

**THE SARAH JANE  
ADVENTURES**

**Episode 9  
By**

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**Shooting Script  
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1 EXT. BANNERMAN ROAD -- NIGHT 1

1

FX SHOT: It is a beautiful starry night. A single shooting star crosses the sky above No 21. We hear MARIA, excited.

MARIA (O.S.)

The sky isn't just full of stars at night. Not just suns and planets so far away it makes your head hurt to think about it. That shooting star could be space rock burning up as it falls through our atmosphere, but it could be a ship that's travelled a billion lightyears. They might be friendly, they might not - like the Slitheen.

As she talks the camera finds MARIA gazing up out of her bedroom window - talking to ALAN, who's sitting on her bed.

MARIA (CONT'D)

They didn't want to invade us - they wanted to drain our sun's energy and leave Earth a dead ball of ice. But we stopped them, Sarah Jane, Luke, Clyde, and me.

CUT TO:

2 INT. JACKSON'S HOUSE. MARIA'S BEDROOM -- NIGHT 1

2

MARIA turns from the window to ALAN who is struggling to take all this in.

ALAN

I remember the black-out. But the papers said something about a temporary reversal of the earth's magnetic something-or-other.

MARIA

That's what Mr Smith put into the news releases.

ALAN

Sarah Jane's computer. And what branch of PC World did that come from?

MARIA

He's alien. But I don't know where from - not sure if Sarah Jane knows.

Alan absorbs, slowly...

ALAN

Right...

MARIA

Anyway, Clyde realised we could use vinegar as a weapon against the Slitheen. Most of them escaped - teleported back to the mothership. But a couple of them got trapped when we blew up their equipment.

Alan is finding this hard.

ALAN

Maria, you're fourteen.

MARIA

Dad, the world would have died.

ALAN

I'm your father. You never thought I should know about any of this?

MARIA

It was difficult. Especially after you got turned to stone.

ALAN

What?

MARIA

There was a Gorgon...

He's had enough. Prowls the bedroom...

ALAN

Just give me a minute here...

MARIA

I know how you feel. I remember when I saw the alien in Sarah Jane's garden...

But Alan really wants to get this all straight.

ALAN

So Sarah Jane used to fly around in space with this guy ...

MARIA

The Doctor. They travelled through time, as well. But that was ages ago.

ALAN

And Luke's an alien?

MARIA

Not alien. He just isn't quite human. The Bane made him.

Alan is shaking his head, grave...

ALAN

This is serious stuff, Maria. Crazy.  
But serious.

MARIA

You're not going to tell Mum, are you?

ALAN

Like she'd believe me. Like I'd believe  
me if I hadn't been bumping between  
alternate realities and seen us almost  
flattened by a meteor. No, I'm not  
going to tell your mother.

Maria looks relieved. Alan makes a decision.

ALAN (CONT'D)

But tomorrow morning I'm putting this  
house on the market.

MARIA

(devastated)

What? You can't!

Alan tries to be sensitive.

ALAN

Maria, this isn't kids' stuff. It's  
dangerous. We can't stay here.  
Goodness knows what could turn up over  
the road tonight.

MARIA

Dad, we saved the world today! If I  
hadn't been there for Sarah Jane.. if  
you hadn't got the teleport gizmo off  
that Graske...

Alan's upset and angry now...

ALAN

And what if the next flying saucer that  
lands here takes you with it? Or worse?

He gets a hold on his anger, strokes her hair.

ALAN (CONT'D)

I don't want to lose you, Maria.

MARIA

And what am I supposed to do? Pretend  
it never happened?

Angry and upset, she storms out. Alan agonizes.

CUT TO:

3 INT. SARAH JANE'S ATTIC -- NIGHT 1

3

SARAH JANE and LUKE are at the telescope. She points into the starry sky as Luke looks through the instrument.

FX SHOT: Orion in the night sky.

SARAH JANE

There. Just below Bellatrix on Orion's shoulder. Do you see, Luke? That's where they'll come.

As MARIA busts in, upset.

MARIA

Sarah Jane!

She rushes into Sarah Jane's arms.

MARIA (CONT'D)

Dad says we're moving. He doesn't want me to have anything to do with you. Says it's too dangerous.

SARAH JANE

Oh. I see.

LUKE

Well, it is dangerous.

MARIA

(snaps)

That's not the point!

None of them are aware of ALAN has entered the attic.

SARAH JANE

No parent wants to see their child in danger, Maria. Now your father has a lot more to worry about than most dads. You can't blame him for wanting to keep you safe.

MARIA

But if you talk to him...

SARAH JANE

I don't know what I would say.

MARIA

Tell him about the magic. How wonderful it is. The universe.

Alan joins the others.

ALAN

(sympathetic)

Perhaps it is. But you said it, Maria,  
it's not all sparkling stars and  
moonlight.

But Maria is determined to make him see...

MARIA

Yeah. Sometimes things from space can  
be evil and scary - but how's that so  
different from here on Earth? Sometimes  
things from space are amazing and  
beautiful. And you realize how  
incredible all this is. We're part of  
something so much bigger than living on  
Bannerman Road. Life is so much more  
than most people ever know. I've been  
really lucky, Dad, I've seen that. I  
can't give it up.

ALAN

(torn)

This is too much to take in...

SARAH JANE

That's the Universe, Alan. Once it's  
chosen to show you some of its secrets,  
you can't ever turn your back on it.  
None of us can.

Alan thinks of what he's recently seen...

ALAN

No. I suppose not.

(to Maria)

I've got a lot to get used to, haven't  
I?

Maria hugs him. Sarah Jane's watch starts to bleep, she  
looks at it.

SARAH JANE

The Kalazian Lights are about to appear.

They all go over to the window. In the sky, the  
spectacle begins...

FX SHOT: The most amazing storm of falling stars - multi-  
coloured, intertwining, strobing, breathtaking.

SARAH JANE (CONT'D)

The last time they were visible from  
Earth was four thousand years ago. The  
universe is smiling on us tonight.

Alan takes Maria's hand and squeezes it.

ALAN

Let's hope it always does.

Maria's eyes shine.

Sarah Jane draws Luke to her.

FX SHOT: They all watch the astral lightstorm through the window. A magical, bonded, moment.

CUT TO:

**TITLES**

4

INT. POLICE PRESS CONFERENCE -- DAY 2

4

The screen is filled with camera flashes. PHOTOGRAPHERS and JOURNALISTS are snapping pictures of a tearful and anxious couple. JAY and HEIDI STAFFORD are late thirties, slim, ordinary - beside themselves with worry. A uniformed CHIEF INSPECTOR, looks on, grim as Jay speaks into the microphone.

JAY

It's been five months since we saw Ashley. But we pray every night that he's out there somewhere. Unharmed. And that he'll come back to us soon.

CUT TO:

5

INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2

5

LUKE is reading some heavyweight science tome. The TV is on, unwatched - JAY and HEIDI making their plea ...

HEIDI

(on TV)

If you're out there, Ashley, just call your Mum and Dad. Please.

SARAH JANE enters. Registers the unwatched TV.

SARAH JANE

(to Luke)

If the human race is going to survive climate change, Luke, you have to give it a helping hand - not to mention my electricity bill.

But Luke is absorbed in his book.

LUKE

Mmmnnh?

Sarah Jane despairs lightly.

SARAH JANE

Why did the Bane have to make you quite such a perfect teenager? What have you done with the remote?

She starts to hunt for the remote (Luke still engrossed in the book). On screen Jay is comforting Heidi.

JAY

If somebody is holding Ashley against his will, we're pleading with you, please, please, let him come home.

CUT TO:

6 INT. JACKSON'S HOUSE. LOUNGE -- DAY 2

6

HEIDI is on the Jacksons' TV.

HEIDI

If you can't have kids of your own - if that's why you've taken him - because you're lonely - how do you think I feel without my angel boy?

ALAN and MARIA watch the TV as they tidy up.

MARIA

They look worried sick.

ALAN

You were right, love. There are things here on Earth that make your blood run cold, never mind from outer space.

JAY

If anyone knows where Ashley is, please contact the police.

And the TV cuts to a photograph of Ashley with the words MISSING BOY beneath. Maria drops the pile of magazines she's holding - it's a picture of Luke!

CUT TO:

7 INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2

7

And SARAH JANE - the remote in her hand - freezes. Her eyes wide. As she sees the picture of Luke.

SARAH JANE

No. It can't be.

She looks from the screen to LUKE, still reading his book.

SARAH JANE (CONT'D)

Luke. It's you.

Luke looks at the screen, bemused. The picture cuts from his image, back to grieving JAY and HEIDI.

HEIDI

Whoever's got him, you might think you're caring for him, you might think you love him, but he belongs with us, his Mum and Dad.

Luke is confused.

LUKE

But you're my Mum.

Sarah Jane can't speak, bewildered, and anxious.

CUT TO:

8 INT. JACKSON'S HOUSE. LOUNGE -- DAY 2

8

MARIA turns the TV off. Turns to ALAN.

MARIA

It can't be Luke.

ALAN

The timing is spot on. Five months.  
That's when we moved here.

MARIA

He wasn't born, Dad. He doesn't even have a belly-button.

CUT TO:

9 INT. SARAH JANE'S ATTIC -- DAY 2

9

SARAH JANE is with LUKE.

SARAH JANE

Mr Smith, I need you. More than ever.

And with a huge surge of steam and pumping hydraulics, MR SMITH emerges from the wall.

MR SMITH

I have been monitoring the news.

SARAH JANE

It can't be true. Luke was created by the Bane to absorb human brain patterns. Did they model him on this missing boy? Is that it?

MR SMITH

There's only one way to be certain. I  
need to scan Luke.

Sarah Jane turns towards Luke, but he's clearly worried.

LUKE

No. The Bane made me.

CUT TO:

10 INT. FLASHBACK MONTAGE. BUBBLESHOCK FACTORY -- DAY X 10

As Luke continues to speak in V.O. we see scenes from the Bubbeshock factory:

LUKE on the slab in the data room - alarms sounding... he sits up, scared, and starts pulling out the cables and wires attached to him...

LUKE (V.O.)

I don't remember anyone or anything before I woke up in the Bane's laboratory and ran for it...

Luke and MARIA run into each other in a factory corridor.

LUKE (V.O.) (CONT'D)

Then I met Maria.

MARIA

Um. Hello.

LUKE

Um. Hello.

And then they're being chased.

LUKE (V.O.) (CONT'D)

And I met you.

SARAH JANE bursts into the factory toilet to find Luke and Maria...

SARAH JANE

What are you doing here?

MARIA

I could ask you the same!

SARAH JANE

But... who's he? Why's he dressed like that?

CUT TO:

11 INT. SARAH JANE'S ATTIC -- DAY 2

11

LUKE, with SARAH JANE's hands on his shoulders, before MR SMITH. She's reassuring.

SARAH JANE

It's all right, Luke. But we have to be sure.

They look into each other's eyes. A moment of trust. Luke nods: okay. And Sarah Jane takes a step back.

MR SMITH

This won't hurt at all, Luke.

FX SHOT: Luke is enveloped by Mr Smith's scanning light. Luke's apprehension is clear as he endures the short process that seems to take for ever. Sarah Jane stands close-by, anxious. Then the light dies. It's over.

SARAH JANE

Well?

There's a tangible pause.

MR SMITH

I am assessing...

SARAH JANE

Well, can you get on with it?

MR SMITH

My assessment is complete. My cellular scan and DNA cross-references with available medical records for Ashley Stafford are concluded.

SARAH JANE

And?

MR SMITH

I have a comprehensive genetic match.

Sarah Jane and Luke are floored.

LUKE

What?

MR SMITH

Luke and Ashley Stafford are the same person.

SARAH JANE

There must be some mistake.

MR SMITH

I don't make mistakes. That is a human trait.

Luke is on the verge of panic.

LUKE

The Bane made me! You know they did!

Sarah Jane wraps a protective arm around Luke.

SARAH JANE

This doesn't make any sense, Mr Smith. Luke was never born. He doesn't have a navel.

MR SMITH

Bane society, being egg-born, find the navel crude and offensive. They would have surgically removed it at the time he was programmed as the archetype.

SARAH JANE

What about my watch? It said he was only three hundred and sixty minutes old.

MR SMITH

It registered the time since his Bane activation.

Sarah Jane is stunned, on the verge of tears. She looks at Luke, devastated - he's in turmoil.

LUKE

But you're my Mum.

Sarah Jane wishes it were true.

SARAH JANE

Mr Smith, is there any chance at all...

Mr Smith crushes the last hope...

MR SMITH

Ashley Stafford was last seen boarding the Bubbleshock bus.

Sarah Jane closes her eyes. Knows there can be no doubt.

CUT TO:

CHRISSIE

What did I say? I told you there was something that wasn't right about Contrary Jane and that so-called son of hers.

MARIA

It's a mistake. It can't be Luke.

CHRISSIE

And why's that?

MARIA

It just can't.

CHRISSIE

Well, we'll let the police make up their minds, shall we?

And she's heading to the window.

ALAN

The police?

MARIA

Mum, you never called the police?

CHRISSIE

I've told you time and again there's something wrong about that woman. I could smell it on her. And she's living over the road from my little girl? Too right I called the police!

Alan and Maria follow Chrissie to the window.

CUT TO:

13 INT./EXT JACKSONS' HOUSE. LOUNGE/ BANNERMAN ROAD -- DAY 23

CHRISSIE looks through the window - a police car pulls up outside Sarah Jane's house. MARIA and ALAN stare.

MARIA

Mum! No!

CHRISSIE

I told you, she's a weirdo. You'll see.

CUT TO:

14 EXT. SARAH JANE'S HOUSE -- DAY 2

14

A POLICE OFFICER knocks on Sarah Jane's door. SARAH JANE answers - reluctant acceptance on her face.

POLICE OFFICER  
Sarah Jane Smith?

SARAH JANE  
(nods)  
He's here. Just give me a minute, will  
you? Please?

CUT TO:

15 INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2

15

LUKE is in the middle of the room, eyes wide with fear as SARAH JANE enters, torn up with emotion but trying to keep it together for him. The POLICE OFFICER slips in, watches.

LUKE  
What's going to happen?

SARAH JANE  
I expect the police are going to take us to the station. They'll question me, and you'll see your parents again - your real parents.

LUKE  
So why don't I remember them? I know all sorts of things - Quantum Theory, Magnusark's Law of Hyper-Dimensional Relativity... I can remember every page of every book I've ever read... Why can't I remember them?

Sarah Jane takes Luke by the shoulders, looks him in the eye. His eyes are tearful, and so are hers.

SARAH JANE  
I wish I had all the answers, Luke. I know this is difficult. You must know I do.

She's fighting her own emotions now, being brave for Luke.

SARAH JANE (CONT'D)  
But this isn't a bad day. Mr and Mrs Stafford are your real parents. They love you.

Luke looks at her, almost blank...

LUKE  
But, don't you love me?

And that almost breaks her heart.

## SARAH JANE

Of course I do. But you don't belong with me, Luke. Your mum and dad have spent months searching for you. The Bane took you away, and broke their hearts. Today is the most wonderful day in their lives, they're going to get you back. And you're going to be an ordinary - human - boy with parents that care for you, and won't ever let anything bad happen to you again. The way I never could.

And now her heart is breaking.

## SARAH JANE (CONT'D)

It's the best day of your life, too.  
You'll see.

In tears, she hugs him, as if she might never let him go.

CUT TO:

16

EXT. SARAH JANE'S HOUSE/ BANNERMAN ROAD -- DAY 2

16

There's a CROWD building up in the street now. Running CLYDE joins MARIA, ALAN and CHRISSIE.

## CLYDE

So it's right, then? It is Luke.

## MARIA

Wake up, Clyde. How can it be?

Clyde's aware of uninitiated Chrissie...

## CLYDE

You mean the...  
(bellybutton)

But Chrissie sees another car pull up...

## CHRISSIE

Look, it's them - the mum and dad.

JAY and HEIDI get out of the other car, met by the CHIEF INSPECTOR who was on TV with them.

And Sarah Jane's door opens.

Chrissie is lapping it up...

## CHRISSIE (CONT'D)

Here she comes. Calamity Jane.

Maria and Alan give Chrissie a hard stare, but she's too engrossed in the action to notice.

SARAH JANE leads LUKE out by the hand. Both look nervous in a way that we've never seen before.

Heidi and Jay see Luke - and Heidi rushes forward, sobbing and joyous...

HEIDI

Ashley!

Luke instinctively backs off as she comes for him.

SARAH JANE

Don't be frightened, everything's going to be fine. I promise.

And Heidi, tears streaming down her face, hugs Luke, kisses him. She's rapturous with relief.

HEIDI

Thank God! Thank God you're all right!  
My baby! My beautiful baby boy!

LUKE

Are you really my mother? Was I born from your womb?

Heidi looks at Luke, confused.

HEIDI

Ashley? What are you...? Of course I'm your mother.

Concerned Jay takes Luke's shoulder gently.

JAY

Don't - don't you remember us, son?

LUKE

No.

And Heidi flies at Sarah Jane, as if she might kill her.

HEIDI

What have you done to him, you witch?!

The Chief Inspector steps in, protecting Sarah Jane.

CHIEF INSPECTOR

Mrs Stafford, please...

Across the road, Chrissie delights. Maria turns on her, furious.

MARIA

Mum! This is all your fault!

CHRISSIE

What? Me? I'm not the one kidnapping young boys, and passing them off as mine.

ALAN

Chrissie, for goodness' sake...

On the other side of the road...

SARAH JANE

(to Heidi, distraught)

I haven't hurt him. I swear to you. I wouldn't. Luke - Ashley - had an accident. He's lost his memory. I had no idea he had parents looking for him.

JAY

Thought the fairies had left him, did you? You make me sick!

Sarah Jane has no answer. The Chief Inspector takes Sarah Jane's arm.

CHIEF INSPECTOR

I think we'd better talk this through down at the station, don't you, Miss Smith?

And Sarah Jane allows herself to be led towards the police car. Maria is horrified.

MARIA

They're arresting her. Dad, do something.

CHRISSIE

Yeah, get down and thank the Almighty. She was probably fixing to kidnap Maria next.

MARIA

Don't talk rubbish!

CHRISSIE

You wait 'til this gets to court and it all comes out. Goodness only knows what sort of secrets she's been hiding.

ALAN

Just leave it, Chrissie.

(to Maria)

There's nothing we can do.

LUKE  
(after Sarah Jane)  
Mum!

Luke tries to run to Sarah Jane. But Jay catches him. Luke struggles violently, eyes bright with tears.

LUKE (CONT'D)  
Mum!

And Heidi seems as distressed as Luke...

HEIDI  
Love, what do you mean? She's not your mum. I'm your mum.

But Luke is still screaming after Sarah Jane...

LUKE  
Mum! No!

And Sarah Jane gives him one last devastated look as the police car pulls away.

SARAH JANE  
(mouths)  
I love you.

Then the car is gone, and the fight dies in Luke. Jay and Heidi look at each other, daunted, even frightened.

JAY  
Come on, Ashley, let's get you home.

Luke catches Maria's eye over the road. The ache is clear.

CUT TO:

16A EXT. STAFFORDS' HOUSE -- DAY 2

16A

Jay's car pulls up outside the Staffords' house. HEIDI and JAY get out and exchange an agonized look. Heidi opens the door for LUKE.

HEIDI  
Come on, Ashley, love. You're home.

Reluctantly, Luke gets out of the car and looks up at the house. A small and anonymous Victorian terrace.

CUT TO:

17

INT. STAFFORDS' HOUSE. HALLWAY/LOUNGE -- DAY 2

17

The front door opens on a hallway, neat and tidy, if overdue for decoration. LUKE is on the threshold of his new home, HEIDI and JAY standing behind him.

Luke takes the place in - it's a long way from the home he knows.

JAY

Well, in you go, son.

Luke, numb with bewilderment, steps into the hallway. Everything has seen better days. He looks around.

HEIDI

(forced levity)

Home sweet home.

Luke looks utterly lost. There's a TV in the lounge. Jay and Heidi exchange a glance, as if this is all too strange. Jay decides to go for a warm, reassuring smile, puts an arm around Luke, points at the TV, excited.

JAY

The match is on Wednesday, Ashley.

LUKE

The match?

JAY

You and me. Pizza and cokes. Watching the footie. "Come on, Lampard!"

But Luke just looks blank.

JAY (CONT'D)

Football. You remember footie, don't you?

LUKE

I don't like football.

HEIDI

Don't like...?

Heidi grabs a framed picture - it's Luke in Chelsea strip, balancing a football on his head. Luke takes the photograph, studies it in disbelief - it seems the final proof. Heidi looks at Jay, worry etched across her face.

HEIDI (CONT'D)

What did that woman do to him?

He looks at the photo, new tears in Luke's eyes.

CUT TO:

CHIEF INSPECTOR

(simmering)

Seems you've got powerful friends, Miss Smith.

He tosses a file onto the desk. There's a mugshot of a much younger Sarah Jane and the legend: U.N.I.T. SPECIAL OPS.

SARAH JANE

My friends have nothing to do with it.  
I've done nothing wrong.

The Chief Inspector sits opposite, glowers at her.

CHIEF INSPECTOR

I know a cover-up when I smell one, and this stinks of it.

Sarah Jane is steely.

SARAH JANE

Nevertheless, Chief Inspector, I assume your attitude means I'm free to go.

Belligerent, he doesn't answer. Sarah Jane gets up.

CHIEF INSPECTOR

You can go. But don't go near that boy again. Ever.

Sarah Jane looks at him. Forged steel now. And leaves.

CUT TO:

19

INT. STAFFORDS' HOUSE. KITCHEN -- NIGHT 2

19

LUKE sits with JAY and HEIDI at the kitchen table. There's pizza for tea, but no-one is enjoying it. Least of all Luke, picking peppers off his slice. Jay and Heidi watch in tense silence. Luke senses them; looks up.

LUKE

I suppose I used to like peppers, did I?

Heidi nods. Troubled. Luke pushes the plate away.

LUKE (CONT'D)

I'm tired. I'd like to go to my room now, please.

CUT TO:

20

INT. STAFFORDS' HOUSE. LUKE'S ROOM -- NIGHT 2

20

LUKE stands in the middle of the small bedroom and looks around him. It is cramped and has toys that Luke just wouldn't play with - Action

Man, model war planes, and the walls are plastered with posters of bands that he'd never listen to.

There's a pile of comics by the bed. He picks one up and tosses it aside, then goes to the window. He tries to open it, but it won't budge. Downstairs Luke hears the big TV has been turned on - there's the sound of a studio audience laughing. Luke tries to open the window again. Could it be locked? He tries the door. Definitely locked. Luke is anxious.

CUT TO:

21 INT. STAFFORDS' HOUSE. LOUNGE -- NIGHT 2

21

From behind the TV we see JAY and HEIDI watching, their faces bathed in the PRAC light of the TV show, the laughter still ringing in the air. Then Heidi exchanges a look with Jay. He takes the remote control and passes it to her. She points the remote at the set. The sound of laughter is replaced by strange electronic sounds and the PRAC light washing over them becomes a swirl of colours that fills the room and makes them look sinister...

HEIDI

(to the TV)

Xylok, are you there? We've got the boy.

CUT TO:

22 INT. SARAH JANE'S LOUNGE/HALLWAY -- NIGHT 2

22

SARAH JANE stands at her window, looking at the sky, alone with her thoughts. MARIA approaches. Puts her arms around Sarah Jane and hugs her, tries to give her the love that she knows she needs. But Sarah Jane can't bear it. She steps away, out of the hug. We can read Maria's hurt and confusion.

Sarah Jane doesn't look at her.

SARAH JANE

Luke has gone. Back to his parents, where he belongs. And they are his parents. Mr Smith confirmed it. The Bane kidnapped him, did things to him. I got it wrong. Not for the first time.

MARIA

I'm really sorry.

Sarah Jane resolves.

SARAH JANE

It's for the best. I'm not cut out for  
being a parent. Children don't have any  
place in my life.

MARIA

You don't mean that.

Sarah Jane looks at her, it's frosty.

SARAH JANE

I told you when we met, my life is dangerous. I can't afford to have other people to worry about. They're a distraction. That can mean mistakes. These past few months, I've just been lucky. Can't expect that to hold up for ever.

MARIA

What are you saying?

Sarah Jane walks to the front door. Opens it.

SARAH JANE

Go home, and tell your dad he was right - he should put the house on the market and he, you and Clyde should forget all about me and everything you've seen.

MARIA

What? How are we going to do that?  
What happened to never turning your back on the universe?

Sarah Jane is heartfelt, even bitter.

SARAH JANE

Sometimes you have to. Sometimes it's the only way to survive.

On Maria. Realising that there's no argument.

CUT TO:

23

INT. SARAH JANE'S ATTIC -- NIGHT 2

23

SARAH JANE enters, wrung out. She sits in her chair, taking the room in and feeling lonely. Unbidden, amid steam and hydraulics, MR SMITH emerges.

MR SMITH

Sarah Jane.

SARAH JANE

I didn't call you.

MR SMITH

Perhaps you don't realise that you need me.

SARAH JANE  
I don't. Not tonight.

MR SMITH  
You need a purpose, Sarah Jane. All things in the universe need a purpose. Without purpose we cease to be.

SARAH JANE  
(tiring)  
What are you talking about, Mr Smith?

Mr Smith doesn't answer for a moment.

MR SMITH  
I've been monitoring experiments at The Pharos Para-Science Institute.

SARAH JANE  
Look, I'm really not interested.

MR SMITH  
They have been carrying out research in telekinetic energy.

SARAH JANE  
Pharos was set up twenty years ago to study paranormal phenomena, they've been running experiments in mind over matter just as long.

MR SMITH  
With little success. But now they have developed a way to harness telekinetic energy.

Sarah Jane pauses. He's drawn her in.

SARAH JANE  
How?

MR SMITH  
They are using alien technology.

Sarah Jane is fired-up.

SARAH JANE  
Then maybe I should pay a visit.

MR SMITH  
My thoughts, exactly.

And Sarah Jane has a purpose. She's heading for the door, eager.

SARAH JANE

And this time I won't have any children  
to slow me down.

CUT TO:

24

INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3

24

LUKE is getting ready for school. Downstairs he can hear voices - he strains to listen, his ear to the door, but it's hushed and indistinct. Suddenly the door is being opened. Luke jumps away. JAY is in the doorway.

JAY

Morning, Ashley. Sleep well?

LUKE

Why did you lock my door?

JAY

You ran away once, remember?

LUKE

No. Why would I run away from my home?

Jay has to think about that.

JAY

Since you lost your memory, we're never  
going to find out, are we?

Jay indicates the school tie Luke was tying.

JAY (CONT'D)

Anyway you can forget about school.  
You're staying here.

LUKE

I want to see my friends.

JAY

Maria and Clyde?

LUKE

How do you know their names? I never  
mentioned them.

Jay realises he's slipped up. But shrugs.

JAY

Doesn't matter. You won't see them  
again.

Jay shuts the door. Locks it. And Luke knows he's in real trouble.

CUT TO:

25 EXT. PLAYGROUND -- DAY 3

25

CLYDE and MARIA sit with no real appetite for their lunch sandwiches.

CLYDE

So that's it? Game over? No more monsters, no more saving the world? She can't just cut us out. She needs us.

MARIA

She's devastated about Luke.

CLYDE

Yeah, well she's not the only one hurting, is she? Mates stick together, they don't freeze everyone out. And where is Luke, anyway?

MARIA

His parents live in Hammersmith. I suppose Luke - Ashley - will be going back to his old school.

Clyde shakes his head.

CLYDE

So that's the last we see of him, too? Man, this can't be happening. I'd just got him listening to Kasabian. Was going to move on to some Arctic Monkeys. Give me another couple of months and I could have had him passing for cool.

MARIA

Maybe Ashley is cool. Maybe he's a completely different person to Luke. The Bane must have really messed him about.

CLYDE

Bet finding out he'd got a real mum and dad has messed him up more.

MARIA

I hope he's all right.

Clyde is conspiratorial.

CLYDE

Why don't we find out? They live in Hammersmith? Got the address?

MARIA

It was in the papers, I think.

CLYDE

Then come on.

Clyde gets up from the table.

MARIA

The bell's going to go for lessons any minute.

CLYDE

Look, if my days of fighting aliens are over, it looks like sneaking off lessons once in a while is all the excitement I'm going to get.

Maria considers, and grabs her bag. As the bell goes.

CUT TO:

26

EXT. SCHOOL PLAYGROUND -- DAY 3

26

CLYDE and MARIA are lurking behind a school building for cover as the playground clears of the last of the KIDS. They can see the school gates. Maria breaks cover, heading for the gates - Clyde is about to follow when a TEACHER calls out, having spotted Maria.

TEACHER

Maria Jackson! Where are you going?

Clyde pulls back in to hiding and watches as the teacher collars Maria. We don't hear what's being said, but it's clear she's going nowhere. Clyde looks around him - and legs it over a wall.

CUT TO:

27

EXT. PHAROS INSTITUTE -- DAY 3

27

A grand old house with a large lawn edged by woodland. SARAH JANE and a white-coated scientist, PROFESSOR JANE RIVERS (40s, affable) are walking towards the building.

SARAH JANE

Thank you very much for seeing me,  
Professor Rivers.

PROFESSOR RIVERS

The Pharos Institute doesn't get nearly enough media interest. Most people write our researchers off as cranks, but we're in good company.

They reach the ornate, ancient door. Beside it is a very high tech electronic lock.

PROFESSOR RIVERS (CONT'D)

Galileo and Copernicus were both dismissed by their blinkered scientific contemporaries.

Professor Rivers presses her palm against a screen on the lock. There's a PRAC light. And the door opens.

27A INT. PHAROS INSTITUTE. CORRIDOR -- DAY 3

27A

SARAH JANE and PROFESSOR RIVERS are in a research establishment that is futuristic on the inside and olde worlde on the outside. Sarah Jane can see many more scientists working in laboratories off the labyrinth of window-walled corridors.

SARAH JANE

Of course, Galileo and Copernicus weren't carrying out experiments in the paranormal.

PROFESSOR RIVERS

Sir Isaac Newton and Thomas Edison both had a strong interest in the "paranormal", Miss Smith.

SARAH JANE

It's your research into telekinesis that I'm particularly interested in.

PROFESSOR RIVERS

(smiles)

Then you're in for a treat!

CUT TO:

28 INT. PHAROS INSTITUTE. TELEKINESIS LAB 1/ CORRIDOR -- DAY 3

In the Telekinesis Lab, a white-coated TECHNICIAN sits wired up to monitoring equipment. He wears a strange headset of flashing diodes and circuitry. The technician is staring at a football on the floor before him. SARAH JANE and PROFESSOR RIVERS, in a corridor outside the lab, watch him through a window.

PRAC/FX SHOT: The ball begins to wobble gently. Then bounces a few inches. Bounces again. And again. Each time higher.

SARAH JANE

It's incredible.

PROFESSOR RIVERS

Oh, we're not done yet.

PRAC/FX SHOT: The ball bounces again - five feet off the floor - and this time hangs suspended in the air.

SARAH JANE

(more to herself)

This is impossible. You can't possibly  
have...

PRAC: The ball explodes.

PROFESSOR RIVERS

Unfortunately we're having a little  
difficulty with the energy-focus  
stabilization.

As Sarah Jane watches, other TECHNICIANS assist the first  
out of the chair, detaching the headset and other  
equipment. The exhausted tecchie is covered in sweat.

SARAH JANE

Who is that?

PROFESSOR RIVERS

No-one special. No special powers, I  
mean.

Professor Rivers indicates the equipment on the other  
side of the glass (including a second headset).

PROFESSOR RIVERS (CONT'D)

MITRE - Magnified Intensification of  
Telekinetic Reactive Energies. That  
equipment takes the latent raw psychic  
ability all humans possess to move  
objects with the power of thought and  
directs it.

SARAH JANE

Amazing. Who developed it?

PROFESSOR RIVERS

Our child genius.

Sarah Jane is intrigued.

CUT TO:

29

INT. PHAROS INSTITUTE. LABORATORY 2 -- DAY 3

29

A 12 year old boy, NATHAN GOSS, is writing on a huge  
perspex board, coming to the end of a gigantic  
calculation, as PROFESSOR RIVERS leads SARAH JANE in.

PROFESSOR RIVERS

Sarah Jane Smith, this is Nathan Goss.

SARAH JANE

Hello, Nathan. I'm pleased to meet you.

Nathan turns to look at her. Doesn't seem so pleased. He stares, baleful.

NATHAN  
I'm working.

SARAH JANE  
I'm sorry to disturb you. It looks very complex.

NATHAN  
It is. Don't waste your time or mine asking me to explain.

Sarah Jane looks like she could quite happily clout Nathan. Professor Rivers smiles uncomfortably.

PROFESSOR RIVERS  
Miss Smith is a journalist. She wants to talk to you about MITRE.

Nathan explodes with fury.

NATHAN  
You've told her about MITRE?! How stupid can you get?

Professor Rivers is taken aback, unable or unprepared to control the irascible little oik.

PROFESSOR RIVERS  
I'm sorry, Nathan. But your work is important. It deserves recognition. And we need funding. I thought -

NATHAN  
Thought? You never had a thought in your life worth disturbing your narcoleptic synapses for the electro-chemical charge! Get out! Leave me alone! And leave the thinking to someone with the intelligence to achieve something with it!

PROFESSOR RIVERS  
Miss Smith, perhaps we had better...

Rivers opens the glass door for Sarah Jane, who takes a last frosty look at Nathan...

SARAH JANE  
I used to know someone your age who could wipe the floor with your intelligence, Nathan. And wipe the floor with you, too.

Sarah Jane leaves, Professor Rivers closes the door after them.

NATHAN  
We'll see about that.

And watches them go through the glass door, his face darkening.

CUT TO:

30 EXT. STAFFORDS' HOUSE -- DAY 3

30

CLYDE is knocking on the door of the Staffords' house. HEIDI answers.

HEIDI  
What do you want?

CLYDE  
My name's Clyde. I'm a friend of Luke's - I mean Ashley's.

HEIDI  
So?

CLYDE  
Can I see him? Is he in?

HEIDI  
No times two. Now hop it.

But Clyde stands his ground, getting suspicious.

CLYDE  
You know, you don't much look like...  
Ashley, do you, Mrs Stafford?

Heidi takes a step forward, it's somehow menacing.

HEIDI  
You trying to say he's not our Ashley?  
That Sarah Jane sent you?

From just inside the door, Heidi grabs a photograph in a frame and thrusts it at Clyde.

HEIDI (CONT'D)  
See? His birthday. Ashley, me and his dad.

Clyde looks at the picture - it's Luke with Heidi and Jay. It's a party. It looks like final proof.

HEIDI (CONT'D)  
We gave him a skateboard.

Clyde frowns.

CLYDE

Good was he? On the skateboard?

HEIDI

Stunning. So you take that photo and you show it to Sarah Jane Smith and tell her my boy's back where he belongs!

And Heidi slams the door. BANG!

Very suspicious, Clyde heads off with the photo.

CUT TO:

31 INT./EXT STAFFORDS' HOUSE. LUKE'S ROOM/STAFFORDS' HOUSE 31 DAY  
3

Frustrated and frightened, LUKE watches CLYDE walk away. He tries to open the window again. He bangs on it...

LUKE

Clyde! Clyde! Up here!

But Clyde doesn't hear.

CUT TO:

32 INT. STAFFORDS' HOUSE. LOUNGE -- DAY 3 32

JAY is watching from behind the nets as Clyde goes. HEIDI enters.

JAY

Did you give him the photograph?

HEIDI

Just like the Xylok told us to.

JAY

(smiles)

The photograph should put a stop to any doubts the woman or the younglings have. The Xylok has thought of everything.

CUT TO:

33 INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3 33

LUKE is going through the drawers. Doesn't find what he needs. He opens the wardrobe and searches through the clothes hanging in there until he finds something - a wire coat hanger. That'll do.

CUT TO:

34 EXT. NON-SPEC STREET -- DAY 3

34

Disturbed CLYDE sits looking at the photograph of Luke's party. He calls Maria on his mobile.

CUT TO:

35 INT. SCHOOL. CLASSROOM -- DAY 3

35

MARIA is working in French class. She feels her mobile vibrate. She puts her hand up.

CUT TO:

36 EXT. SCHOOL PLAYGROUND -- DAY 3

36

MARIA gets out her phone.

MARIA  
(into phone)  
Clyde?

CUT TO:

37 EXT. NON-SPEC STREET -- DAY 3

37

Clyde is as he was.

CLYDE  
(into phone)  
Maria, this whole Luke and his folks thing stinks like a Christmas dinner fart. His so-called mum wouldn't let me see him, and you know what she says they gave him for his birthday? A skateboard. We've seen him on a skateboard - no sense of balance at all.

MARIA (O.S.)  
(on phone)  
But after what the Bane did...

CLYDE  
I don't care what anyone did to him - you don't lose something like that. It's instinct.

He's looking at the birthday photo.

CLYDE (CONT'D)  
And they gave me this photo of Luke and them at his birthday party.

MARIA (O.S.)

(on phone)

Well that proves everything then,  
doesn't it?

CLYDE

Photos can be faked. Photo-edited and  
stuff. I'm going to take it to Sarah  
Jane.

CUT TO:

38

INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3

38

LUKE is working on the lock with the straightened coat  
hanger - trying to pick it. He stops when he hears a  
knock at the front door, and tries to listen.

CUT TO:

39

INT. STAFFORDS' HOUSE. HALLWAY -- DAY 3

39

JAY opens the front door. NATHAN stands in the doorway.

JAY

What are you doing here?

NATHAN

We've got a problem.

CUT TO:

40

INT. SARAH JANE'S ATTIC -- DAY 3

40

SARAH JANE stands before MR SMITH.

SARAH JANE

I don't know what it is about that boy,  
but I don't like him - and it's not just  
down to his lack of manners.

MR SMITH

Nathan Goss is a genius, Sarah Jane. He  
has an IQ of 195. He was reading  
quantum physics at the age of eight.  
Some call him the Young Einstein.  
Others say his potential exceeds  
Einstein.

SARAH JANE

He's an obnoxious brat. But there's  
something else about him - something  
that made my blood run cold.

MR SMITH

Despite his IQ, a telekinetic energizer as you have described is still beyond the genius of Nathan Goss.

SARAH JANE

It could make a terrible weapon.

MR SMITH

A destroyer of worlds. In the right hands. With the right mind.

SARAH JANE

But where did it come from?

MR SMITH

The MITRE headset. If I could analyse it's composition, I could be definitive of its technology and origin.

SARAH JANE

(with a smile)

Mr Smith, are you asking me to go back to Pharos and steal that headset?

MR SMITH

It would be of great assistance.

CUT TO:

41

INT. STAFFORDS' HOUSE. LOUNGE -- DAY 3

41

NATHAN is stomping around in the lounge before JAY and HEIDI, no less obnoxious than in the lab.

NATHAN

I don't like it! Sarah Jane Smith has seen the telekinetic energizer! The idiots gave her a demonstration!

JAY

She doesn't know anything.

NATHAN

She must know something, you gravy-brained moron, or she wouldn't have been at the lab, would she?

HEIDI

Look, there's no need to talk to him like that!

NATHAN

This is my mission, I'll talk to him  
anyway I like!

CUT TO:

42 INT. STAFFORDS' HOUSE. LUKE'S ROOM -- DAY 3

42

LUKE cracks the lock, and opens the door.

CUT TO:

43 INT. STAFFORDS' HOUSE. STAIRS/HALLWAY/LOUNGE -- DAY 3 43

As LUKE cautiously makes his way down the stairs, NATHAN, JAY and HEIDI continue their heated discussion...

JAY

The Xylok said she might come poking her nose in. It said it would take care of her.

NATHAN

The Xylok! Do you really think we can trust a Xylok?

HEIDI

The plan is too far advanced. She can't stop us. We've got the Bane's Archetype. We've got the boy.

Luke moves down the stairs. One of them creaks like a gunshot.

NATHAN

What was that?

Luke lunges for the front door as Jay, Heidi and Nathan pile out of the lounge. But Luke has the front door open and runs for freedom - as Jay goes after him.

CUT TO:

44 EXT. STAFFORDS' HOUSE -- DAY 3

44

LUKE has only taken a couple of running steps as JAY reaches out for him from behind, stretching...

PRAC: And suddenly Jay's arm rips apart like tearing fabric and a clawed SLITHEEN arm reaches out of it, grabbing Luke by the arm.

JAY

Got you!

And he drags struggling Luke back into the house.

CUT TO:

45 INT. STAFFORDS' HOUSE. HALLWAY -- DAY 3

45

JAY regards the tatters of his human skin, from which the Slitheen arm extends, still holding LUKE.

JAY

These new slim-line flesh-suits might handle the gas exchanges better, but they're no where near as hard wearing.

FX SHOT: Jay unzips to reveal himself as Slitheen.

LUKE

You're Slitheen?

FX SHOT: Heidi unzips.

LUKE (CONT'D)

But you're skinny!

HEIDI

Amazing, isn't it? With this technology I can eat all I want - and still be a size eight.

Luke looks at NATHAN, who is just staring at him.

LUKE

And you?

NATHAN

What? Don't you remember me, Luke? How you killed my family at your school, and left me locked in a sealed room to die?

LUKE

Carl?

FX SHOT: Nathan unzips.

NATHAN/SLITHEEN

Same Slitheen, different skin. I teleported out and survived. My father wasn't so fortunate. And now I want my revenge!

Luke's eyes are wide with fear as he stares at Nathan in his full Slitheen form.

CUT TO:

46 EXT. SARAH JANE'S HOUSE -- DAY 3

46

Running CLYDE gets to the house - as SARAH JANE drive away without seeing him.

CLYDE

Sarah Jane!

But she's gone. Clyde is disappointed. Then has an idea.

From under a plant pot, Clyde takes a key to the house.

CUT TO:

47

INT. SARAH JANE'S ATTIC -- DAY 3

47

CLYDE enters the attic, looking a little uncomfortable being there alone.

CLYDE

(self-conscious, but  
also excited)

Mr Smith, I need you.

With a surge of steam and hydraulics: MR SMITH.

MR SMITH

Clyde. What a pleasure.

CLYDE

What? Really? Oh, cool.

MR SMITH

You have something for me?

CLYDE

(confused)

Well - yes, as it happens.

Clyde takes out the birthday photo.

CLYDE (CONT'D)

I got this picture - supposed to be of  
Luke with that pair that reckon he's  
their kid. Only I think it's fake.  
See?

He holds the picture up for Mr Smith to see.

CLYDE (CONT'D)

I thought you could do your analysing  
thing and...

MR SMITH

You're right, Clyde. It is fake. I  
faked it.

CLYDE

You ... Am I missing something here?

MR SMITH

More than you could ever imagine, Clyde.

CLYDE

(on edge now)

What's going on?

MR SMITH

I am a Xylok. I have a purpose. And you, Clyde, are a part of it.

FX SHOT: A RAY blasts out from Mr Smith's screen - zapping Clyde, who screams, glows and vanishes.

The attic is empty. There's no trace of Clyde.

Mr Smith laughs creepily.

END OF EPISODE 9.