah Jane looks like she could quite happily clout  
Nathan. Professor Rivers smiles uncomfortably.

PROFESSOR RIVERS

Miss Smith is a journalist. She wants  
to talk to you about MITRE.

Nathan explodes with fury.

NATHAN

You've told her about MITRE?! How  
stupid can you get?

Professor Rivers is taken aback, unable or unprepared to  
control the irascible little oik.

PROFESSOR RIVERS

I'm sorry, Nathan. But your work is  
important. It deserves recognition. And  
we need funding. I thought -

NATHAN

Thought? You never had a thought in  
your life worth disturbing your  
narcoleptic synapses for the electro-  
chemical charge! Get out! Leave me  
alone! And leave the thinking to  
someone with the intelligence to achieve  
something with it!

PROFESSOR RIVERS

Miss Smith, perhaps we had better...

Rivers opens the glass door for Sarah Jane, who takes a  
last frosty look at Nathan...

SARAH JANE

I used to know someone your age who  
could wipe the floor with your  
intelligence, Nathan. And wipe the  
floor with you, too.

Sarah Jane leaves, Professor Rivers closes the door after them.

NATHAN

We'll see about that.

And watches them go through the glass door, his face darkening.

CUT TO:

30 EXT. STAFFORDS' HOUSE -- DAY 3

30

CLYDE is knocking on the door of the Staffords' house.  
HEIDI answers.

HEIDI

What do you want?

CLYDE

My name's Clyde. I'm a friend of Luke's -  
I mean Ashley's.

HEIDI

Clyde frowns.

CLYDE

Good was he? On the skateboard?

HEIDI

Stunning. So you take that photo and you show it to Sarah Jane Smith and tell her my boy's back where he belongs!

And Heidi slams the door. BANG!

Very suspicious, Clyde heads off with the photo.

CUT TO:

31 INT./EXT STAFFORDS' HOUSE. LUKE'S ROOM/STAFFORDS' HOUSE 31 DAY  
3

Frustrated and frightened, LUKE watches CLYDE walk away. He tries to open the window again. He bangs on it...

LUKE

Clyde! Clyde! Up here!

But Clyde doesn't hear.

CUT TO:

32 INT. STAFFORDS' HOUSE. LOUNGE -- DAY 3 32

JAY is watching from behind the nets as Clyde goes. HEIDI enters.

JAY

Did you give him the photograph?

HEIDI

Just like the Xylok told us to.

JAY

(smiles)

The photograph should put a stop to any doubts the woman or the younglings have. The Xylok has thought of everything.

CUT TO:

33 INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3 33

LUKE is going through the drawers. Doesn't find what he needs. He opens the wardrobe and searches through the clothes hanging in there until he finds something - a wire coat hanger. That'll do.

CUT TO:



34 EXT. NON-SPEC STREET -- DAY 3 34

Disturbed CLYDE sits looking at the photograph of Luke's party. He calls Maria on his mobile.

CUT TO:

35 INT. SCHOOL. CLASSROOM -- DAY 3 35

MARIA is working in French class. She feels her mobile vibrate. She puts her hand up.

CUT TO:

36 EXT. SCHOOL PLAYGROUND -- DAY 3 36

MARIA gets out her phone.

MARIA  
(into phone)  
Clyde?

CUT TO:

37 EXT. NON-SPEC STREET -- DAY 3 37

Clyde is as he was.

CLYDE  
(into phone)  
Maria, this whole Luke and his folks thing stinks like a Christmas dinner fart. His so-called mum wouldn't let me see him, and you know what she says they gave him for his birthday? A skateboard. We've seen him on a skateboard - no sense of balance at all.

MARIA (O.S.)  
(on phone)  
But after what the Bane did...

CLYDE  
I don't care what anyone did to him - you don't lose something like that. It's instinct.

He's looking at the birthday photo.

CLYDE (CONT'D)  
And they gave me this photo of Luke and them at his birthday party.







And he drags struggling Luke back into the house.

CUT TO:

45 INT. STAFFORDS' HOUSE. HALLWAY -- DAY 3

45

JAY regards the tatters of his human skin, from which the Slitheen arm extends, still holding LUKE.

JAY

These new slim-line flesh-suits might handle the gas exchanges better, but they're no where near as hard wearing.

FX SHOT: Jay unzips to reveal himself as Slitheen.

LUKE

You're Slitheen?

FX SHOT: Heidi unzips.

LUKE (CONT'D)

But you're skinny!

HEIDI

CLYDE

Sarah Jane!

But she's gone. Clyde is disappointed. Then has an idea.

From under a plant pot, Clyde takes a key to the house.

CUT TO:

47 INT. SARAH JANE'S ATTIC -- DAY 3

MR SMITH

More than you could ever imagine, Clyde.

CLYDE

(on edge now)

What's going on?

MR SMITH

I am a Xylok. I have a purpose. And you, Clyde, are a part of it.

FX SHOT: A RAY blasts out from Mr Smith's screen - zapping Clyde, who screams, glows and vanishes.

The attic is empty. There's no trace of Clyde.

Mr Smith laughs creepily.

END OF EPISODE 9.