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1 **INT. SARAH JANE'S HALLWAY -- NIGHT - 4** 1

Black screen. Caption: TODAY

SARAH JANE slowly stirring a cup of cocoa. She looks over at a clock - 00:22. She sighs and heads upstairs.

CUT TO:

2 **INT. ATTIC -- NIGHT - 4** 2

THE NIGHTMARE MAN smiles down at LUKE (asleep on the sofa). He hears SARAH JANE coming up the stairs, and steps into the shadows.

FX SHOT: THE NIGHTMARE MAN fades away.

The door opens and SARAH JANE enters with her cocoa. She jumps as she sees LUKE then, smiling, puts a blanket over him. She sees the discarded camera and picks it up.

CUT TO:

3 **INT. LUKE'S BEDROOM -- NIGHT - 4** 3

CLYDE and RANI asleep on the beanbags. THE NIGHTMARE MAN steps out of the shadows, looking down at them...

CUT TO:

4 **INT. ATTIC -- NIGHT - 4** 4

SARAH JANE sat on the steps, watching the video on the camera screen. We see footage from the Attic (Episode 1, Scene 42 - just laughing, no dialogue). A burst of static and the video cuts to LUKE staring into the camera (Episode 1, Scene 1).

LUKE

Our world has faced so many nightmares over the years...

SARAH JANE turns to look at LUKE, confused.

CUT TO:

5 **INT. LUKE'S BEDROOM -- NIGHT - 4** 5

THE NIGHTMARE MAN standing inbetween RANI and CLYDE, waving his hand over them as he...

THE NIGHTMARE MAN

Eeny, meeny, miny, moe.

(MORE)

(CONTINUED)

5 CONTINUED:

5

THE NIGHTMARE MAN (CONT'D)

Catch a tiger by the toe. If he
squeals, let him go. Eeny, meeny, miny -

His hand stops over RANI.

CUT TO:

6 **INT. ATTIC -- NIGHT - 4**

6

SARAH JANE, horrified, watching the video. (Episode 1,
Scene 44).

LUKE

No... please...

His eyes closing and THE NIGHTMARE MAN appearing.

CUT TO:

7 **INT. LUKE'S BEDROOM -- NIGHT - 4**

7

THE NIGHTMARE MAN still with his hand on RANI's forehead.

THE NIGHTMARE MAN

Ahh what sweet dreams. Soon change
that...

He steps back and puts his hands together.

FX SHOT: Black energy is generated by his hands. He
pulls his hands apart and both have the energy circling
them. He approaches RANI and touches her forehead - the
black energy going into her mind...

CUT TO:

8 **INT. ATTIC -- NIGHT - 4**

8

9 **INT. LUKE'S BEDROOM -- NIGHT - 4**

9

THE NIGHTMARE MAN crouched over RANI, touching her head.

SARAH JANE (O.S.)

K9!!

THE NIGHTMARE MAN

(grinning)

Voices crying out in the night...

He laughs. On RANI as she starts to have her nightmare...

CUT TO:

10 **INT. THE CHANDRA'S LIVING ROOM/NEWS STUDIO -- NIGHTMARE** 10

RANI wakes up. She's on the sofa. She looks over at the television. It's the BBC News with LOUISE MARLOWE.

LOUISE

You're watching the BBC News and I'm

12 CONTINUED:

12

MR SMITH's screen dims slightly and K9 bows his head.

SARAH JANE (CONT'D)

15 CONTINUED:

15

SARAH JANE

(to K9)

We've got to find a way to talk to him.
Remember that sentient concrete
disguised as the Chiswick Flyover? She
was using this to control people. If we
can-

She cuts off, horrified. She puts the device down.

K9

Mistress?

SARAH JANE

Clyde and Rani!

She bolts out of the Attic.

CUT TO:

16 INT. LUKE'S BEDROOM -- NIGHT - 4

16

THE NIGHTMARE MAN is resting his hand on CLYDE's
forehead.

CUT TO:

17 INT. BURGER BAR -- NIGHTMARE

17

Reveal CLYDE, in uniform, behind the counter of a burger
bar. He looks down, confused at his uniform. Then he
looks up and jumps. Because, there on a mobility scooter
is SARAH JANE (grey hair, eccentric old spinster).

NB The windows of the burger bar are black - as if in the
void.

SARAH JANE

You still serving burgers? I always
knew you were a stupid boy.

CLYDE

Sarah Jane?

CUT TO:

18 INT. LUKE'S BEDROOM -- NIGHT - 4

18

THE NIGHTMARE MAN's hands resting on CLYDE and RANI's
heads. Feeding on their nightmares. He looks up, seeing
the hallway light come on under the door.

The door opens and SARAH JANE enters, running over to
CLYDE and RANI.

(CONTINUED)

18 CONTINUED:

18

SARAH JANE
Clyde! Rani! Wake up!!

She shakes them but they won't wake up.

SARAH JANE (CONT'D)
No...

Behind her back, THE NIGHTMARE MAN stands in the shadows.
He raises a finger to his lips... ssh.

FX SHOT: THE NIGHTMARE MAN fades away.

SARAH JANE looks at RANI, her heart breaking.

CUT TO:

19 **INT. NEWS STUDIO -- NIGHTMARE**

19

RANI and LOUISE in front of the news desk.

We see RANI's POV. An unmoving shadowy crew behind
cameras, bright studio lights.

RANI
(to LOUISE)
What are you?

LOUISE
Louise Marlowe, BBC News.

RANI
This can't be happening!

LOUISE
Breaking news, Rani! I need you.

RANI

19 CONTINUED:

19

RANI
I don't understand.

LOUISE
(gentle/smiling)
Come and sit down.

And RANI sits down. Staring into the camera.

RANI
(quiet)
What am I meant to say?

LOUISE
Duh!

LOUISE points up at an autocue. It reads: "Her name is Sarah Jane Smith. But who is she?"

RANI
"Her name is..." Sarah Jane?!

LOUISE
You and me, Rani! We're going to tell everyone who she is. We're going to destroy Sarah Jane Smith!

CUT TO:

20 **INT. ATTIC -- NIGHT - 4**

20

SARAH JANE enters. She's broken.

SARAH JANE
I can't wake them up.

MR SMITH
You have the sentient concrete, Sarah Jane.

SARAH JANE picks up the device.

SARAH JANE
(realising)
Containing electrical circuitry - which it used to telepathically control the people of Brentford! Could you use it? To talk to Luke, I mean?

K9
Affirmative.

SARAH JANE, revitalised, attaching the device to K9's probe.

(CONTINUED)

20 CONTINUED:

20

K9 (CONT'D)

Working...

PRAC The circuitry in the rock glows.

K9 (CONT'D)

Master Luke, can you hear me? Master
Luke?

The circuitry fades.

K9 (CONT'D)

I regret I have insufficient power.

MR SMITH

21 CONTINUED:

21

SARAH JANE

Oh, I told you? I get confused. The social reckon I'm losing it! They want to put me in a home! I told them! I've got a home, thank you very much!

CLYDE

What am I doing here?

SARAH JANE

You work here.

CLYDE

I'm still at school!

SARAH JANE

You dropped out years ago, sweetheart.

CLYDE

No. Where's Rani?

SARAH JANE

She's a journalist, you know that. They're out there having the time of their lives and look at you.

CLYDE

This can't be real. Where is Luke? He'll know what to do.

SARAH JANE

He went away and he never came back. Like the little ducks!
(suddenly cackles)
Quack, quack, quack!

CUT TO:

22

INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE

22

LUKE covering his ears, surrounded by mocking laughter. He's rocking back and forth.

LUKE

It isn't real. It isn't real. This is just a stupid dream!
(shouts)
Nightmare Man!

CUT TO:

23 **EXT. 13 BANNERMAN ROAD/NIGHTMARE SCHOOL CORRIDOR -- NIGHT 23**

THE NIGHTMARE MAN steps out of the front door. Cut between THE NIGHTMARE MAN and LUKE as required.

LUKE
Can you hear me?

THE NIGHTMARE MAN
Oh, your mind is so strong, echoing across the dimensions.

LUKE
Come back and face me.

THE NIGHTMARE MAN
(pretends to think about it)
Mmm... no.

LUKE
What's the matter? You scared?

THE NIGHTMARE MAN
I'm just happy. You've taken my place. I've taken yours. You've made the monster real, Luke.

He strides off down the street, lala-ing Brahms's 'Lullaby'.

CUT TO:

24 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

24

A rumble of thunder.

LUKE
No! Come back! Come back!

Silence. LUKE so alone.

CUT TO:

25 **INT. ATTIC -- NIGHT - 4**

25

The USB lead is running from MR SMITH over to K9. SARAH JANE crouched down and lifts a panel on K9 - revealing that he's got a USB socket!

SARAH JANE
Ready?

(CONTINUED)

25 CONTINUED:

25

And she plugs it in! A few PRAC sparks on MR SMITH. A graphic on his screen showing energy transferring to K9. SARAH JANE standing back as K9's eyes light up brighter than ever and the alien device's circuitry glows!

K9
Engaging...

CUT TO:

26 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

26

LUKE
(broken/to himself)
I can't stop him. It's just me.

K9 (O.S.)
Negative, Master Luke. It is never just you.

LUKE turns around and K9 is there.

LUKE
How did you get here? Did Mum send you?

K9
Affirmative. She wanted me to tell you that this is a dream and that you need to wake up.

LUKE
I've tried, K9. But I can't.

CUT TO:

27 **INT. ATTIC -- NIGHT - 4**

27

SARAH JANE
Mr Smith?

MR SMITH
The dog is communicating with Luke.

CUT TO:

28 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

28

LUKE and K9 walking down the corridor.

LUKE
The Nightmare Man's an alien who's taken my place in the real world - and I'm trapped here.

(CONTINUED)

28 CONTINUED:

28

K9

Affirmative.

LUKE

I was so scared about leaving home I started having nightmares. This is all my fault.

CUT TO:

29

INT. NEWS STUDIO -- NIGHTMARE

29

RANI overwhelmed by the bright lights and the crew and the autocue.

RANI

Why do you want to destroy Sarah Jane?!

*

LOUISE

Why do you think? The woman's a menace to society!

*

*

*

RANI

*

29 CONTINUED:

29

RANI

No, she's given me a better life.
She's my friend.

*
*
*

LOUISE

(suddenly harsh)

Oh, grow up! If you're going to be a
journalist, you've got to stop worrying
about peoples' feelings. Don't you
want to be a journalist?

*
*
*
*
*

RANI

Yes, but... it's good what she does.

*
*

LOUISE

Then there's nothing wrong with us
telling the world! The public have a
right to know, Rani. And it's your
responsibility as a journalist to tell
them!

*
*
*

On RANI, terrified...

CUT TO:

30 **INT. BURGER BAR -- NIGHTMARE**

30

SARAH JANE parked next to a table. CLYDE sits down with
two burgers.

SARAH JANE

You and me, Clyde. It's just you and
me. Everyone else... gone.

CLYDE looking around at the empty restaurant.

CLYDE

(broken)

I don't want this.

He looks at SARAH JANE, thinking then...

CLYDE (CONT'D)

I mean, I was doing my art. I was good
at it. Wasn't I?

SARAH JANE

Oh you are sweet. Stupid but sweet.

CLYDE

I'm not stupid.

(CONTINUED)

30 CONTINUED:

30

SARAH JANE

You were never as good as my Luke.
That's why you ended up here.

CLYDE

You'd never say that.

SARAH JANE

What do you mean, dear?

CLYDE

This isn't a burger bar. These aren't
real burgers, and you're not the real
Sarah Jane.

He stands up and runs to the door and tries to pull it
open but it's locked. Panic.

SARAH JANE

Oh, Clyde. There's no way out.

CUT TO:

31 **EXT. BANNERMAN ROAD -- NIGHT - 4**

31

THE NIGHTMARE MAN striding down the road. He stops and
holds up his arms.

FX SHOT: Black energy shoots out of his hands.

THE NIGHTMARE MAN

The nightmares! So many nightmares!

FX SHOT: Black energy shooting across the sky, into all
the homes of Bannerman Road.

THE NIGHTMARE MAN (O.S.) (CONT'D)

This whole world will fall into an
eternal sleep! A sleep of nightmares
for me to feast on!

His laughter echoes across the street.

CUT TO:

32 **OMITTED**

32

33 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

33

LUKE sits in the corridor, despondent. K9 nudges him.

LUKE

I wish Clyde and Rani were here, K9.
They always know what to do.

(CONTINUED)

33 CONTINUED:

33

K9

Master Clyde and Mistress Rani are asleep. Your mother cannot wake them.

LUKE

So he's got them. They're gone...

(beat)

Wait... I'm here. I'm having a nightmare and I'm here. Maybe they are as well?

LUKE stands up.

LUKE (CONT'D)

(shouts)

Clyde! Can you hear me? Rani?

CUT TO:

34 **INT. NEWS STUDIO -- NIGHTMARE**

34

LOUISE behind the desk. Shot like a news report.

LOUISE

I'm Louise Marlowe.

Then RANI. Fear in her eyes but unable to stop herself.

RANI

And I'm... I'm Rani Chandra.

(quiet)

Please... don't make me do this.

LOUISE

A woman. Living on a typical suburban

34 CONTINUED:

34

LUKE (O.S.)
(stronger)
It's not real. It's a nightmare.

RANI
I knew it!

LOUISE
Stay with me Rani.

RANI
(to LUKE)
I can't stop it! I can't wake up!

LOUISE
Just read the news!

RANI jumps up, and out from behind the desk.

RANI
Luke! How can I get out of here?

CUT TO:

35 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

35

K9
She needs a door, Master Luke.

LUKE looking up and down the corridor. The doors...

LUKE
That's it!
(louder)
Clyde! Clyde, can you hear me?

CUT TO:

36 **INT. BURGER BAR -- NIGHTMARE**

36

CLYDE is trying to open the burger bar doors.

CLYDE
Luke, thank God! Where are you?

LUKE (O.S.)
I'm going to get you out of there. Hold
on.

CUT TO:

37 **INT. NIGHTMARE SCHOOL CORRIDOR/NEWS STUDIO/BURGER BAR -- 37**
NIGHTMARE

LUKE

Both of you listen. I'm in a corridor,
and there's loads of doors. I need you
to concentrate. Imagine there's a door
and I'm on the other side.

RANI

But where are you?

CLYDE

Rani?

RANI

Clyde?

CLYDE

We're in different nightmares, but we're
talking to each other?

LUKE

Listen to me. Think of... Think of a
classroom door! Like the ones at
school. You've got to imagine it. Do
you understand?

CUT TO:

38 **INT. NEWS STUDIO -- NIGHTMARE** 38

RANI concentrating on an area of the set.

FX SHOT: A classroom door starts to fade into existence.

CUT TO:

39 **INT. BURGER BAR -- NIGHTMARE** 39

CLYDE concentrating on the middle of the room.

FX SHOT: A classroom door starts to fade into existence.

CUT TO:

40 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE** 40

LUKE staring at two doors. Behind them, lights
flickering as they connect to CLYDE and RANI's
nightmares.

(CONTINUED)

40 CONTINUED:

40

LUKE
It's working!

CUT TO:

41 INT. NEWS STUDIO -- NIGHTMARE

41

The classroom door's now solid.

RANI
I've done it!

But suddenly LOUISE MARLOWE is there, holding her arm.

RANI (CONT'D)
Get off me!

LOUISE
Breaking news, Luke's leaving you. He's got his A-levels, he's off to university. He's leaving you behind.

RANI
(suddenly shouts)
I know!

She looks shocked at her own admission as...

LOUISE
(gentler/tempting)
So why are you doing what he tells you to? Make your own choice, Rani. Stay here and your dreams of being a journalist come true.

*
*
*
*

CUT TO:

42 INT. BURGER BAR -- NIGHTMARE

42

CLYDE in front of his door.

SARAH JANE
You know this isn't just a dream.

CLYDE
What?

SARAH JANE
This is your future. If you stay friends with Luke, this is what's going to happen.

CLYDE
Don't be stupid.

(CONTINUED)

42 CONTINUED:

42

SARAH JANE

He's so much cleverer than you and you know it. You hate it and it's going to eat you up.

CLYDE

Just stop it!

SARAH JANE

Stay here! You made a door appear! You could make money, gold, everything you ever wanted.

CUT TO:

43 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

43

LUKE staring at the lit-up doors.

LUKE

Clyde? Rani?

(beat)

Please! I need you!

CUT TO:

44 **INT. NEWS STUDIO -- NIGHTMARE**

44

RANI pulling free from LOUISE's hold.

RANI

Breaking news, I'm outta here.

And she opens the door and steps through it.

CUT TO:

45 **INT. BURGER BAR -- NIGHTMARE**

45

CLYDE takes off his hat and throws it on the table.

CLYDE

I quit!

And he opens the door and steps through it.

CUT TO:

46 **INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE**

46

LUKE

Come on!!

LUKE staring at the two doors as they fly open!

(CONTINUED)

46 CONTINUED:

46

And CLYDE and RANI (now in their real world clothes) step through. They stare at each other, overwhelmed.

50B CONTINUED:

50B

THE NIGHTMARE MAN

No help for you, Sarah Jane Smith. You must be alone.

On SARAH JANE. A little hint of moonlight on her face.

SARAH JANE

(quiet)

I know what you are.

THE NIGHTMARE MAN

Yes, I'm your worst nightmare...

CUT TO:

51

INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE

51

CLYDE, LUKE and RANI looking up and down the corridor.

CLYDE

THE NIGHTMARE MAN

I feed on every nightmare that every man, woman and child has ever had. And you've had so many. The things you've seen. And Luke, your fear of what might happen to him.

(gasps in ecstasy)

Oh, and those dreams about the Doctor, when he never came back and you thought he was dead. Oh, they were good.

SARAH JANE

(gasps in ecsta12 230.1 0mnmg 23cm8 TS (SARAH J (f (C'Dasy)) Tj ET Q q 1 0

52A INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE

52A

CLYDE moving back towards the others as:

RANI
So what do we do?

LUKE
I don't know.

RANI
It's all right. We're here.

She takes his hand and-

CUT TO:

53 OMITTED

53

54 INT. ATTIC -- NIGHT - 4

54

The Nightmare Man gasps in pain again.

THE NIGHTMARE MAN
Why am I wasting my time on you, old
woman! They're still together! I can
feel them!

SARAH JANE
They're together! Even in their
dreams...
(laughs)
And that's what's hurting you.

THE NIGHTMARE MAN
To be scared, he needs to be alone! He
will be alone forever!

FX SHOT: He fades away.

SARAH JANE
No! Come back! Come back!

SARAH JANE, alone in the Attic.

CUT TO:

55 INT. NIGHTMARE SCHOOL CORRIDOR -- NIGHTMARE

55

FX SHOT: THE NIGHTMARE MAN appears in the corridor.

RANI pulls her hand away from LUKE, terrified. THE
NIGHTMARE MAN advances on her and CLYDE runs to join her.

(CONTINUED)

CLYDE
(terrified)
What the hell are you?

THE NIGHTMARE MAN
I'm the Nightmare Man. And you two are
going to suffer!

CLYDE and RANI turn to look at LUKE who's just staring,
terrified. THE NIGHTMARE MAN continues advancing.

RANI
(scared but brave)
You're just an alien. We can stop you.

THE NIGHTMARE MAN grabs CLYDE and RANI's arms.

THE NIGHTMARE MAN
You're nothing. You're pathetic
children, scared of the dark.

He hisses into their faces.

THE NIGHTMARE MAN (CONT'D)
Scared of me!

And he starts pulling them towards the doors.

RANI
Luke!

But LUKE's terrified.

CLYDE
Get off me!

Two doors fly open.

THE NIGHTMARE MAN
You're going back into your nightmares
and you're going to be locked in them
forever! Trapped for eternity!

They're struggling but can't get free. Through the
doors:

LOUISE (O.S.)
Breaking news, Rani. You're coming back
to me.

SARAH JANE (O.S.)
Oh, Clyde, you're so stupid!

(CONTINUED)

THE NIGHTMARE MAN
Night, night, kids.

He pulls them back, ready to push them through and:

LUKE
No!

THE NIGHTMARE MAN turns back to LUKE, grinning.

THE NIGHTMARE MAN
Oh, your nightmares haven't even begun!

LUKE
Just listen to me.

THE NIGHTMARE MAN
Why?

LUKE
Cos you keep telling me about you and
what you want but you've never asked
about me.

THE NIGHTMARE MAN
(laughing)
What are you talking about? I'm the
Nightmare Man!

On LUKE.

LUKE
That's what you call yourself but you're
just an alien. Well, I'm called Luke
Smith and I was made by aliens to
destroy the world. But this brilliant
woman, Sarah Jane Smith, she found me.
And she made me good. And she found
others. A boy called Clyde. And a
girl called Rani.

(beat)
This world has faced so many nightmares
but there's always been someone to stop
them. Us!
Because when we're together, we can do
anything. You know, I was scared
because I thought my mates wouldn't be
there for me.

(laughs)
But never mind Oxford, they followed me
into my nightmares! Three kids breaking
down the walls of dreams to be together.
Something no-one's ever done before.
Because together, we're unbeatable!

(CONTINUED)

SJA 4 Ep 2 BLUp /Cs1 cs 0 0 0 sc q 1 0 0 1 0 Nn0mm.r1.N 6b 0 0 1 0

55 CONTINUED: (4)

55

56B CONTINUED:

56B

THE NIGHTMARE MAN (CONT'D)

Children of Earth, I demand you sleep
and you dream and you fear! You will
fear me!

SARAH JANE

Oh come on, come and sit down. And I'll
tell you all about
my brilliant son.

57 CONTINUED:

57

SARAH JANE

Oh, thank God.

She runs over and they hug. She's crying, so happy.

SARAH JANE (CONT'D)

I thought I'd lost you.

LUKE

You're never, ever going to lose me.

He pulls back, so grown up now.

LUKE (CONT'D)

I'm going to go check on the others.

He grins and runs out. A pause then SARAH JANE goes over to K9. She sits down.

SARAH JANE

I'm going to miss you.

K9

Master Luke will be back at Christmas.

She rests her head on his.

SARAH JANE

I meant you.

K9

Mistress?

SARAH JANE

For years, you were pretty much all I had. A metal dog, looking after me. But you see, he's my son. And he's going off on a big new adventure and... so are you.

K9

I will look after him.

SARAH JANE

Good dog.

CUT TO:

58 EXT. BANNERMAN ROAD -- MORNING - 5

58

LUKE (in new clothes, grown-up, trendy) and RANI walking across the road, back to Number 13 - arm-in-arm.

(CONTINUED)

58 CONTINUED:

58

RANI
You all set then?

LUKE
Yeah. Rani?

RANI
Yeah?

LUKE
In my nightmares you were... I think you
were jealous of me.

RANI
I am.

LUKE
What?

RANI
Of course I'm jealous. You're doing
everything I want to do but don't for
one minute think I'm not pleased for
you. I couldn't be happier.

She hugs him.

CUT TO:

59 INT. ATTIC -- MORNING - 5

59

SARAH JANE leaves the Attic.

SARAH JANE
Come on, K9.

K9 goes to leave.

K9
Goodbye, Mr Smith.

MR SMITH
Goodbye, K9.

K9
You were... adequate company.

K9 stops, his back to MR SMITH and there's a pause.

MR SMITH
You could always... You could always
contact me, if you need to.

K9 resumes his trundling towards the door.

(CONTINUED)

60 CONTINUED:

60

LUKE hugs her.

SARAH JANE (CONT'D)

I love you.

LUKE

Bye mum.

LUKE lets her go and gets into the car.

K9

Goodbye, Mistress.

SARAH JANE, CLYDE and RANI wave as the car moves out of the drive.

CUT TO:

61 INT. CAR -- DAY - 5

61

The car has pulled up at the junction, ready to drive out of Bannerman Road.

LUKE

You ready, K9?

K9

Affirmative, Master.