

THE SARAH JANE ADVENTURES 3

**Episode 5
By**

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Yellow Revisions

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1 **INT. SARAH JANE'S ATTIC -- DAY**

1

SARAH JANE, dressed to go out, and just slightly more glam than usual, looking in the mirror, checking herself out. LUKE at the desk, doing some homework, head down. K9 in a corner.

SARAH JANE
See you later then.

Luke doesn't look up.

LUKE
Yeah, see ya, mum. Have a good evening.

SARAH JANE
You too. Bye K9.

K9
Enjoy your evening Mistress.

Sarah Jane breezes out.

Luke waits a second -

Then snaps his school book shut, stands.

LUKE
Mr Smith, I need you! Quickly and quietly!

As MR SMITH bursts out, Luke snaps open his mobile, speed dials -

LUKE (CONT'D)
She's off again!

CUT TO:

2 **EXT. BANNERMAN ROAD -- DAY**

2

SARAH JANE drives off in her car -

PAN to CLYDE and RANI emerging from the Chandras' house, Rani with ear to her phone -

RANI
Right. We're coming over.

Clyde looks after Sarah Jane's car.

CLYDE
What is she up to?

CUT TO:

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

3

LUKE before MR SMITH, snapping his phone shut.

 MR SMITH
How can I help you, Luke?

 LUKE
Activate tracking device, Mr Smith.
Aerial satellite scan.

A GRAPHIC MAP of suburban/city streets appears on Mr Smith's screen.

A steady pulsing BLIP moves along the streets.

CUT TO:

4 **EXT. CITY STREET -- DAY**

4

SARAH JANE in her car, driving by -

As it passes, CLOSE on a sugarcube-sized piece of alien tech attached to the back of the car -

It pulses with PRAC light in time to the blip in the attic.

CUT TO:

5 **INT. SARAH JANE'S ATTIC -- DAY**

5

RANI and CLYDE rush in. LUKE stands before the map on MR SMITH's screen, now joined by curious K9.

 RANI
So what was her story this time?

 LUKE
She said she's going to a meeting at the Town Hall, about a motorway extension.

 K9
Mistress's exact words - "You never know, Luke. There could be a story in it."

 CLYDE
Her excuses are getting lamer and lamer.

 K9
Affirmative. Veracity level 12 per cent.

 CLYDE
Why's she lying to us?

(CONTINUED)

5

CONTINUED:

5

Rani studies the map.

RANI

She's heading into town.

They track the car on Mr Smith's screen -

MR SMITH

Query. Am I to understand you are using my tracking system to spy on Sarah Jane?

RANI

It's the fifth time she's done this in a month, Mr Smith. We've gotta find out what she's really doing.

CLYDE

She goes off on her own, all mysterious, what if she gets in trouble?

MR SMITH

This is highly irregular behaviour.

K9

Silence, Mr Smith. You exceed your function. Your opinion has not been asked for.

CLYDE

That told you!

(to K9)

Good dog!

CUT TO:

6

INT. SARAH JANE'S CAR/CITY STREET -- DAY

6

SARAH JANE has parked her car. (We can't see where yet.) She gets out her mirror, takes a lipstick from her bag - goes to apply it -

The lipstick buzzes!

Oops - nearly sonicked herself!

SARAH JANE

Got to stop doing that!

She switches the sonic for proper lipstick, applies it.

SARAH JANE (CONT'D)

Right.

She gets out of the car -

CUT TO:

7

INT. SARAH JANE'S ATTIC -- DAY

7

As before. Now the pulsing light on the screen has stopped.

CLYDE
She's stopped.

LUKE
Nowhere near the town hall.

RANI
There, she was lying. Knew it.

CLYDE
Scan for alien activity in that area,
K9.

K9's sensors twitch.

K9
Negative alien activity, Master Luke.

MR SMITH
I am perfectly able to complete that
function, Clyde. There is no need to
consult the dog.

K9
Grrr.

RANI
What now then? Follow her down there?

Luke grabs his coat.

LUKE
Come on. Two minutes to the next bus.

He heads out, Rani following.

Clyde stops at the door, turns back to Mr Smith and K9.

CLYDE
And you two - play nicely!

And he races after the others -

K9
Play nicely: Instruction to human
children. Conduct recreation in
socially compatible mode.

MR SMITH
Oh, be quiet.

CUT TO:

8

EXT. CITY STREET/INT. RESTAURANT-- DAY

8

Sarah Jane's car parked on the city street.

PAN to find CLYDE, LUKE and RANI lurking at a corner, sneaky, looking round.

LUKE

There's the car. But where's Mum?

RANI

No sign of any aliens either.

Clyde saunters down the road, looks in a window -

Freezes -

And darts back -

CLYDE

No. I did not just see that.

Luke and Rani sneak up, look through the window -

CLYDE (CONT'D)

Careful!

It's a RESTAURANT - at a table away from the window, facing them, is SARAH JANE - flirty, relaxed, ad-lib dialogue we cant hear -

She's holding hands across the table with a man, PETER - 50s, stunningly handsome.

RANI

Oh. My. God.

Rani and Luke stunned. Clyde joins them - as Sarah Jane leans over the table to Peter, faces inches apart.

CLYDE

They're not going to - oh, people are eating!

Sarah Jane and Peter kiss -

And we faintly hear the sound of the TARDIS materialising. Clyde turns towards it, frowns, then shrugs - the sound has faded.

CUT TO **TITLES:**

9

INT. CITY STREET/INT. RESTAURANT-- DAY -- DAY

9

As before -

(CONTINUED)

9

CONTINUED:

9

RANI
Wow, just - wow.

They retreat from the window -

And when they're safely out of view -

CLYDE
Nobody over 22 should be doing that in public. Or actually at all.

RANI
Shut up Clyde. Aw, that's so brilliant, she's got herself a man!

LUKE
What are we gonna say?

RANI
We're not gonna say anything! She wants to keep it a secret, so we never saw that, and we don't know. Yeah? Luke?

LUKE
Yeah.
(beat)
We thought she was hunting aliens!

They burst into laughing -

CUT TO:

10

INT. SARAH JANE'S ATTIC -- NIGHT

10

Later. LUKE, RANI, CLYDE - schoolwork out - crystal GRAPHIC on MR SMITH's screen. K9 to one side.

They hear footsteps -

RANI
She's coming.

They try to look nonchalant as SARAH JANE walks in.

SARAH JANE
What are you all doing up here?

CLYDE
The exams are coming up. Gotta work.

RANI
Luke's been helping us. Did you have a good evening?

CLYDE
Yeah, how was the meeting?

(CONTINUED)

10 CONTINUED:

10

SARAH JANE
Nothing special. Why's Mr Smith still
out?

The screen blinks to show the street map GRAPHIC, this
time with the bug beeping from outside the house.

MR SMITH
Information. Sarah Jane's car is now
parked outside the house.

SARAH JANE
What? Mr Smith?

MR SMITH
Oh. Hello Sarah Jane. I have been
tracking your position as instructed by
Luke.

CLYDE
Big mouth. You did that on purpose.

SARAH JANE
K9? What have they been doing?

K9
I have been instructed to withhold the
information.

SARAH JANE
What was your exact instruction?

K9
Mistress Rani instructed me not to relay
the information that you were followed
to your assignation Mistress.

RANI
The gob on you!

SARAH JANE
You've been spying on me?

LUKE
We were worried. When you've kept
something secret before it's always been
a disaster.

SARAH JANE
Does that give you the right to poke
into my private business?

A second of silence - then she laughs. Unusually
skittish.

SARAH JANE (CONT'D)
I was about to tell you anyway!

(CONTINUED)

10 CONTINUED: (2)

10

CLYDE

Who's the lucky fella then?

SARAH JANE

His name's Peter Dalton, and yes, he's very lucky, and rather marvellous.

RANI

Yay! Where'd you meet him?

Sarah Jane pushes the three of them out of the door.

SARAH JANE

Oh no, that's all. End of discussion. You two, home. Luke, bed, I'll be in to say goodnight! Go on, off off!

Now they've gone -

SARAH JANE (CONT'D)

(to herself)

I should be angry. Why am I not angry?

K9 extrudes his eye-sensor.

K9

Mistress. I detect you are experiencing a heightened emotional state. Alpha waves high, heartbeat fast, increased serotonin production.

SARAH JANE

Oh K9, always the romantic.

She bends down and kisses him on the nose.

CUT TO:

11 **EXT. 13 BANNERMAN ROAD -- NIGHT**

11

Later. Sarah Jane's house at night.

CUT TO:

12 **INT. LUKE'S BEDROOM -- NIGHT**

12

LUKE in bed. SARAH JANE enters.

SARAH JANE

Honestly, I was about to tell you. I think.

She sits on the bed.

SARAH JANE (CONT'D)

I'm not exactly an expert in matters of the heart.

(CONTINUED)

12 CONTINUED:

12

LUKE

Neither am I.

SARAH JANE

I thought something was bound to go wrong, with my track record. Only it keeps getting better.

LUKE

I didn't know you had those sort of feelings.

SARAH JANE

Men were interested before, but then I'd think, how can a relationship go anywhere, with my bizarre life?

LUKE

Where did you meet him?

SARAH JANE

In the shoe shop. We just got talking and he gave me his phone number.

LUKE

So, people of your age do that kind of thing?

*
*

SARAH JANE

Cheek.

(beat)

I wasn't going to call him, but I bumped into him again and that got me thinking. I cut myself off from people for all those years. How could someone like me, with what I know, what I do, ever have proper friends? But then I got you, and Maria, Clyde and Rani. Things changed. Perhaps they're changing on this front too.

LUKE

You look really happy.

SARAH JANE

But there's still the big problem isn't there? I can't suddenly spring it all on Peter. By the way, I used to go travelling through space and time in a phone box, with a Time Lord.

LUKE

Here's my son, who was created as part of an experiment by the Bane.

(CONTINUED)

12 CONTINUED: (2)

12

SARAH JANE

I've got a talking computer and a robot dog.

LUKE

And by the way, my lipstick is deadly.

A big hug.

SARAH JANE

But I do want you to meet him. We'll just keep all the madness quiet for a bit longer, see how things go.

She gets up.

SARAH JANE (CONT'D)

And whatever happens, we're ok, you and me. Night.

Sarah Jane exits -

And Luke settles back in bed -

Suddenly, just for a second - a wheezing, groaning sound, far in the distance -

Luke bolts up - what?

But it's gone.

CUT TO:

13 **EXT. 13 BANNERMAN ROAD -- DAY**

13

Morning. A Parcelforce-style DELIVERY VAN pulling up near Number 13. Caption: **ONE WEEK LATER.**

CUT TO:

14 **INT. LUKE'S BEDROOM -- DAY**

14

LUKE, smartly dressed, checks himself in a mirror. K9 watching.

LUKE

Hope I look okay.

K9

"Okay" - adequate but unremarkable quality.

LUKE

Don't know how I'm supposed to react. What do I call him, Peter, Mr Dalton? Dad? What if I don't even like him?

(CONTINUED)

14 CONTINUED:

14

K9's head dips a little sadly.

K9

Regret I do not have the answers to
these questions, Master Luke. Suggest
consult another human being.

SARAH JANE knocks, sticks her head around the door.

SARAH JANE

Come on, Luke, he'll be here any moment!
Chop chop!

She's gone in a blur -

LUKE

Right. Stay quiet K9. He mustn't find
out about you, got it?

K9

(whisper)
Understood.

CUT TO:

15 **EXT. 36 BANNERMAN ROAD -- DAY**

15

RANI opening the front door - to see CLYDE walking up
Bannerman Road.

RANI

Clyde! What you doing here?

Clyde nods to Number 13.

CLYDE

Think I left my phone charger in the
attic.

RANI

Oh yeah?

CLYDE

Alright. I want a good old look at the
mystery man.

RANI

Hold on, so do I.

They set off towards Number 13 -

- where SARAH JANE has signed for a large cardboard box
which has weird patches and stains at its base - from the
DELIVERY PERSON -

SARAH JANE

Thanks!

(CONTINUED)

15 CONTINUED:

15

The Delivery Person sets off back to their van - as
PETER's car pulls up -

Sarah Jane waves, big smile - Peter waves back -

Clyde and Rani reach Number 13 -

CLYDE

Oh, hi Sarah Jane, is that your man?

SARAH JANE

What are you doing here?

Peter gets out of the car, waves -

And the side of the box BULGES strangely - Clyde and Rani
see it too -

SARAH JANE (CONT'D)

(realization)

Oh no!

Peter approaches holding a big bunch of flowers.

PETER

Hullo!

(offering flowers)

These are for you.

Sarah Jane dumbstruck, looking down at the box -

PETER (CONT'D)

Everything alright?

And Rani grabs the box!

RANI

Oh, thanks for looking after that for
me. Come on Clyde.

CLYDE

But -

(to Peter)

Hello.

Rani and Clyde head back to the Chandras -

Sarah Jane takes the flowers, looking after them -

SARAH JANE

Peter, they're lovely. Thank you!

PETER

Are you sure you're okay?

Clyde and Rani head up the path to the Chandras -

(CONTINUED)

15 CONTINUED: (2)

15

As GITA bursts out of the Chandras -

GITA
Ooh! Is that Sarah's man arriving?

RANI
Mum. Have you got no shame?

CLYDE
Least we were trying to be subtle.
(of the box)
What is that?

RANI
How should I know?

Rani takes the box into the Chandras -

AS Gita looks over, mock casual -

CUT TO:

16 **INT. CHANDRAS' LIVING ROOM -- DAY**

16

RANI puts the box down -

And ducks back out -

Behind her - PRAC effect - the side of the box BULGES.

CUT TO:

17 **EXT. 13 BANNERMAN ROAD -- DAY**

17

LUKE has joined SARAH JANE and PETER -

PETER
You must be Luke.

LUKE
Nice to meet you, Mr Dalton.

PETER
It's Peter! I've heard a lot about you.
You're the apple of your mum's eye, I
can tell you.

They shake hands.

PETER (CONT'D)
This is your house? Amazing place.

Watching from over the road - RANI, GITA and CLYDE in the doorway.

(CONTINUED)

17 CONTINUED:

17

GITA
Blimey, quite dishy. She's done all
right for herself.

CLYDE
Cool car.

GITA breezes over, pretend-casual.

RANI
(hisses)
Mum. Come back. Guh!

Rani doubles back into the Chandras -

RANI (CONT'D)
Clyde!

Clyde follows her in.

CUT to outside Number 13 -

GITA
Oh morning, Sarah - just popping to the
shop. Want anything?

SARAH JANE
No thanks. Peter, this is Gita from
over the road.

GITA
Ooh, Peter and Gita, funny!

PETER
Gita. Nice to meet you.

GITA
Pretty flowers. I run a flower shop, my
darling, Bloomin' Lovely on the parade,
drop in, I'll give you a discount. I do
lovely displays for weddings!

SARAH JANE
And that's quite enough of that, thank
you.

GITA
Well, I'll be off then.

She sets off -

LUKE
The shop's that way, Mrs Chandra.

He points in the opposite direction.

(CONTINUED)

17 CONTINUED: (2) 17

GITA
Oh yeah. See ya!

SARAH JANE
Let me just pop these in some water -
She heads back to the house -

CUT TO:

18 **INT. CHANDRAS' LIVING ROOM -- DAY** 18

The PACKAGE bulges -

RANI and CLYDE come in -

CLYDE
OK, he looks all right -

But then Clyde jumps, reacting to the box -

CLYDE (CONT'D)
Did that just move again?

Suddenly -

FX SHOT: SMACK! An EYESTALK jabs out -

CUT TO:

19 **INT. LUKE'S BEDROOM -- DAY** 19

K9's sensors twirl.

K9
Alien activity detected. Alert!

He heads for the door.

K9 (CONT'D)
Activating stair-negotiation hover mode.

CUT TO:

20 **INT. CHANDRAS' LIVING ROOM -- DAY** 20

FX SHOT: CLYDE and RANI back away as a PRONG punches out of the box - packing material flying everywhere -

CLYDE
I hope this thing's harmless!

The creature bursts out -

FX SHOT: It's TRAVAST POLONG from Series 2 ep 8!

(CONTINUED)

20 CONTINUED:

20

RANI
Stay calm! We're going to help you.

CLYDE
Don't believe this!

CUT TO:

21 **EXT. BANNERMAN ROAD -- DAY**

21

Sarah Jane's just closing the door of Number 13 - when K9 bursts excitedly through and outside -

K9
Emergency! Alien activity detected,
Mistress!

SARAH JANE
What!

She looks panic stricken to where LUKE and PETER are talking by the car.

SARAH JANE (CONT'D)
K9, shut up! Get back inside, he
mustn't see you! It's all meant to be
normal!

K9
Alert, Mistress!

K9 trundles past her - and into the street -

LUKE
K9!

K9
Previous instructions overridden, danger!

PETER
Hello, what's that?

LUKE
Er. It's mine, it's a toy. Comes from
Japan, robot dog, K9, get it?

PETER
It talks.

LUKE
It comes programmed with phrases.

K9
Do not look at me. Everything is
normal.

(CONTINUED)

21 CONTINUED:

21

LUKE

It's... a prototype. It always finds
its way home again...

He trundles across the road towards the Chandras.

PETER

I think I'd like one of those.

Sarah Jane walks back to them.

SARAH JANE

Let's go then.

K9

(OOV)

Alert, alert!

PETER

(to Sarah Jane)

The toys kids have got nowadays,
computers and things, it's incredible -
remember that thing with the horse, I
thought it was the best thing in the
world, you had to put stuff on its back
and -

As he talks, Sarah Jane can see over his shoulder - OH.
MY. GOD!

She can see Clyde and Rani rummaging through the bushes,
which wobble (due to the unseen Travast Polong)

CLYDE

Stop it!

RANI

How do I stop it?

FX SHOT: TRAVAST POLONG bursts out of the bushes and up
the path towards K9 -

K9

Alert! Alert!

Peter is about to turn round - Sarah Jane grabs him.

SARAH JANE

Buck-a-roo! Yes, it was great, wasn't
it, and then there was Meccano, of
course, and hula hoops, and those dolls
with the string thing -

Sarah Jane grabs him by the arm, leads him to the car.

SARAH JANE (CONT'D)

Let's go!

They virtually bundle Peter into his car.

(CONTINUED)

21 CONTINUED: (2)

21

LUKE
Yeah, I'm starving.

As the car pulls away, close foreground, Clyde hares across screen, chasing the unseen Polong -

CLYDE
Come back here!

CUT TO:

22 **INT. PIZZA RESTAURANT -- DAY**

22

SARAH JANE, LUKE and PETER at a table in Jubilee Pizza or similar, nothing flashy. Getting on fine.

LUKE
I really want to go to university, but I think I'd also like to work on my own projects -

Sarah Jane's phone rings. She looks at the screen.

SARAH JANE
Better get this. Sorry.

She heads off to a corner. Answers.

SARAH JANE (CONT'D)
Rani.

CUT TO:

23 **INT. SARAH JANE'S ATTIC/PIZZA RESTAURANT -- DAY**

23

RANI on the phone - CLYDE slamming a big garden waste bin down on the floor. Jibbering from inside. K9 present, MR SMITH out.

CLYDE
There you go, my son!

RANI
(on phone)
We got it. What is it?

SARAH JANE
Travast Polong. Not evil, just trouble. I saw him on eBay, the seller had no idea what he was, turns out he was in his dormant cycle.

RANI
He would choose today to wake up!

SARAH JANE
Get Mr Smith to open up a link to Polongus and they'll transmat him home.

(CONTINUED)

23 CONTINUED:

23

RANI
Already on it.

MR SMITH
Polongus receiving now -

FX SHOT: A small teleport glow appears before Mr Smith -
and the bin disappears - *schlupp*.

MR SMITH (CONT'D)
Earth transmitting now.

RANI
Problem solved. You have fun, right?

CUT TO:

24 **INT. PIZZA RESTAURANT -- DAY**

24

PETER and LUKE at the table - talking about Sarah Jane -

PETER
Must be being a journalist, she has to
know everything.

LUKE
Yes, that is so true!

As SARAH JANE walks back -

PETER
(to Luke)
Watch this.

SARAH JANE
You boys okay?

PETER
Yeah, Luke and I were just discussing -
oh, no, never mind, not important.

SARAH JANE
No, go on, what?

LUKE
(playing along)
It doesn't matter, Mum, it was nothing.

SARAH JANE
No, go on, what were you talking about,
tell me. Come on.

Peter and Luke amused -

(CONTINUED)

24 CONTINUED:

24

SARAH JANE (CONT'D)
(laughing)
What's so funny? What?

CUT TO:

25 **INT. CHANDRAS' KITCHEN -- DAY**

25

CAPTION: 2 DAYS LATER

Schoolbooks at the table. CLYDE's at Rani's laptop as RANI turns from fixing them glasses of squash from the fridge and peers over his shoulder.

RANI
What're you doing?

CLYDE
Just being nosey. Looking up Peter's gaffe. 120 Christchurch Walk, W4 ...

On the screen - a Google-street-view style view of PETER'S HOUSE. It's big.

RANI
Nice place.

CLYDE
Weird.
(points at screen)
For Sale sign.

He zooms in to the image.

CLYDE (CONT'D)
Newspapers in the windows. Looks empty.

RANI
The picture could have been taken months back.

CLYDE
No, look, it says three weeks ago.

RANI
I'll ask Sarah Jane.

CLYDE
But Luke told me, she's never been to his place.
(beat)
Let's go round there.

RANI
Are you joking?

(CONTINUED)

25 CONTINUED:

25

CLYDE

Just to have a look.

RANI

Oh, I know what you're thinking. Clyde,
Peter is not an alien!

CLYDE

I know, K9 scanned him, I'm not saying
that. But Sarah Jane's loaded, right?
All that money her aunt left her, the
house, what if he wants to get his hands
on it?

RANI

He's a partner in a law firm, he earns
thousands.

(beat)

I know why you're doing this.
You don't want things to change.
Neither do I. But Sarah Jane's happy,
isn't that important?

Clyde gets up, grabs his coat.

CLYDE

And I want her to stay happy.

CUT TO:

25A **INT. RESTAURANT -- DAY**

25A

SARAH JANE and PETER in the restaurant, holding hands.

PETER

I don't quite know how to say this.

SARAH JANE

(thinks the worst)

What's the matter?

PETER

Nothing's the matter, that's it.

(beat)

Sarah Jane, I love you.

SARAH JANE

Good. Because the funny thing is,
Peter, I love you too.

CUT TO:

26 **INT. PETER'S HOUSE LIVING ROOM/HALLWAY-- DAY**

26

CLOSE on a dusty window being heaved open from the
outside - to reveal CLYDE and RANI.

(CONTINUED)

26 CONTINUED:

26

CLYDE

Come on.

Clyde drops down - and stares around. Amazed.

CLYDE (CONT'D)

What? Place is creepy.

REVEAL that the room is large - and totally empty. No carpet, bare walls. An air of decay, abandonment.

CLYDE (CONT'D)

It's freezing.

RANI

We got the right address, didn't we?

CLYDE

Course we did. Look at this place, I knew it! Lair of the living dead!

RANI

There could be a million reasons for this, I dunno, he's got everything in storage.

Clyde heads for the door -

In the hallway, a pile of unopened junk mail -

CLYDE

Oh yeah?

CUT TO:

27 **OMITTED**

27

28 **INT. RESTAURANT -- DAY**

28

SARAH JANE and PETER - Peter down on one knee!

The other DINERS look round -

Peter produces a box. Opens it to reveal a diamond ring.

PETER

Sarah Jane. Will you marry me?

SARAH JANE

That's beautiful. Oh Peter. I love you.

PETER

And that means ...?

SARAH JANE

Yes. Of course. Yes, yes, yes!

(CONTINUED)

28 CONTINUED:

28

Sarah Jane slips on the ring.

The DINERS applaud -

FX SHOT: A SPARKLE flickers over the diamond.

CUT TO:

29 **INT. SARAH JANE'S ATTIC -- DAY**

29

CLYDE and RANI burst in - to find SARAH JANE and LUKE happy and hugging.

SARAH JANE

Hey! I've just been telling Luke - I've got some big news. Wonderful news! Peter and I. We're getting married.

CLYDE

What!?

SARAH JANE

You don't have to look so pleased, I know it's a bit of a shock. Peter's got it all planned.

RANI

I bet he has.

SARAH JANE

What do you mean?

RANI

Sarah Jane. We went round to Peter's house.

LUKE

You did what?

CLYDE

There's nothing there. It's empty.

SARAH JANE

What? What do you mean?

FX SHOT: CLOSE on the ring - the jewel SPARKLING.

LUKE

Mum?

Sarah Jane blinks - and all her doubt disappears.

SARAH JANE

I know it's empty. He doesn't really live there, he's a senior partner -

CUT TO:

30 **INT. PETER'S HOUSE LIVING ROOM-- DAY**

30

PETER stands in his empty living room -

FX SHOT: A DIAMOND SPARKLE in his eyes - as Sarah Jane's words echo through -

SARAH JANE (O.S.)
- *his firm got him a flat in London
nearer the office.*

CLYDE (O.S.)
And you've been there?

SARAH JANE (O.S.)
Plenty of times.

CUT TO:

31 **INT. SARAH JANE'S ATTIC -- DAY**

31

As before.

SARAH JANE
I should be angry with you breaking in there, but - it's what I'd do, isn't it? Look at you - I've made you all so suspicious. But this is a happy thing, and I want you all to be a part of it. So thanks but there's no need to sneak around or worry about anything.

RANI
So when's the wedding?

SARAH JANE
End of next week! At my age, why wait?

CLYDE
You what? That's mad.

SARAH JANE
Peter had it all on standby, a nice hotel in the country. You're all invited - and you, Luke - you can give me away!

LUKE
Do I have to do a speech?

K9
I will help, Master Luke.

RANI
Oh it'll be full of robot jokes, will it?

(CONTINUED)

31 CONTINUED:

31

CLYDE

Don't you think this is a bit fast?

SARAH JANE

You're telling me, I've got so much to arrange. A lot of changes.

FX SHOT: The ring - SPARKLE -

MR SMITH

Sarah Jane, I have detected a -

SARAH JANE

That reminds me. First big change - Mr Smith, commence deactivation program.

MR SMITH

But Sarah Jane, I have detected an impulse registering -

Sarah Jane pulls a big lever -

SARAH JANE

Initiate total deactivation, Mr Smith. Protocol 5!

MR SMITH

Complying. Goodbye, Sarah Jane.

And Mr SMITH slides back in to the wall with a THUD.

CLYDE

No! Sarah Jane! He was gonna tell us something!

SARAH JANE

The world can look after itself. I'm busy. With something normal for a change. I don't want anything - any of this -

She gestures around the attic.

SARAH JANE (CONT'D)

Getting in the way.

LUKE

You haven't told Peter about - our thing, what we do?

SARAH JANE

Why should I? Perhaps I never will, perhaps that's the solution.

CLYDE

I do not like this.

(CONTINUED)

31 CONTINUED: (2)

31

SARAH JANE

I know what'll stop you worrying Clyde.
You can dog sit for a bit. Look after K9
for me.

CLYDE

What, really? What do I tell my mum?

SARAH JANE

Come on, Clyde Langer - when have you
been short of excuses? Oh, and Rani -
keep Saturday free. Dress shopping!
You're going to make a lovely
bridesmaid!

RANI

You're on! There's that wedding fair -

SARAH JANE

I know! And your mum can do the
flowers, before she asks!

She gives Rani a big hug.

SARAH JANE (CONT'D)

Right, come on, everybody out, I'm
locking up in here. Things to do!

Luke, Rani and Clyde (carrying PROP K9) out -

Cut to Sarah Jane's hand on the light switch by the door -

SARAH JANE (CONT'D)

And goodbye to all that.

A sad smile - she flicks off the light-

The door closes behind her -

We hear it locked.

PAN across the attic - dark, empty, dead.

CUT TO:

32 **EXT. COUNTRY HOTEL -- DAY**

32

Afternoon. GERRARD HOUSE, a country hotel.

CLYDE in suit and tie and cool trainers, with PETER and
LUKE. Luke is checking the contents of an envelope from
his pocket. A small scattering of WEDDING GUESTS.

LUKE

(to Peter)

Message from our friend Maria.

(MORE)

(CONTINUED)

32 CONTINUED:

32

LUKE (CONT'D)

She couldn't make it, she's got exams
and her dad's tied up at work.

CLYDE

My mum's gone to another wedding. Too
short notice, it's all been so fast.
The Brigadier's her oldest friend, of
course, but he's back in Peru.

(to Peter)

Any of your family coming, Peter?

PETER

I'm afraid I'm the only one left. End
of the line.

He catches someone's eye -

PETER (CONT'D)

Back in a sec -

And heads off -

CLYDE

Something so weird about all of this.

LUKE

Clyde, you didn't have to come.

CLYDE

I wouldn't miss this. What if something
happens?

LUKE

Just because your dad turned out bad,
doesn't mean mine will.

CLYDE

He's not your dad.

LUKE

He's going to be. Don't spoil Mum's
day.

In the background HARESH And GITA in their best, walking
up -

GITA

Is this it?

(waves to somebody)

That's Emma, does her hair. Clarissa,
used to be her editor. And that's her
accountant, I forget the name.

HARESH

You must be slipping.

(CONTINUED)

32 CONTINUED: (2)

32

GITA

Bit of a sorry turnout. That's what happens when you rush to get married.

HARESH

It's rather peculiar. Marry in haste, repent at leisure, they say.

GITA

Trust you to be the voice of doom
Hareh. Smile!

Luke steps forward.

LUKE

Hello everybody. Welcome! It's time to go in, if you'd like to follow the groom -

GUESTS, Clyde and the Chandras follow Peter into the hotel -

GITA

(to Peter)

So where are you heading after the reception, Peter, anywhere exotic?

PETER

Afterwards is a surprise.

GITA

Can't be any worse than our honeymoon.
Total disaster.

HARESH

I enjoyed it.

GITA

Brussels. There's nothing there!

Cut to Luke as the bridal car pulls up, CHAUFFEUR at the wheel -

HERO SHOT as SARAH JANE emerges in wedding outfit, RANI elegant as bridesmaid. Both look stunning.

LUKE

Mum!

He double takes at Rani - she's gorgeous.

LUKE (CONT'D)

Rani! You look - good.

RANI

I look "good"?

(CONTINUED)

32 CONTINUED: (3)

32

LUKE
You look amazing. Both of you.

Sarah Jane takes his arm and they head in to the hotel,
Rani following -

LUKE (CONT'D)
Thought you might have gone for the
Doctor. To give you away.

SARAH JANE
I need somebody reliable. And I'm so
very, very glad it's you.

Rani follows them in.

SARAH JANE (CONT'D)
Plus, where would I send the invite?
Metebelis 3?

Behind them, during this, Rani's head turns as just for a
second she hears -

Wheezing, groaning engines - strained, weird, that
electronic burble from later in the sound effect -

She looks round -

Then we hear the first strains of the Wedding March from
inside -

And Rani shrugs it off, hurries in.

CUT TO:

33 **INT. HOTEL BALLROOM -- DAY**

33

Smallish function room. Everybody arranged -

At the front - a table, behind which the REGISTRAR -
female, 40s. Two empty seats in front of her for the
couple to sign the register. PETER stands nervously at
the table.

In front of the table, chairs arranged in rows, with the
aisle down the middle.

Front row left - HARESH and GITA.

Front row right - seats for Luke and Rani. The row
behind them - CLYDE, next to another table with a cloth
draped over it. WEDDING GUESTS behind.

At the back stands an USHER, operating the music CD and
ready to close the doors.

SARAH JANE and LUKE enter, RANI following.

(CONTINUED)

33 CONTINUED:

33

Peter and Sarah Jane's eyes meet. So much in love.

Sarah Jane and Luke walk down the aisle, Rani behind -
behind them, the USHER closes the door and exits -

GITA in bits already.

GITA

Look at our little Rani. Seems like
only yesterday she was in pigtails.

HARESH

She's not the one getting married.

GITA

Sarah's so happy. It's like a fairy-
tale.

HARESH

Pull yourself together.

But Hareh is on the verge of tears himself. So proud of
his daughter.

Clyde leans down towards the table next to him. Lifts
the cloth.

CLYDE

(whispers)

K9, scan.

REVEAL K9 under the table.

K9

(whispers)

All normal, Master Clyde.

CLYDE

So far.

Luke turns -

LUKE

(sotto)

You've brought the dog?

CLYDE

(sotto)

What d'you think was under there, the
wedding cake? Something wrong about
this.

Sarah Jane holds hands with PETER -

(CONTINUED)

33 CONTINUED: (2)

33

REGISTRAR

Good afternoon, everyone, I am the Superintendent Registrar. We are here today to witness the marriage of Sarah Jane Smith and Peter Anthony Dalton. In each other's company they have found happiness, fulfillment and love. They now wish to affirm their relationship with this marriage. Now I have to ask this question. If any person can show just cause or impediment why they may not be joined together - let them speak now or forever hold their peace -

And at that moment the doors SLAM open -

And THE DOCTOR bursts in!

THE DOCTOR

Stop this wedding! Now!

Sarah Jane stunned -

SARAH JANE

What? What? *What?*

HARESH

Who the hell is that?

LUKE

I don't believe it -

RANI

Who's he?

K9 bursts out of hiding -

K9

Master!

The Doctor runs forward down the aisle -

THE DOCTOR

I said stop this wedding!

And all hell breaks loose!

A screaming WIND rushes through the room -

BASH! The Doctor pushed back by invisible force -

CAMERA SHAKE: EVERYBODY holding on for dear life -

K9 spinning, confused -

(CONTINUED)

33 CONTINUED: (3)

33

K9

Alert! Alert! Danger, Mistress,
danger!

THE DOCTOR

Sarah Jane, get away from him!

Sarah Jane startled, horrified -

SARAH JANE

No - no - Peter?

She struggles to pull away from Peter -

Peter looks calm.

PETER

Don't be afraid, Sarah Jane. It's the
Angel.

FX SHOT: A FIGURE materializes before them -

And Sarah Jane looks into the face of the WHITE
TRICKSTER! It's the Trickster as we know him but clad in
dazzling white -

RANI

The Trickster!

LUKE

Mum! Mum!

All the while, the Doctor battling against the wind up
the aisle -

THE DOCTOR

Sarah Jane! Trickster, let her go!

TRICKSTER

Too late, Time Lord!

(to Sarah Jane)

You are mine, Sarah Jane Smith. Mine
forever!

FX SHOT: A vortex whirls up around the Trickster, Peter
and Sarah Jane.

The Doctor is almost there -

THE DOCTOR

SAAAAAARRRAAAAAHHHHH - JAAAAAANNNEEE!!!

SARAH JANE

DOCTAAAAHHHHHHH!!!!

FX SHOT: She disappears in the vortex - her scream
echoing away -

(CONTINUED)

33 CONTINUED: (4)

33

END OF EPISODE 5