

# **THE SARAH JANE ADVENTURES**

**Episode 1  
By**

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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 INT. MARIA'S BEDROOM -- DAY X

2

MARIA's talking to ALAN - warm, friendly ad-lib.

MARIA (V.O.)  
Just moved in to Bannerman Road with my dad.

CUT TO:

3 EXT. BANNERMAN ROAD -- DAY X

3

High-shot - MARIA walking from her house over the road, leaving that normality behind -

MARIA (V.O.)  
And then - I met Sarah Jane Smith, who lives over the road.

REVERSE: Maria walking up to Sarah Jane's front door, the house in all its strangeness.

MARIA (V.O.) (CONT'D)  
Sarah Jane's a journalist -

CUT TO:

4 INT. ATTIC -- DAY X

4

MARIA entering the attic, where SARAH JANE is talking to MR SMITH. In Sarah Jane's hand is a piece of PRAC-glowing alien tech. The wonder of stepping over that threshold ... (All dialogue in this scene unheard, ad-lib.)

MARIA (V.O.)  
With a talking computer. Who investigates aliens.

LUKE enters -

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

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

CUT TO:

5 EXT. BUBBLESHOCK FACTORY -- DAY Y

5

A quick flash of the scene of the Bubbleshock factory exploding (from the Special) with SARAH JANE, MARIA and LUKE in the foreground.

MARIA (V.O.)

Together we saved the world.

A half-second fade to black -

CUT TO:

6 INT. JACKSONS' HALL -- DAY 1

6

ALAN's saying goodbye to MARIA, who has her school bag over her shoulder. A happy early morning vibe. Ad-lib dialogue underneath.

MARIA (V.O.)

Yeah, it was all a bit mad. So when school began again, I thought things might get back to normal.

CUT TO:

7 EXT. SCHOOL GATES -- DAY 1

7

MARIA walking to the gates of her school - one of many teenagers making the same journey.

MARIA (V.O.)

I was wrong. Things just got weirder -

FLASH - a split-second image from Scene 47 as Maria looks into the classroom bathed in blue light.

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

And weirder ...

FLASH - a split-second image from Scene 22 as a HAND throwing a lever.

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

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.

SARAH JANE (CONT'D)  
Hi Maria.

She ruffles Luke's hair and gives him a peck on the cheek. Next to Maria, some BOYS are laughing.

SARAH JANE (CONT'D)  
See you later.  
(to Maria)  
Look after him!

Sarah Jane gets into her car and drives off as Luke joins Maria. He nods to the boys.

LUKE  
Maria. Why are they laughing at me?

MARIA  
That was a bad move. First day at a new school and your mum's kissing you goodbye outside the gate.

LUKE  
Why is it bad?

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.)

He's not that big! How will I fit?

As Jeffrey hurries out of camera range -

BLACKMAN

He'll do, he's all that's available.  
Get yourself ready.

REVEAL MR BLACKMAN - 40s, fat, imposing. (Still close in, we can't see anything or anyone else in this strange room.) He smirks.

BLACKMAN (CONT'D)

I'll go fetch ...

He moves purposefully out of shot -

CUT TO:

10

EXT/INT. NEW BLOCK -- DAY 1

10

JEFFREY is just passing by the new block when a side door bursts open - and BLACKMAN steps out.

BLACKMAN (V.O.)

Tim. Grab a word?

Jeffrey turns -

JEFFREY

Morning Headmaster. I know, I'm late,  
first day of term, won't happen again -

Blackman beckons inside.

BLACKMAN

Yeah yeah, step through a moment.

JEFFREY

It's amazing, they put this place up  
double quick. I was a bit doubtful  
about PFI but ...

He sniffs.

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 for the kill ...

CUT TO:

12 INT. SCHOOL HALL -- DAY 1

12

The school is gathering for assembly. MARIA and LUKE are sat at the end of a row near the front.

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 his  
attention.

CLYDE

Mr Blackman, excuse me.

BLACKMAN

Hello.

He farts. Luke laughs. Maria dies inside.

BLACKMAN (CONT'D)

What's so funny?

LUKE

Your flatulence!

Blackman goes to cuff him - but converts it to a playful  
gesture.

BLACKMAN

Ha ha.

Clyde tips his plate to show Blackman, stirs the food  
around.

CLYDE

How am I supposed to eat that?

BLACKMAN

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

He saunters off.

CLYDE

That leaves me with precisely one pea.

Maria spits out her food on to her plate.

MARIA

Mine's off too!

LUKE

And this.

Luke twirls a mouldy ball of bolognese.

CLYDE

What's wrong with this place?

CUT TO:

15 INT. NEW BLOCK FOYER -- DAY 1

15

The end of the school day. Pull back to reveal that BLACKMAN and JEFFREY are watching the teenagers file home.

BLACKMAN

Goodbye, repellent pubescents. Until tomorrow.

Jeffrey squirms.

JEFFREY

This is killing me round the legs.

BLACKMAN

Perfect cover, though. Hey, why don't we do a test run?

JEFFREY

Now? What about the caretaker?

BLACKMAN

I've taken care of him.

Jeffrey groans.

BLACKMAN (CONT'D)

Why not? At last, everything's ready. Come on!

CUT TO:

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)

ALAN (CONT'D)

It all looked OK, but behind the walls  
the place was wired up really badly,  
rush job. We had to take the whole lot  
out and reinstall it.

MARIA

(to Sarah Jane)  
Techno father, sorry.

ALAN

And their canteen, everything kept going  
off.

SARAH JANE

Where was that?

ALAN

Other side of town. Dewerton Comp.

(to Maria)

Your mum's phoned, she's coming round.

Maria's pleased.

SARAH JANE

See you later.

She heads inside with Luke.

SARAH JANE (CONT'D)

Better get you a proper tea ...

(happy)

Teas and school runs, listen to me ...

CUT TO:

18

INT. CAPACITOR ROOM -- EVENING 1

18

We're still tight in. This is a darkened, metallic  
space.

BLACKMAN and JEFFREY are at a control panel. It's big  
and clunky, levers and handles rather than LEDs and  
computers.

Jeffrey throws a lever. A power hum rises - PRAC light  
flashes on their faces.

BLACKMAN

That's it. Now synchronise the mega-  
wattage.

JEFFREY

Synchronizing mega-wattage ...

He searches for the correct control.

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 have made loads of new friends.

LUKE

What if I make more mistakes tomorrow?

SARAH JANE

Then you'll never make the same ones again. Listen, anyone's nervous starting a new school, a new job. I've never been a mum before ...

LUKE

Do I have to go?

Sarah Jane realises how upset he is and changes tack.

SARAH JANE

I could take you out, teach you here. I considered it.

She takes his hand.

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

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

MARIA

Mum!

CHRISIE

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?

CHRISIE

Today?

MARIA

At the new school.

CHRISIE

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

MARIA

So why did you come round?

CHRISIE

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

CHRISIE's taking her leave of ALAN and MARIA.

CHRISIE  
I can't stop, Ivan's taking me to the  
Beaten Docket - opera night, they sing  
while you're eating -

The lights go out.

ALAN  
Oh great.

MARIA  
There's a torch ...

Maria grabs a torch from the sideboard and switches on.  
It flares for a second, then goes out.

CHRISIE  
With a flat battery.

She looks at Alan.

CHRISIE (CONT'D)  
I'm not saying anything.

ALAN  
I'll get the candles.

CUT TO:

24 INT. ATTIC -- EVENING 1

24

SARAH JANE's hammering on the computer, LUKE's watching  
tv on the monitor - when the power goes out.

LUKE  
Sarah Jane!

SARAH JANE  
Just a power cut.

It's not too dark yet. She gropes for something on one  
of the shelves.

SARAH JANE (CONT'D)  
I've got a back-up power source  
somewhere ... fusion pack, as used on  
(MORE)

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.

CHRISSEY's looking out of the window.

CHRISSEY  
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. ChrisseY grabs the box.

CHRISSEY  
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

CHRISSEY lights a candle - and it stays lit.

CHRISSEY

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

You bought those plans off that Wallarian, you 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 numbers. Work. Mum. Domino's.

He shakes his head.

JEFFREY (CONT'D)

Sad sack. Til tomorrow!

CUT TO:

30 EXT. BANNERMAN ROAD -- DAY 2

30

SARAH JANE's getting into her car - as LUKE meets MARIA in the street.

SARAH JANE  
Bye you two!

LUKE  
Bye Sarah Jane.

Sarah Jane drives off. Maria's registered her expression.

MARIA  
Luke, call her mum.

LUKE  
She said not to.

MARIA  
At least she's not slobbering over you in public this morning.  
(to Luke)  
How's you then?

LUKE  
Fine.  
(he isn't)  
Science is our first class this morning.

Maria checks her timetable.

MARIA  
Mr Jeffrey.

CUT TO:

31 INT. NEW BLOCK SCIENCE CLASSROOM -- DAY 2

31

The science class - JEFFREY out front, constantly checking with a book.

CLYDE and MARIA are sat together, LUKE is nearby, on his own. All the pupils have improvised name cards in front of them, though Clyde hasn't bothered.

JEFFREY  
(bad-tempered)  
A transformer is an electrical device that changes the voltage of an alternating current supply, the AC supply. Such as your - our mains electrical supply. Anyone know who invented the first transformer?

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 about it, and surely the transformer could be superseded entirely by a system that could induct power exponentially.

Jeffrey reacts - what? This is significant to him ...

CLYDE

(to the class)

Just pointing out, I'm nothing to do with him.

Everybody but Maria laughs at Luke. He's dying inside.

JEFFREY

Quiet!

The class quietens. Jeffrey turns to Clyde.

JEFFREY (CONT'D)

Where's your board?

CLYDE

I'm Clyde.

Jeffrey slams down a piece of card on his desk.

JEFFREY

Write your name on this card.

CLYDE

OK.

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

32

Establishing shot of a very different school - Victorian buildings, etc. Sarah Jane's car parked outside.

FX - PAN to show a whacking great new block, just like the one at Maria's school.

CUT TO:

33 INT. DEWERTON COMP OFFICE -- DAY

33

SARAH JANE's in the office of a headmistress, across the desk from WENDY - 50s, morose. Off screen the sounds of a school day.

WENDY

Oh it's hopeless Miss Smith. Even worse  
this term -

SARAH JANE

I believe you had the wiring in your new  
block re-installed.

WENDY

Didn't do any good. The computers keep  
crashing. Sorry, I've got this terrible  
headache.

She bites into an apple - and pauses mid-crunch.

WENDY (CONT'D)

Oh no. Look at that.

She shows Sarah Jane an apple - with mould inside.

WENDY (CONT'D)

And there's the dreadful smell.  
Batteries.

SARAH JANE

Have you raised this with anyone higher  
up in the education authority?

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 desk.

JEFFREY  
I'd hoped for a higher turn out but  
never mind.

Reveal that LUKE is the only other person in the room.

LUKE  
It's only me.

An inner door opens and in steps CARL - 10 years old, fat, wearing casual clothes. (NB - Carl wears a necklace with a green stone; this is his teleport).

CARL  
And me.

JEFFREY  
And Carl. My son. He's come over from  
the middle school to see me.

LUKE  
Luke. Pleased to meet -  
(thinks)  
Hi.

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

OK. I'll look into it. See you later, good luck.

She clicks off her phone. Clyde is intrigued.

CLYDE

Who was that then?

Maria puts the phone away.

MARIA

Nobody.

CUT TO:

41 INT. NEW BLOCK SCIENCE CLASSROOM - DAY 2

41

JEFFREY, LUKE and CARL as before. Luke's made lots of notes.

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 people then?

She heads into the block, followed by Luke. Clyde thinks for a second - should he go after them?

CUT TO:

45

INT. NEW BLOCK FOYER - DAY 2

45

MARIA's heading up the stairs.

MARIA

I think the smell's coming from up here.  
You have a look down here.

She exits. LUKE looks round the empty foyer as CLYDE enters.

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:

SARAH JANE'S listening in the anteroom. She can hardly  
hear the voices from the office. She gets out her  
compact, flips it open, holds it to the door and switches  
a tiny dial on the side.

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-doooh.

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  
Whoo, scared. Tum-te-tum.

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

Price is getting up -

PRICE  
I've given you a chance to defend yourself -

JANINE  
Bo-thered. Doo-de-dooh ...

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 ...

In the corridor, MARIA sees the light. There's something weird about it. A fart rings out, very loud - followed by a satisfied sigh.

Maria laughs and peeks round the door of the science room -

FX - From behind - just the tip of a SLITHEEN head emerging from Jeffrey.

Maria backs out, walking backwards down the corridor ...

MARIA

You are joking ...

In the classroom - Jeffrey's Slitheen head whips round -

JEFFREY/SLITHEEN

Who's that out there?

CUT TO:

49 INT. NEW BLOCK CORRIDOR 1 - DAY 2

49

LUKE and CLYDE are at the blank wall from Scene 11.

LUKE

It would be in there.

CLYDE

A hidden room? Look. I think you're all right, so I'll tell you this for free.

LUKE

There's no apparent means of access - no hinges ...

CLYDE

I'mn not getting through here. Stop - being - strange.

The camera's watching ...

CUT TO:

50 INT. BUILD-UP SOLUTIONS ANTEROOM - DAY 2

50

SARAH JANE is hiding behind a chair in one corner - as JANINE/SLITHEEN pads around the room.

JANINE/SLITHEEN

I can smell you ...

CUT TO:

51

INT. CAPACITOR ROOM - DAY 2

51

Inside, BLACKMAN's looking - amused - at LUKE and CLYDE on the screen. His mobile to his ear. INTERCUTTING with JEFFREY/SLITHEEN in the science classroom.

BLACKMAN

They're right outside.

JEFFREY/SLITHEEN

One of them saw me!

Blackman throws a lever on the console.

BLACKMAN

I've sealed the locks. We get rid!

JEFFREY/SLITHEEN

But their parents will come looking  
...the police ...

BLACKMAN

Think about it. Thanks to that boy, we don't have to hide any longer. We can go ahead, activate the whole lot, tonight! Nobody's gonna come looking after that! So ...

JEFFREY/SLITHEEN

So, right ... they can die?

BLACKMAN

(sarcastic)

He sees it. Enjoy!

CUT TO:

52

INT. NEW BLOCK CORRIDOR 1 - DAY 2

52

MARIA runs up to LUKE and CLYDE.

MARIA

We're out of here, now, come on!

LUKE

What's up?

JEFFREY/SLITHEEN (V.O.)

Luke! Is that you?

Luke goes to answer but Maria grabs him, shushing him.  
Clyde looks on, beyond confused.

LUKE  
(whisper)  
It's only Mr Jeffrey.

JEFFREY/SLITHEEN (V.O.)  
Luke!

Slow, dragging, heavy footsteps -

CLYDE  
You two are sad. Hiding from a teacher.  
What's he gonna do?

At that second - RAAGGGH!!!

JEFFREY/SLITHEEN bursts out round the corner.

Luke, Clyde and Maria run, run -

CUT TO:

53 INT. NEW BLOCK CORRIDORS - DAY 2

53

MR JEFFREY/SLITHEEN stalking his prey down the corridors -

MARIA, LUKE and CLYDE running, running -

CLYDE  
Whoa no. Whoa no. This is real.

JEFFREY/SLITHEEN  
Kiddies! Kiddywinks! Run as fast as  
you can, I'm coming to find you ...

Jeffrey/Slitheen sights them and rushes on them - forcing  
them to go charging up a flight of stairs -

CUT TO:

54 INT. BUILD-UP SOLUTIONS ANTEROOM - DAY 2

54

JANINE/SLITHEEN creeps over to SARAH JANE's hiding place.

JANINE/SLITHEEN  
Come on, little lady. It is you, isn't  
it, Miss Sarah Jane Smith? Saw you  
earlier, snooping round Dewerton Comp!  
So I get two in one blow! Come on, run.  
It's no fun if you don't run!

Sarah Jane steels herself - and then Janine/Slitheen  
grabs the chair away, roars - and Sarah Jane runs for the  
door. It's locked.

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.

FX - A CHILD SLITHEEN bursts from Carl's body. Eyes blinking wide and innocent.

CARL/SLITHEEN

My first Hunt ...

END OF EPISODE ONE.