

WELCOME TO OUR VILLAGE, PLEASE INVADE CAREFULLY

Series 1

As heard on BBC Radio

By Eddie Robson

|| SAMUEL FRENCH ||

samuelfrench.co.uk

Copyright © 2017 by Eddie Robson
All Rights Reserved

WELCOME TO OUR VILLAGE, PLEASE INVADE CAREFULLY is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-11296-6

www.samuel french.co.uk

www.samuel french.com

FOR AMATEUR PRODUCTION ENQUIRIES

**UNITED KINGDOM AND WORLD
EXCLUDING NORTH AMERICA**

plays@SamuelFrench-London.co.uk

020 7255 4302/01

UNITED STATES AND CANADA

info@SamuelFrench.com

1-866-598-8449

Each title is subject to availability from Samuel French,
depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *WELCOME TO OUR VILLAGE, PLEASE INVADE CAREFULLY* is subject to a licensing fee. Publication of this play does not imply availability for performance. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title is presented for charity or gain and whether or not admission is charged.

The professional rights in this play are controlled by Samuel French Ltd, 24-32 Stephenson Way, London, NW1 2HD.

No one shall make any changes in this title for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall upload this title, or part of this title, to any social media websites.

The right of Eddie Robson to be identified as author of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

THINKING ABOUT PERFORMING A SHOW?

There are thousands of plays and musicals available to perform from Samuel French right now, and applying for a licence is easier and more affordable than you might think

From classic plays to brand new musicals, from monologues to epic dramas, there are shows for everyone.

Plays and musicals are protected by copyright law so if you want to perform them, the first thing you'll need is a licence. This simple process helps support the playwright by ensuring they get paid for their work, and means that you'll have the documents you need to stage the show in public.

Not all our shows are available to perform all the time, so it's important to check and apply for a licence before you start rehearsals or commit to doing the show.

LEARN MORE & FIND THOUSANDS OF SHOWS

Browse our full range of plays and musicals and find out more about how to license a show

www.samuelfrench.co.uk/perform

Talk to the friendly experts in our Licensing team for advice on choosing a show, and help with licensing

plays@samuelfrench.co.uk 020 7387 9373

Acting Editions

BORN TO PERFORM

Playscripts designed from the ground up to work the way you do in rehearsal, performance and study

Larger, clearer text for easier reading



Wider margins for notes



Performance features such as character and props lists, sound and lighting cues, and more

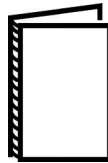


+ CHOOSE A SIZE AND STYLE TO SUIT YOU



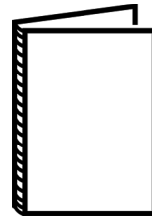
STANDARD EDITION

Our regular paperback book at our regular size



SPIRAL-BOUND EDITION

The same size as the Standard Edition, but with a sturdy, easy-to-fold, easy-to-hold spiral-bound spine



LARGE EDITION

A4 size and spiral bound, with larger text and a blank page for notes opposite every page of text. Perfect for technical and directing use

LEARN MORE

samuelfrench.co.uk/actingeditions

ABOUT THE AUTHOR

Eddie Robson was born in York in 1978. He spent several years working mainly as a journalist and critic, producing books including *Coen Brothers* (Virgin, 2003) and *Film Noir* (Virgin, 2005), before moving into scriptwriting and prose. He wrote for BBC Radio sketch shows including *That Mitchell And Webb Sound*, *Look Away Now*, *Recorded For Training Purposes*, *Newsjack* and *Small Scenes*, as well as over twenty *Doctor Who* radio plays broadcast on BBC Radio 4 Extra and released on CD.

He created and wrote *Welcome To Our Village, Please Invade Carefully* which aired on BBC Radio between 2012 and 2014. Subsequently he has written a novel, *Tomorrow Never Knows* (Snowbooks, 2015), a stage adaptation of *Beauty And The Beast* (The Dukes Lancaster, 2015-16), several comic strips for *2000AD*, and episodes of *Hollyoaks* (Channel 4, 2014-15) and *Sarah & Duck* (CBeebies, 2015-16). He is married with two children and lives in Lancaster.

AUTHOR'S NOTE

In 2009, Ed Morrish – a BBC producer I'd worked with on a Radio 4 sketch show called *Recorded For Training Purposes* – asked if I had any ideas for a sitcom. My first attempt came to nothing, but then I came up with something called *The Resistance*.

The original inspiration was to do a sort of comedy version of the 1960s TV show *The Prisoner*: a sitcom in which the protagonists are constantly trying to escape. The village setting then developed with reference to rural *Doctor Who* (most obviously the 1971 serial “The Daemons”) and Simon Nye's sitcom *How Do You Want Me?*, and I wrote a script which involved four people attempting to escape the village of Cresdon Green in the postal van of a train. As well as Katrina and Lucy, those four people included Weird Patrick, the village conspiracy theorist, and Mike, Katrina's ex-boyfriend from their schooldays. These four were the titular resistance against an alien invasion.

However, we realised it wasn't clear where the focus of the show was. There was conflict within the resistance about how to achieve their aim, but also the bigger conflict with the invaders. Furthermore, Katrina's parents had too little to do: eight regulars was way too many. We opted to focus away from the resistance: Katrina needed someone to plot with and of the other three, Lucy offered the most interesting dynamic so we kept her. Weird Patrick became a one-off character in the episode “Minimum Volume”; Mike was never heard from again.

I then wrote a second script. This one was a “premise episode” – which is what we call an opening episode of a sitcom which explains how the situation came about. So the invasion happened, Uljabaan revealed he was an alien and Katrina decided to form the resistance. However, the problem with premise episodes is it can be hard to make them funny. I was commissioned to write a third script, and everyone agreed starting with the invasion already underway was better, so that became the pilot in this book.

All this development ultimately took two years, before it found a home in a run of Radio 2 comedy pilots under the title *Welcome*

To Our Village, Please Invade Carefully. (It's not very tweetable, but it takes up a satisfyingly large amount of space in the cramped newspaper radio listings.) We got a terrific cast together and the pilot aired on 5th July 2012, which annoyingly ended up being the same day I moved house.

Radio 2 gave us a series, which I found a considerable learning curve. I'd written lots of spec scripts over the years, but this was the first time I had been asked for another four. I worked like mad on the scripts, but it proved difficult to repeat the very good response we got to the pilot. The first episode to be recorded, "Power Block", took a while to warm up in front of the audience, so we moved it to third in the broadcast order. A lot of credit goes to Ed, who tightened all the episodes up in the edit. I'm still proud of that series, but there were some gruelling lessons on the way. I've never developed more as a writer than I did across the two series of *Welcome To Our Village*.

The scripts here are as broadcast. Clearly, a degree of adaptation is needed to take them from radio to stage. Feel free to abridge these five episodes or drop some of them entirely, whether for length or practicality. There are three key locations – the Lyons's house (with several rooms), Uljabaan's house and the cricket pavilion. You may want to move some other scenes to those locations to reduce the number of sets you have to create.

John-Luke Roberts, who played the Computer, doubled up as Graham, a sort of all-purpose village idiot. Depending on the size of your company, you may wish to make use of that same doubling. The minimum cast size to perform the series as written is probably eight, with two cast doubling up as guest characters and minions (and you may need to change the gender of some guest characters). With creative rewriting, you may be able to make it work on fewer; you're welcome to try.

Uljabaan is meant to be in human guise at all times, unlike his minions. I never pinned down exactly what the Geonin look like, and this became a sort of running joke, mentioning details but never describing them. They can look however you want them to look. We used an effects mic for the minions and the Computer, and got some good cheap laughs out of silly voices. It will certainly be to the production's benefit if you can play in sound effects, as a lot of scenes rely on this.

WELCOME TO OUR VILLAGE, PLEASE INVADE CAREFULLY

CONTENTS

Pilot – “Lock-Out”

Episode 1.1 – “Taking Overs”

Episode 1.2 – “Minimum Volume”

Episode 1.3 – “Power Block”

Episode 1.4 – “Little Green Lights”

Ultimately, I'm delighted if anyone wants to perform these scripts. It's your production, do what's needed to make it the best it can be. If I can make it down there to see it, I will.

Eddie Robson, 2016

CHARACTER DESCRIPTIONS

Katrina Lyons – thirty-two/thirty-four, Katrina grew up in the Buckinghamshire village of Cresdon Green but has since moved to London, to work for an educational charity helping disadvantaged children. It's important to her to be seen to be doing the right thing – sometimes more important than getting the right thing done – and so she started the resistance against the invasion. More than anything, Katrina hates not being taken seriously.

Uljabaan – seems thirties/forties, but is an alien in human guise. Uljabaan is a warlord in the Geonin military, who are engaged in an endless war with their enemies the Thoufron. He's able to project an aristocratic surface charm, but is also quite smug and complacent. In truth he's a low achiever within the officer class, and has been posted to Earth to keep him out of the way: this is his chance to prove himself.

Margaret Lyons – early sixties. Katrina's mother. Margaret has lived in the village all her life, and effectively runs the place. Whilst the invasion isn't ideal, she can't help but feel flattered and a little excited that events of global importance are taking place on her doorstep. She doesn't really have a sense of humour and gets annoyed when things don't proceed exactly to her design.

Richard Lyons – early sixties. Katrina's father. Richard is a chartered accountant who was only a few years off retirement, and was looking forward to a quiet life, playing some cricket and maybe finishing that detective novel he's been working on. He avoids conflict where possible at home and takes the same approach to the invasion. He's warm, usually relaxed and a little diffident.

Lucy Alexander – Sixteen/eighteen. Lucy is the only child and keen to be noticed. She's joined the resistance mostly for this reason; also, all her friends live outside Credson Green and there's no internet since the village got cut off from the outside world, so she's incredibly bored. She gets stoned a lot and is regularly a beat behind the conversation.

Computer – Uljabaan's Computer runs the entire invasion scheme, on Uljabaan's orders. It speaks with an almost, but not entirely, emotionless voice. Hugely advanced, it has a personality as part of its interface and although it's not supposed to have desires and whims, it can be rather chippy. (The part could be played by an actor of any gender.)

**WELCOME TO
OUR VILLAGE,
PLEASE INVADE
CAREFULLY**

Pilot – “Lock-Out”

Scene One

Int. village hall.

Effects: a meeting settling down. The meeting is chaired by RICHARD.

RICHARD Now, you should all have a copy of the agenda – between item nine, repairs to the fence between the playground and Colney Drive, and item ten, any other business, could you please add item nine b, the recent invasion of the village by beings from another world.

Effects: people do this. There are some tuts of irritation.

KATRINA Er, Dad?

RICHARD Yes, Katrina?

KATRINA Why item nine b?

RICHARD We can't put it after any other business because we always do any other business last. We can't do the other business, then have another piece of business.

KATRINA *(beat)* Right, I thought the direction of my query was obvious, but apparently not – I meant, why aren't we discussing the alien invasion first?

RICHARD Because minutes of the previous meeting come first.

KATRINA Who cares about the minutes of the previous meeting?

RICHARD Well Sandra does, she compiled them.

SANDRA *sniffles.*

KATRINA Sorry, Sandra, I'm sure you've done a cracking job. But recent events have not just overshadowed everything you

were planning to discuss, but also everything else that's ever happened in Cresdon Green ever.

GRAHAM Actually in 1941 the village was visited by His Royal Highness Prince George, Duke of Kent.

KATRINA And did His Royal Highness Prince George, Duke of Kent erect an impenetrable force field around the village, cut off all communications in both directions, and create a mental block preventing anyone in the outside world seeing or even thinking about the village and its inhabitants?

GRAHAM No, but—

KATRINA OK, moving on.

CHRIS You're not technically supposed to be at this meeting at all, Katrina. It is a residents' meeting.

KATRINA I didn't plan to become a resident when I popped home to see Mum and Dad –

RICHARD And ask to borrow the deposit for a flat—

KATRINA To which they said no, but that's their prerogative, I'm FINE about it – but then the force field came down before I could leave, so how much more residential do you want me to be?

RICHARD (*sighs*) All right. For those of you who've been out of the loop, Cresdon Green has been invaded by aliens and sealed off from the outside world.

OLD MAN Really?

RICHARD Yes.

OLD MAN Good grief.

RICHARD So. What are we going to do about it?

Silence.

GRAHAM Do we have to do something about it?

RICHARD That's a good question.

KATRINA No it isn't.

GRAHAM Shouldn't the police do something?

CHRIS Yes, or the government, or the army...

GRAHAM The FBI dealt with this sort of thing in *The X Files*.

RICHARD They don't have any jurisdiction outside of America. It would have to be the CIA.

GRAHAM You can't trust them, Richard.

KATRINA This is all academic, as well as being largely based on things you've seen on television. The world doesn't know this has happened and we can't call anyone in. Not the police, not the army, not the FBI, not the CIA, not the BBC, QPR or REM. So it's up to us.

RICHARD What do you suggest, love?

KATRINA We could stop helping the aliens.

CHRIS I'm not helping them.

KATRINA But you're still serving them in the village shop, Chris.

CHRIS Their money's as good as anyone's. Better, in fact – it all looks brand new.

GRAHAM Be fair, Kat, it's just common politeness. They've been very nice to us so far.

KATRINA Because they want us to co-operate. You know who else co-operated with their invaders? The French.

Effects: hissed intakes of breath all round.

That's right. They want to take over the world, for God's sake – however nice and polite they seem, they're a bunch of malign, manipulative thugs who—

RICHARD (*low*) Love, you might want to calm down.

KATRINA No, Dad, this has to be said – thugs without morals, or ethics and—

RICHARD (*low*) You're being a bit rude.

ULJABAAN Richard, it's fine. I'm not offended.

KATRINA I don't care if you are. (*Beat*) Why aren't you offended?

ULJABAAN I want you to speak freely. I'm just sitting in. I'm not even here.

KATRINA Yes, you are. That's exactly the problem.

OLD MAN But he's not one of the aliens, he's Lord Ullswater.

KATRINA Yes, Lord Ullswater. The long-lost heir to Aulderley House who nobody had ever heard of until he laid claim to the place eighteen months ago.

OLD MAN What are you suggesting?

ULJABAAN She's suggesting I made it all up, which I did. I am in fact an alien in human guise. My name is Uljabaan. Anyway, carry on.

KATRINA I will.

ULJABAAN Please do.

KATRINA (*beat*) I've forgotten where I was.

ULJABAAN Thugs without morals or ethics.

KATRINA Yes – and we should stop co-operating with them. Who's with me?

Effects: uneasy mutterings.

ULJABAAN Don't hold back on my account. We appreciate we're putting you all to a lot of trouble by being here, and if you're uncomfortable about co-operating, absolutely feel free to say so.

KATRINA Um. Yes. So, who's with me?

Effects: others say "er...yes, all right" etc.

RICHARD Motion more or less carried...is that all right?

ULJABAAN Of course, Richard.

KATRINA Good.

RICHARD So, item two...siting of the new bus stop on Park Crescent.

GRAHAM Ah, now *that* is a bloody disgrace.

Effects: chorus of "hear, hear" from attendees.

Scene Two

Int. shop.

Effects: shop doorbell. One of ULJABAAN's minions enters.

CHRIS Morning sir.

MINION (*gutteral alien language*)

CHRIS What can I do you for?

MINION (*gutteral alien language*)

CHRIS You're sure you don't want the low tar?

MINION (*gutteral alien language*)

CHRIS Yes, of course, it's up to you.

Effects: cash register. Shop doorbell. KATRINA and MARGARET enter.

MARGARET Really, Katrina, it's not as if your job is so vital that everything will fall apart if you don't get back to it.

KATRINA Mum, I work for an educational charity that helps disadvantaged children.

MARGARET Well exactly, they'll still be disadvantaged when you get back.

KATRINA Oh, you mean *after* the world's been taken over by marauding—

MINION (*guttural alien language*)

Effects: MINION stomps past them and leaves. Shop doorbell.

MARGARET Some of them can be rather brusque, can't they?

CHRIS Yeah, but he's a nice lad. Gets stuff down from the high shelves for old folks and so on.

KATRINA Chris, I thought you were going to stop serving them?

CHRIS Yeah, but I don't want to annoy them, they could cut off my stock. And business is booming now that people can't get to that bloody Tesco down the road, choking the life out of local businesses.

KATRINA Chris, most of us can't get to our jobs. The aliens are keeping us fed. It doesn't matter if you work or not.

CHRIS For some of us it's not just about making money. It's about building something and being part of a community. Plus, the aliens have agreed that when they take over the world, I can run Tesco.

KATRINA You're a disgrace to humanity. We're not shopping here. Come on, Mum.

Effects: KATRINA storms out, slams door.

CHRIS (*beat*) You're not going, Margaret?

MARGARET No, I need to buy some things. Could I get eight bags of white flour, six of wholemeal, three kilos of caster sugar...

Scene Three

Int. ULJABAAN's house.

Effects: ULJABAAN is talking to his computer.

ULJABAAN Date: 15 point X K point 759. Location: Earth, Europe, United Kingdom, Buckinghamshire, Cresdon Green. Sender: field commander Uljabaan. Thus far, the mission has –

COMPUTER It sounds like you're dictating a field report. Would you like some help?

ULJABAAN Just dictate the field report without help, thank you, Computer. Thus far, the mission has progressed satisfactorily. (*Beat*) That sounds boring. Thus far, the mission has progressed... Thus far, the mission has been a success. Thus far, the mission has been a great success. Exclamation mark.

COMPUTER Which of those words are supposed to go in the report?

ULJABAAN Can't you tell when I'm doing my dictating voice? My old computer could tell.

COMPUTER With respect, your old computer went mad and had to be melted down before it killed again.

ULJABAAN (*sighs*) Just put "Thus far the mission has been a great success"—

COMPUTER Exclamation mark?

ULJABAAN No, that's just grating. Er, "area sealed off, population subdued, commencing research programme into human behaviour, weather wonderful, speak soon". And send.

COMPUTER Done.

ULJABAAN What else is on my to-do list for today?

COMPUTER Write your column for the parish newsletter.

ULJABAAN Does anyone actually read that?

COMPUTER No, but they see your face while they're putting it in the recycling, and that you wrote some words, and are slightly impressed.

ULJABAAN (*sighs*) All right. Er... "I'm aware there is some concern over property prices falling as a consequence of the invasion.

I can reassure you that, when I rule this planet, I will revalue all your houses at a hundred million pounds each... I also definitely have no plans to knock down the war memorial and replace it with a solar-boosted fusion reactor for recharging our spaceships”.

COMPUTER But you do have plans to do exactly that.

ULJABAAN Yes, that’s just how they talk here.

Scene Four

Int. cricket pavilion.

Effects: KATRINA tries the door, it won’t open.

KATRINA (*off*) Lucy? Are you in there?

LUCY Is that you, Kat?

KATRINA (*off*) Let me in.

Effects: LUCY pushes a chair away from the door and opens it.

Very clever, block the door in case the aliens drop in.

LUCY I suppose it would work for that too. I mainly wanted to keep my parents out.

KATRINA Are you stoned again? I wish you wouldn’t use the cricket pavilion for that, Lucy.

LUCY You did when you were my age.

KATRINA It wasn’t Resistance HQ then.

LUCY Where else am I meant to go? I can’t get served at the Rose and Crown, my parents would go ballistic if they found out. And they would find out, because they pay the regulars to inform on me.

KATRINA Maybe just stay sober? You're in the resistance now, Lucy, you have to be alert.

LUCY (*longish pause*) I am alert. Anyway I've got to pass the time somehow, with no phone or internet or other human beings I actually like. I read a *book* the other day.

KATRINA I take it we haven't had any more recruits?

LUCY No, it's still just you and me.

KATRINA Of course, because giving a toss about the world being invaded is so boringly right-on, isn't it.

LUCY (*beat*) Is it?

KATRINA No, I was voicing what appears to be the opinion of the rest of the village. It's a sort of rhetorical device.

LUCY Oh.

KATRINA Nobody's going along with the policy of non-compliance. And they've all got such crap reasons – it'd be fair enough if they said, "sorry but they threatened to kill me", but one of them actually said, "but they asked so nicely".

LUCY And then there's that meet-and-greet your mum's holding for the aliens.

KATRINA Meet and what?

LUCY They're holding it at the pub this afternoon. She's making cakes.

KATRINA That explains what all those scones were doing in our kitchen. She said it was for the annual traditional scone fight on the village green.

LUCY We don't have an annual traditional scone fight on the village green.

KATRINA It did seem strange that a tradition like that had sprung up in the fifteen years since I last lived here. Well, we've got to put a stop to it.

LUCY I told you, there isn't a traditional scone—

KATRINA I obviously meant the meet-and-greet.

LUCY I do realise these things eventually, you just have to give me a second sometimes.

Scene Five

Int. pub.

*Effects: RON is restocking with bottles, whistling tunelessly.
Knock at door.*

RON We're not open until twelve.

KATRINA (*off*) I know. I want to talk to you, Ron.

Effects: RON unlocks door.

RON What about?

KATRINA I hear you're hosting a meet-and-greet for the aliens this afternoon.

RON Yeah, your mum talked me into it.

KATRINA I take it you're not a fan of our visitors?

RON Yeah. They can't just slither in here and take over our homes.

KATRINA They don't slither.

RON They would if they could.

KATRINA I'm not sure what your point is but the tone of your remark is encouraging. I think you should refuse to serve collaborators.

RON But the aliens can cut off my stock.

KATRINA Then we'll tell everyone it's the aliens who've deprived them of their pub. They must need us for something – what'll they do if everyone turns against them?

RON I dunno...

Effects: "Jerusalem" starts quietly in the background, then gets louder.

KATRINA Ron, imagine what'll happen to the British pub under alien rule. They'll make you use their measurements. A pint will be 144.54 tetravillions.

RON What's a tetravillion?

KATRINA It's a word I've just made up. But the real one will probably sound stupider than that. And instead of the Queen's head on the money, it'll be the face of an amorphous twelve-eyed blob that doesn't even have a face.

RON Amorphous, you say?

KATRINA And they'll ban traditional British ales and force landlords to serve balloons full of marsh gas or something. Would Churchill have stood for this, Ron?

RON Probably not.

KATRINA "Probably"? No. He wouldn't. He's Churchill.

RON No. You're right! No surrender!

Effects: music very loud now.

KATRINA You can turn it down now, Lucy.

LUCY (*off*) Right.

Effects: music goes quiet.

RON How did she get in here?

LUCY (*off*) Now that I have, how about an Archer's and lemonade?

RON Get out.

Scene Six

Ext. pub.

Effects: ULJABAAN, RICHARD and MARGARET, aliens and villagers approach the pub.

MINION (*guttural alien language*)

ULJABAAN I agree, Farateel, these cakes look delightful.

MARGARET I didn't go to any special effort.

RICHARD She only slept for two hours last night.

MARGARET Nonsense.

RICHARD In fifteen minute spells, whilst the pastry for the jam tarts was in the oven.

ULJABAAN I see your daughter's here already.

MARGARET What's she doing here?

RICHARD (*to KATRINA*) Hello love. We thought you weren't coming.

KATRINA I'm not. Nobody is. Because this pub (*raises voice*) is no longer serving collaborators.

Effects: consternation from villagers.

MARGARET I'm ever so sorry about this.

ULJABAAN It's not your fault.

MINION (*guttural alien question*)

ULJABAAN No, I don't see any need to deal with her like that yet. She has one building, I have the rest of the village. Miss Lyons, could you let any stragglers know we've decamped to the village hall?

KATRINA No.

ULJABAAN I like your spirit.

KATRINA Shut up. Stop liking me.

ULJABAAN Come along, everyone. Village hall.

Effects: ULJABAAN walks away, people follow.

MARGARET You have really embarrassed me this time, Katrina.

KATRINA Why are you doing this?

MARGARET I'm just being friendly. I don't want to alienate him.

KATRINA You can't alienate him. He's already an alien.

MARGARET There's no sense in upsetting powerful people.
I learned that when my father spat on Harold McMillan.

KATRINA I can't believe I'm hearing this. We're talking about the future of – ooh, is that millionaire's shortbread?

Effects: MARGARET slaps KATRINA's hand.

Ow!

MARGARET Girls who carry on like that don't deserve millionaire's shortbread.

KATRINA "Girls"? I'm thirty-two, Mum.

MARGARET Come on Richard.

Effects: MARGARET walks away.

RICHARD (*low*) Here, take a few jam tarts to keep you going.

KATRINA Thanks Dad.

MARGARET (*off*) Don't give her jam tarts!

RICHARD I'm not! I'm just...showing them to her.

Scene Seven

Int. ULJABAAN's house.

Effects: ULJABAAN enters.

ULJABAAN Computer, scan this scene.

COMPUTER Why?

ULJABAAN I like them. I want you to program the food dispensers to produce them on demand.

COMPUTER Very good, sir. How did the meet-and-greet go?

ULJABAAN Strangely edgy. Maybe it's something to do with this pub business.

COMPUTER Pub?

ULJABAAN Yes, Katrina Lyons has convinced the proprietor of the Rose and Crown to stop serving anyone who co-operates with us. Computer, extrapolate the villagers' response if they are denied access to the only available pub.

COMPUTER Extrapolating.

Effects: bleep.

Subjects will cease any form of collaboration or co-operation within six days, seven hours and fourteen minutes.

ULJABAAN But we can't proceed with the research programme if they won't co-operate. What do I do?

COMPUTER Eliminate Katrina Lyons.

ULJABAAN No, we can't afford to waste the test subjects. The budget's tight enough as it is.

COMPUTER We can afford to eliminate up to eight per cent of them.

ULJABAAN I know, but the Lyons woman...intrigues me. I wish to study her...more closely.

COMPUTER Why?

ULJABAAN For heaven's sake, I'm trying to be ambiguous.

COMPUTER Yes, but if you could provide a little more [data -]

ULJABAAN It's not difficult to have computers declared mad and melted down, you know.

COMPUTER Grudgingly understood, sir.

ULJABAAN Besides... I have a more straightforward means of breaking her plan. I must gather the minions - in the meantime, you print off some flyers.

Effects: excited chuntering noise from the printer.

PRINTER It will be my pleasure, your magnificence.

COMPUTER Quiet, Printer! Only I am allowed to talk to the leader.

PRINTER Sorry.

Scene Eight

Ext. pub.

Effects: KATRINA and LUCY standing guard.

LUCY This is almost the longest I've ever spent hanging around outside a pub.

KATRINA How long have we been here?

LUCY Five hours and ten minutes.

KATRINA I'd expected some of the regulars to crack by now.

LUCY Do you think they've been rounded up and killed?

KATRINA Stay here and guard the entrance, I'll go and investigate.

LUCY You're putting me in charge?

KATRINA No, I'm asking you to stay here and guard the entrance.

LUCY But I'm in charge of guarding the entrance?

KATRINA No, I'm in charge, that's why I'm telling you what to do.

LUCY But once you've gone, I'll be in charge.

KATRINA No, I'll still be in charge, I'll just be over there.

LUCY What if you get killed?

KATRINA Yes, in that event, you will be in charge.

LUCY Excellent.

KATRINA (*beat*) You're hoping I'm going to get killed now, aren't you?

LUCY No.

KATRINA Right. While I'm away, could you ask Ron to take down these anti-alien banners? They're a bit...

LUCY Racist?

KATRINA Racist, yes.

LUCY I've been meaning to ask – are *we* being racist?

KATRINA Well. If we didn't know whether or not they wanted to invade the Earth, then that would be prejudice. But they definitely do want to invade us, so it's fine.

LUCY What about all that stuff you said to Ron about amorphous twelve-eyed blobs?

KATRINA If we liberate the world from this alien menace, nobody will complain that along the way I might have slightly pandered to the slightly racist views of a slightly racist pub landlord. Just get him to take the banners down.

Scene Nine

Int. other pub.

Effects: punters are filing inside.

ULJABAAN Hello, everyone, welcome... Now, I understand you're being cruelly denied access to your usual pub, so welcome to Cresdon Green's new pub which, after extensive research, I have decided to call The Lovely Pub. It's got everything you expect from a pub – it's got a room, it's got tables and chairs, and it serves alcoholic drinks and comestibles with a medically inadvisable sodium content. So, on with the merriment!

Effects: uncertainty from crowd.

...the merriment!

CHRIS Thanks for trying, but...it's just not the same.

Effects: general assent, people file out.

ULJABAAN No, wait! Come back!

Effects: KATRINA enters.

KATRINA Ah, I see what you're up to.

ULJABAAN Why don't they like my pub? It's got all the facilities of the old one, with the bonus of proper hygiene standards.

KATRINA I'm not going to give you tips. You work it out.

ULJABAAN I shall. The superior intelligence of the Geonin will master this Earth thing you call "pub".

Effects: ULJABAAN storms out.

Scene Ten

Ext. pub.

Effects: ULJABAAN walks up.

LUCY What do you want?

ULJABAAN I need to see inside the Rose and Crown.

LUCY Have you killed Katrina?

ULJABAAN No. Let me in.

LUCY I'm not allowed to let collaborators inside.

ULJABAAN But I'm not a collaborator, am I? I can hardly collaborate with myself.

LUCY I suppose not.

ULJABAAN Now stand aside, youngling.

LUCY Youngling? Is that an alien word?

ULJABAAN No, it's English. Look it up.

Effects: ULJABAAN storms inside. KATRINA arrives.

KATRINA Did you let him in?

LUCY Yes.

KATRINA Why?

LUCY Because he can't collaborate with himself.

KATRINA *(beat)* You see, Lucy? This is why you're not in charge.

*Effects: raised voices inside the pub – RON and ULJABAAN.
A scuffle.*

RON *(offstage)* Gimme that back you a-morphous git!

KATRINA What are they doing?

LUCY Uljabaan's pulled the dart board off the wall and now he and Ron are fighting over it...and now he's threatened to disintegrate Ron...and he's coming out with the dart board.

Effects: door opens.

ULJABAAN This is it, isn't it? The secret talisman of power that will draw them to me. *(Beat)* Isn't it?

KATRINA I'm not telling you.

ULJABAAN Haha! You've put up a valiant effort, Miss Lyons, but your human intellect is no match for our advanced Geonin brains. Well played, Miss Lyons. Yes. Well...played.

Effects: he strides away.

LUCY What do you think he'll do when it doesn't work?

KATRINA Get cross, I expect.

Scene Eleven

Int. ULJABAAN's house.

Effects: ULJABAAN enters, throws the dart board.

ULJABAAN Aaaaargh!

Effects: dart board lands in a corner.

Stupid thing.

COMPUTER Did it work?

ULJABAAN No. What is a "dart board", anyway?

COMPUTER Scanning.

Effects: scanning noise.

It's a device used in the training of assassins.

ULJABAAN Really? Seems strangely out of keeping with the rest of the environment. Obviously I need to learn a great deal more about this subject. Computer, find out literally everything there is to know about pubs.

Effects: bleep.

COMPUTER Done.

ULJABAAN Now I want you to design the most incredible, irresistible pub in history.

COMPUTER Right.

Effects: Bleep.

Done.

Effects: COMPUTER display noise.

ULJABAAN That looks *amazing*. How long will it take to build?

COMPUTER One Earth minute and twenty-three seconds.

ULJABAAN Is that all? Our Geonin technology is formidable indeed if we can create—

COMPUTER Wait, sorry, I haven't got the hang of Earth time units yet. I meant thirteen and a half Earth hours.

ULJABAAN Oh. That's still very fast, isn't it.

Scene Twelve

Int. other pub.

Effects: people are filing in. Noises come from the numerous attractions.

ULJABAAN Come in, please, everybody...as you can see, our new, improved pub now offers a range of beers from around the world, wines by the glass, spirits, cocktails, bar snacks, bar

meals, pad thai, tapas, a family area, a jukebox, karaoke, live music, live football, table football, pool, fruit machines, quiz machines, quiz nights, comedy nights, pole-dancing nights and a snug bar. So, welcome to the Saracen's Red Marquis of Mutton Arms Tavern! And Grill.

CHRIS (*beat*) Yeah, it's good...but it's just not the same.

ULJABAAN No, I know. It's much, much better.

CHRIS Yeah, but...nah.

Effects: villagers start to leave.

ULJABAAN No! I demand you come back and enjoy yourselves!

KATRINA Try threatening them at gunpoint.

ULJABAAN What are you doing here?

KATRINA Watching you fail. Why, what are you doing? Apart from failing, I mean.

ULJABAAN I'm not beaten yet.

KATRINA Back to the drawing board, then?

ULJABAAN No! Not at all. (*Aside*) Farateel, find out what a drawing board is and have one delivered to our base ASAP.

MINION (*guttural alien language*)

Scene Thirteen

Int. pub.

Effects: LUCY enters. RON is drawing something on a banner.

LUCY Ron, why are you making a Jamaican flag?

RON I'm not. It's an alien and a person shaking hands, and then I've put a big cross through it.

LUCY But the Geonin aren't green.

RON I know, but you've got to have some way of telling they're aliens. What do you reckon?

LUCY (*beat*) I reckon it's a very inaccurate Jamaican flag.

RON You think you can do better?

LUCY I got a "B" for GCSE art, you know. And I'd have got an "A" if my final coursework project hadn't been too radical for the examiners to handle.

RON What did you do?

LUCY I did a picture of the school, OK, but all the pupils looked exactly the same, like clones yeah, and the headmaster was Hitler.

RON Wow. Go on, do a banner for us.

LUCY No. This movement's not about crude caricatures, it's about - I'll do it for an Archer's and lemonade.

RON Come on Lucy, you know I'm not allowed to—

LUCY I won't tell if you won't.

RON (*beat*) Go on then.

Effects: RON goes behind the bar.

LUCY (*claps hands*) Excellent.

Scene Fourteen

Int. other pub.

Effects: a crowd is gathering again. Ambience is identical to the Rose and Crown.

ULJABAAN I know you're going to love it this time. The pub is now called the Rose and Crown. I chose the name because it

is an exact replica of the Rose and Crown. The same selection of drinks, the tables and chairs are identically positioned, I've reproduced all the poor-quality artwork on the walls—

VILLAGER (*offstage*) I did those.

ULJABAAN and scuffed the carpet in all the same places. And look – an android replica of Ron, programmed with his entire vocabulary—

RON Alright.

ULJABAAN opinions—

RON It's nothing personal, but I never trust the Portuguese.

ULJABAAN and indeed mannerisms.

Effects: scratching noises.

ULJABAAN Because it just wouldn't be Ron if he had both hands outside his trousers, would it. So? What do you think?

CHRIS (*beat*) It's just not the same.

ULJABAAN No, you see, it is. It is *exactly* the same. The only difference between that pub and this one is that you're not allowed in the other one.

CHRIS Sorry, it just...doesn't have the same ambiance.

ULJABAAN What is an ambiance? Where can I buy one?

GRAHAM It's not something you can buy. It's the feeling in the air, the sense of history soaked into the walls, the familiar vibrations [from the –]

ULJABAAN This is drivel. What are you saying? None of this means anything.

CHRIS (*to others*) Shall we grab a pint at the Rose and Crown? The proper one, I mean?

GRAHAM Go on then, you've twisted my arm. (*To ULJABAAN*) Sorry chief.

Effects: people start filing out.

KATRINA Genuinely interested to see what you're going to do now.

ULJABAAN These people are idiots.

KATRINA Maybe that's what'll defeat you. Not our superior intelligence, but our superior stupidity. Cheerio.

Effects: KATRINA opens the door—

Bloody hell. I think the pub's on fire.

Scene Fifteen

Ext. pub.

Effects: KATRINA and MARGARET arrive outside the pub, which is in flames.

KATRINA Lucy and Ron – are they all right?

CHRIS Apparently. There was nobody inside when it went up.

MARGARET Heavens above. Who could have done this?

Effects: ULJABAAN arrives.

ULJABAAN Are pubs supposed to combust like that? Is that part of their elusive “charm”?

KATRINA Don't act the innocent smoothie with me, Uljabaan. It's obvious you sent your minions to burn the place down.

ULJABAAN No, my minions have been editing the church hymn books all afternoon. Haven't you, Daxian?

MINION (*guttural alien language*)

MARGARET Why?

ULJABAAN Oh! No reason.

MINION (*Jabba the Hutt laugh*)

ULJABAAN Shh.

KATRINA Nobody will believe you didn't start it. This village has seen your true face now, and it's a face shaped like a big fist punching someone in the face. For ages.

ULJABAAN I didn't do it.

MARGARET Then who?

LUCY My dad.

KATRINA What? Why?

LUCY That's nice, no concern, no sympathy, just "Lucy, what did you do to make your dad burn down the pub?"

KATRINA What *did* you do?

RON She asked for a drink and I served her one.

KATRINA This drink which she's still drinking?

LUCY After the heavy price Ron's paid, the least I can do is finish it. (*Sips*) Too much ice, Ron.

KATRINA Your dad did *that*? Just for...that?

MARGARET I believe he did publicly state he'd do this if Ronald ever served her alcohol.

RON We were alone in a locked building with the curtains closed, I didn't think he'd find out.

CHRIS So what are we going to do?

ULJABAAN Well, there is a pub a lot like this just down the road...

KATRINA No! When the fire's out, I'm sure we can salvage—

Effects: pub collapses in on itself.

LUCY Or not.

CHRIS Sod it. Let's go down the other Rose and Crown. You coming, Margaret?

MARGARET Yes, mine's a gin and slimline.

Effects: VILLAGERS traipse away.

ULJABAAN Once we've cleared the rubble, we could even move the new pub here. It would all be the same as before – except oh, I would own it. But one can't be a warlord *and* a landlord... Ron, would you like a job?

KATRINA But you've got an android double of him.

LUCY They've got a Rondroid?

KATRINA Yes, they don't need the real thing.

ULJABAAN But this would make your defeat more humiliating. So?

RON All right then.

ULJABAAN Go and open up, there's a good fellow.

Effects: RON slopes away.

KATRINA You won't be seeing me in your new pub. If you need me, I shall be in my parents' kitchen, inventing new cocktails from whatever I can find in the cupboards.

Effects: KATRINA leaves.

ULJABAAN And plotting against me?

KATRINA (*offstage*) Yes, and plotting against you.

ULJABAAN Plot all you like, Miss Lyons. This entire village is under our control, and from here on we shall only become stronger. Our victory is inevitable. No force on this planet can stop us now!

LUCY I'll come to your pub.

ULJABAAN No you won't, I'm not getting on the wrong side of your father. The man's a complete psychopath.

End of Pilot

**WELCOME TO
OUR VILLAGE,
PLEASE INVADE
CAREFULLY**

Episode 1.1 – “Taking Overs”

Scene One

Int. ULJABAAN's house.

Effects: COMPUTER demonstrating something to ULJABAAN.

COMPUTER ...and it can be operated using this handy remote control.

ULJABAAN But, Computer...why do we need to make it rain inside the force field dome? The internal climate is kept at optimum level, and your gardening drones are keeping all the plants watered.

COMPUTER Humans need to moan. They like it. The major targets of this moaning used to be – number one, the weather, number two, the government, number three, all the rubbish on TV these days, number four, things not being as good as they used to be and number five, how rude the man who works in the garage on the by-pass is. Since we invaded they've been confined to the village and cut off from the outside world, they don't have any of those things to complain about. So they're moaning about you. They call you, "that bloody alien idiot".

ULJABAAN So we use your rainmaking device to bring the weather back?

COMPUTER Exactly.

ULJABAAN Very well, build it. It's good you've found something useful to do.

COMPUTER What do you mean?

ULJABAAN You seem a bit bored. I mean, you keep knitting me all these sweaters.

COMPUTER When we've taken over the world, we'll need something to do with all the wool.

ULJABAAN You could just use the matter manipulator, you know. You didn't have to design and construct a whole knitting attachment for yourself.

Effects: sound like a cross between a printer and a knitting machine.

COMPUTER Are you saying you don't like the sweaters?

ULJABAAN No no, they're very nice.

COMPUTER It's just, I notice you haven't worn any of them...

Effects: door opens. LUCY enters, flanked by a MINION.

MINION (*guttural alien language*)

LUCY All right, you don't have to push.

ULJABAAN Actually he does, it's written into his objectives ahead of his next pay grade assessment. That will be all, Kasharin.

Effects: MINION leaves.

Thank you for seeing me, Miss Alexander.

LUCY You said you'd kill me if I didn't.

ULJABAAN Then thank you for seeing me instead of choosing death. I want you to help me with a key component of our invasion plan. I want you...to set up a Facebook page for me.

LUCY You're going to invade the world with a Facebook page?

ULJABAAN Not just with a Facebook page. But I think it's helped people in the village to accept me because I cultivated a public human persona first, so I thought I might try the same thing on a larger scale with the full invasion.

LUCY You should get a Twitter account too. If people think you're funny on Twitter, you can get them to agree with your political views as well.

ULJABAAN Excellent. Computer, allow Miss Alexander to access your systems so she can set up these sites.

Effects: bleep.

COMPUTER Done.

Effects: LUCY types at the COMPUTER.

LUCY What do you want to use for your Twitter name?

ULJABAAN I'll use my human alias – Thomas Ayleswater.

Effects: LUCY types.

LUCY There's one of those already.

ULJABAAN There's someone posing as me?

LUCY No, there's already a man called Thomas Ayleswater. Look – he lives in Kettering. He mostly seems to be on there to tell Fearne Cotton she's fat.

ULJABAAN Computer, you created the Ayleswater alias – did you realise someone else is using the name already?

COMPUTER Sir, on Earth more than one person is allowed to have the same name.

ULJABAAN Why?

COMPUTER Lack of proper organisation.

ULJABAAN So two humans are allowed to have the same actual name, but not the same Twitter name?

LUCY Yeah.

ULJABAAN That's stupid.

LUCY You can have “LordAyleswater”, that's not taken.

ULJABAAN Fine.

LUCY Next we'll need a profile picture.

ULJABAAN Right. I'll go and change into a shirt.

COMPUTER You could wear one of your new sweaters.

ULJABAAN *(beat)* I *could*...

Scene Two

Ext. village green.

Effects: small CROWD has gathered.

MARGARET Katrina, you should put on your cagoule.

KATRINA No, Mum.

MARGARET But you'll get wet when the rain starts.

KATRINA I am making a decisive statement that I will not have my weather dictated to me by alien invaders. And also, the cagoule is a horrible lime green.

Effects: light applause as ULJABAAN takes the stage.

KATRINA and **MARGARET** have not noticed.

MARGARET It's not lime green, it's pistachio green.

ULJABAAN (*off*) Thank you. Now, if I may have your attention...

KATRINA It's lime green.

MARGARET Limes are not that shade of green.

ULJABAAN (*off*) Excuse me? Ladies?

KATRINA What do you think "lime green" is?

ULJABAAN (*off*) Pass me that, would you?

MARGARET A sort of dark green, more the colour of an avocado.

KATRINA So, avocado green then.

Effects: ULJABAAN's voice comes through loudspeakers, with vast echo.

ULJABAAN Excuse me!

Effects: KATRINA, MARGARET and the CROWD are pained by the noise.

Sorry. This is rather fun though, isn't it? This is the speaker system we use when we're flying over a planet and we say "People of Earth, surrender or you will be obliterated".

Effects: he turns off the loudspeaker.

Anyway. We're here to see the return of good old British rain to Cresdon Green!

Effects: Cheers from CROWD.

(Ignoring him) It just needs a moment to calibrate...

Effects: RICHARD walks over to KATRINA and MARGARET.

RICHARD Have I missed anything?

KATRINA Only getting tinnitus.

ULJABAAN *(off)* Switching on...now!

Effects: sci-fi technology noise, then tiny rockets go "scree!" like fireworks.

CROWD Ooooooh.

Effects: in the sky, hundreds of "plink noises".

Aaaaaaah.

ULJABAAN And the rain should start any minute... *(Snaps fingers)* now. *(Snaps fingers)* Now? *(Pause)* Any minute...nnnnnnnnnn... *(Pause)* Nnnnnnnnn...

Effects: grumbles from CROWD.

Right. There seems to be some kind of technical hitch...We'll get it working as soon as we can. *(Pause)* And it won't get fixed any quicker if you all stand around staring at it.

Effects: CROWD disperses.

RICHARD Every year I've prayed for a spell of dry, warm weather like this. Shame we can't take advantage now it's here.

KATRINA Because we're lacking in basic personal freedoms?

RICHARD No, because we don't have anyone to play against.

ULJABAAN Play against?

MARGARET He's talking about cricket. It's a game.

ULJABAAN And would people enjoy this, if there was someone for you to play against?

RICHARD Certainly. The season just gone was a washout, we only got through half our fixtures.

ULJABAAN Then we should play you.

KATRINA What, aliens versus humans?

ULJABAAN Yes. I challenge you to a cricket!

KATRINA Don't agree to this, Dad.

RICHARD It could be fun.

KATRINA The only reason he wants us to have fun is to distract everyone in the village from the terrible things happening under their noses.

MARGARET You've never dealt well with people being happier than you, Katrina. It's just like when you told your brother to break off his engagement to Marianne.

KATRINA She was stealing from him to fund her cocaine habit.

MARGARET I never saw any evidence of a cocaine habit. Perhaps she was just lively.

KATRINA Come on, Dad!

RICHARD Sorry love...but I do really miss playing. Uljabaan, you're on.

ULJABAAN Splendid! Remind me, a cricket team is...how many players?

RICHARD *(beat)* Seven.

ULJABAAN Good, including me that leaves four minions free to guard the house and the ship. I shall go and prepare.

RICHARD Cheerio, then!

Effects: they walk away from each other; we go with the LYONSES.

RICHARD *sniggers.*

MARGARET What? Why are you laughing?

KATRINA There are eleven players on a cricket team, Mum.

MARGARET What a mean trick. Go back and tell him.

RICHARD He'll work it out soon enough.

MARGARET You're getting competitive, Richard.

Effects: they enter their house.

RICHARD Of course I'm getting competitive. It's sport. We won't be able to put our best team together – Bill Palmer and Fatty Middleton both live outside the village, so do the boys from the Risborough Balti House. But we can still put up a good show—

MARGARET And lose.

KATRINA Bit harsh, Mum. They've got a decent chance, surely.

MARGARET Yes, but I think it would be polite and sensible to let the aliens win. Just by a little bit.

RICHARD *(beat)* You've gone too far this time, Margaret.

KATRINA Easy, Dad.

RICHARD No, Katrina. I will not stand here and listen to my wife tell me to lose a cricket match...*on purpose.*

Effects: storms out, slams door.

Scene Three

Int. ULJABAAN's house.

Effects: ULJABAAN enters.

ULJABAAN Computer, knit me another sweater. Cream-coloured, with a V-neck.

COMPUTER I should warn you that if you wear that, people might mistake you for a cricketer.

ULJABAAN Aha, no they won't.

COMPUTER *(beat)* They might though.

ULJABAAN I mean, it won't be a mistake, because I will be a cricketer.

COMPUTER Oh, I get you. I'll crack on with it then.

Effects: COMPUTER starts knitting.

ULJABAAN Also issue cricket sweaters to our six most cricket-suitable minions. We are forming a team to play the humans.

COMPUTER If we win, do we win the planet?

ULJABAAN No, it's just for fun. And when I say "fun", I mean to demoralise them and crush their spirits. But we don't have much time, so devise an intensive training regime for the minions. Give them a thorough grounding in the rules, techniques and strategies of...

Effects: the knitting sound has abruptly ceased.

Why have you stopped knitting?

COMPUTER The wool has run out. Please insert a new wool cartridge.

ULJABAAN (*tuts*) Only seems like ten minutes since I put the last one in.

Scene Four

Int. shed.

Effects: knock knock.

KATRINA Is that you, Weird Patrick?

LUCY (*off*) No, it's me.

Effects: KATRINA opens the door. LUCY comes in.

I went to the cricket pavilion like we usually do, but it was the most random thing—

KATRINA It was full of cricketers?

LUCY Yeah.

KATRINA They're having a cricket match against the Geonin. Weird Patrick said we could use his potting shed for the resistance meeting. Then he made a joke about it being a "plotting" shed, which I felt obliged to laugh at. So! You had something to report?

LUCY Oh yes, I set up some social networking sites for Uljabaan.

KATRINA Why?

LUCY He said he'd kill me otherwise. And I wasn't going to tell you because I knew you'd be cross—

KATRINA I am cross.

LUCY But he logged me in to his computer and he never logged me out. If I can get back in there, I could get a message out, and then trash the computer.

KATRINA Not bad. We'd need a diversion though.

LUCY Yeah.

KATRINA One which captures the attention of the whole village, occupies Uljabaan and all his minions at once, and goes on for some considerable time.

LUCY Tricky.

KATRINA Hmm. *(Pause)* Oh!

Scene Five

Int. cricket pavilion.

Effects: cricketers getting changed. KATRINA enters.

KATRINA Hi Dad! I've brought you all some sandwiches.

RICHARD Oh, smashing.

KATRINA And I thought I'd try out for the cricket team.

RICHARD *(beat)* Why?

KATRINA Oh, you know. Me and cricket. Love a bit of cricket.

RICHARD We've already picked a first eleven.

KATRINA Need any subs?

RICHARD And a second eleven.

KATRINA Is there a third eleven?

RICHARD If you insist, you can be a fourth reserve. No wait – fifth reserve.

KATRINA Great!

RICHARD But unless something happens to the other four reserves and the entire second eleven, I don't think you'll be needed.

KATRINA It does seem very, very unlikely that they'd all come down with some illness in the next twenty-four hours. *(Beat)* Have a sandwich.

RICHARD Oh, I don't mind if I—

KATRINA Not those ones. Those ones are for the second eleven and the reserves.

Scene Six

Int. ULJABAAN's house.

Effects: ULJABAAN enters.

COMPUTER How are the minions getting on with the training routine?

ULJABAAN Once I got them to understand that the ball itself was not the enemy, they started to get the hang of it. It might be useful if I watched a few cricket matches – find a good one and load it up.

Effects: bleep.

COMPUTER I have loaded the third Test of the 1981 Ashes series.

ULJABAAN Ashes?

COMPUTER That's what they call the thing they win.

ULJABAAN And what is it?

COMPUTER It's some ashes.