

# **THE SARAH JANE ADVENTURES II**

**Episode 8  
By**

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**Yellow Revisions**

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1

**EXT. EALING HIGH STREET - MORNING 2**

1

A busy shopping street. CLYDE and PAUL walking through the shoppers. CLYDE happier now.

PAUL

You okay, son?

CLYDE

Yeah. Yeah, I'm fine.

PAUL

So... you don't want to go back to Luke and Rani then?

CLYDE

(confused)

Who?

PAUL

(guilty)

Oh, doesn't matter.

CLYDE stares at the pendant.

CLYDE

Dad? What's that?

PAUL

It's our future, Clydey boy.

He reaches up and touches it briefly.

PAUL (CONT'D)

Don't worry about it.

FX: The pendant glows momentarily brighter.

CLYDE

I wont worry about it.

PAUL

So, how about you and me... we go away for a bit?

CLYDE

I... I don't know. I should call mum anyway, let her know what we're up to.

PAUL

You don't need to call your mum.

FX: The pendant glows momentarily brighter.

(CONTINUED)

1 CONTINUED:

1

CLYDE

I don't need to call my mum.

PAUL winces and looks down at his palm. Sees the pattern for the first time.

PAUL

I mean... you could call her if you wanted to.

CLYDE

I don't need to call my mum.

PAUL

No... So, you want to go on a trip?

CLYDE

You got a car?

PAUL

Yeah. Back in Germany. But... we could always get a new one.

(beat)

Yeah. That's the thing about you and me, son. We can do anything.

And he puts his arm around CLYDE's shoulder as they prepare to cross the road.

CUT TO:

2 **INT. SARAH JANE'S SMITH'S ATTIC - MIDDAY 2**

2

RANI and LUKE, lost and alone, in the attic. RANI scared but trying not to show it.

RANI

He can do anything He's got the pendant and used it to make Clyde forget who we are!

LUKE

Mum would know what to do.

RANI

But if we call her, we'll have to tell her that Clyde brought his Dad up here. She'll be really mad. But, if we don't then...

(decides)

No, it doesn't matter. Call her.

(CONTINUED)

2 CONTINUED: 2

LUKE takes out his mobile and calls "Mum".

CUT TO:

3 **OMITTED** 3  
AND AND  
4 4

5 **INT. HOSPITAL CORRIDOR - MIDDAY 2** 5

SARAH JANE, in a nurse's uniform, is sneaking down an empty corridor. Sonic lipstick at the ready...

SARAH JANE  
It's no good, Travast Polong! I'm going to find you...

FX SHOT: An alien tentacle scuttles at the end of the corridor.

SARAH JANE sneaks towards it. Passing a wall clock reading 12.02 and a sign showing a mobile phone in a red circle with a line through it

SARAH JANE (OOV) (CONT'D)  
Hi, you've reached my voicemail -

CUT TO:

6 **INT. SARAH JANE SMITH'S ATTIC - MIDDAY 2** 6

SARAH JANE (OOV)  
- leave a message and I'll get back to you. Thanks.

LUKE ends the call.

LUKE  
No answer.

\*

RANI, frustrated, collapses into the chair and looks at the doodle on the Chinese menu.

RANI  
I just don't know what to do.

LUKE heads over to the computer.

LUKE  
I do.

CUT TO:

EXT. WASHINGTON - MORNING 2

Stock footage, establishing shot of the city. About 7am.

CUT TO:

8 OMITTED

9 INT. THE JACKSON'S APT - LIVING ROOM - MORNING 2

A computer screen on a small desk. Next to it, maybe a newspaper or something else that says we're in America. The photo of MARIA, SARAH JANE, CLYDE and LUKE at the skateboard area (from "Whatever Happened to Sarah Jane?") is the screensaver/desktop.

Also, a clock showing the time as 07:05.

ALAN (OOV)  
Wakey-wakey!

MARIA, in a dressing gown, stands in the doorway then walks into the living room, half-asleep.

MARIA  
What is it, Dad?

ALAN JACKSON is standing with a mug of tea. He's just got up. Bed hair. He points at the computer.

ALAN  
(half-asleep)  
Your computer. Beeping. Someone wants  
to talk to you. Stop it beeping.

MARIA, suddenly awake, rushes over to the computer and sits down. She presses the mouse and the screensaver clears. LUKE is there.

MARIA  
Luke! Hey!

ALAN (O.S.)  
Tell him what time it is here.

MARIA  
(smiling)  
Shut up!  
(to LUKE)  
Hey, how are you?

LUKE  
I'm fine but... I need your help. We  
need your help.

(CONTINUED)

9

CONTINUED:

9

And he inches to one side to allow RANI to see.

RANI

Maria?

MARIA

Hi! Rani, yeah? Luke's told me all about you. How's the house? Oh, never mind that, how are you finding the whole alien thing?

RANI

Yeah, it's cool.

MARIA grins at her.

RANI (CONT'D)

All right, it's more than cool. It's.. uber-cool.

MARIA

Tell me about it! So, what can I do for you?

LUKE

Actually. It's your dad we wanted to talk to.

MARIA

(surprised)

Dad?

ALAN (O.S.)

Yes, love?

MARIA turns to ALAN.

MARIA

(surprised)

They want to talk to you!

ALAN

Me?

(beat)

Cool. Uber-cool, in fact.

He comes over and sits down next to MARIA.

ALAN (CONT'D)

Hi Luke.

LUKE

Mr Jackson. We need you.

(CONTINUED)

9 CONTINUED: (2)

9

RANI

We're sending a picture over now. It's  
a drawing of an alien pendant. I'm  
Rani, by the way.

A window pops up on the screen. ALAN clicks on it and  
opens up the picture of RANI's doodle on the Chinese  
menu.

ALAN

Nice to meet you Rani. Sorry, what do  
you want me to do?

LUKE

You can hack into any computer, can't  
you Mr Jackson? We need you to get into  
UNIT. See if they know what this  
pendant is.

\*  
\*  
\*  
\*

ALAN

What's UNIT?

\*  
\*

MARIA

Unified Intelligence Taskforce. They're  
like the army but they deal with aliens  
and stuff.

\*  
\*  
\*

ALAN

I won't even ask how you know that.  
(resigned)  
Okay, let's do it...

\*  
\*  
\*  
\*

And he moves away from Maria's laptop, to his own  
computer set-up elsewhere in the room.

CUT TO:

10 **EXT. CAR SHOWROOM - AFTERNOON 2**

10

CLYDE and PAUL are outside the car showroom, looking at  
an open-top red sports car on the forecourt. TREVOR  
CARTER, the salesman (smart, early 20s) approaches them.

TREVOR

(suspicious)  
Good afternoon, Sir. Can I help you?

PAUL

All right, mate? Yeah, we're looking  
for a motor. Something flashy.  
Something that'll turn a few  
girls' heads.

(CONTINUED)

10 CONTINUED:

10

TREVOR

Of course, sir. Just out of interest,  
what sort of price range are we looking  
at?

PAUL looks at CLYDE and grins.

PAUL

Oh, money's not a problem.

TREVOR

We do, of course, offer a number of  
different payment schemes.

PAUL

Yeah, save the patter, mate. I'm having  
that one.

TREVOR

It is on the expensive side, sir...

PAUL winks at CLYDE and turns to TREVOR.

PAUL

I'm sure it is but you're going to give  
it to us for free.

FX SHOT: C/U the pendant.

TREVOR transfixed.

TREVOR

I'm going to give it to you for free.

PAUL smiles at then, then scratches at his arm. He pulls  
back the sleeve and sees blue veins are on his wrist.

CLYDE is distracted as his mobile rings. "LUKE". CLYDE,  
dragging himself away from the pendant, answers it. Cut  
between the Showroom and Attic as necessary.

CLYDE

(confused)

Hello?

LUKE

(quickly)

Clyde, I know you think you don't know  
me but you do so please just listen to  
me.

CLYDE

Look, mate, who are you? Why is your  
number in my phone?

(CONTINUED)



10 CONTINUED: (2) 10

LUKE

I just...  
(broken)  
I'm your best friend.

CLYDE

You're a freak. Get lost.

He ends the call.

PAUL

You ready?

CLYDE

I don't know.

PAUL holds the pendant.

PAUL

This is our chance, Clyde. You and me.  
It's like I said, we can do anything!

CUT TO:

11 **EXT. CAR SHOWROOM - AFTERNOON 2** 11

The sports car exits from the forecourt, PAUL and CLYDE  
laughing as they go.

CUT TO:

12 **INT. SARAH JANE SMITH'S ATTIC - MIDDAY 2** 12

LUKE devastated, his mobile abandoned on the desk. RANI  
enters the attic and looks at him.

RANI

I gave my dad some water but... he won't  
stop.

CUT TO:

13 **EXT. SARAH JANE SMITH'S HOUSE - AFTERNOON 2** 13

HARESH doing press-ups. Clearly exhausted. Sweating.

CUT TO:

14 **INT. THE JACKSON'S APT - LIVING ROOM - MORNING 2** 14

ALAN is at his computer - two screens. MARIA looking  
over his shoulder. Both are now dressed.

(CONTINUED)

14 CONTINUED:

14

MARIA  
How's it going?

ALAN  
Getting there...

We see the UNIT website on the screen. ALAN flicking through screens.

ALAN (CONT'D)  
They've got a whole load of firewalls though.  
(sighs)  
I did think we'd left all this sort of thing behind.

They smile at one another - pleased to doing all this again.

ALAN (CONT'D)  
(excited)  
Aha! Got it!

They both look at the screen. Alan's face falls.

ALAN (CONT'D)  
Oh my God.

MARIA  
Dad?

ALAN  
It's the UNIT archives. A photo.  
December, 1940...

The screen shows an image of a World War Two SOLDIER wearing the pendant. Only, he's a monster - even worse than JACOB in 2.7. Covered in glowing veins. Pointy teeth. Mad eyes. Deranged. Horrific.

MARIA  
What is it?

ALAN  
It's what happens to you when you use the pendant.

CUT TO:

15 **EXT. A ROAD - AFTERNOON 2**

15

CLYDE and PAUL driving along in the sports car.

(CONTINUED)

15 CONTINUED:

15

CLYDE  
Dad? This is stealing.

PAUL  
Not stealing, mate. Just borrowing.

CLYDE now sees the blue pattern on his palm and wrist.

CLYDE  
What's that?!

PAUL  
Don't worry about it.

C/U the pendant.

CLYDE  
I won't worry about it.

He relaxes and grins at PAUL who grins back.

PAUL  
You remember when you were a kid and I  
said that one day, I'd show you the  
world? That's today, my son.

PAUL grins and glances in the mirror.

FX SHOT: The Monster is looking back at him. He jumps,  
looks away, turns back to the mirror - to see his own  
reflection.

He turns back to CLYDE and smiles.

CUT TO:

16

**INT. SARAH JANE SMITH'S ATTIC - AFTERNOON 2**

16

RANI and LUKE talking to MARIA over the computer. The  
picture of the World War Two soldier also on the screen.

MARIA  
UNIT know all about it. The pendant  
belongs to this race of creatures... the  
Berserkers.

LUKE  
Aren't they from Norse mythology?

MARIA  
(smiling)  
Still the brainbox, Luke?

(CONTINUED)

16

CONTINUED:

16

RANI

What are they?

MARIA

Sarah Jane told me that lots of myths and stuff - they're based on aliens coming to Earth in the past.

LUKE

The Berserkers were Norse warriors who put on animal skins as armour.

MARIA

And they were vicious and... mad and...

RANI

Berserk?

MARIA

Exactly. Only... according to UNIT, they're really this old race of superb soldier aliens who to build up their army, sent out loads of these pendants.

LUKE

How did one end up at the school?

MARIA

The last known sighting of it was at the Park Vale army barracks in Ealing. In December, 1940, the base was destroyed by a German bomb. And fifteen years later, that's where they built the school.

RANI

What does it actually do to you?

MARIA

Every time you use it, it changes you. The Berserkers weren't wearing animal skins - they were changing into something people at the time couldn't recognise. If Clyde's dad's using the pendant, he's turning into one of the Berserkers.

(beat)

Luke, Clyde's in real danger.

LUKE

(devastated/trying to stay strong)

Okay. Well, we'll deal with it. We'll find them.

(CONTINUED)

16 CONTINUED: (2)

16

RANI

How? He won't tell us where he is. He  
doesn't know us anymore.

ALAN appears on the screen, next to MARIA.

ALAN

I reckon I can help with that. Well,  
UNIT can.

CUT TO:

17 **INT. THE JACKSON'S APT - LIVING ROOM - MORNING 2**

17

ALAN looking at the UNIT website. "CELL PHONE TRACKING  
SYSTEM" Image of satellite in space. Next to it is a  
satellite image of London. "LONDON, UNITED KINGDOM".

ALAN

They've got a satellite tracking system.  
All I have to do is input Clyde's mobile  
phone number...

And MARIA holds her mobile phone in front of him, showing  
him something we don't need to see.

He taps the keyboard...

CUT TO:

18 **EXT. A ROAD - AFTERNOON 2**

18

The sports car driving along. "Born to be Wild" by  
Steppenwolf starts to blast out. The song continues over  
all scenes until Scene 34.

CUT TO:

19 **OMITTED**

19

20 **INT. THE JACKSON'S APT - LIVING ROOM - MORNING 2**

20

ALAN activating the tracking system. The computer image  
of the satellite turning. The satellite map of LONDON  
zooming in. "CELL PHONE: LOCATED"

ALAN

Got him!

MARIA hugs ALAN.

CUT TO:





33      **EXT. A ROAD NEAR THE SHOPS - AFTERNOON 2**      33

A TRAFFIC WARDEN is handing PAUL a ticket. He uses the Pendant and the Warden smiles then tears up the ticket, while Paul joins CLYDE in the car and drives off.

CUT TO:

34      **EXT. 3 MILLVIEW AVENUE - AFTERNOON 2**      34

"Born to be Wild" suddenly stops as RANI presses the doorbell.

CARLA opens the door.

CARLA  
Oh, hello you two.

LUKE  
Hi Mrs Langer.

CARLA  
What have I told you, Luke?

LUKE  
Sorry... Carla.

RANI  
Carla, we need your help. It's about Clyde...

CUT TO:

35      **EXT. 3 MILLVIEW AVENUE - AFTERNOON 2**      35

CARLA's 4-door car. Doors slamming as LUKE, RANI and CARLA get in.

CUT TO:

36      **INT. CARLA'S CAR - AFTERNOON 2**      36

CARLA determined.

CARLA  
Okay kids. Belt up.

RANI  
They're heading out of London...

CUT TO:

37      **OMITTED**      37



38      **EXT. A ROAD - AFTERNOON 2**

38

The sports car driving along.

CUT TO:

39      **INT. THE SPORTS CAR - AFTERNOON 2**

39

PAUL and CLYDE.

PAUL

Pretty cool, yeah? We can go anywhere.  
Do anything! We're the kings of the  
road. Kings of the World!  
(beat)  
You okay?

CLYDE nods.

PAUL (CONT'D)

Come on. What is it?

CLYDE

It doesn't matter.

PAUL

Just tell me what you're thinking.

FX SHOT: C/U the glowing pendant.

CLYDE can't stop.

CLYDE

Why did you leave me?

CUT TO:

39A      **EXT. DESERTED ROAD - AFTERNOON 2**

39A

Bleak landscape. PAUL and CLYDE leaning against the  
bonnet of the parked car.

PAUL

Me and your mum. We weren't working.

CLYDE

I know but did you even try?

PAUL

Yeah. Yeah, of course I did but...  
these things happen.

(CONTINUED)

39A CONTINUED:

39A

CLYDE

It's just... You left me. I mean,  
today, it's been brilliant and mad and  
everything but you left me. I was just  
a kid and... You died.

PAUL

I didn't die.

CLYDE

But that's what it was like. I... My  
whole life up until then had been you,  
mum and me. The three of us. Yeah, in  
that park I do remember, you pushing me  
on the swings. You there when I was  
eating my breakfast. You there, putting  
me to bed. Reading me...

(beat)

What did you read me?

PAUL

Around the World in Eighty Days. You  
loved it. Every night...

CLYDE

(laughs)

Yeah.

(quiet again)

I remember it all because that's what my  
life was. And then you went and  
suddenly it was just me and mum. And...

CLYDE close to tears now.

CLYDE (CONT'D)

I was so scared. Every night, when I  
went to bed, I thought... what if mum  
leaves me? What if I wake up and  
there's just me. Alone.

(real tearful)

What if she dies when I'm asleep like  
you did?

PAUL devastated.

PAUL

I... I never knew. I never realised...  
I'm so sorry.

CLYDE

Yeah, I know.

(CONTINUED)

39A CONTINUED: (2)

39A

PAUL

I just want to make it up to you. I  
just want...

(realises)

I want to make you better. Clyde, look  
at me.

CLYDE looks at PAUL.

PAUL (CONT'D)

I want you to forget all those feelings.  
Forget how I left you. Forget how you  
were scared and lonely. Forget it all.

FX SHOT: C/U the glowing pendant.

CLYDE

I'll forget it all.

CLYDE smiles and gets back into the car.

PAUL

You okay?

CLYDE

(laughs)

Yeah. Come on Dad, where are we going?

PAUL relaxes. He gets back into the car.

PAUL

It's a surprise.

CLYDE

Tell me!

(cheeky)

You did say no secrets.

PAUL, grinning, shakes his head.

PAUL

All right. I always said I'd show you  
the world. Well... let's go and see it.

CLYDE

(stunned)

What?

PAUL

Let's get a boat. A yacht! We'll go  
everywhere. Europe and America and  
Australia. We might take a bit longer  
than 80 Days but we can be that Fogg  
bloke and his... mate whatever he was.

(CONTINUED)

39A CONTINUED: (3)

39A

CLYDE

Dad... I'd love to but we can't. I mean... it'd be cool but... I've got homework.

PAUL

(laughs)

Homework? This is the chance of a lifetime. Around the World! In a yacht!

CLYDE

I know but... Mum.

PAUL

What about her?

CLYDE

We should let her know if we're going away.

PAUL gasps and grabs his arm. Then turns to CLYDE, furious.

PAUL

I thought we were cool... Right! Just forget about her, okay. Forget about your mum. This is our chance.

CLYDE transfixed by the pendant as PAUL starts the engine.

CLYDE

I'll forget about mum.

CUT TO:

40 **INT. CARLA'S CAR - AFTERNOON 2**

40

CARLA driving. LUKE in the front seat, fiddling with the SatNav system. RANI in the back, on her mobile.

CARLA

So what did he say? When you spoke to him?

LUKE

He won't answer his phone.

CARLA immediately calling CLYDE on hands-free kit.

(CONTINUED)

40 CONTINUED:

40

CARLA

Oh, he'll answer mine if he knows what's good for him!

CUT TO:

41 **INT. THE SPORTS CAR - AFTERNOON 2**

41

CLYDE's mobile rings. He looks down at it. "MUM".

CLYDE

(confused)

Dad? What's "mum"?

But PAUL has pulled his sleeve back and is looking in horror.

FX SHOT: The blue pattern on his palm is now all over his arm.

CLYDE (CONT'D)

Dad?

CUT TO:

42 **EXT. THE SPORTS CAR - AFTERNOON 2**

42

The sports car driving along. Past a road sign. "Lynport Marina - 5 miles".

PAUL

( slightly weak)

It doesn't matter, mate. It's just us from now on.

CUT TO:

43 **INT. CARLA'S CAR - AFTERNOON 2**

43

CARLA ends the call. LUKE, in the front, is now fiddling with the SatNav system. RANI, in the back on her mobile.

CARLA

Why isn't he answering? Where is he?

RANI

Okay, Mr Jackson. Luke's got it switched on. Can you get it to work?

CARLA

And who's Mr Jackson?!

(CONTINUED)

43 CONTINUED:

43

RANI  
Oh...ummm...just one of Luke's geeky  
mates.

CUT TO:

44 **INT. THE JACKSON'S APT - LIVING ROOM - MORNING 2**

44

ALAN and MARIA sitting at the computer - still on the  
UNIT website. ALAN pressing keys urgently. On one of  
the screens "CELL PHONE TRACKER... TRANSFERRING..." and a  
bar gradually filling up with colour.

ALAN  
Geeky? Cheers for that, Rani. Okay,  
it's just about...

The bar fills up. "CELL PHONE TRACKER... TRANSFERRED".

ALAN (CONT'D)  
There. Any luck?

CUT TO:

45 **INT. CARLA'S CAR - AFTERNOON 2**

45

The SatNav suddenly comes into life. The display shows a  
map of roads and, identical to the UNIT website, the  
light signifying CLYDE's mobile.

LUKE  
Yes!

CARLA  
What are you doing to my SatNav?

RANI  
It's just a... tracking upgrade. Luke  
did it in Science Club.

CARLA  
Yeah...? Okay. And that's definitely  
my Clyde on there?

RANI  
Yes.  
(into phone)  
It worked Mr Jackson. Thank you, so  
much.

CUT TO:

46

**INT. THE JACKSON'S APT - LIVING ROOM - MORNING - 2**

46

Cut between this and INT CARLA'S CAR as necessary.

ALAN

Now, listen to me. I want you to  
promise you'll talk to Sarah Jane as  
soon as possible, yeah?

RANI

Yeah, promise.

ALAN

If Clyde's dad is... you know. You're  
putting yourselves in danger.

RANI

I know. And I promise we'll be careful.  
We'll call you later.

She ends the call.

MARIA

And that's it? We just sit here and  
wait?

ALAN

What else can we do?

A pause then...

MARIA

Get typing, Dad. I've got an idea.  
(with a smile to Alan)  
And you thought we'd left it all  
behind...

\*  
\*  
\*  
\*

CUT TO:

47

**INT. CARLA'S CAR - AFTERNOON 2**

47

LUKE looking at the SatNav as CARLA drives.

LUKE

Turn left at the next junction.

CARLA

Okay.

(beat/trying to be  
strong)

Well, this is nice. A nice drive out of  
town. It's lovely.

LUKE nervous, looking at her.

(CONTINUED)

47 CONTINUED:

47

RANI, in the back, unsure what to do.

CARLA (CONT'D)

Stop panicking, Carla. I mean, I don't need to be worried. Paul's trouble but he's not dangerous. You know, I remember when I first met him and he was so... so... oh, he was fit.

All three laugh.

CARLA (CONT'D)

Really he was, though. So good-looking. All the girls fancied him but he, well, he chose me. Silly daft Carla Banks.

LUKE

I'm sorry things didn't work out.

CARLA

Yeah, me too. I think he was just scared, you know. Looking for a way out.

(beat)

Clyde... he really struggled after his Dad left. We both did but... I know he's your cool mate. I know he gives it all the big hard man act but, deep down, under all that... he's ... he's my baby.

RANI

It's Clyde. He'll be fine.

CUT TO:

48 **INT. THE SPORTS CAR - AFTERNOON 2**

48

PAUL gasps in pain - he's sweating and grimacing. Looks down at his arm.

PAUL

(covering the pain)

We're going to have such fun. You and me, travelling the world! The Langer boys in a yacht! It's going to be...

(gasps in pain)

It's going to be... cool.

He parks the car.

PAUL (CONT'D)

We're here.

(CONTINUED)



48 CONTINUED: 48

CLYDE  
(quiet)  
Cool.

CUT TO:

49 **OMITTED** 49

50 **EXT. A ROAD - AFTERNOON 2** 50

CARLA's car stops at a T-Junction. A road sign  
(different to the one in Sc 42 as they're nearer) points  
right to "Lynport Marina".

CUT TO:

51 **INT. CARLA'S CAR - AFTERNOON 2** 51

LUKE looking at the SatNav.

LUKE  
They've stopped moving. You need to  
turn right here.

CARLA  
(reading the road sign)  
The Marina?  
(upset)  
He wants to take him away! He's wants  
to take my baby!  
(furious)  
I don't think so!

She slams her foot down, accelerating.

CUT TO:

52 **EXT. LYNPORT MARINA - AFTERNOON 2** 52

PAUL, still in some pain, and CLYDE get out of the sports  
car. Looking out at the boats and the water.

PAUL  
Look at it. Nothing stopping us. We  
can go anywhere out there!

PAUL starts to point but quickly drops his arm in pain  
and convulses. CLYDE rushes over, supports him.

FX SHOT: PAUL looks up suddenly. There are faint, blue  
veins appearing on his face. And his eyes are glowing  
blue.

CLYDE backs away from PAUL.

(CONTINUED)

52 CONTINUED:

52

CLYDE

Dad... what's happening to you?

PAUL has his hands over his ears. In so much pain.

PAUL

We just need a boat... We just need a...

(pained)

Clyde! Help me!

CLYDE looks around.

CLYDE

Help! Someone help me, please!

(quiet)

Please help my dad.

CUT TO:

53 **INT. CARLA'S CAR - AFTERNOON 2**

53

The car pulling into the marina, close to Paul's.

CARLA

You two stay here.

She slams on the brakes and jumps out.

RANI

She's going to see the pendant... She's going to see... everything. What do we do?

LUKE

I don't know.

They look at each other then jump out of the car.

CUT TO:

54 **EXT. LYNPORT MARINA - AFTERNOON 2**

54

CLYDE is trying to support PAUL who gasps and doubles up in pain, then turns away as CARLA runs towards them.

CARLA

Clyde! Clyde!

CLYDE

Please! Help us! My dad's ill and... please just help me.

CARLA

Clyde?

(CONTINUED)

54 CONTINUED:

54

She grabs him in a hug.

CLYDE

What are you doing? Get off me!

CLYDE pushes CARLA away.

CLYDE (CONT'D)

Who are you?

CARLA

Clyde, that's not funny. Seriously,  
don't mess about. Not now.

CLYDE

How do you know my name? How come  
everyone knows my name? You've got to  
help my Dad, please. He's all I've got.

CARLA

It's me. It's mum.

CARLA devastated, turns to PAUL.

CARLA (CONT'D)

(furious)

What have you done to him? I knew you  
were trouble but I never knew you could  
be such a...

FX SHOT: PAUL turns around. His body now covered in the  
glowing blue veins and his eyes glowing.

CARLA (CONT'D)

(quiet/terrified)

Monster...

CLYDE

Dad?

He turns and sees LUKE and RANI approaching.

CLYDE (CONT'D)

Please! Will you help us?

(beat)

Look, I'm sorry you think I should know  
you, but I don't, okay. Please, just  
help my Dad.

LUKE and RANI stop and stare. PAUL is a monster.  
CARLA's close to breaking. CLYDE is terrified, not  
knowing who anyone is. RANI takes LUKE's hand.

(CONTINUED)

54 CONTINUED: (2)

54

LUKE

What do we do?

RANI

I don't know.

PAUL suddenly roars.

PAUL

What's happening to me?

RANI moves closer to PAUL.

RANI

Mr Langer, it's the pendant. It's changing you. Every time you use it, it... overpowers you. It's turning you into a monster.

CLYDE

He's not a monster.

CARLA

Clyde! Get back! It's not safe.

PAUL grabs CLYDE, viciously holding him.

PAUL

He's my soldier and you can't stop us cos if you do, if you try to, I'll tell you to walk into the water! I'll destroy you all because I can.

(laughs)

I can do anything! This whole world will do as I say!

CLYDE

Dad...please...let me help you.

PAUL

(rants)

I am the Berserker and you will follow my orders!

SARAH JANE (O.S.)

Oh, I don't think so.

Everyone turns and sees SARAH JANE standing there.

CARLA

Sarah Jane? What are you doing here? What's going on!

CLYDE looks at SARAH JANE.

(CONTINUED)

CLYDE

(heartfelt)

I've never been happier to see anyone in my life.

(close to tears)

I've messed up, Sarah Jane. I'm so useless.

SARAH JANE

Don't you ever let me hear you say that again, Clyde! You're one of my best friends and you've made a mistake, that's all.

CLYDE breaks free from PAUL's grasp. Runs to SARAH JANE.

CLYDE

Please... I don't understand what's happening. These people reckon I should know them but I don't. Who are they?

SARAH JANE

They're the most important people in your life. Now I need you to trust me. You and me, we're going to sort all this out, okay?

CLYDE

(voice breaking)

But I don't know who they are!

SARAH JANE

But you know who I am. You know what we do. We put things right! Now we need to put your Dad right, before it's too late. Look at me Clyde, do you understand?

CLYDE nods, calming down.

SARAH JANE (CONT'D)

Good. Now, come on.

SARAH JANE takes CLYDE's hand and together they take a step towards PAUL.

SARAH JANE (CONT'D)

(to PAUL)

Paul, Paul, can you hear me? That's it. Now listen to me. You love your son, yes?

(CONTINUED)

54 CONTINUED: (4)

54

PAUL

The war. I need him for the war. He's my soldier and he's going to be just like me!

CLYDE

Dad, no... please...turn yourself back... Tell yourself to be human again.

PAUL

I am better like this...

(looks directly at

CLYDE)

I'm not...useless or cool or scared...  
I'm a soldier. I'm the Berserker!

CLYDE

What if we... I could get the pendant and put everything right.

SARAH JANE

No! I'm not risking that happening to you.

CLYDE

Well what then? I can't lose him. He's all I've got.

SARAH JANE

Look at him. Deep down, he knows who you are. He must know who he really is.

CLYDE

So you're saying, if I can remind him about things, stuff about us, you think it might bring him back?

SARAH JANE

He just needs to know what he really is.

CARLA

Clyde, be careful

CLYDE looks at her. She's still a stranger to him.

CLYDE

Yeah... thanks.

CLYDE moves closer to PAUL. CARLA watching as her son takes control.

(CONTINUED)

54 CONTINUED: (5)

54

CLYDE (CONT'D)

Dad... Dad, remember the park in  
Hounslow where you used to take me?  
Just think back to that. Think back  
to...before the war.

FX SHOT: The pendant glows really brightly and PAUL  
roars.

CUT TO:

55 **OMITTED**

THRU

61

55

THRU

61

62 **EXT. A PARK (HOUNSLOW - 1997) - MORNING X**

62

Quick cuts of PAUL and YOUNG CLYDE in the park. PAUL  
pushing YOUNG CLYDE on the swing. PAUL and YOUNG CLYDE  
eating ice cream. PAUL and YOUNG CLYDE running and  
laughing. So happy...

CUT TO:

63 **EXT. LYNPORT MARINA - AFTERNOON 2**

63

PAUL howling, remembering. CLYDE takes another step  
towards him.

LUKE

Be careful, Clyde...

CLYDE

Remember... Ich heisse Clyde Langer.

FX SHOT: Again the pendant glows brightly...

CUT TO:

64 **EXT. A PARK - MORNING/AFTERNOON 2**

64

Flashbacks: Quick cuts from Ep2.7 Scene 33 - PAUL and  
CLYDE bonding on the swing. Laughing... Quick cuts from  
Ep 2.8 Scenes 15-32 - CLYDE and PAUL laughing...

CUT TO:

65

**EXT. LYNPORT MARINA - AFTERNOON 2**

65

SARAH JANE, LUKE, CLYDE, RANI, CARLA and PAUL, all as before.

PAUL

I remember...

CLYDE approaches PAUL who suddenly grabs him. Holds him tight.

CARLA

Clyde!

PAUL

It's okay...son...They're not on our side...

CLYDE

(calm)

Dad, please, let me go.

PAUL

No. The war... They're trying to make us forget who we really are.

CLYDE looks at CARLA, LUKE and RANI. They're terrified but he's calm.

CLYDE

It's okay. He's my dad. He won't hurt me.

(to PAUL)

Dad, you're not a soldier. You remember who I am?

PAUL

(still alien but calmer)

Clyde...

CLYDE

That's it. And you came back for me, remember? You came back because you wanted to put things right. Well then, do one thing for me. If you ever loved me, just do this one thing. Listen to Sarah Jane. You hear me, Dad? If you love me, please listen to her!

PAUL looks at SARAH JANE

(CONTINUED)



65 CONTINUED:

65

SARAH JANE

I know what it's like to be a parent,  
Paul. You want it to be perfect. You  
try so hard to be perfect but things go  
wrong. I understand that. We make  
mistakes, it's what makes us human.

She takes a compact out of her handbag and holds it open.

SARAH JANE (CONT'D)

And you are human. Look at the mirror.  
Look at your reflection.

The PAUL Monster looks at his reflection. Recoils in  
horror.

SARAH JANE (CONT'D)

That isn't you. Paul, remember, before  
the pendant. No Berserkers, no mind  
control. Just remember what you are.  
Remember Clyde. Remember how you felt  
when he was born. How you felt when  
you saw him this morning. Remember who  
you really are!

CUT TO:

66 **INT. VARIOUS DAYS**

66

Flashbacks: Quick cuts of PAUL's memories of CLYDE...  
PAUL and CARLA laughing with BABY CLYDE in their arms,  
YOUNG CLYDE in the park, Ep2.7 Scene 28 - PAUL's POV of  
CLYDE opening the front door.

CUT TO:

67 **EXT. LYNPORT MARINA - AFTERNOON 2**

67

PAUL gasping in pain. He pushes CLYDE away.

FX SHOT: The monster effects receding from his head and  
neck.

CARLA steps forward, uncertain. She looks to SARAH JANE,  
who nods. Then she looks at PAUL. Sympathetic. Her  
fury gone.

CARLA

(quiet but strong)  
Remember how you felt when you first met  
me.

CUT TO:

68        **EXT. A PARK - DAY X**        68

A close-up of PAUL and CARLA kissing. The screen bleaching to blue...

CUT TO:

69        **EXT. LYNPORT MARINA - AFTERNOON 2**        69

FX SHOT: And PAUL screams as the blue recedes from his arms, back into his palm. And then the mark on his palm fades away...

SARAH JANE takes a step forward slowly.

SARAH JANE  
That's it. You're human. Just like the  
rest of us. Come on...

She reaches out to him. PAUL yanks the pendant off from around his neck and throws it to the ground.

FX SHOT: Blue light explodes from it.

Everyone recoils as the screen flares blue, then...

CUT TO:

69A       **INT. CAR SHOWROOM - AFTERNOON 2**        69A

TREVOR is sitting there, happy and whistling. Suddenly he gasps as he notices that the sports car is gone.

TREVOR  
Where's the car gone?

CUT TO:

69B       **EXT. SARAH JANE SMITH'S HOUSE - AFTERNOON 2**        69B

An exhausted HARESH is doing press-ups and then gasps. Drops, almost crying in pain. Weak smile as he rests.

CUT TO:

69C       **EXT. LYNPORT MARINA - AFTERNOON 2**        69C

PAUL is on his knees, looking at the ground. Everyone else is looking at CLYDE.

LUKE  
Clyde?

And his face slowly breaks into a huge grin

(CONTINUED)

69C CONTINUED:

69C

CLYDE  
(joyful/to LUKE)  
You're not gonna cry, are you?  
(to RANI)  
All right, Rani?

RANI and LUKE grinning as CLYDE turns to CARLA.

CLYDE (CONT'D)  
Hi...Mum.

CARLA is still shocked. A beat, then CLYDE runs to her and grabs her in a huge hug.

CARLA  
Oh, my darling!

CLYDE  
I love you, Mum.

SARAH JANE goes over to LUKE and RANI, putting an arm round them both.

LUKE  
(quietly, to RANI)  
I think your dad'll be fine now, too.

CLYDE turns to PAUL

CLYDE  
Dad?

PAUL looks up. Completely human.

PAUL  
Hi... mate...

CLYDE runs to PAUL and helps him up.

SARAH JANE  
(to LUKE and RANI)  
Come on. Back to the car. They need to talk.

RANI  
How did you know where to find us?

LUKE  
We tried to call you.

SARAH JANE  
Alan searched the NHS database and found out which hospital I was in.  
(MORE)

(CONTINUED)

69C CONTINUED: (2)

69C

SARAH JANE (CONT'D)

He managed to get a message to me. I've got some very clever friends.

They walk off.

SARAH JANE (CONT'D)

Now, come on, everything's going to be okay.

CLYDE picks up the pendant.

CLYDE

What about this?

SARAH JANE keeps on walking, not looking back.

SARAH JANE

You know what to do.

CLYDE, exhausted, goes and sits on a bench, looking out at the water.

CLYDE

I've got it, haven't I? I've got my family back. The three of us... back together.

(laughs sadly)

Mum and Dad. And me.

PAUL and CARLA come over and sit next to him - CLYDE in the middle.

CLYDE, CARLA and PAUL look out at the water.

PAUL

It doesn't work though... You can't make us be together.

CLYDE

I could.

(holds the pendant)

I could use this. Make you love each other again.

PAUL

And the same thing would happen. We'd fall out. We'd argue. We'd be unhappy then I'd go. Walk out.

CLYDE

I could stop you.

(CONTINUED)

69C CONTINUED: (3)

69C

PAUL  
You could. Yeah.

CARLA  
It wouldn't be real.

PAUL and CLYDE both turn to CARLA who is looking out to sea.

CARLA (CONT'D)  
None of this is real.

She stands up.

CARLA (CONT'D)  
I'm going back to the car. Are you coming?

CLYDE  
I want to say goodbye to Dad first.

CARLA nods and walks away.

PAUL  
Your mum... You're lucky.

CLYDE  
Yeah.

PAUL  
You could...  
(suddenly serious)  
Use the pendant one more time.

CLYDE  
What?

PAUL  
Make your mum forget about me.  
Completely. For good.

CLYDE  
(shaking his head)  
No. You had good times. Before, I mean.

PAUL  
I'm sorry.

He fumbles into his pocket and pulls out his wallet. He opens it, showing the picture of YOUNG CLYDE. He takes out the photo and behind it is an ultrasound scan.

(CONTINUED)

69C CONTINUED: (4)

69C

PAUL (CONT'D)

Mel's pregnant.

CLYDE

What?

PAUL

That's why I ran away. I remembered  
what a useless Dad I was to you.

CLYDE

What about me?

PAUL

You're not a kid anymore. You're cool.  
You don't need me.

CLYDE

You're right, I don't need you. I've  
got Mum. Sarah Jane. Luke.  
Rani. Maria. So I don't need you, but  
I think that baby does.

(beat)

Try not to mess it up.

CLYDE stands up as does PAUL. CLYDE hugs him and walks  
away. Then he takes off the jacket and throws it at  
PAUL.

Fade up 'Apologize' by Timbaland. This continues over  
the scenes until Scene 74.

CLYDE (CONT'D)

(calls back)

You can take the car back. And the  
clothes. Everything. I'll go home with  
mum.

PAUL left alone, looking out at the sea.

CUT TO:

70

**EXT. LYNPORT MARINA - AFTERNOON 2**

70

CARLA is sitting in her car. Listening to 'Apologize' on  
the radio. Staring ahead.

She watches as the sports car reverses and heads away  
from the Marina.

She opens her car door and gets out. Looks over at  
CLYDE. He's still standing there, unsure what to say.  
Holding the pendant.

(CONTINUED)

CARLA

So. Aliens? What's that all about?

CLYDE

Just, you know. It's what I do.

CARLA

It's dangerous.

(shakes her head)

I've tried so hard to keep you safe.

Clyde, I can't cope with this.

CLYDE is looking down at the pendant in his hand.

CLYDE

And I want to keep you safe. I want you to be happy. That's why I kept it from you.

CARLA watches him as he holds up the pendant. She knows what he's going to do. She gives him a small nod and then turns around, her back to him.

CLYDE (CONT'D)

Mum, I'm telling you to forget about it. Forget about the pendant. Forget about the aliens and forget about what I do.

The pendant glows briefly and CARLA blinks. As she turns to face CLYDE, he takes off the pendant.

CARLA

Flip, it's cold

(beat)

Where's your Dad?

CLYDE

Dad's gone.

CARLA

I'm sorry, Clyde.

CLYDE

Me too. Let's go home.

CARLA gets into the car. CLYDE holds the pendant, looks at it then walks to the ramp by the water's edge and throws the pendant far out into the water.

CUT TO:

70A     **INT. BENEATH THE WATER - AFTERNOON 2**

70A

FX SHOT: We see the pendant slowly sinking into the depths till it's out of view.

CUT TO:

71     **OMITTED**

THRU  
73

71  
THRU  
73

74     **EXT. 13 BANNERMAN ROAD - NIGHT 2**

74

Establishing shot of SARAH JANE SMITH's house. Fade out 'Apologize'.

CUT TO:

75     **INT. SARAH JANE SMITH'S ATTIC - NIGHT 2**

75

SARAH JANE taking down the Post-It note. The door enters and CLYDE pokes his head round.

CLYDE

Knock knock...

SARAH JANE

Come in, Clyde.

She sits on the sofa, indicating for him to join her.

CLYDE

I came to say... to say I'm...

SARAH JANE

I know.

CLYDE

I shouldn't have brought him here.

SARAH JANE

You wanted to impress your Dad. I'd have probably done the same.

CLYDE

Do you miss your mum and dad?

SARAH JANE

I can't really remember them. I was a baby when they died. But yes, sometimes I think I'd do anything just to see them again.

(beat)

Go on. Tell me what you're thinking.

(CONTINUED)



75 CONTINUED:

75

CLYDE

How do you know?

SARAH JANE

Just say it.

CLYDE

Well... Sometimes... Sometimes I just get tired of being the cool one, you know?

It's like... there's Rani and Maria and Luke and then there's... Clyde. And people think I'm not bothered by stuff. That I'm always...

SARAH JANE

Clyde... You don't have to be cool all the time.

She takes his hand.

CLYDE

There's so much of my dad in me. I saw that today and I think... I think if it wasn't for you lot, I'd be... Weaker... Like him.

SARAH JANE

And I think you underestimate yourself. Now, go on. Get home. I'll see you tomorrow.

CLYDE gets up, goes to the attic door and opens it. He looks back at SARAH JANE.

CLYDE

Thank you.

He leaves.

SARAH JANE goes over to her desk and opens a drawer. Takes out a photograph. It's of her MUM (BARBARA) and DAD (EDDIE) from 1951. She smiles sadly.

**END OF EPISODE EIGHT**