

# **THE SARAH JANE ADVENTURES**

## **Episode 2 By**

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**Second draft  
7<sup>th</sup> December 2006**

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CARL/SLITHEEN advances - backing MARIA, CLYDE and LUKE up against the door.

Luke punches the four digit exit code on the door -

The door opens -

And Maria, Clyde and Luke run for their lives -  
Carl/Slitheen tearing after them -

CUT TO:

MARIA, CLYDE and LUKE bomb downstairs - into a ground floor corridor. An exit door at the end.

CARL's voice echoes down the stairs.

CARL/SLITHEEN (V.O.)  
You're never getting out of here!

Clyde wrenches at the door.

LUKE  
Get it open!

CLYDE  
It's locked! That thing is real isn't  
it, it's real ...

CARL/SLITHEEN (V.O.)  
This place is sealed! You die, here,  
now!

MARIA  
This way!

She tears off down a side corridor. Luke and Clyde race after her.

LUKE  
That only leads back upstairs!

MARIA  
We'll just stand about and get killed  
then!

CUT TO:

3 INT. BUILD-UP SOLUTIONS ANTEROOM -- DAY

3

SARAH JANE's at the door. She tries to sonic her way out - but JANINE/SLITHEEN's mighty claw knocks the lipstick, sends it flying.

Sarah Jane grabs the chair she was hiding behind - throws it - Janine/Slitheen tosses it aside, laughing -

Sarah Jane rifles through her handbag, desperate - finds something -

SARAH JANE

Good sense of smell, have you?

JANINE/SLITHEEN

Oh yes ...

Sarah Jane pulls out a smallish perfume bottle from her bag - and smashes it on the floor.

SARAH JANE

Then sniff this!

Janine/Slitheen reels back, coughing -

Giving Sarah Jane the chance to grab the sonic -

CUT TO:

4 EXT. INDUSTRIAL UNIT/ SARAH JANE'S CAR - DAY 2

4

SARAH-JANE bursts out of the unit, lipstick in hand, races to her car -

JANINE/SLITHEEN races after her, eyes streaming, coughing -

Sarah guns the engine and zooms off -

In the car, Sarah flips open her phone and speed dials, urgent.

SARAH JANE

Maria!

CUT TO:

5 INT. NEW BLOCK CORRIDOR 2/ SARAH JANE'S CAR - DAY 2

5

MARIA, LUKE and CLYDE backing down the upper corridor - Maria's answered the call from SARAH JANE.

SARAH JANE

It's aliens!

MARIA  
Yeah I know - listen!

Maria holds up her phone.

INTERCUTTING with SARAH JANE in her car.

JEFFREY/SLITHEEN (V.O.)  
Raaagh!

SARAH JANE  
Is Luke OK?

MARIA  
Fine - but we're trapped with that  
thing!

SARAH JANE  
Listen! You've got to -

CUT TO:

6 INT. NEW BLOCK SCIENCE CLASSROOM/ CORRIDOR 2 - DAY 2 6

MARIA, LUKE and CLYDE bomb back into the science class,  
Maria clipping her phone shut.

MARIA  
Make a smell! Their sense of smell is  
so sensitive, make a big enough stink  
and we can get away!

CLYDE  
What're we gonna do, fart our way out?

LUKE  
Would that be funny?

CLYDE  
(wit's end with Luke)  
What!?

Maria pulls open a cupboard, starts rifling through the  
contents ...

LUKE  
That cupboard is out of bounds.

MARIA  
Give me strength.

INTERCUTTING to the CORRIDOR outside as necessary - where  
JEFFREY/SLITHEEN is taunting.

JEFFREY/SLITHEEN  
Come out, little ones ...

CARL/SLITHEEN joins him.

CARL/SLITHEEN

They're nearby, Daddy. I can smell you,  
new Luke!

Cut inside to Luke, Clyde and Maria - Luke's terrified,  
Maria's opening more storage cupboards frantically,  
searching for something.

CLYDE

OK, I die young. But it's a cool death.

In the corridor -

JEFFREY/SLITHEEN

(to Carl/Slitheen)

Your first hunt. It breaks my hearts.  
It seems like only yesterday you were an  
egg, talons bursting through the shell  
...

In the classroom - Clyde's staring at Maria -

CLYDE

What are you doing?

MARIA

They hunt by smell!

LUKE

Where does that get us?

MARIA

You're supposed to be a genius! Yes!

She's found what she's looking for - a glass jar.

MARIA (CONT'D)

We confuse them!

She runs to the door and lobs the jar out into the  
corridor -

It smashes and a cloud of steam rises -

The two SLITHEEN clutch their faces, reel back -

Maria, Luke and Clyde tear off down the corridor away  
from the Slitheen -

MARIA (CONT'D)

Go, go!

CUT TO:

7        EXT. SCHOOL - DAY 2        7

Screech - SARAH JANE's car slams up outside the new block -

CUT TO:

8        INT. NEW BLOCK CORRIDOR 2 - DAY 2        8

JEFFREY/SLITHEEN and CARL/SLITHEEN pull themselves up -

CUT TO:

9        EXT. SCHOOL/ INT. NEW BLOCK FOYER - DAY 2        9

SARAH JANE dashes for the entrance - where LUKE, MARIA and CLYDE are hammering on the door -

INTERCUTTING with the new block foyer - where CARL/SLITHEEN and JEFFREY/SLITHEEN are descending the stairs.

SARAH JANE

Stand back!

She holds out the sonic lipstick - activates - the doors slam open -

Luke, Maria and Clyde burst out -

Sarah Jane reverses the sonic and the doors slam shut on Jeffrey/Slitheen and Carl/Slitheen. They pound on the door.

SARAH JANE (CONT'D)

Into the car!

Sarah Jane, Luke, Maria and Clyde run for the car.

CLYDE

What's that?

LUKE

Sonic lipstick.

CLYDE

I was just starting to think you weren't mental.

SARAH JANE

(to Maria)

What the hell is he doing here?

MARIA

Sorry.

SARAH JANE  
Another child's life in my hands, just  
what I needed!

They clamber into the car -

BAM! The door bursts open and Jeffrey/Slitheen and  
Carl/Slitheen burst out.

Sarah Jane turns the ignition -

Carl/Slitheen dives around the front of the car -

CARLSLITHEEN  
My first hunt! You've ruined it!

Sarah Jane puts her foot down -

Jeffrey/Slitheen pulls Carl/Slitheen out of the way -

And the car roars off out of the school grounds.

CARL/SLITHEEN  
That's not fair, Daddy! That woman  
cheated!

JEFFREY/SLITHEEN  
Come here ...

Jeffrey/Slitheen puts a fatherly arm around his  
shoulders.

JEFFREY/SLITHEEN (CONT'D)  
You'll have your hunt later, I promise.  
Tonight's the night the lights go out!

CUT TO:

10 INT. SARAH JANE'S CAR - DAY 2

10

SARAH JANE, LUKE, CLYDE and MARIA in the car. Maria  
turns to Clyde in the back.

MARIA  
You've gotta go home, forget this ever  
happened.

Clyde nods to Sarah Jane.

CLYDE  
Right, did she try and tell you that?

MARIA  
Yeah.

CLYDE

Did it work?

MARIA

No.

Luke is in the passenger seat in the front, looking mortified.

LUKE

Sarah Jane. I've done something really stupid. A really bad social mistake.

SARAH JANE

I made a worse one. I ask you to go in there, and this happens!

LUKE

You don't understand. I've told those aliens how to destroy the world.

The others turn - *what?*

CUT TO:

11 INT. NEW BLOCK FOYER - DAY 2

11

CARL/SLITHEEN and JEFFREY/SLITHEEN have been joined by BLACKMAN. Blackman is hurrying them along back towards the hidden room.

JEFFREY/SLITHEEN

That woman was at the office?

BLACKMAN

Gave Florm Fex the slip. She aint happy.

JEFFREY/SLITHEEN

They're on to us then!

BLACKMAN

Who cares? Now we've solved the storage issue - we can go right ahead, right now.

JEFFREY/SLITHEEN

She had some sort of sonic device -

BLACKMAN

Which'll be useless like everything else.

JEFFREY/SLITHEEN

But how did she get it?



Blackman's agitated with him.

BLACKMAN

She's an old woman with a funny  
lipstick. End of.

Blackman goes on ahead - and Jeffrey/Slitheen turns to  
Carl/Slitheen.

JEFFREY/SLITHEEN

You'd better go back, son. Use the  
teleport, join your mother.

Carl puts a claw on his father's arm.

CARL/SLITHEEN

No. I'm not leaving 'til the Hunt is  
over. Daddy, promise me. The Smith  
woman and her gang. They're mine.

JEFFREY/SLITHEEN

I promise. A hunt's even more fun in  
the dark.

CUT TO:

12 EXT. BANNERMAN ROAD - DAY 2

12

CLYDE's following SARAH JANE, MARIA and LUKE towards  
Sarah Jane's house.

LUKE

It could have gone better, couldn't it?

SARAH JANE

This model of theirs, try to remember  
the details.

LUKE

I never have to try to remember.

Sarah Jane and Luke enter the house. Maria goes to  
follow - and looks back at Clyde.

MARIA

Well? You wanna find out.

CLYDE

I step through that door, I'm like you.

MARIA

What's wrong with that?

CLYDE

I enter loonytown, population three.

MARIA

Go home then.

CLYDE

And wonder what you do in there, who  
Luke's mum really is, who Luke really  
is?

MARIA

Up to you.

CUT TO:

13     INT. ATTIC - DAY 2

13

SARAH JANE, and LUKE in the attic. Sarah Jane's reading  
from her watch.

SARAH JANE

Inhabitants of Raxa - Raxa - oh blimey.

LUKE

(over her shoulder)

Raxcacoricofallapatorios.

SARAH JANE

Ta.

(reading again)

Caste and family divisions separate the  
society of this planet in the  
constellation of -yeah, yeah - the  
outcast Slitheen Family are scavengers,  
thieves of others' technology, known to  
infiltrate and exploit low-tech planets  
by concealing themselves in the skin of  
the dominant native species.

(thinking back)

Slitheen in Downing Street ...

LUKE

What?

SARAH JANE

Something a friend said once.

(reading)

In species smaller than their own form,  
gas exchange from skin compression  
results in - oh.

LUKE

Farting. Farting is funny.

MARIA enters followed by CLYDE. Clyde looks round - his  
POV of this magical place, the dizzying strangeness of it  
all ...

CLYDE

Oh yes.

SARAH JANE

(to Maria)

Why not bring all your little friends  
around? The whole school?

MARIA

If he tells anybody who's gonna believe  
him?

CLYDE

Sorry Mrs Smith, if I've -

SARAH JANE

Just shut up for the moment, I'm busy.  
Right now you're not important. Even if  
it is getting like Clapham Junction up  
here.

She thinks.

SARAH JANE (CONT'D)

So. They took over Build-Up Solutions.  
Threw up buildings all around the world.  
Why?

LUKE

(grave)

I think I know. Mr Smith -

Mr SMITH slides out - Clyde boggles.

MR SMITH

Good afternoon Luke.

CLYDE

Oh yes!

MR SMITH

Who's that?

SARAH JANE

Nobody.

LUKE

(to Mr Smith)

Bring up our satellite image of London,  
please.

FX - A 'Google Earth' style map of London appears on Mr  
Smith's screen.

LUKE (CONT'D)

Now plot the exact positions of each  
Build-Up Solutions school block.

MR SMITH

No problem.

FX - At various points on the map, white lights appear.  
A lot more in North than South London. Luke points.

LUKE

Ealing, that's us.

SARAH JANE

Dewerton Comp, Upminster. Schools at  
Epping, Amersham, Richmond, Morden ...

CLYDE

The ends of tube lines.

MARIA

What?

CLYDE

If I'm allowed to speak.

SARAH JANE

Hold on. Mr Smith, now plot the  
positions of each Build-Up Solutions  
block constructed in the last eighteen  
months around the world.

FX - the Earth from space. Groupings of white lights  
appear at various points round the world.

SARAH JANE (CONT'D)

Paris, St Petersburg, Beijing ... cities  
with underground railways. Rotate the  
image.

FX - The image of the globe rotates - revealing that the  
Earth is peppered by the white lights.

SARAH JANE (CONT'D)

Link them.

FX - A line forms between each white dot. A giant snake  
pattern looping around the earth.

SARAH JANE (CONT'D)

Oh my ...

LUKE

They're using the underground rail  
networks to conduct power.

MARIA

For what?

LUKE

The model specified one operator for every site.

Clyde counts.

CLYDE

And there are ten cities, ten sites.

MARIA

So there's at least ten Slitheen on earth. Why are they here?

CLYDE

Right, call the army.

MARIA

Oh, cause that always makes things better, doesn't it?

CLYDE

It's not your job.

SARAH JANE

And there's a cleverer way of doing things.

(to Luke)

But what's it for?

LUKE

They've built a giant supercapacitor. With a storage point hidden in each of the buildings around the world.

SARAH JANE

Which is why we smelt batteries. Every one of those buildings *is* a battery ...

CUT TO:

14     INT. CAPACITOR ROOM - DAY 2

14

Big wide shot - the capacitor room seen in all its glory for the first time. The walls are concrete like the school block. In the centre is a massive tower of alien machinery - levers, switches, cogs - and in the middle of this is a big glass spiral, like something from a 30s Frankenstein movie. PRAC light moves up it in waves.

Before it stand BLACKMAN, JEFFREY/SLITHEEN and CARL/SLITHEEN. Blackman has been working on the controls and steps back.

BLACKMAN

I've input the catalyst equation. Now  
it works perfectly!

He steps up to a massive lever.

BLACKMAN (CONT'D)

We'll take the night side first, build  
up the charge section by section. And  
then ...

He grabs a mic on a wire attached to the machine.

BLACKMAN (CONT'D)

(formal, grand)

This is Glune Fex Fize Sharleveer Slam  
Slitheen to all Slitheen units.

Then his tone changes -

BLACKMAN (CONT'D)

(like a holiday camp  
host)

Is everybody ready?

An array of SLITHEEN VOICES start reporting in.

SLITHEEN VOICES (V.O.)

Section 1 ready ... Section 2 ready ...  
Section 3 ready ...

CUT TO:

15     INT. ATTIC - DAY 2

15

LUKE's completed a rough sketch of the model he was shown  
in science club. He's showing it to SARAH JANE, MARIA  
and CLYDE.

LUKE

The power cut last night must have been  
a test run.

MARIA

But our candles went out, that's not  
electric.

LUKE

When the capacitors are charged up they  
act as transducers, converting heat and  
light into electrical energy.

CLYDE

Glad we sorted that out ...

SARAH JANE

And the people getting ill, the food going off ... the effect of living or working next to one of the capacitors.

LUKE

The transducers were just ticking over, but that would be enough to induce cellular decay in non-living organic matter.

CLYDE

What is this language you're speaking?

MARIA

(to Clyde)

Mouldy shepherds pie.

Luke points to the screen.

LUKE

With this system they can drain every last drop of energy from Earth. Our school was the last link in the chain.

MARIA

But it needs the whole chain, all together, to do that?

LUKE

Yes.

CLYDE

So bomb the school!

SARAH JANE

(ignoring him, to Luke)

If we could get in there, could you shut it down?

LUKE

I think so. I'd need a cutting tool -

Sarah Jane proffers the sonic lipstick.

SARAH JANE

Like this?

MARIA

Yeah, and how do we get past the Slitheen?

CLYDE

We don't. We bomb them!

Mr SMITH sparkles with new life.

MR SMITH

Sarah Jane. I've just picked up this  
report on an American news channel.

The screen blinks and shows an American newsroom.

AMERICAN NEWSREADER

Breaking news - there's a massive loss  
of power on the Eastern seaboard, New  
York has gone dark -

SARAH JANE

It's starting ...

LUKE

And I showed them how to do it. The day  
I was born I saved the world. My first  
day at school, I helped to destroy it.

CUT TO:

16     INT. CAPACITOR ROOM - DAY 2

16

BLACKMAN, JEFFREY/SLITHEEN and CARL/SLITHEEN as before.

The machinery is now throbbing with life, the PRAC light  
moving faster and faster up the glass spiral.

Blackman consults a hand-held monitor.

BLACKMAN

It works! Section 1 down, grazie  
Napoli! Thank you Moving to Section 2.  
Hello, Washington DC!

SLITHEEN VOICE

Howdy, London!

BLACKMAN

Connect!

CUT TO:

17     INT. ATTIC - DAY 2

17

SARAH JANE, LUKE, MARIA and CLYDE as before. Sarah  
Jane's addressing MR SMITH.

SARAH JANE

(urgent)

Mr Smith. Give me everything you've got  
on the inhabitants of -

She waves to Luke.



LUKE

Raxacoricofallapatorius.

CLYDE

The inhabitants of what?

SARAH JANE

Any weaknesses, anything we can use to fight them.

MR SMITH

Accessing.

Maria's trying to console Luke.

MARIA

Anybody could have made that mistake.

CLYDE

Don't be a git, only he could.

MARIA

Clyde!

CLYDE

Well, duh, let's have a Hollywood High moment, a group hug, yeah, that'll sort everything out.

Sarah Jane's reaching her limit. They're all getting jumpy.

SARAH JANE

Will you shut up!

LUKE

Clyde's right. I should have seen it wasn't possible for a school teacher to have designed that model.

MR SMITH

Information. The power loss is spreading westwards. China is now without power.

SARAH JANE

Anything on the Slitheen yet?

MR SMITH

(a bit huffy)

Accessing.

MARIA

Come on!

CUT TO:

18 INT. CAPACITOR ROOM - DAY 2

18

BLACKMAN, JEFFREY/SLITHEEN and CARL/SLITHEEN as before.  
Blackman checks his monitor.

BLACKMAN

Section 9 clear ... dormez bien, Paree!

JEFFREY/SLITHEEN

That makes us next.

BLACKMAN

So synchronize the mega-wattage.

Jeffrey/Slitheen searches for the control. Blackman points, impatient.

BLACKMAN (CONT'D)

That one!

Jeffrey/Slitheen's claw grips the big lever -

CUT TO:

19 INT. ATTIC - DAY 2

19

SARAH JANE, LUKE, MARIA and CLYDE as before. Maria, biting her lip, staring at Mr SMITH.

MARIA

We're running out of time ...come on,  
come on!

MR SMITH bursts back into life.

MR SMITH

Raxacoricofallapatorians: Reptilian  
descendent. Strengths - strong,  
intelligent, sensitive olfactory system  
with one thousand nerve endings -

MARIA

Yeah, we know all the strengths, give us  
the weaknesses!

MR SMITH

Weaknesses. They are a naturally hardy  
race. However, their skin, while  
impervious to gas and projectile  
weapons, is notoriously hyper-sensitive  
to -

Mr Smith's lights die - along with every other light in  
the attic. The only light fading daylight from outside.

SARAH JANE

No!

CUT TO:

20     INT. JACKSONS' KITCHEN - DAY 2

20

ALAN's just home from work, listening to the radio while he makes a sandwich.

RADIO NEWS

... and scientists are trying to explain the reasons for the blackout, which has now spread through mainland Europe, though the Prime Minister has released a statement reassuring the public that the British energy system is totally -

The lights go out and the radio dies.

ALAN

Thank you Prime Minister.

CUT TO:

21     INT. ATTIC - DAY 2

21

SARAH JANE, LUKE, MARIA and CLYDE as before.

Clyde shows Maria his powerless phone.

CLYDE

It's real. The end of the world.

Sarah Jane gathers herself. Turns to them - a hero.

SARAH JANE

No Mr Smith. No sonic lipstick.  
Right, let's go. Back to school.

CLYDE

Where we're gonna do what? Without the sonic thing we can't stop them. Plus they'll kill us before we even get to their machine!

MARIA

Not your problem.

SARAH JANE

(to Clyde)  
Go home!  
(to Maria and Luke)  
Come on.

As they move off, Clyde raises a hand -

CLYDE

Whoa. This morning, Jeffrey the Slitheen Jeffrey, he went mad when he nicked my bag.

MARIA

So?

CLYDE

What's an alien gonna care about that? And you saw him, you two, he went ape. He sniffed it, he was scared, he wouldn't touch it! What if the weakness was something I had in that bag.

Now Sarah Jane's interested.

SARAH JANE

Well what was in there?

CLYDE

A copy of Nuts, some Tangfastics, and my lunch.

SARAH JANE

And what was your lunch?

CLYDE

Chip sandwich.

SARAH JANE

Cold?

CLYDE

I made it this morning, I wasn't gonna eat anything from the canteen of death.

MARIA

What, the Slitheen are allergic to potatoes? Bread? Butter?

SARAH JANE

No, the Slitheen at the office, she was eating a sandwich. Ketchup! Was there ketchup on your chips?

CLYDE

No, don't like it, just salt and vinegar.

LUKE

Vinegar!

CLYDE

Acetic acid.

MARIA

How do you know that?

CLYDE

Just do.

SARAH JANE

Or perhaps normally you just pretend not to know some things.

LUKE

Why would you do that?

MARIA

(to Luke)

To fit in.

SARAH JANE

Kitchen!

CUT TO:

22     INT. SARAH JANE'S KITCHEN - DAY 2

22

SARAH JANE'S slamming down jars - a bottle of vinegar, mayonnaise, pickled onions. CLYDE, MARIA and LUKE looking on.

CLYDE

What're we gonna do, stand there and throw pickled onions at them?

Sarah Jane roots in another kitchen cupboard - and brings out two smallish empty plastic plant sprayers with nozzles.

SARAH JANE

Get it all into these.

Maria and Luke obey.

CLYDE

I was joking.

MARIA

The car won't start, how do we get back to the school?

SARAH JANE

We run!

CUT TO:

23     INT. CAPACITOR ROOM - DAY 2

23

BLACKMAN, JEFFREY/SLITHEEN and CARL/SLITHEEN as before.

BLACKMAN

The capacitors are charged! Time for  
the coup de grace. The denouement.

He indicates the massive lever.

CARL/SLITHEEN

Can I do it Daddy?

JEFFREY/SLITHEEN

What do you reckon?

(sotto)

He's had a bit of a disappointing day,  
you know what they're like at that age.

Blackman sighs.

BLACKMAN

Why not? Go ahead, junior.

Carl/Slitheen grips the massive lever in his small claw -  
struggles a bit - and wrenches -

BLACKMAN (CONT'D)

Turn out the sun ...

CUT TO:

24 EXT. CITY STREET - DAY/'NIGHT' 2

24

Stalled cars, groups of bemused PEOPLE talking.

SARAH JANE, LUKE, MARIA and CLYDE come running along -

And then -

FX - The sun goes out. A sudden chilly darkness. The  
crowd gasp, point to the sky. The sun is still glowing -  
but its light is pallid, cold.

Sarah Jane and company grind to a halt, staring up in  
silence.

CLYDE

What the hell -?

LUKE

Transduction! Like the candles ...

MARIA

They've switched off the sun!?

LUKE

They're draining its power. Soon the  
planet will die, the atmosphere will  
escape. Become a barren rock.

MARIA

It's getting cold.

LUKE

We've got about half an hour.

MARIA

Thanks for that.

CLYDE

Everyone's gonna die ..

Sarah Jane steps forward.

SARAH JANE

No. We're going to stop them!

CLYDE

The four of us? With vinegar in plastic  
squeezies?

SARAH JANE

Yes! It was your idea, a brilliant  
idea! Come on!

They race off -

CUT TO:

25     INT. JACKSONS' HALL/LIVING ROOM - 'NIGHT' 2

25

(NB - though it's dark, the light from the sun is like  
moonlight, enough for us to see them.)

There's a frantic knocking at the door. ALAN opens the  
door and CHRISSIE stalks in, carrying bags of non-food  
shopping.

CHRISSIE

Oh my God, Alan, where's Maria?

ALAN

Over at her mates.

CHRISSIE

You guess? This is the end of the  
world!

ALAN

It's a power cut.

CHRISSIE

Look out there!

(MORE)

CHRISSIE (CONT'D)

The sun's all clouded up or something,  
it's freezing! Where is my daughter?

CUT TO:

26     INT. CAPACITOR ROOM - 'NIGHT' 2

26

CLOSE on MARIA - on the Slitheen's camera - (NB - We can assume the enhancements on the picture act as night-vision).

CARL/SLITHEEN twists a control under the scanner and the picture widens to take in LUKE, CLYDE - and SARAH JANE.

CARLSLITHEEN

Daddy!

BLACKMAN

(amused)

She's come back! Well, she's a tough  
old boot, I'll give her that.

CARL/SLITHEEN

My hunt!

BLACKMAN

I think an adult better deal with them  
this time.

He straightens up - the big man - moves out of shot -

CUT TO:

27     EXT. OUTSIDE NEW BLOCK - 'NIGHT' 2

27

SARAH JANE, LUKE, MARIA and CLYDE approach the darkened school block.

Clyde's hanging back a bit.

CLYDE

How did I get here?

MARIA

Don't think about it.

CLYDE

My dad told me once, if there's  
something scary but you've gotta do it,  
then don't think, just do it.

SARAH JANE

Sounds sensible. We don't panic.



CLYDE

Though we were talking about having gas  
at the dentist. Not this.

MARIA

How do we get in?

Sarah Jane tries the door - it swings open.

LUKE

They want us in there.

SARAH JANE

What luck, we want to be in there. Come  
on!

CUT TO:

28     INT. NEW BLOCK FOYER - NIGHT 2

28

SARAH JANE, LUKE, MARIA and CLYDE enter the darkened  
foyer.

SARAH JANE

Hidden room?

Luke indicates.

LUKE

It's this way ...

They start off - and then BLACKMAN bursts out from under  
the stairs.

BLACKMAN

Ah, human children ... The stench of  
Haribo and nuggets.

FX: During his following speech, as he walks forward -he  
unzips and reveals his SLITHEEN form.

BLACKMAN/SLITHEEN

The Hunt is natural to us. An animal  
instinct. The only way for us to  
survive in the old days, when the  
Baaraddelskelliumfatrexius Beasts  
wandered the plains of  
Raxacoricofallapatorius. The centuries  
passed, we killed them all. But the  
instinct remains.

FX - He is now fully Slitheen.

Clyde dives in front of him and squirts his vinegar  
warningly into the air. Blackman/Slitheen dodges back.

CLYDE

Didn't like that, did you?

Maria squirts her spray in his direction.

MARIA

Vinegar! Get back!

LUKE

Sarah Jane, this way!

Luke beckons her through the door to the hidden room.  
Sarah Jane looks hesitantly back at the stand-off between  
Clyde and Maria (both squirting) and Blackman/Slitheen.

SARAH JANE

Maria!

MARIA

It's working. We're doing our bit, you  
do yours!

Emboldened, Sarah Jane heads off with Luke.

Blackman/Slitheen makes a grab for Maria. Clyde steps  
forward.

CLYDE

One step further ...

Blackman/Slitheen strides up to him, imposing, unafraid.

BLACKMAN/SLITHEEN

Come on then ...

Clyde squirts - but nothing much comes out.

Blackman chuckles and bears down on Maria -

MARIA

Keep back!

BLACKMAN/SLITHEEN

You're running out. You've got one shot  
in there, little girl. And you're  
afraid. A Slitheen girl your age would  
do it. She wouldn't think twice. But  
all the fight's gone out of you. You  
just stand there shaking in your  
bobbysocks. That's why we survive,  
that's why you're going to die, all of  
you on this rubbish planet ... that's  
why we win!

He's right on top of her, reaching for the spray ...

Maria's face hardens - big moment - squirts him, angry!

SLAM - he staggers back. Grunts and gargles and farts and - SPLAT!

Bits of Slitheen splatter on to Clyde.

CLYDE

Oh great.

Maria's shocked - she can't believe what she's just done.

MARIA

I killed it ...

CUT TO:

29 INT. CAPACITOR ROOM - NIGHT 2

29

CARL/SLITHEEN points to the scanner - where CLYDE and MARIA are standing over the remains of Blackman.

CARL/SLITHEEN

Daddy, look!

JEFFREY/SLITHEEN roars with anger and grabs the communicator.

JEFFREY/SLITHEEN

This is Kist Magg Thek Lutovin Day  
Slitheen calling the Family, we are  
under attack, Glune Fex Fize is dead,  
Emergency Plan A, all operators here,  
now!

CARL/SLITHEEN

I'm scared.

Jeffrey/Slitheen squeezes him.

JEFFREY/SLITHEEN

Everything's going to be all right ...

FX - A blue teleport glow shimmers.

JEFFREY/SLITHEEN (CONT'D)

They're coming ...

CUT TO:

30 INT. NEW BLOCK CORRIDOR 1 - NIGHT 2

30

SARAH JANE and LUKE are creeping back down the corridor - where the blank wall remains open a smidge, with PRAC light shining from the capacitor room.

LUKE

In there ...

CUT TO:

31     INT. CAPACITOR ROOM -- NIGHT

31

SARAH JANE and LUKE slip through - and there are seven other FAT PEOPLE (including JANINE) with JEFFREY/SLITHEEN and CARL/SLITHEEN. (NB - they're various ethnicities, representing the global nature of the plan.)

Janine and a FAT MAN grab Sarah Jane and Luke.

JEFFREY/SLITHEEN

Well done. But this is as far as you go.

He indicates the glass spiral.

JEFFREY/SLITHEEN (CONT'D)

Do you like it? We drain the energy into these. In ten minutes this planet's atmosphere is snatched away, but we'll be safe and warm in here. And then a spacecraft comes to pick us up. And then we sell what we've collected.

SARAH JANE

Why are you doing this?

JEFFREY/SLITHEEN

The Family came here before. A straightforward job. But they never came back.

SARAH JANE

I think I might know what happened ...  
(corrects herself)  
Who happened.

JEFFREY/SLITHEEN

This planet will pay - in blood! They were our Family!

Sarah Jane grabs Luke's hand.

SARAH JANE

And this is mine!

JEFFREY/SLITHEEN

Times have been hard for us. They're closing in on us from all sides. Judoon, forcing us out. The other families against us, we're exiles.  
(MORE)

JEFFREY/SLITHEEN (CONT'D)

This will give us a new beginning.  
Wealth, security. My son won't have to  
live like I've had to, cringing in the  
darkness. The Slitheen will rule the  
space lanes again, unchallenged!

SARAH JANE

What about my son? I want him to live,  
to grow up, I want what's best for him.

The gathered Fat People titter among themselves.

JANINE

(laughing)

You can't compare it. You've got a  
sentimental, animal attachment. You  
aren't even related by blood! We're  
talking about the blood ties of the  
Slitheen!

SARAH JANE

I can't let you do it. I gave you a  
chance.

JANINE

You did? Who are you?

Jeffrey/Slitheen points to Luke.

JEFFREY/SLITHEEN

And your son. So stupid - he enabled us  
to do this! Gave us what we were  
looking for.

Luke lets go of Sarah Jane's hand, steps forward, so  
brave.

LUKE

Except I didn't.

JEFFREY/SLITHEEN

What?

LUKE

I thought I did - but I didn't.

Sarah Jane's as puzzled as the Slitheen.

LUKE (CONT'D)

You made the mistake. Cause you showed  
me the capacitor. But you didn't tell  
me you were going to charge it up to  
transduce the power of the sun.

(MORE)

LUKE (CONT'D)

Try that with this system ... it's too much, the power will flood back and your network will explode.

Jeffrey/Slitheen and Janine look anxiously at each other.

JANINE

It's a bluff!

LUKE

What's a bluff?

SARAH JANE

They think you're lying.

LUKE

Why would I lie?

SARAH JANE

There's your chance. Take it. Close this down, and go. Now.

CARL/SLITHEEN

It's a lie!

SARAH JANE

You're scavengers. Everything you own you've copied or stolen, you don't know how it works.

Jeffrey/Slitheen turns to Janine.

JEFFREY/SLITHEEN

Florm?

JANINE

Well, he might be right ...but only Glune knew the ins and outs ...

Sarah Jane points to the machinery - the spiral is starting to flare with erratic stabs of PRAC yellow light.

SARAH JANE

Look! It's happening. Turn it off!

LUKE

What's a bluff?

JANINE

(sniffing)

Who's that?

CLYDE enters, brandishing the squeezy.

CLYDE

You heard her, turn it off! I've  
refilled this with acetic acid!

JANINE

Water!

She knocks the squeezy from Clyde's hands and grabs him -

JANINE (CONT'D)

(to Luke)

*That* was a bluff!

Jeffrey/Slitheen snarls and grabs Sarah Jane.

MARIA runs in and the Fat Man grabs her.

MARIA

(to Clyde)

Knew that wouldn't work.

Jeffrey/Slitheen tightens his grip on Sarah Jane.

JEFFREY/SLITHEEN

(to Luke)

You can reset the system, cancel the  
overload?

He looks at Clyde - then at the empty squeezy on the  
floor - and then Sarah Jane - and yes! - now he knows what  
to do.

LUKE

Yes.

JEFFREY/SLITHEEN

(to Luke)

Then do it - or she dies!

Luke goes up to the mark before the controls. The yellow  
light of the overload blazing fiercely over the room.

LUKE

First you need to reset the outflow,  
here and here. That's all.

JEFFREY/SLITHEEN

All that'll do is switch the system here  
off.

LUKE

Then I can programme in a new equation.  
And you can start again safely. Now,  
please let Sarah Jane go.

CARL/SLITHEEN

Don't! I'll do it.

He passes Luke, snarling - and reaches for the smaller  
'London lights off' lever and wrenches it back.

CUT TO:

32 EXT. CITY STREET - DAY/'NIGHT' 2

32

The street scene from Sc. 24.

FX - The sun returns to normal.

Relief and confusion among the stunned CROWD.

CUT TO:

33 INT. CAPACITOR ROOM - NIGHT 2

33

As before. LUKE at the controls.

LUKE

It's resetting. Give it a moment ...

CLYDE brings out his phone. It beeps. He shows it to  
MARIA. Maria nods.

Luke's hands hover over the controls. He exchanges a  
nervous glance with SARAH JANE -

LUKE (CONT'D)

Right, I'll just have to -

With her free hand, Sarah Jane's reaching into her back  
pocket for the sonic lipstick. CARL/SLITHEEN sees her!

CARL/SLITHEEN

Father!

JEFFREY/SLITHEEN whirls Sarah Jane round, so she's facing  
away from Luke -

She throws the lipstick anyway -

SARAH JANE

Maria!

Chaos! The lipstick clatters to the floor

- Carl/Slitheen smashes Luke to the ground -

Maria runs to Luke and starts bashing Carl/Slitheen -

Jeffrey/Slitheen throws Sarah Jane savagely aside and  
runs for the power lever -



Clyde snatches up the lipstick.

Sarah Jane sees him, shouts over -

SARAH JANE (CONT'D)

Use it!

Clyde presses a button - and the lipstick comes to life. He presses buttons randomly on its side and it starts to give out an unbearable high-pitched *screech*.

The Slitheen shriek -

Carl/Slitheen is distracted by the sound -

Maria takes her chance and kicks Carl off Luke -

Clyde tosses Luke the lipstick -

As Jeffrey/Slitheen's claw reaches for the lever -

Luke aims the lipstick at a linking rod deep inside the machine -

The glass spiral starts to judder - PRAC sparks fly around the machinery -

The Slitheen reeling around the controls.

JANINE

Teleport out! It's going to blow up!

JEFFREY/SLITHEEN

Synchronize the mega-wattage!

The gap in the wall starts to close -

Sarah Jane, Luke, Maria and Clyde run for the gap -

FX - panicked, several of the FAT PEOPLE shimmer and teleport out.

FX - A moment after, a huge arc of crackling electricity discharges itself around the room, flaring wildly - tendrils of electric power touch JANINE - who goes up in smoke.

Jeffrey/Slitheen turns to Carl/Slitheen -

JEFFREY/SLITHEEN (CONT'D)

Son, get away! Teleport! Back to your mother!

CARL/SLITHEEN

No! I want my first Hunt!

Carl/Slitheen rips off the teleport from his chest and runs for the gap -

CUT TO:

34 INT. NEW BLOCK CORRIDOR 1- NIGHT 2

34

SARAH JANE, MARIA, LUKE and CLYDE on the far side of the blank wall - as the secret door closes inch by inch -

JEFFREY/SLITHEEN and CARL/SLITHEEN are trapped in the gap as the door closes.

FX - Arcs of electricity flashing and crackling behind them.

JEFFREY/SLITHEEN

You can't leave us in here! Use the sonic device, open the door, open the door!

CARL/SLITHEEN

I'm only ten!

JEFFREY/SLITHEEN

He's my son! Please let him live ...

Sarah Jane can't bear it - raises the sonic -

CLYDE

You can't! They'll kill us!

FX - And the next moment, Jeffrey/Slitheen and Carl/Slitheen are struck by the arcing electricity and the gap slams shut.

Sudden silence. It's just a normal corridor in a normal school building.

And the lights flick on.

LUKE

It's burnt itself out.

SARAH JANE

Just an ordinary building in an ordinary school.

CUT TO:

35 EXT. BANNERMAN ROAD - NIGHT 2

35

Things are returning to normal as SARAH JANE, LUKE, CLYDE and MARIA walk down the road. Maria and Luke ahead.

MARIA

Call her mum, she wants you to.

LUKE

You can see it in her face? I can't.

Clyde catches up with them.

CLYDE

You're sure that's all of 'em gone?

MARIA

(patiently)

I told you. Luke broke the chain. It's switched off. And nobody can get in that room, or any of the others round the world.

CLYDE

But all the Slitheen are dead?

CHRISSIE bombs over from where she's been ringing the bell at Sarah Jane's house. ALAN's with her.

CHRISSIE

Where've you been? Come here!

She grabs and hugs Maria.

CHRISSIE (CONT'D)

Where were you?

MARIA

We just went into town, grabbed some burgers.

CHRISSIE

All the power went off, I was so worried!

ALAN

And now it's back on.

Chrissie grabs Sarah Jane, hugs her, hard.

CHRISSIE

Oh Sally Anne, bless you, looking after her. My head was full of terrible things could've happened to her ...

On Sarah Jane - Chrissie doesn't know half of it.

Alan takes Maria's hand. He can tell she's lying.

ALAN

Sure you're OK? Where've you really been?

Maria desperately wants to tell him everything - but she can't.

CUT TO:

36     INT. ATTIC - NIGHT 2

36

We start on the tv screen, where the AMERICAN NEWSREADER is talking to camera.

AMERICAN NEWSREADER

Scientists are still struggling to explain the phenomena that saw the entire world blacked out for a total of thirty-seven minutes -

CLYDE is in front of MR SMITH who comes to life.

MR SMITH

Diagnostic checks completed. All systems are functioning normally.

CLYDE

All right, while they're downstairs, where are you from?

MR SMITH

All systems are functioning normally.

CLYDE

Who built you?

MR SMITH

All systems are functioning normally.

LUKE, MARIA and SARAH JANE enter.

MARIA

Freak weather conditions?

LUKE

Temporary reversal of the earth's magnetic poles?

SARAH JANE

That's the one. Mr Smith, start a rumour. Insert the words "temporary reversal of the earth's magnetic poles" into media reports.

MR SMITH

(quietly)

If I must.

SARAH JANE

What?

MR SMITH

Nothing.

CLYDE

Who's gonna believe that?

MARIA

(acidly)

It'll be on the news.

CLYDE

Can't believe we can't tell anyone. I should get millions for what I did today.

MARIA

We all did it.

CLYDE

Yeah, who worked out the vinegar? Thank you, Clyde Langer!

MARIA

You told your mum you'd be home by eight. I'll walk you to the bus.

Clyde follows her - and turns on the threshold, looking round the attic in all its wonder.

CLYDE

You're right. This is great. Weird. But great. And God, you lot need me. Can't believe you were gonna let it out. They tried to kill billions of people, what was the big dilemma!

MARIA

Bus stop.

Clyde nods to Luke.

CLYDE

You were good. And if anyone says you've got no mates, I'll set 'em right. You have.

Clyde and Maria head out.

SARAH JANE

He's right. You were amazing. Again.

LUKE

I messed up. I nearly destroyed everything.

SARAH JANE

I messed up. The new block, the strangeness of it all ... I should have seen it, of all people. Instead I sent you and Maria in there. You were nearly killed.

LUKE

But you understand other people. I can't. The lies and secrets and arguments and jokes, and the fitting in. Why do people behave the way they do ... Mum?

SARAH JANE

(pleased as punch)

People aren't logical, Luke. That's the first lesson.

END OF EPISODE TWO.