

**THE SARAH JANE
ADVENTURES II**

**Episode 7
By**

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Blue Revisions

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1

EXT. PARK VALE COMPREHENSIVE SCHOOL - AFTERNOON 1

2 CONTINUED: (2)

2

JACOB looking down at the mark on his hand.

MR CUNNINGHAM

Right, that's it!

JACOB suddenly stands up and turns to face STEVE, the BOY and GIRL.

JACOB

Just stop it! Shut up! Shut up!

Sudden silence. STEVE looks at JACOB, furious. Opens his mouth to shout then realises in horror! His hand around his neck, mouthing "What?" But there's no sound. The BOY and GIRL the same.

MR CUNNINGHAM

(spooked)

What... What's going on? Okay, Steve, stop it. Stop messing about.

JACOB turns to face MR CUNNINGHAM with a sinister smile.

JACOB

You too. Just be quiet... sir.

MR CUNNINGHAM shocked! Mouths "How dare you?" He puts his hand to his mouth, terrified. He takes a step towards JACOB.

JACOB (CONT'D)

All of you! Stay where you are and don't speak.

(beat then
quiet/spooky)

Just be quiet.

MR CUNNINGHAM, STEVE, the BOY and GIRL all unable to move. All silently shouting for help.

JACOB smiles and looks down at the mark on his palm. Suddenly terrified, he holds his arm up. The doodle is now connected to blue veins which have appeared on the underside of his arm (*NB: as they will for all people affected by the pendant throughout the story*) - from the mark on his palm up to his elbow. He turns around...

And jumps as he sees RANI standing, looking through the door window.

JACOB rushes to the door and opens it.

CUT TO:

7 INT. PARK VALE - CORRIDOR - AFTERNOON 1

7

RANI backs out of the classroom then runs down the corridor, towards the boys' toilets. She knocks on the door.

RANI

Jacob?

CUT TO:

8 INT. PARK VALE - THE BOYS' TOILETS - AFTERNOON 1

8

JACOB staring terrified at his monstrous reflection. Eyes no longer glowing, veins no longer moving but still a monster.

He pulls open the top buttons on his shirt.

RANI (O.S.)

Jacob? You okay?

PRAC: He's wearing a pendant. Simple. Glowing.

JACOB

No!

FX SHOT: He grabs the pendant which glows brighter.

JACOB (CONT'D)

Make it stop! Please... All of it...

11 CONTINUED: 11

RANI (OOV)
I'm coming in so you better be decent.

CUT TO:

12 INT. PARK VALE - CORRIDOR - AFTERNOON 1 12

RANI is about to open the door when suddenly it opens and JACOB is standing there. Completely normal.

RANI
Jacob?

JACOB
Sorry.

She stares at him, confused. Then pushes past him and into the toilet. He watches her go in.

CUT TO:

13 INT. PARK VALE - THE BOY'S TOILETS - AFTERNOON 1 13

The pendant on the floor. RANI sees it and bends down.

RANI
Hello...

RANI picks up the pendant with her right hand.

RANI (CONT'D)
What are you then?

She jumps as her mobile rings. She answers it as she leaves the toilet.

RANI (CONT'D)
Oh hi Dad. You ready to go?

CUT TO:

14 INT. PARK VALE - CORRIDOR - AFTERNOON 1 14

RANI steps into the corridor. Looks around for JACOB but he's disappeared.

...

14 CONTINUED:

14

As she walks away, she pockets the pendant. And we see JACOB watching her through the glass in the fire-door behind her.

CUT TO:

15 OMITTED

CARLA

I know, I know. Same old story.

(to CLYDE)

See, Clyde. Proper job. Keeps her busy.

(to SARAH JANE)

Has he told you? He wants to be the new Banksy! Graffiti art, he calls it.

CLYDE

Yes, mum. Come on, Luke.

He and LUKE start to push past CARLA.

SARAH JANE

Oi!

LUKE returns to SARAH JANE. Embarrassed, kisses her on the cheek.

SARAH JANE (CONT'D)

Thank you! Now, you're going to behave for Mrs Langer, aren't you?

LUKE

I'm not a kid, mum.

SARAH JANE

I know. Go on then, have fun.

LUKE turns to the house. Then stops. Turns back. Gives SARAH JANE a quick hug then goes into the house.

SARAH JANE (CONT'D)

Thanks again for taking him in.

CARLA

Oh, it's not a problem, he's a sweet boy. So, Tarminster!

SARAH JANE

Sorry?

CARLA

Clyde says you're going to Tarminster.

SARAH JANE

Oh, that's right, yes. It's nothing too exciting. An article on hospital hygiene standards.

(CONTINUED)

16 CONTINUED: (2)

16

CARLA

(nodding vigorously)

Don't you get me started on that MRSA.
Beryl next door? Face like a pineapple.
I'll tell you all about it when you get
back.

SARAH JANE

Right then, I'd best be off. I'll pick
him up Sunday night.

CARLA

Bye, darling. Drive safely now.

SARAH JANE getting into her car.

SARAH JANE

Will do. See you.

CUT TO:

17

INT. LANGER'S HOUSE - DINER/KITCHEN - AFTERNOON 1

17

CLYDE and LUKE slumped in identical positions on a sofa.
Photographs of CLYDE and CARLA everywhere.

CLYDE

What do you wanna do then? Football?
Play on the computer?

CARLA entering, throwing an apron at CLYDE.

CARLA

Oh, I don't think so. Friday night,
spag bol night. Get yourselves into
that kitchen.

LUKE

(to CLYDE)

You cook?

CLYDE

(embarrassed)

Yeah. It's mum's new thing.

CLYDE stands up.

LUKE

You? Cook?

CARLA

Oh, my baby boy's a demon in the
kitchen.

(CONTINUED)

17 CONTINUED:

17

CLYDE
(mortified)
Mum!

CARLA
Awh...Clydey's all embarrassed..

CARLA rushes over to CLYDE, smothers him in kisses. He's trying to fight her off.

CLYDE
Mum! Stop it!

CARLA
Right, boys. Food!

CUT TO:

18 INT. CHANDRA'S HOUSE - LIVING ROOM - AFTERNOON 1

18

A pile of takeaway menus on a table. RANI and HARESH studying them intently.

HARESH
So... what's wrong with my cooking exactly?

RANI
Nothing. I just fancied takeaway.

HARESH
Well don't tell your mum. She goes away for the weekend and suddenly you're in charge.

RANI laughs then points at a Chinese menu.

RANI
Chinese?

HARESH
You know I don't like Chinese.

HARESH holds up a pizza leaflet.

HARESH (CONT'D)
Pizza?

RANI
Noooo... Please, let's have Chinese.

HARESH
We'll have Chinese.

(CONTINUED)

A beat.

RANI

What?

HARESH

You said we should have Chinese.

RANI

Yeah but... you don't like it.

HARESH

You said we should have Chinese.

RANI

(realising)

You're doing what I say!

FX SHOT: RANI reaches into her pocket and pulls out the glowing pendant, holding it by the chain with her palm closed.

HARESH

What's that?

RANI

It's a... hamster?

HARESH

Why d'you have a hamster in your pocket?

RANI

(laughs)

Wow! This is brilliant!

HARESH

(confused)

What's brilliant?

RANI

(grins)

I'm telling you, this is brilliant!

HARESH

(mirrors RANI's grin)

It's brilliant!

RANI

Dad! Erm... Start hopping!

HARESH starts hopping.

RANI (CONT'D)

Now the other foot!

(CONTINUED)

HARESH changes legs.

RANI (CONT'D)

(laughing)

Stop it! Stop hopping! Do... I know, I know! Do Bianca from Eastenders!

HARESH

(screeches)

RICKY!! WHITNEY!! PAT!!

RANI in hysterics.

RANI

Now... now... Be a lion!

HARESH on all fours. Crawling. Growling then roaring.
RANI laughing so much.

RANI (CONT'D)

Stop it! You'd die if you could see yourself!

HARESH looks up at her, serious.

HARESH

You want me to die?

RANI suddenly scared.

RANI

No. Please, Dad, no. I... okay. Erm, I think you should just forget about everything that's just happened.

She puts the pendant back in her pocket. HARESH blinks then looks at RANI confused.

HARESH

Why am I down here?

RANI shrugs, smiling weakly.

RANI

I think you dropped some change. Are you going to order that pizza then?

HARESH

Pass me over the menu.

RANI reaches down, picks up the menu and passes it to HARESH. As HARESH moves to the phone, RANI notices the blue mark on her palm. She looks at it, scared.

(CONTINUED)

18 CONTINUED: (3)

18

HARESH (CONT'D)

You okay?

RANI staring at her hand then suddenly... the doorbell rings.

RANI

I'll get it.

She quickly goes through to the hallway.

CUT TO:

19 OMITTED

19

20 EXT. CHANDRA'S HOUSE - AFTERNOON 1

20 CONTINUED:

20

JACOB

It does that when you stop using it.
(nervous laugh)
I'm talking about this like it's normal.

RANI

Yeah, okay. So basically the pendant

20 CONTINUED: (2)

20

RANI

I know someone who can get rid of it.
It's gonna be okay.

CUT TO:

21 INT. SARAH JANE SMITH'S ATTIC - AFTERNOON 1

21

The door opens and RANI rushes in. On the wall is a post-it. "If it's alien.... LEAVE IT!!! SJ"

RANI

Yeah, right!

Strides across the attic purposefully. Sees a second post-it on a sealed-up Mr Smith. "I said leave it!!!"
RANI takes the post-it down as she talks.

RANI (CONT'D)

Mr Smith! I need you!

She grins, loves this. Then the smile freezes as nothing happens. She clears her throat.

RANI (CONT'D)

Hello? Mr Smith! I need you!

There's a beep then a pre-recorded voicemail plays out of the closed-up wall.

MR SMITH (VOICEMAIL)

Sorry I'm not available right now.
Sarah Jane has shut me down while she's away. If you'd like to leave a message, we'll get back to you when she returns.

There's a voicemail beep.

RANI

Whatever. Just look after this.

RANI hangs the pendant somewhere near MR SMITH.

She looks around the attic, unsure what to do. Goes back to the post-it on the wall.

RANI (CONT'D)

Guess it'll be a quiet weekend then.

DISSOLVE TO:

22 EXT. 3 MILLVIEW AVENUE - EVENING 1

22

CLYDE's house at night. CLYDE and LUKE laughing OOV

(CONTINUED)

22 CONTINUED:

22

CARLA (V.O.)

Are you two still awake? Don't make me
come in there!

CUT TO:

23 INT. LANGER'S HOUSE - CLYDE'S BEDROOM - EVENING 1

23

CLYDE in his bed. LUKE on a mattress on the floor.
Arsenal posters on the wall. A noticeboard covered in
photos of CLYDE, LUKE, MARIA, SARAH JANE and RANI. A few
of Clyde's drawings/paintings. There's also a map of the
world on the wall.

CLYDE

Mum! Can you keep the noise down
please. We're trying to get to sleep.

nal pp16 ec. 1 TfTT5 LQqR8LYDE

23 CONTINUED:

23

LUKE

24 **EXT. 3 MILLVIEW AVENUE - EVENING 1**

24

As before.

CLYDE (OOV)
Night Luke.

A pause.

LUKE (OOV)
Night Clyde.

CLYDE (OOV)
Night Luke.

CARLA (OOV)
One more word and I swear I'm coming in
there!

LUKE/CLYDE (OOV)
Night Carla.

DISSOLVE TO:

25 **EXT. 3 MILLVIEW AVENUE - MORNING 2**

25

Same shot but now it's morning. Birdsong. Bring up
"Grace Kelly" by Mika, playing on a radio. A black cab
pulls up outside the house, but we don't see the
occupants.

CUT TO:

26 **INT. LANGER'S HOUSE - DINER/KITCHEN - MORNING 2**

26

CARLA is bouncing around the kitchen to "Grace Kelly" as
she prepares the biggest breakfast you've ever seen. A
doorbell rings.

CARLA
(shouts)
Get that will you, Clyde.

CUT TO:

27 **INT. LANGER'S HOUSE - CLYDE'S BEDROOM - MORNING 2**

27

"Grace Kelly" sounding from the kitchen. LUKE lying,
looking up nervously at CLYDE's foot hanging out of the
bed, a bit too close to his face.

CLYDE
Yeah...

(CONTINUED)

27 CONTINUED: 27

He collapses out of the bed, narrowly avoiding LUKE.
Bleary-eyed, grumpy he stomps out of the bedroom.

CUT TO:

28 **EXT. 3 MILLVIEW AVENUE - MORNING 2** 28

"Grace Kelly" still playing, everything so happy as CLYDE
opens the door. He looks up at the man standing there.

CLYDE
(shocked)
Dad?

Reveal PAUL (30s, scruffy but trendy, colours to contrast
with the tones of the Langer's house) grinning a big
CLYDE-style grin.

PAUL
Hello son.

CUT TO:

29

29 CONTINUED:

29

RANI

Don't start, Dad.

HARESH

I never said anything. It's up to you who you're friends with. Just be careful with him.

He gently kisses her forehead.

HARESH (CONT'D)

Some people are... Trouble.

He steals her toast and smiles at her.

CUT TO:

30 INT. LANGER'S HOUSE - DINER/KITCHEN - MORNING 2

30

PAUL sits down in a chair and looks around the room.

PAUL

Nice place. You've gone up in the world, Carla.

CLYDE protectively stands in front of CARLA. LUKE standing in the doorway, unsure what to do.

CLYDE

What do you want, Dad?

PAUL

Had some business over here, thought I'd pay you a visit. That's all right, isn't it?

CLYDE

It's been five years.

PAUL

I live in Germany. I can't just pop round for tea.

(to CARLA)

Actually, I'd kill for a decent cuppa. It's all coffee, coffee, coffee over there.

(to LUKE)

All right, mate? I'm Paul.

LUKE

(quiet/unsure)

I'm Luke. Clyde's friend.

CARLA moves CLYDE aside.

(CONTINUED)

CARLA

(to PAUL)

What the hell are you doing here? Don't you care about Clyde at all?

PAUL

Yeah. That's why I'm back.

CLYDE

(stunned)

Because you care about me? You know, when you left, at first I pretended it hadn't happened. That you'd just gone on holiday. Then, I realised, no, you'd gone. Do you know what I did?

PAUL shakes his head.

CLYDE (CONT'D)

I blamed mum. I figured she must've done something really bad to drive you away. I messed about at school, got into trouble. I got expelled!

PAUL

(casual)

Yeah, all right, I'm sorry mate.

CLYDE

You're sorry? In the end we had to leave the old place cos of the debts you'd left. Dad, one minute you were there, the next... I had no Dad.

This shocks PAUL.

PAUL

Look, I'm putting my hands up. I've not been the best father in the world but... That's why I'm here.

CLYDE

What do you want?

PAUL

Just to spend some time with you. I just want us to get to know each other.

(beat)

You're still my son.

CARLA now steps in front of CLYDE, protecting him.

CARLA

No.

(CONTINUED)

PAUL

What?

CARLA

You can't! He's my kid and I won't have you messing him up.

PAUL

He's 16, Carla. He's not a kid.

CLYDE

(quiet)

Dad's right. I'm not a kid.

30 CONTINUED: (3)

30

CARLA

I'll be here for you. Afterwards.

And with that, she goes out into the hallway, taking LUKE with her. PAUL looking pleased with himself.

CLYDE

Oh and by the way, Dad, I'm not 16. I'm 15.

The smile falls from PAUL's face.

CUT TO:

31 INT. CHANDRA'S HOUSE - LIVING ROOM - MORNING 2

31

31 CONTINUED:

31

RANI

So I'm wondering do I wait for her to come back or do I try and work it out myself?

HARESH

This is you we're talking about. Of course you're going to try and do it yourself.

RANI

(smiles)

Yeah, you're right. See you later.

HARESH

Where are you going?

RANI

Oh I'd said I'd water Sarah Jane's plants. See you.

She runs past him and out of the front door - shoving the Chinese menu in her pocket.

CUT TO:

32 **EXT. CHANDRA'S HOUSE - MORNING 2/INT. LANGER'S HOUSE - CLYDE'S BEDROOM - MORNING 2**

RANI has called LUKE's phone. LUKE sat alone, looking at the photos on CLYDE's wall. RANI striding down the road.

LUKE

Hi Rani.

RANI

You and Clyde, meet me at the school now.

LUKE

Clyde's gone.

RANI

Gone?

LUKE

He's gone out with his Dad.

RANI

His Dad?

(decisive)

Okay, we haven't got time for this now. I want you in the school field in ten minutes, right?

(CONTINUED)

32 CONTINUED:

32

CLYDE

Messed up? You ran off to Germany with
mum's sister! You left us.

(beat)

You left me, Dad.

PAUL reaches into his pocket and pulls out his wallet.
Opens it up. Picture of YOUNG CLYDE.

PAUL

I never forgot you.

He shows the wallet to CLYDE who is visibly moved but
still fighting it. He shrugs.

CLYDE

So. What do you do now? You know, for
a job or whatever.

PAUL's mobile rings. AS he talks, he looks down and sees
it's "MEL". He rejects the call.

PAUL

Oh, this and that. Started my own
company. Selling stuff - anything
really to idiots who'll buy it.

CLYDE

You're a salesman.

PAUL

I could sell snow to the Eskimos. Sand
to the Arabs.

(beat)

I'm trying to think of another one...

CLYDE

Pizza to the Italians?

PAUL laughs. CLYDE smiles, relaxing slightly. Starts to
push his swing back and forth.

CLYDE (CONT'D)

So, do you speak German?

PAUL

Ja.

CLYDE

Teach me something.

PAUL

Ich heisse Paul Langer.

(CONTINUED)

CLYDE
(slower, copying)
So... Ich heisse Clyde Langer. I am
Clyde Langer.

PAUL starting to swing back and forth, in time with
CLYDE.

PAUL
(laughs)
Good to meet you, Clyde Langer.

They're slowly bonding...

PAUL (CONT'D)
So what about you? Was machst du? What
do you do? *
*

CLYDE
Dunno. Hang out with my mates.

PAUL
Like, thingy, Luke?

CLYDE
Yeah.

PAUL
He seems quiet. Bit of a geek, yeah?

CLYDE
Yeah but he's cool.

PAUL
Nah, I've got this mate in Germany just
like him. Makes me look good!
(laughs)

CLYDE stops swinging.

CLYDE
(offended)
That's not why I hang out with Luke!
He's my mate for real.

33 CONTINUED: (3)

33

CLYDE (CONT'D)

(beat)

But...well, I can't really say what it is.

CLYDE starts to swing again.

PAUL

(grinning)

What, are you a bit of a rebel like your old man?

(taking the mick)

Don't tell me - you drop litter? You listen to music too loud?

CLYDE

(laughs)

No!

PAUL

Come on! We shouldn't have secrets.

There's a pause and again PAUL's phone starts ringing. PAUL kills it again as CLYDE wonders if he should say anything then shrugs and grins. Stops the swing. Hero shot.

CLYDE

Dad... I save the world.

CUT TO:

33A INT. LANGER'S HOUSE - DINER/KITCHEN - MORNING 2

33A

CARLA is baking to keep busy. LUKE now has his jacket on.

CARLA

You're going out?

LUKE

Yeah. I'm going to meet up with Rani.

CARLA

Oh, she's a lovely girl. You want to take some sandwiches? I've got some ham in the fridge.

LUKE

No, I'm okay. Thanks.

He moves to leave then stops. Looks at CARLA.

(CONTINUED)

33A CONTINUED:

33A

LUKE (CONT'D)

Will you be okay... Carla?

CARLA

Me? Of course, I will. I've loads to do here. There's a church thing tomorrow and that Beryl gets so competitive about it all so I'm making my banana cake cos I make really great banana cake. You can have some when you get back.

LUKE

Thanks.

(beat)

I'm sure Clyde's gonna be fine.

*
*
*

CARLA

You think? Your dad's not around either, is?

*
*

LUKE

No. It's complicated.

CARLA

It usually is. Look, just promise me something. If he ever turns up, you know, out of the blue, whatever, just don't... don't forget your mum.

*

LUKE

I won't.

CARLA

Anyway, you go! Go on! You should never keep a girl waiting!

CUT TO:

33B **EXT. A PARK - MORNING 2**

33B

CLYDE is off the swing, indicating the park - happy people enjoying the sunshine. So normal.

CLYDE

If it wasn't for me, all these people, they wouldn't be here. I've saved them loads of times and they don't know.

PAUL

Okay. So is this some kind of trading card thing?

(CONTINUED)

33D **EXT. PARK VALE - SCHOOL GROUNDS - MORNING 2**

33D

RANI is out of shot, behind a pile of soil. Tape around the soil and pipes nearby waiting to put in the ground. LUKE has just arrived.

LUKE
What are you looking for?

RANI's head appears in shot. Some soil on her face. Loving what she's doing.

RANI
Jacob West found something here.
Something alien.

She disappears behind the soil again.

LUKE
I wonder what Clyde's doing.

RANI (OOV)
He'll be fine, Luke.

There's no answer so she sticks her head up again.

RANI (CONT'D)
He can look after himself, you know.
It's Clyde.

LUKE
Yeah. I guess.

RANI
I don't think there's anything else down here. Come on, help me out.

She reaches out with her hand and LUKE takes it. Starts to pull her up.

RANI (CONT'D)
It'd be okay if Mr Smith was working.

LUKE
Maybe he'll work for me.

CUT TO:

33E **EXT. 13 BANNERMAN ROAD - MORNING 2**

33E

CLYDE and PAUL at the end of SARAH JANE's driveway. Look up at the house. CLYDE runs to the porch.

(CONTINUED)

33E CONTINUED: 33E

Lifts up a flower pot and picks up a key. Moment as CLYDE considers what he's doing, then opens the front door. PAUL follows him, always looking up at the house.

34 OMITTED 34

OMITTED

OMITTED

OMITTED

38 INT. SARAH JANE SMITH'S ATTIC - MORNING 2 38

CLYDE (O.S.)

And then up here is the Attic...

CLYDE and PAUL enter. Awe and wonder as PAUL looks around.

PAUL

Woah!

CLYDE

You like?

PAUL

You could make a fortune on ebay! What is all this?

He picks up the Sontaran gas canister (from 2.2).

CLYDE

Dad, it's not about money.

PAUL

No, no, course not.

PAUL like a kid in a candy shop. Picking things up. Examining them.

CLYDE

It isn't. Some of this stuff... it's alien. Do you get what that means?

PAUL

Alien? Yeah, right. You mean like those Dalek things?

CLYDE

Well, yeah. But there's loads of others. Some of them are pretty cool.

(CONTINUED)

PAUL

Fine. Show me something alien then.
Come on, sell it to me.

CLYDE runs over to SARAH JANE's desk and picks up a small alien object. As he talks, he holds it up.

CLYDE

We've got this mate who lives in
America. But Sarah Jane's got this.

FX SHOT: He activates it and a second, holographic CLYDE appears in the attic.

HOLOGRAM CLYDE

Hey hey Maria! This friend of Sarah
Jane's given her this holographic
postcard wotsit thing so...

FX SHOT: HOLOGRAM LUKE appears next to HOLOGRAM CLYDE (as if stepping in front of the camera).

HOLOGRAM LUKE

Hi Maria. We miss you.

HOLOGRAM CLYDE

Soft boy! We don't miss you. We've
moved on. You're gone and forgotten.
Maria who, I say?

FX SHOT: CLYDE switches off the device and the holograms disappear.

PAUL is gobsmacked. Standing there, mouth open.

CLYDE

See. Alien tech!

PAUL takes it from CLYDE's hand. Looks at it, full of wonder.

PAUL

It's true... I mean, I just thought it
was the government and the army. They
dealt with it all but you?

(beat)

My lad meets aliens?

CLYDE nods, trying to look nonchalant.

CLYDE

All in a day's work.

(CONTINUED)

PAUL
(genuine)
I'm dead proud of you, Clyde. You've done so much.

CLYDE
I'm just lucky, I guess. I've got good mates... Mum...

PAUL is already distracted again by the device.

PAUL
And the aliens, they bring stuff like this?

CLYDE
Yeah, sometimes.

PAUL
If we could mass produce this...

CLYDE angrily swipes it out of his hand.

CLYDE
Is that all you think about? Don't you get it? There are millions of worlds out there. It's... it's magic, Dad.

PAUL
Okay, okay! And it's you, Luke and this Sarah Jane Smith?

CLYDE
Yeah. Oh, but behind that wall, there. That's Mr Smith!

PAUL glances at MR SMITH then turns back, his attention caught by the pendant hanging near MR SMITH. As CLYDE talks, he picks it up.

CLYDE (O.S.) (CONT'D)
He's basically this big, alien computer. You say "Mr Smith..." And then you say something else but I won't say what cos we're not meant to be up here and he'll tell Sarah Jane. But yeah, you say that and it's all
(an impression of the
MR SMITH musical
fanfare)
And out he comes.
(beat)
Dad? What are you doing?

(CONTINUED)

38 CONTINUED: (3)

38

PAUL quickly puts the pendant in the breast pocket on his shirt and grins at CLYDE.

PAUL

Just looking. So yeah. Aliens.

(laughs)

Aliens come to Ealing and meet you.

CLYDE laughs.

CLYDE

Yup. Who's the daddy now?

PAUL laughs.

CLYDE (CONT'D)

Right, we should get out of here.

CUT TO:

39 OMITTED

39

40 EXT. 13 BANNERMAN ROAD - MORNING 2

40

CLYDE comes out through the front door and onto the driveway, waiting for PAUL.

HARESH (O.S.)

Clyde Langer!

CLYDE turns. HARESH, stood by his bin, checks for traffic, then crosses the road towards him. He's carrying the pizza boxes from last night.

HARESH (CONT'D)

What are you doing here? Sarah Jane's away for the weekend.

PAUL leaves the house and joins them.

HARESH (CONT'D)

And who're you?

PAUL

Paul Langer. Clyde's dad.

HARESH

(more respectful)

Oh. Well it's nice to meet you.

HARESH shuffles the pizza boxes and holds out his hand.

(CONTINUED)

CLYDE

This is Mr Chandra. He's my head teacher.

PAUL shakes HARESH's hand enthusiastically.

PAUL

Oh, all right mate?
Clyde's been raving about you and your school. He loves it there.

HARESH

(surprised/pleased)
Does he?

PAUL

(laughs)
I'm joking.

HARESH

(deflated)
Can I ask what you're both doing here?

CLYDE

Erm... Watering the plants! Yeah, Sarah Jane asked me to water the plants while she's away.

HARESH

That's interesting. Because apparently she asked Rani to do that as well.

CLYDE

There's lot of plants.

HARESH

I'm sure you think you're being funny Clyde but this is serious.

PAUL

Oh, come on, mate, it's not serious. Just drop it.

PRAC: The pendant in PAUL's pocket starts glowing. CLYDE can't see this.

HARESH drops the pizza boxes.

CLYDE and PAUL look at him. Then at each other.

PAUL (CONT'D)

You okay?

(CONTINUED)

HARESH

I'm okay.

PAUL

Okay... You want to watch it with the pizzas though. Cholesterol city.

HARESH

I beg your pardon?

PAUL

I'm just saying... Not exactly setting a good example for the kids.

HARESH

Thank you but I get plenty of exercise actually.

PAUL

With all that pizza, too right you should exercise, mate.

PRAC: The pendant, in PAUL's pocket glows again.

HARESH

I should exercise.

HARESH suddenly transfixed, and he starts jogging on the spot. PAUL and CLYDE watching, amazed.

CLYDE

Mr Chandra?

PAUL

Is he... He is! He's doing what I tell him! Oi, mate. Jogging's for wimps. Get doing some press-ups, yeah!

HARESH immediately starts doing press-ups. CLYDE stunned. PAUL laughing.

LUKE and RANI arrive at the end of the driveway.

RANI

Dad?

She runs to HARESH and crouches down.

RANI (CONT'D)

Dad? What are you doing?

HARESH

Jogging's for wimps. I'm doing press-ups.

(CONTINUED)

HARESH continues doing press-ups through till the end of the scene.

RANI stands up, terrified.

RANI
What's happened?

RANI (CONT'D)
Who are you?

CLYDE
Rani, this is my dad.

PAUL puts his arm around CLYDE's shoulder, looks at RANI. RANI looks over at HARESH, still exercising, back at PAUL then up in the direction of SARAH JANE's attic.

RANI
Have you been up to the attic?

PAUL
(defensive)
Yeah. So?

LUKE
Mum doesn't like anyone going in there.

PAUL
And you always do what you're told?
Clyde reckons you lot save the world!

LUKE
You told him what we do?

RANI
Mr Langer, have you taken something that doesn't belong to you?

CLYDE
Hey! That's my dad you're talking to!

RANI
He's nicked something alien! There was this pendant at school. Jacob West was using it to brainwash people.

CLYDE
(angry)
Don't you go round accusing my dad of nicking stuff! Who do you think you are?

(CONTINUED)

RANI

(angry)

You take your dad up to the attic, he comes back down and suddenly my dad's doing what your dad tells him to!

PAUL

Clyde mate, I really can't be bothered with this.

PAUL starts to walk off. We stay with him as the others talk. PAUL looks down at HARESH.

PAUL reaches into his pocket.

PRAC: He takes out the glowing pendant.

LUKE

Rani, perhaps we should go inside and speak to Mr Smith.

CLYDE

(over LUKE)

You're calling my dad a thief! What is your problem?

RANI

He's stolen it! Can't you see? It's dangerous!

CLYDE

What d'you mean, dangerous? What are you talking about?

PAUL smiles and puts the pendant around his neck.

