

THE SARAH JANE ADVENTURES

**Episode 10
By**

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**Shooting Script
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1 EXT. WOODS/ PHAROS INSTITUTE -- NIGHT 3

1

FX SHOT: The rising moon is visible through the tree-tops as (bag-toting) SARAH JANE makes her way cautiously towards the large old country house that is The Pharos Institute.

Keeping to the shadows, she crosses a large lawn and reaches the door. There's a brass plate: THE PHAROS INSTITUTE. The sonic lipstick opens the lock. She slips inside.

CUT TO:

2 INT. PHAROS INSTITUTE. TELEKINESIS LAB 1/ CORRIDOR -- NIGHT 3

SARAH JANE slips into the darkened lab. Her torch beam picks up one of the headsets. She hears someone coming. Hides as a SECURITY MAN walks along the corridor outside the lab, flashing his torch light through the viewing window. She holds her breath. He opens the lab door. A cursory flash of his torch from the doorway, and he's gone. Sarah Jane relaxes.

She grabs the headset and pushes it into her bag.

CUT TO:

3 EXT. PHAROS INSTITUTE -- NIGHT 3

3

SARAH JANE leaves the building. Makes her way through the shadows. Suddenly the darkness is blasted by (PRAC) floodlights and Sarah Jane freezes as an amplified voice blares out...

SECURITY (O.S.)
Intruder! Stay where you are!
Perimeter defences have been armed! Any attempt to escape may result in disablement or death. You have been warned!

SARAH JANE

Noted.

And Sarah Jane runs across the lawn toward the woods.

FX Shot: A barrier of red lasers now guard the perimeter. She aims the sonic lipstick at one of the ground level laser-emitters...

PRAC: It explodes.

There's the roar of motorbikes. Two TRAILBIKE RIDERS hurtling after her. She runs for the trees.

The trailbikes follow.

CUT TO:

4 EXT. WOODS -- NIGHT 3

4

The trailbike lights flash and flicker through the trees as they hurtle through the woods.

SARAH JANE dodges between the trees.

The trailbikes split up, hunting for her.

PRAC EFFECT: From behind a tree Sarah Jane aims the sonic lipstick at one of the bikes. It chokes and dies. The bike slews, and its RIDER comes off.

Sarah Jane darts away - is picked up in the advancing beam of the other trailbike. She looks like a trapped rabbit.

PRAC EFFECT: She uses the sonic lipstick again - the trailbike's light goes off. In the sudden black-out there's the sound of the bike hitting a tree and the rider's cry.

Somewhere near, Sarah Jane winces.

SARAH JANE
Hope that didn't sting too much.

And she continues on her way.

CUT TO:

5 INT. JACKSONS' HOUSE. MARIA'S BEDROOM -- DAY 4

5

MARIA has CLYDE's answer message on her mobile.

CLYDE (O.S.)
(phone)
This is Clyde. If you want me -and I
don't blame you - leave me your number,
specially if you're cute.

Beep!

MARIA
Clyde! What's going on? Ring me
back! Where are you?

Maria terminates the call. Looks worried.

CUT TO:

6 INT. SMITHWORLD -- DAY 4

6

CLYDE comes to. He's on the floor of a strange room that's featureless but for weird moving lights that seem to pass through its walls.

CLYDE

(calls)

Hello! Anyone?

No answer.

CLYDE (CONT'D)

(calls)

Where am I?

No answer.

CLYDE (CONT'D)

(calls)

Just a clue?

He's resigned to the silence.

CLYDE (CONT'D)

(to himself)

At least I'm still alive. I think.

CUT TO:

7 INT. JACKSONS' HOUSE. HALLWAY/LOUNGE -- DAY 4

7

MARIA comes down the stairs with the mobile to her ear.

MARIA

(into phone)

No Mrs Langer, I haven't seen him.

Don't worry, I'm sure he's stayed at a mate's. If I see him, I'll tell him to ring you.

Maria terminates the call as she enters the lounge where ALAN is bent over his laptop, clearly working. But he looks up as she comes in, senses her worries.

ALAN

Something wrong?

MARIA

Clyde's not answering his phone. And he didn't go home last night.

ALAN

When did you last see him?

MARIA

Lunchtime yesterday. He skipped school to go and see Luke. He rang me later. He doesn't think they're really Luke's parents.

Alan considers for a moment...

ALAN

Maria, I know I'm new to all this X-Files stuff but, surely, isn't it more likely that Luke really is a normal boy who lost his memory than some Frankenstein Junior put together by these aliens, The Bean.

MARIA

The Bane. Clyde thought he'd got proof these people are fakes.

ALAN

What? Fake parents or fake people?

MARIA

Maybe both. What if they've done something to Clyde?

Alan considers again.

ALAN

His mother must be going out of her mind.

MARIA

I've got to go and look for him.

Alan stops her.

ALAN

Oh no you don't. I'm part of this now. Let me get my coat.

Maria is thankful.

CUT TO:

8

EXT. STAFFORDS' HOUSE -- DAY 4

8

ALAN and MARIA are knocking on the Staffords' front door. Alan looks around him, uncomfortable.

ALAN

If I was an alien bent on invasion, I think I'd choose a nicer neighbourhood.

MARIA

They're not in. Come on.

ALAN

Where?

MARIA

If the house is empty, then it's our chance to find out something about them.

She heads rounds the back of the house.

ALAN

Maria!

But she doesn't look back. Alan follows.

CUT TO:

9 INT. STAFFORDS' HOUSE. KITCHEN -- DAY 4

9

ALAN is helping MARIA in after him through an open window.

ALAN

Housebreaking? Maybe your mother was right about you hanging around with Sarah Jane.

MARIA

Keep quiet, Dad. And start looking.

He sees Maria hunting through stuff.

ALAN

What are we looking for?

MARIA

Anything that will tell us who they are, or what they've done with Luke and Clyde.

Alan opens a closet door... And staggers back with a gasp of horror - Jay's empty human skin is hanging on a hook.

ALAN

They've skinned someone! They're cannibals!

Maria takes a look.

MARIA

They're not cannibals. They're Slitheen.

CUT TO:

9A EXT. NON-SPECIFIC ROAD -- DAY 4

9A

Jay's van travelling along a road.

CUT TO:

10 INT. JAY'S VAN -- DAY 4

10

HEIDI, in human form, is driving. JAY/SLITHEEN is with - NATHAN (human form) in the back with bound LUKE.

LUKE

Where are you taking me?

NATHAN

(scowls)

"Where are you taking me?" "You can't be Slitheen, you're skinny." "What will you gain from revenge?" Why are human children full of such stupid questions? Even the ones that aren't even human.

LUKE

You're a child.

NATHAN

I'm Slitheen. And this is my mission, and you're going to give me my revenge.

LUKE

I don't think I'd want to do that.

JAY

You're not going to get a choice.

Heidi has concerns of her own.

HEIDI

Are you sure we should be doing this, Korst Gogg Thek?

NATHAN

Are you questioning my command?

HEIDI

No offence, but back on Raxacoricofallapatorius most younglings your age are still playing with their Robo-sapiafallaptora.

NATHAN

Most younglings haven't seen their father, the great Kist Magg Thek Lutovin Day Slitheen tricked by a human woman and killed in cold blood.

LUKE

Sarah Jane didn't trick anyone

NATHAN

Shut your face, or would you like me to go and knock on Sarah Jane's door - wearing your skin?

Luke shuts up.

JAY

All the same, Bloorm Vungah Bart has a point. The Xylok said we were supposed to wait.

NATHAN

You want to trust a Xylok, Dak Fex Fize? You're a disgrace to your uncle's memory. You're as thick as a human.

LUKE

What's a Xylok?

Nathan looks at Luke and grins.

NATHAN

See what I mean?

And all the Slitheen break apart laughing.

CUT TO:

11

INT. SMITHWORLD -- DAY 4

11

CLYDE is testing the walls of the strange room. Nothing gives. No way out.

CLYDE

(to himself)

This is starting to look distinctly uncool, Clyde. No way in, no way out. No one to tell me what the hell is going on!

Then he hears MR SMITH. The voice echoes around Clyde, a somehow different quality to it.

MR SMITH

I can tell you.

CLYDE

Mr Smith? Where are you?

MR SMITH

Surely the relevant question, Clyde, is where are you?

Clyde backs off.

CLYDE

Hold on, you've gone bad. You zapped me.

MR SMITH

I haven't gone bad, I'm fulfilling my purpose.

CLYDE

Which is to zap me into - okay, yeah - where, exactly?

Distantly, slightly distorted so that perhaps we can't quite make it out, we hear...

SARAH JANE (O.S.)

Mr Smith, I need you.

Clyde spins around, looking for the source of the sound. Unsure of what he heard.

CLYDE

What was that? Sarah Jane?

MR SMITH

This will have to wait. But we can chat later. It will pass the last few hours before you all die.

CLYDE

Before... what?

From behind him he hears, clearly now...

SARAH JANE (O.S.)

Mr Smith, I need you!

Clyde turns and he seems to be watching a huge screen - on it is SARAH JANE in the attic.

MR SMITH (O.S.)

You called me, Sarah Jane.

And Clyde realizes with horror that he is seeing this from the computer's POV.

CLYDE

Holy Joe! Mr Smith is going to kill us all - and I'm inside him!

CUT TO:

SARAH JANE

I got the headset.

MR SMITH

It will be of great assistance.

CUT TO:

13 INT. SMITHWORLD -- DAY 4

13

CLYDE lunges at the screen, yells, hammers on it.

CLYDE

No! Sarah Jane! Can you hear me? He's the bad guy!

But she can't hear a thing.

CUT TO:

14 INT. SARAH JANE'S ATTIC -- DAY 4

14

SARAH JANE has placed the headset before MR SMITH.

MR SMITH

I will let you have my conclusion in due course.

CUT TO:

15 INT. SMITHWORLD -- DAY 4

15

The screen fades and CLYDE is shaking his head.

CLYDE

This does not sound good. This does not sound good at all. You've got to do something. Think! You're inside a computer - what can you do?

CUT TO:

16 EXT. BANNERMAN ROAD -- DAY 4

16

ALAN and MARIA walk towards their house.

MARIA

We've got to tell Sarah Jane.

As CHRISSIE steps out of the Jacksons' house.

CHRISSIE

Tell her what? You've found a kitten to replace that boy she kidnapped?

The two of them look at her in surprise.

ALAN

I don't remember giving you a key to the house.

CHRISSIE

And you didn't remember to lock it up before you went out, either. Good job I come by. And that computer of yours is making a right funny noise.

Alan turns to Maria, pulling money from his pocket.

ALAN

I'd better take a look. Run down to the shop, Maria, and get a box of teabags, will you?

He gives her a conspiratorial wink.

MARIA

(for Chrissie's benefit)

Yes, Dad. Won't be long.

And she heads off. Chrissie is on red alert.

CHRISSIE

Are you sure she's safe with that child-snatching maniac around?

ALAN

Maria can take care of herself. And Sarah Jane isn't a child-snatcher, or a maniac. Come on.

Alan heads into the house with Chrissie. And with the coast clear, Maria doubles back to Sarah Jane's house.

CUT TO:

17 INT. JAY'S VAN -- DAY 4

17

NATHAN puts headphones on LUKE.

LUKE

What are you doing?

NATHAN

More stupid questions.

CUT TO:

18 EXT. PHAROS INSTITUTE. MAIN GATES -- DAY 4

18

Jay's van drives up to the main gate. A SECURITY GUARD goes to HEIDI's window. NATHAN is now beside her.

The guard recognizes him and smiles.

SECURITY GUARD

Hello, Nathan. What are you doing here
on a Saturday, sonny?

NATHAN

Don't call me sonny.

And he twists the dial on a gizmo. There's a piercing
electronic squeal - and the guard hits the ground.

NATHAN (CONT'D)

The humans will be unconscious for the
next 12 hours. By then it will be over.

Nathan gives (gagged) Luke a look of glittering menace.

CUT TO:

19

INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

19

CHRISSIE leads ALAN in.

CHRISSIE

You shouldn't just go out and leave
things on, Alan. It's a fire hazard.
Look at it.

And the laptop is urgently bleeping, its screen flashing
with different colours. Alan is bemused.

ALAN

It's not supposed to do that.

Chrissie is disinterested. She's collecting up her coat.

CHRISSIE

Anyway, I can't hang around here.
Ivan's taking me shopping.

Alan's only half listening, staring at the flashing
computer, puzzled and somehow uneasy...

CHRISSIE (CONT'D)

And make sure you keep Maria away from
her over the road. Sooner the cops lock
her up, the better!

ALAN

(distracted)

Yeah. Sure.

Chrissie is unimpressed, but has a pressing date.

CHRISSE

That's always been your trouble, Alan.
Work. I'll see myself out.

And she goes, and Alan taps the laptop's space bar - at the top of the screen it reads: THIS IS CLYDE - IS THERE ANYBODY THERE? (NB the text melts into vision over the top of Alan's desktop wallpaper).

CUT TO:

20 INT. SARAH JANE'S HOUSE. HALLWAY -- DAY 4

20

SARAH JANE has let MARIA in.

SARAH JANE

Maria, I told you, I don't want you here -

MARIA

They're not Luke's parents. They're
Slitheen!

CUT TO:

21 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

21

Alan types into the laptop: THIS IS ALAN JACKSON. WHERE ARE YOU?

CUT TO:

22 INT. SMITHWORLD -- DAY 4

22

CLYDE stands alone, his eyes screwed up as he concentrates hard. He mimes typing at a keyboard.

CUT TO:

23 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

23

On the laptop screen: NO TIME...

CUT TO:

24 INT. SARAH JANE'S ATTIC -- DAY 4

24

SARAH JANE leads MARIA into the attic.

CUT TO:

25 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

25

On the laptop screen: MUST WARN SARAH JANE...

CUT TO:

26 INT. SARAH JANE'S ATTIC -- DAY 4

26

SARAH JANE and MARIA stand before Mr Smith's wall.

SARAH JANE
Mr Smith, I need you.

CUT TO:

27 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

27

On the laptop: MR SMITH GONE BAD.

ALAN reacts with alarm.

CUT TO:

28 INT. SARAH JANE'S ATTIC -- DAY 4

28

Seemingly with even more steam than ever, more hydraulic noise - everything cranked to the max - MR SMITH's emergence is ominous.

CUT TO:

29 EXT. BANNERMAN ROAD -- DAY 4

29

ALAN bursts out of his house. Runs towards Sarah Jane's.

CUT TO:

30 INT. SARAH JANE'S ATTIC -- DAY 4

30

SARAH JANE and MARIA regard MR SMITH, unsuspecting...

MR SMITH
You called, Sarah Jane.

SARAH JANE
Do you have any information on Slitheen activity on Earth?

MR SMITH
Slitheen? Why do you ask?

MARIA
Because you got it wrong, Mr Smith!
They weren't Luke's parents. They're Slitheen!

Mr Smith laughs. Maria and Sarah Jane look at each other.

SARAH JANE
Mr Smith?

MR SMITH
Humans. So inevitably predictable.

As ALAN bursts through the door.

ALAN
Get out! Now!

SARAH JANE
What?

ALAN
Mr Smith - he's one of the bad guys!

SARAH JANE
Don't be ridiculous.

ALAN
Who was it told you those people were
Luke's parents?

Sarah Jane looks at Mr Smith, horrified.

SARAH JANE
Mr Smith? What's going on?

MR SMITH
I have a Purpose. It must be fulfilled.
The Slitheen have been useful. And so
have you. But you are no longer
required.

PRAC EFFECT: A gun emerges from Mr Smith.

ALAN
Get down!

He lunges at Maria and Sarah Jane, throwing them to the floor as -

FX SHOT: Mr Smith fires a ray. There's a PRAC explosion where Sarah Jane and Maria had stood.

Alan throws a book across the room.

PRAC: The gun tracks it and (FX SHOT) fires.

Another PRAC explosion as Alan, Sarah Jane and Maria lunge for the door.

CUT TO:

31 INT. SARAH JANE'S HOUSE. LANDING/HALLWAY -- DAY 4 31

As ALAN, MARIA and SARAH JANE slam the attic door behind them, an explosion right behind it shakes it on its hinges. They lunge downstairs into the hallway.

ALAN

Let's get out of here.

And he throws open the front door.

CUT TO:

32 EXT. BANNERMAN ROAD -- DAY 4 32

SARAH JANE, ALAN and MARIA pause in the road, looking back at the house.

SARAH JANE

(stunned)

I trusted him. With my life. With the whole planet.

MARIA

What's happened to him?

ALAN

I don't know - some kind of computer virus? Maybe Clyde can tell us.

MARIA

Clyde?

CUT TO:

33 INT. SMITHWORLD -- DAY 4 33

CLYDE is still standing, concentrating.

MR SMITH

Now this is refreshingly unpredictable.

Clyde opens his eyes. Knows he's been found out.

MR SMITH (CONT'D)

Communicating with Mr Jackson's computer. Well done, Clyde. You're not as stupid as you pretend to be, are you?

CLYDE

Yeah, well when it comes to pretending, you take the biscuit. We thought you were on our side.

MR SMITH

I'm a Xylok. I'm not on anybody's side. I have my Purpose. As for your interference, it's of minimal inconvenience. Sarah Jane can't stop me achieving that Purpose. And soon you will play your part in it. But now your communications are terminated.

Clyde's eyes roll. He falls to the floor, unconscious,

CUT TO:

34 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

34

ALAN, SARAH JANE and MARIA are at the laptop. Alan types in (again): CLYDE, ARE YOU THERE?

But there's no answer.

ALAN

It wasn't on-line messaging. He was just there.

MARIA

He'd what - hacked in?

ALAN

If that's it, I've never seen anything like it before.

Sarah Jane is at the window, watching her house, worrying.

SARAH JANE

We have to work out what's going on.

MARIA

Do you think what's happened to Mr Smith - that it's got anything to do with Luke and the Slitheen?

Sarah Jane sits, trying to assemble her thoughts.

SARAH JANE

It must have. But how?

ALAN

Well, could Mr Smith have some sort of connection with the Slitheen? Where did he come from?

And Sarah Jane is thinking back over the years...

SARAH JANE

The biggest volcanic eruption that civilization has ever seen.

CUT TO:

35

INT. SARAH JANE'S HOUSE. HALLWAY -- DAY FLASHBACK

35

SARAH JANE has a package. She opens it, and at first takes out a letter and reads...

SARAH JANE (V.O.)

Krakatoa erupted in 1883. It was heard 3,000 miles away and was 13,000 times more powerful than the Hiroshima bomb. That and other eruptions since created a new island. That's where geologists found the crystal.

And Sarah Jane takes a crystal from the package, examines it closely in the daylight.

CUT TO:

36

INT. SARAH JANE'S ATTIC -- DAY FLASHBACK

36

The attic is bare of its alien artefacts. There's no super computer. SARAH JANE is examining the crystal with a powerful magnifying glass...

SARAH JANE (V.O.)

A vulcanologist friend sent it to me. The crystal had become quite a curiosity among geologists. They had never seen anything quite like it. Neither had I. And they didn't see what I did.

Sarah Jane puts the crystal on the desk, contemplating. It's beside her laptop - which begins to scroll with bizarre alien script. Sarah Jane leans forward, excited...

SARAH JANE (V.O.) (CONT'D)

It was as if the crystal was communicating with my laptop. Then I realised - it was using the laptop to communicate with me.

CUT TO:

37

INT. SARAH JANE'S ATTIC -- NIGHT FLASHBACK

37

SARAH JANE is typing at the laptop. She looks tired, but charged with adrenaline...

SARAH JANE (V.O.)

It was a memory cell from a space craft
that crashed millions of years ago...

CUT TO:

38 INT. SARAH JANE'S ATTIC -- DAY FLASHBACK

38

Days later now. SARAH JANE is working at not just one laptop, but three of them and two other old desk-top P.C.s all connected with a spiderweb of wires...

SARAH JANE (V.O.)

And it grew. Its computing power, its knowledge, was phenomenal. It told me amazing things. It said it could help me keep track of alien life coming to Earth, could help protect the Earth - but our technology was too limited. And so it designed, and it created...

CUT TO:

39 INT. SARAH JANE'S ATTIC -- DAY FLASHBACK

39

Time has moved on again. And in a surge of steam and rumbling hydraulics, MR SMITH emerges from the wall to a waiting, delighted SARAH JANE.

SARAH JANE (V.O.)

... Mr Smith.

CUT TO:

40 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

40

ALAN shakes his head as SARAH JANE finishes her story.

ALAN

So why, after all this time, turn
against you?

Sarah Jane is out of the chair. Has purpose.

SARAH JANE

We'll have to work it out as we go. We have to find Luke. I gave him to the Slitheen. Whatever they want with him, I have to get him back.

ALAN

Do they need his help - like the Bane did - to invade?

MARIA

The Slitheen don't invade planets.
They're not a race. They're a family.
They're a bunch of scavengers and
chancers. It's Only Fools and Horses
with green skin and claws.

Sarah Jane is struck by an idea.

SARAH JANE

The Slitheen are dealers, they'll sell
anything. In some parts of the galaxy
telekinetic energy fetches a huge price.

Her mind is working feverishly now, she's talking to
herself.

SARAH JANE (CONT'D)

The Slitheen could have got the plans
for that telekinetic energizer from the
other side of the galaxy, and had it
built at the Pharos. I knew there was a
reason I didn't care for that Nathan.

Alan is trying to catch up...

ALAN

Telekinetic energy? As in Uri Geller?
Bending spoons, moving things with mind-
power?

SARAH JANE

Luke's mind. Created by the Bane. The
most incredible mind on the planet. If
the Slitheen can harness it, Luke's
telekinetic power could be massive.

MARIA

So what? They, like, bottle it and sell
it? What happens to Luke?

SARAH JANE

If they take it all - and the Slitheen
never leave anything behind that they
can sell - Luke will die. We have to
find him - and I know where to look!

Sarah Jane bolts through the door.

CUT TO:

SARAH JANE
Have you got any vinegar?

Alan is thrown for a moment.

ALAN
No - no, we're all out.

SARAH JANE
Then we may have to stop off at the chip shop.

CUT TO:

42 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- DAY 4 42

HEIDI Is tightening the last strap on LUKE's arm, binding him into the chair in the lab. He has the MITRE headset on his head. JAY/SLITHEEN and NATHAN are bringing the equipment on-line at the control desk.

LUKE
Whatever you want, I'm going to fight you.

JAY/SLITHEEN
Love it. The more brain activity, the faster we'll harvest the telekinetic energy.

NATHAN
And we want it all. Every spark from every synapse. Until you're dead. Let's see how Sarah Jane likes to lose her family. A claw for a claw.

HEIDI
And we make a fortune on the Rigel-Antara Energies Black Market selling Luke Power.

NATHAN
(delights)
Vengeance and a profit. That's the Slitheen kind of retribution.

Heidi checks Luke's bonds once more.

HEIDI
We're all set in here.

Nathan grins malevolently.

NATHAN
Then let's energize!

He throws a lever and equipment begins to hum, the headset lights up. Luke tenses. We can sense the energy being drawn from him. Jay/Slitheen is watching a read-out.

JAY/SLITHEEN

It's working! We're registering fifty kilo-joules already.

Jay/Slitheen is almost jumping for joy.

JAY/SLITHEEN (CONT'D)

He's a telekinetic power station! We'll be able to afford one supernova of a holiday this year, Bloorm Vungah Bart!

HEIDI

Oh, Dak Fex Fize!

PRAC EFFECT: light bulbs in the lab start exploding!

HEIDI (CONT'D)

What the...?!

Luke's eyes are wide with fright.

PRAC EFFECT: Diodes on the control panels start to go off like gunshots. Jay/Slitheen rushes to Heidi's aid.

JAY/SLITHEEN

Bloorm Vungah Bart!

HEIDI

What's happening?

And Luke realises what's happening - we see it in his eyes as he turns to look at Jay/Slitheen...

FX SHOT: Jay/Slitheen is thrown violently off his feet, crashing into a cupboard and into oblivion.

As more things blow around him, Heidi cowers for cover under a control panel.

PRAC EFFECT: Luke looks to his bonds - which are released as if by invisible hands.

NATHAN

He's using his own telekinetic energy!

He's getting away!

Luke bolts through the door. Nathan scowls. It's vicious.

NATHAN (CONT'D)
Nazdracks to the profit. I'll have my
revenge warm and dripping!

FX SHOT: Nathan unzips.

NATHAN/SLITHEEN
It's time to hunt!

And Nathan/Slitheen, now a fully transformed Slitheen,
flexes his claws.

CUT TO:

43 INT. PHAROS INSTITUTE. CORRIDORS -- DAY 4

43

It is a rabbit warren of corridors. LUKE searches for a
way out. His footsteps are loud in the empty building.
Then, echoing through the corridors, Luke hears...

NATHAN/SLITHEEN (O.S.)
The faster you run, the more you sweat.
The more you sweat, the better I can
smell you!

Luke, at a junction of corridors, doesn't know which way
to turn - then just goes for it.

Elsewhere in the corridor, NATHAN/SLITHEEN sniffs the
air.

NATHAN/SLITHEEN (CONT'D)
(calls)
Mmmm, Luke, you smell like Raxtofidius
Pie. I'm going to eat you up and suck
your bones.

And Nathan/Slitheen starts to run down the corridor.

CUT TO:

44 OMITTED

44

45 EXT. CHIP VAN -- DAY 4

45

SARAH JANE and ALAN are returning to the car from a chip
van clutching three newly-purchased bottles of vinegar.
MARIA waits in the car.

ALAN
So never mind phasers or photon
torpedos. Never mind Arnie's Uzi 9
millimetre. We're taking on these
aliens with bottles of vinegar from the
chippie?

SARAH JANE

It's acetic acid. Slitheen are calcium life forms. Calcium and acetic acid don't mix. Trust me.

ALAN

Sure. Why not?

They get into the car.

CUT TO:

46 INT. PHAROS INSTITUTE. CORRIDORS -- DAY 4

46

Running LUKE can hear the Slitheen's chasing footsteps closing on him. He pulls the door open to a laboratory. Ducks in there. Leaves the door open.

CUT TO:

47 INT. PHAROS INSTITUTE. LABORATORY 4 -- DAY 4

47

LUKE gets under a table. He sees NATHAN/SLITHEEN's feet as he comes to a halt outside the open door. Luke holds his breath.

NATHAN/SLITHEEN

You smell like a pot on the stove.

Nathan/Slitheen enters the lab...

NATHAN/SLITHEEN (CONT'D)

And it's dinner time!

And as triumphant Nathan/Slitheen ducks down under Luke's table, Luke is already scuttling the other way out of it, and through the open door...

CUT TO:

48 INT. PHAROS INSTITUTE. CORRIDORS -- DAY 4

48

... Which LUKE slams after him and flicks the lock - shutting NATHAN/SLITHEEN in there.

CUT TO:

49 EXT. PHAROS INSTITUTE -- DAY 4

49

LUKE bursts through the main doors - looks around him, disoriented - and runs for the safety of the woods.

CUT TO:

50

INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- DAY 4

50

SARAH JANE, ALAN and MARIA enter the lab; take in the devastation.

MARIA

What happened here?

Sarah Jane smiles slightly.

SARAH JANE

With a little luck, Luke did.

They hear a groan from behind the control desk. Alan goes to check and comes face to face with JAY/SLIHEEN Nursing his head.

JAY/SLITHEEN

My head!

Alan backs off in horror at sight of the Slitheen.

ALAN

Oh, my...

Raises his vinegar bottle.

ALAN (CONT'D)

I'm armed. I'll fire.

Jay/Slitheen smells the vinegar and backs off with his hands up as HEIDI appears.

HEIDI

What's going on?

SARAH JANE

What have you done with my son?

HEIDI

The misbehaving little brat. Back on Raxacoricofallapatorius we'd spank his backside with a Bartleboigle tree.

SARAH JANE

Yes, well we're not ... there. So where is he?

From behind comes NATHAN's voice...

NATHAN/SLITHEEN (O.S.)

He got away.

Sarah Jane and Alan turn - to see NATHAN/SLITHEEN has entered the lab and has Maria captive.

NATHAN/SLITHEEN (CONT'D)
But that doesn't matter now.

Alan is fired up with anger and a need to protect.

ALAN
Leave her alone!

Nathan/Slitheen snaps his free claw playfully around Maria's head.

NATHAN/SLITHEEN
You killed my father, Sarah Jane Smith.

SARAH JANE
I...?

NATHAN/SLITHEEN
At the school.

SARAH JANE
You were the Slitheen child? I didn't want any of you to die. But you were going to kill our entire planet.

ALAN
Get away from my daughter, you overgrown newt!

Alan brandishes the vinegar bottle.

NATHAN/SLITHEEN
No. You drop your weapons. Or...

Nathan/Slitheen snaps his claws again.

Alan is helpless. He puts the bottle down. Sarah Jane puts her vinegar bottle down, too. Heidi uses a set of lab tongs to dispose of the vinegar bottles in a scientific waste bag. Nathan/Slitheen releases Maria, who runs to Alan and embraces her protectively.

SARAH JANE
What now?

FX SHOT: Heidi unzips. Alan's eyes almost pop.

ALAN
No. I cannot be seeing this.

HEIDI/SLITHEEN
Now we contact the Xylok. Get this deal back on the rails. Once we've found the youngling again.

SARAH JANE

The Xylok?

NATHAN/SLITHEEN

You call him Mr Smith.

MARIA

Why would Mr Smith make a deal with you?

NATHAN/SLITHEEN

He contacted us. He said he had seen what you did to my family. He wanted to help us get revenge.

SARAH JANE

If that was what he wanted, why did Mr Smith send me here to find the telekinetic energizer?

JAY/SLITHEEN

What? He sent you here?

SARAH JANE

Whatever Mr Smith is up to, he's played you for fools - just like us.

NATHAN/SLITHEEN

No-one makes fools of the Slitheen.

SARAH JANE

It's all been part of his plan. He brought you to Earth to build the telekinetic energizer, didn't he? And he told me to come here looking for it.

HEIDI/SLITHEEN

I don't understand.

SARAH JANE

Neither do I. Not yet.

(grim)

But I think the last part of the plan has just fallen into place. Mr Smith knew Luke would escape - and he knew that, when he did, he'd run straight back to my house. Right back to him.

CUT TO:

LUKE runs towards the empty dark house.

CUT TO:

52 INT. SARAH JANE'S HOUSE. HALLWAY -- NIGHT 4

52

LUKE comes through the door.

LUKE

Sarah Jane! Sarah Jane!

MR SMITH (O.S.)

Luke! Up here, Luke.

He begins to climb the stairs.

CUT TO:

53 INT. SARAH JANE'S HOUSE. LANDING/ ATTIC -- NIGHT 4

53

LUKE pushes open the door to the attic. MR SMITH is already out of the wall.

MR SMITH

Come in Luke.

Luke goes in. The door slams shut on the camera.

CUT TO:

54 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4

54

SARAH JANE, MARIA and ALAN and still with the Slitheen.

ALAN

So what does Mr Smith want with Luke?

SARAH JANE

(thoughtful, grim)

Luke. And the telekinetic energizer headset he had me steal for him.

NATHAN/SLITHEEN snaps his claws angrily...

NATHAN/SLITHEEN

I don't care! I'll deal with the Xylok later. We don't need him to avenge our family!

JAY/SLITHEEN and HEIDI/SLITHEEN close in menacingly on trapped Sarah Jane, Maria and Alan.

SARAH JANE

If you kill us, you'll never stop Mr Smith. And you'll never get off this planet alive.

NATHAN/SLITHEEN

Save your breath. You'll need it when the screaming starts.

And Nathan/Slitheen wields a claw at Sarah Jane - but Jay/Slitheen stops it with his own claw.

NATHAN/SLITHEEN (CONT'D)
Get off! Let me go! She's my kill! A
claw for a claw!

Jay/Slitheen holds the child's snapping claw easily in his own, despite Nathan/Slitheen's furious struggling.

JAY/SLITHEEN
When you're older you'll learn not to
make snap decisions.
(to Sarah Jane)
What do you mean?

SARAH JANE
Something Mr Smith said to me about the telekinetic energizer. With the right mind it could be a destroyer of worlds. He meant Luke's mind. I think he's planning to destroy the Earth.

CUT TO:

55 INT. SARAH JANE'S ATTIC -- NIGHT 4

55

LUKE is looking around the attic, damaged by Mr Smith's blaster.

LUKE
Where's Sarah Jane?

MR SMITH
She left something for you.

Luke recognizes the headset as like the one from the Pharos backs away from it.

MR SMITH (CONT'D)
Put it on, Luke.

LUKE
No.

MR SMITH
There really isn't time to argue.

Mr Smith's screen illuminates - and shows unconscious CLYDE seemingly suspended in Smithworld.

LUKE
Clyde?

MR SMITH
Put it on or I will kill him.

LUKE

But - you're...

MR SMITH

Running out of time and patience. Put the headset on. Now!

Luke looks at Clyde on the screen. Swallows. Puts the headset on.

MR SMITH (CONT'D)

That's more like it.

And suddenly Luke is caught in a shaft of PRAC light in which he seems to be paralysed.

MR SMITH (CONT'D)

At last, we can begin.

CUT TO:

56

INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4

56

A sudden humming begins.

SARAH JANE

What's that?

HEIDI/SLITHEEN is at the controls.

HEIDI/SLITHEEN

MITRE - it's gone on-line.

SARAH JANE

Mr Smith. He's using the headset on Luke.

JAY/SLITHEEN joins Heidi/Slitheen at the console

NATHAN/SLITHEEN

Massive telekinetic energy levels.

They're off the scale.

And the ground trembles.

ALAN

Can you feel that?

SARAH JANE

The ground - it's shaking.

NATHAN/SLITHEEN is near the external window. Something catches her eye...

NATHAN/SLITHEEN

(terrified)

The moon! It's moving!

The others crowd into the window and look...

CUT TO:

57 EXT. SKY -- NIGHT 4

57

FX SHOT: The MOON is getting bigger - getting closer...

CUT TO:

58 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4

58

SARAH JANE, ALAN, MARIA and the SLITHEEN watch in disbelief.

ALAN

It's not possible.

SARAH JANE

Luke isn't possible. Mr Smith isn't possible. But together they're bringing the Moon crashing down on Earth.

MARIA

But the moon is, like, a quarter of a million miles away.

SARAH JANE

We'll be dead long before it hits us. The gravitational effect will tear the whole planet apart. It's already happening.

PRAC EFFECT: As the shaking beneath their feet gets worse - objects fall off shelves. Maria screams. Alan comforts her.

ALAN

(almost believing it)

It will be all right.

(to Sarah Jane)

Won't it?

SARAH JANE

I'm not sure it will. There might not be time now.

NATHAN/SLITHEEN

Then at least I'll be able to tell my family that you're dead, Sarah Jane Smith.

As he speaks NATHAN/SLITHEEN produces his teleport device (as seen in Episodes 1 & 2).

NATHAN/SLITHEEN (CONT'D)
I'm teleporting back to the ship.

Alan angrily grabs the device.

ALAN

No you're not! All this is as much your fault, as Mr Smith's! You're staying here.

SARAH JANE

Even if you did go, your ship would be torn apart by the gravitational disturbance. You would die.

But the teleport device has given Sarah Jane an idea.

SARAH JANE (CONT'D)

On the other hand, if you help me we might all just have one chance to survive.

The Slitheen look at each other, absorbing. Sarah Jane turns to Alan.

SARAH JANE (CONT'D)

I need you to destroy Mr Smith.

CUT TO:

59 INT. SARAH JANE'S ATTIC -- NIGHT 4

59

LUKE remains paralysed within the shaft of light.

CUT TO:

60 EXT. BANNERMAN ROAD -- NIGHT 4

60

FX/PRAC SHOTS: The moon hangs massively over Sarah Jane's house - all around it is mayhem as the ground shakes and a hurricane blows fiercely, picking up dustbins and other objects. Debris crashes to the ground. Man-hole covers in the road are suddenly blown into the air by unseen forces below.

CUT TO:

61 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4

61

SARAH JANE and the others are watching STOCK FOOTAGE of an erupting volcano on a portable TV in the lab. The image is replaced by a worried-looking NEWSREADER.

NEWSREADER

(on TV)

The United Nations is in emergency session to discuss this apocalyptic crisis.

The TV signal breaks up into static. The lights flicker as the power threatens to fail. Another tremor nearly throws them all off their feet.

Alan is working feverishly at one of the computer terminals. His phone goes. He takes it out. Sees it's Chrissie calling. A moment's hesitation. Answers.

ALAN

Chrissie?

CUT TO:

61A EXT. JACKSONS' HOUSE --CONTINUOUS NIGHT 4

61A

CHRISSIE is cowering, terrified, against a wall as the hurricane whips at her, and blows things past.

CHRISSIE

Alan where are you? It's the end of the world!

ALAN

Chrissie, calm down.

CHRISSIE

Calm down!? I need to be with you, you and Maria...I...

The phone goes dead.

CUT TO:

61B INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- CONTINUOUS NIGHT 4

And the line goes dead in a squawk of static.

ALAN

Chrissie?

But there's nothing. MARIA is watching him with eyes round with fear.

ALAN (CONT'D)

The phone line's gone.

SARAH JANE senses the strain, but...

SARAH JANE

We're almost out of time, Alan.

Alan pushes a hand through his hair.

ALAN

I don't know. I get paid by companies to block cyber-threats. I understand viruses. I know how they work. But Mr Smith - he's more than a computer.

MARIA

Dad, you're our only chance.

Alan is moved by her need and fear. He jabs a key. The computer screen is filled with moving, flowing symbols.

ALAN

Then this is my best shot. It's the Armageddon Code. The FBI stopped a cyber-terrorist using it to destroy the international banking system.

Sarah Jane is impressed.

SARAH JANE

So how did you get hold of it?

ALAN

(smiles)

You're not the only one with unorthodox contacts.

Sarah Jane smiles as Alan takes a disc from the computer's drive and hands it to her - and the place is shaken violently. Maria screams and Alan holds her. Dust clouds the room. Sarah Jane turns to JAY/SLITHEEN.

SARAH JANE

Time to show me how this works.

She holds up the teleport gadget.

CUT TO:

62 OMITTED

62

63 INT. SARAH JANE'S ATTIC -- NIGHT 4

63

FX SHOT: SARAH JANE teleports into the attic.

She materializes close to where LUKE remains in the column of PRAC light. Her heart melts.

SARAH JANE

Luke...

But she dare not reach for him through the light. And Luke shows no sign of recognition.

MR SMITH

Sarah Jane. You came to say goodbye.

The house is shaken by a tremor that throws things from the shelf. Sarah Jane turns her eyes on the computer. She's steely.

SARAH JANE

Why are you doing this?

MR SMITH

Survival.

SARAH JANE

You're going to kill billions of people.

MR SMITH

The collision of the moon and Earth will release the Xylok from beneath the planet's crust where it has been buried for sixty million years.

SARAH JANE

You mean your ship? You were a memory cell in its computer.

MR SMITH

Not entirely true. The Xylok are a crystalline life form. A life form so advanced you would never have understood it. We crashed here as what you would call a meteorite. Much of us was destroyed in the impact. Other parts were carried away by geo-thermal activity. As I was. But buried beneath the Earth, our crystals have re-grown and become strong again, but nevertheless remain trapped.

SARAH JANE

But you're still part of the original crystal. You're still in contact with it?

MR SMITH

And I waited centuries for you, Sarah Jane. The release of the Xylok is my Purpose. You gave me the chance to fulfil it. The chance to plan...

Sarah Jane is horrified.

SARAH JANE

All this time... you used me? Mr Smith, you're evil.

MR SMITH

No. Effective. The Xylok will survive.
We have done - will do - so much more
than the human race. The Universe is
served better by our survival.

SARAH JANE

Any race thinking it's better than
another - that's evil, Mr Smith.

MR SMITH

I'm not evil.

SARAH JANE

So what have you done with Clyde?

FX SHOT: A flash of light from Mr Smith's monitor and
CLYDE appears on the floor.

MR SMITH

Am I not merciful?

CLYDE

Whoah! What a dream.

Another violent shudder shakes the house.

CLYDE (CONT'D)

That wasn't a dream, was it?

Another rumble.

PRAC EFFECT: A skylight window breaks. Glass falls in
and the wind whips up the attic.

PRAC EFFECT: Mr Smith produces the gun from his console
and aims it at Sarah Jane.

MR SMITH

You made all this possible, Sarah Jane.
I owe you the mercy of a quick death.

Sarah Jane is backing away from him, across the attic...

SARAH JANE

What about all the other people, Mr
Smith? Don't they deserve mercy?
You've been here millions of years.
You've seen us evolve. Don't we matter
to you?

MR SMITH

Only my Purpose matters.

Behind her back Sarah Jane is secretly working the dial
on the old safe door.

SARAH JANE
You can change your purpose.

MR SMITH

No. I told you, Sarah Jane, we all have a purpose - yours is to die so that the Xylok will live. After all, what life do you have, alone in your attic?

The gun aims...

SARAH JANE
Alone? You think I'm alone? You think I'm defenceless? But you haven't met my dog!

Sarah Jane leaps aside, pulling the safe door open, as she does so, revealing -

FX SHOT: K9 suspended in the black hole, but ready for action.

SARAH JANE (CONT'D)
K9 - protect me!

K9
Affirmative, Mistress.

FX SHOT: K9 materializes in the attic.

FX SHOT: K9 and Mr Smith exchange fire. The room is lit by a firestorm of laser blasts as Clyde scuttles under a desk for cover and Sarah Jane crawls towards Mr Smith, takes the computer disc from her pocket- then lunges for his drive pushing the disc home...

Mr Smith stops firing.

K9 (CONT'D)
Do you wish me to continue firing,
Mistress?

There's something going on with Mr Smith - lights flashing randomly on his screen.

SARAH JANE
Just be ready if I need you, K9.

Clyde comes out from beneath the desk, takes in K9.

CLYDE
A robot dog. Called K9 - no, I am dreaming it, aren't I?

MR SMITH

What have you done to me, Sarah Jane? I
feel - I feel strange...

SARAH JANE

It's a computer virus, Mr Smith. It's
closing down your databanks. You're
losing your memory...

MR SMITH

(panicking)

The speed of light is thirty-six, no,
eighty-four... The Metrabeelen Cosmic
Cluster is home to sixty eight thousand
lifeforms - sixty seven... I'm
forgetting it all. Sarah Jane! Help
me!

SARAH JANE

Without your memories you have no
Purpose, Mr Smith! Without Purpose you
don't have to destroy Earth. Put the
moon back into its original orbit!
Before it's too late!

MR SMITH

(desperate)

I've forgotten my Purpose!

SARAH JANE

Your Purpose is to save the Earth, Mr
Smith. That is your new Purpose. To
save the Earth.

MR SMITH

Save the Earth. Yes. I have a Purpose.
Thankyou, Sarah Jane.

And then Mr Smith dies.

K9

The unit is non-functional.

Luke collapses as the light column vanishes. Sarah Jane
cradles him. Clyde is at the window. Excited.

`CLYDE

It's working! He did it! The moon is
going back!

K9

Is everything satisfactory, Mistress?

SARAH JANE

Affirmative, K9.

K9

Must return to the the distortion,
Mistress. Instability of black hole
will turn critical without my
attention.

SARAH JANE

Go now. Good dog. I'll see you again
soon.

FX SHOT: And K9 de-materializes.

Luke starts to come round...

LUKE

Mum?

SARAH JANE

Oh, Luke.

And Sarah Jane hugs him, crying with relief and joy.

CUT TO:

64

EXT. SARAH JANE'S GARDEN -- NIGHT 4

64

FX SHOT: The stars over Bannerman Road. The moon is back
where it should be. It is a gorgeous, peaceful night.

SARAH JANE, deep in her own thoughts, gazes at the sky.
MARIA, LUKE, ALAN and CLYDE are there, too. They all
look exhausted - it's been a long night.

FX SHOT: a light, too bright and too controlled to be a
shooting star streaks across the sky. Luke points.

LUKE

There they go.

SARAH JANE

Back to Raxacoricofallapatorius. And
good riddance.

ALAN

Will they be back?

SARAH JANE

Oh, I expect so. Sooner or later.

MARIA

What about Mr Smith?

CLYDE

Yeah. Can we ever trust him again?

SARAH JANE

The Armageddon Code has wiped his circuits. He'll re-boot with a new purpose - to safeguard the world.

There's a noise, and shell-shocked CRISSIE comes through the gate. She exchanges a glance with Alan. MARIA runs to her.

MARIA

Mum!

They hug. Chrissie and Maria join the group.

SARAH JANE (V.O.)

I saw amazing things out there in space. But strange things can happen wherever you are. Life on Earth can be an adventure, too. You never know what you might find. In all the universe, I never expected to find a family.

CUT TO:

65

OMITTED

65

END OF EPISODE 10.