

THE SARAH JANE ADVENTURES II

Episode 10 By

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1

EXT. FUTUREWORLD -- DAY X

1

FX SHOT: SARAH JANE and LUKE back away from the giant TRICKSTER and the DMP established at the close of ep 9.

TRICKSTER

You gave me what I wanted, all those years ago. In 1951.

SARAH JANE

You're lying. How could me saving my mum and dad do all of this? They are just two ordinary people!

FX SHOT: The Trickster reduces to his normal size. Right in front of them.

TRICKSTER

This place is a weak point in the web of time. In the grand scheme of things, yes, saving your parents was a tiny thing. But the village is on the faultline. You smashed right through it.

LUKE

Time was broken open?

TRICKSTER

I existed only in the Limbo Dimensions. I could only walk in the shadows, appear only in your reality for fleeting moments. But you gave me a path into this world.

(strikes his chest)

I exist here in the flesh, forever!

SARAH JANE

I've defeated you before. I can do it again.

(to Luke)

We're going back. To 1951.

She indicates the Fissure.

TRICKSTER

Do you not understand? The battle is over. You have already lost.

FX SHOT: The Fissure starts to close -

LUKE

Mum, come on!

(CONTINUED)

1 CONTINUED: 1

FX SHOT: They jump through -

CUT TO:

2 **EXT. FUTUREWORLD -- DAY X** 2

Clyde and Rani stare about them -

Mist and smoke on all sides. A constant low, sad
murmuring sound. Grey and lifeless.

RANI
Are we on another planet?

CLYDE
No. Look.

He points up.

FX SHOT: Up above the scudding clouds, THE MOON (DAY).

CLYDE (CONT'D)
We haven't gone anywhere, in space or in
time. But time's moved around us.

RANI
Don't get it.

CLYDE
This is Earth, 21st century. Right
now. But it's an alternative timeline.
The box protected us, like it protected
Maria last time the Trickster appeared,
when the world changed around her.

RANI
It's Earth? Today?

CLYDE
Yep. And this is all that's left.

CUT to WIDE to show CLYDE and RANI in the futureworld.

CUT TO:

3 **EXT. AREA OVERLOOKING VILLAGE -- DAY A** 3

Thunder and lightning.

SARAH JANE running back to the village.

LUKE following.

(CONTINUED)

3 CONTINUED:

3

SARAH JANE
It's all my fault!

LUKE
All we have to do to change things
back is repair the car!

SARAH JANE
And then what? I order my mother and
father inside, I send them off to
their deaths?

LUKE
It's the only way!

SARAH JANE
I can't do it. If it was me, Luke,
could you? I won't kill them! There
must be another way. There's always
another way! Look.

She shows Luke the opened panel on her wristwatch.

SARAH JANE (CONT'D)
Negative energy readings, coming from
the village. He's breaking through,
somewhere down there.

PRAC: Suddenly - the dark storm shadow falls over them.

LUKE
It's so cold.

SARAH JANE
That's not natural. It's starting, he's
coming through.

They run off -

CUT TO:

4 **EXT. VILLAGE GREEN -- DAY A**

4

A cold wind blows suddenly over the fete. Reaction from
VILLAGERS.

MRS KING is looking up at the sky, talking to a non-
speaking villager.

MRS KING
Looks like rain, astonishing how it's
turned. Right.

She steps forward, bawls out loud.

(CONTINUED)

4 CONTINUED:

4

MRS KING (CONT'D)
Everybody inside! Come on! Look
lively! Into the village hall! Come
on!

During this speech, we see the VILLAGERS putting their
wet weather emergency action plan into operation; cakes
are covered and snatched up; tables collapsed and carried
off;

EDDIE grabs the jar of sweets from the stall. BARBARA is
with the pram, looking up at the sky.

BARBARA
Never seen it turn so bad so quickly.
It's creepy.

EDDIE
Come on, love, let's get inside!

He hurries Barbara and the baby away.

MRS KING
Everybody into the hall!

Stay on Barbara as Eddie leads her away - haunted.

CUT TO:

5 **EXT. FUTUREWORLD -- DAY X**

5

CLYDE and RANI exploring.

RANI
If we just keep moving in one direction.
That's what my dad says, if you get
lost, face one way and just keep on
walking. Eventually you'll find
something.

CLYDE
Rani. This is a bit bigger than
getting lost in the woods.

Clyde sits down. Despairing.

RANI
But we're both gonna be fine! You okay?

CLYDE
I've been chased by Slitheen. I've been
aboard a spaceship. I've had a Sontaran
shooting at me.
(MORE)

(CONTINUED)

5 CONTINUED:

5

CLYDE (CONT'D)

I always thought, I dunno, 'all in a day's work'. Because it was scary and brilliant all at the same time.

RANI

Yeah, that's what I feel.

CLYDE

But this is different. We're in an alternative timeline. Our world never existed. So how do we get back home from here?

RANI

We keep walking.

Suddenly - Clyde sees something.

A vague shape passing by in the distance.

He points.

CLYDE

Over there!

He runs forward but Rani grabs him.

RANI

(sotto)

Wait. Look!

She pulls him under an overhang of rock - or any suitable hiding place the quarry can provide.

The shape comes nearer. It's the GRASKE. Stomping, angry, making Muttley sounds. He passes by.

RANI (CONT'D)

Right. He's gotta be on his way somewhere.

Clyde and Rani follow the Graske at a distance.

CUT TO:

6 **EXT. STEPS DOWN TO VILLAGE/SIDE-STEET -- DAY A**

6

LUKE and SARAH JANE have arrived back on the outskirts of the village. NB: It's now horribly grey and cloudily dark.

Sarah Jane's racing ahead. She's consulting her watch.

(CONTINUED)

SARAH JANE

(adjusts watch)

I can't get an exact fix on him.

LUKE

But he's here somewhere.

(beat)

I'm lost. We saw the Trickster in the future -

SARAH JANE

But he hasn't manifested himself yet.

That's about to happen here, in 1951.

If we can find him, perhaps we can still stop him.

LUKE

But how? What's the 'other way'? How can we stop him?

SARAH JANE

I don't know. Yet. There's only one person in the universe who would know, straight away.

One person who could help us. And where is he whenever you need him?

She sees something.

SARAH JANE (CONT'D)

Oh yes! Yes! I don't believe it!

REVEAL that on a corner is - THE TARDIS!

Sarah Jane runs up to the Tardis and hammers on the door.

SARAH JANE (CONT'D)

Doctor! Doctor, it's me! Doctor!

The door opens -

Inside - a policeman, PC FERGUSON, eating his sandwiches.

PC FERGUSON

Won't find a doctor in here, my love.

What do you want, now?

SARAH JANE

Nothing. I'm sorry, officer.

She backs away.

(CONTINUED)

6 CONTINUED: (2)

6

SARAH JANE (CONT'D)

It's just a police box. What the Tardis looks like. They were everywhere in this time period.

PC FERGUSON

That's as maybe, but if you don't mind, Mrs?

PC Ferguson closes the door.

SARAH JANE

(to Luke)

We can do this ourselves!

She leads Luke on.

CUT TO:

7 **EXT. FUTUREWORLD -- DAY X**

7

The GRASKE padding through the mist -

A moment later, CLYDE and RANI following -

RANI

(sotto)

Why's he still hanging round? There's nothing here.

CLYDE

(sotto)

Yeah. What does he want with Earth when it's in this state?

Clyde sees something up ahead, pushes Rani behind a rock.

CLYDE (CONT'D)

Down!

RANI

(sotto)

What is it? Clyde?

CLYDE

(sotto)

Slowly ...

He gestures to her -

They peer over the top of the rock -

The mist clears before them. There's a small clearing.

(CONTINUED)

7

CONTINUED:

7

The Graske has halted by a ragged band of ten human SLAVES. They wear rough sacking clothes. Covered in dust and dirt, faces and bodies bruised. They are totally downcast. The slaves are using spade-like implements to scoop up rock - which they then throw into metal containers.

GRASKE

Humans stop!

The slaves shuffle to a halt.

GRASKE (CONT'D)

Humans rest!

The slaves walk away. They sit.

CUT back to Clyde and Rani.

CLYDE

They're slaves.

Rani looks along the line of slaves - and flinches.

RANI

Oh no. No. Clyde. Tell me that's not her.

Clyde follows her gaze -

One of the slaves - staring, dead-eyed, totally unlike her normal self - is GITA.

RANI (CONT'D)

Mum!

The Graske is alerted by the call - he swings round -

Clyde pulls Rani down.

CLYDE

(sotto)

No - get back!

The Graske stomps over to their hiding place -

GRASKE

(raises his Snare)

Deviants.

He sees the Box in Rani's hand - hisses -

And stalks off.

(CONTINUED)

7 CONTINUED: (2)

7

Clyde lets out a big sigh of relief.

CLYDE

Still can't touch us.

(showing Rani the box)

Not while we've got this. He's scared of us!

Rani gets up.

RANI

That's my mum!

CLYDE

Rani! Stop! We've gotta stick together, there's only one box!

Rani elbows him aside -

And walks slowly towards the slave gang.

Clyde follows. No choice.

CUT TO:

8 **EXT. VILLAGE SQUARE -- DAY A**

8

SARAH JANE and LUKE hurry down the main street of the village.

LUKE

Where is he? It all looks the same.

SARAH JANE

Wait. The Trickster must have been planning this for a while, before we even came here.

Someone in the village might have seen something strange. It could lead us to him!

LUKE

You're avoiding the question. How do we stop him?

SARAH JANE

We worry about that when we've found him.

They've reached the sign from 9/20, which has been amended by hand to add MOVED TO VILLAGE HALL and a hastily-drawn arrow.

(CONTINUED)

8 CONTINUED:

8

SARAH JANE (CONT'D)
Village hall! Come on!

They head off in the arrow's direction.

CUT TO:

9 **EXT. FUTUREWORLD -- DAY X**

9

GITA is staring into space, at the edge of the SLAVE GANG. NB: None of her usual spark. A feral quality about her.

RANI and CLYDE approach her. In the background, the GRASKE keeps watch, mumbling.

RANI
(to Clyde)
How can she be here?

CLYDE
Luke told me once, when time goes wrong,
it tries to compensate, keep people on
the same track.

Rani gets closer to Gita.

RANI
Mum?

Gita looks at her - no recognition.

GITA
No talking! Go away!

RANI
Mum! It's me, it's Rani!

GITA
Why are you walking free? Nobody walks
free. Graske says no talking! If he
sees us, he'll hurt us. Go away!

Clyde grabs her shoulder.

CLYDE
Then I'll hurt him. What's he making
you do? Tell me.

GITA
We're digging. The world's dead. It
fell apart. The Graske made us dig, he
won't stop till the last minerals are
torn up.

(CONTINUED)

CLYDE

Come on, organise a rebellion. Where's everybody else?

GITA

Nobody else. We're the last humans.

RANI

What have they done to you?

She grabs Gita, embraces her.

But Gita pushes her away.

GITA

Go away!

Rani is in tears.

RANI

Mum, please. Where's Dad? Your husband. Haresh.

GITA

No husband. Go!

CLYDE

It's no good.

Clyde helps her away gently.

RANI

She was born into this world. Never met my dad. I don't exist any longer.

CLYDE

Hold on, Rani. We are going back. There's always a way.

Clyde kneels to address Gita.

CLYDE (CONT'D)

What happened? How did the world die?

GITA

Everybody knows the legend. It was her!

CLYDE

Who's her? I mean, who's she?

GITA

Sarah Jane Smith.

(CONTINUED)

CLYDE

What? You're not serious.

GITA

She handed the world to the Trickster.

CLYDE

What exactly happened? What did she do?

GITA

The legend says, years ago, he tricked her. There was a -

(she speaks the word
without knowing what
it means)

"Car". Her parents never left in the car, and that made a hole in the world, in the Abbots' Gateway. The Trickster walked through the Abbots' Gateway and sucked the life out of the world.

CLYDE

The Abbots' Gateway? What's the Abbots' Gateway?

The GRASKE stomps over to the Slaves.

GRASKE

Humans. No talking! Back to work. Go!
Go!

The Slaves, including Gita, get to their feet and return to work.

Rani reaches out, touches Gita.

RANI

Mum. I promise, I'll save you.
Everything's gonna be all right. I
promise!

GITA

Go away! No talking!

CLYDE

The Abbots' Gateway! Hang on, I'm working this out. Sarah Jane and Luke are back in the past, when this all started. We've gotta get back there and tell them, the Trickster's coming through the Abbots' Gateway. Whatever that means.

(CONTINUED)

9 CONTINUED: (3)

9

RANI

How can we get back there? The fissure's shut, and it's the only way back.

CLYDE

(looking at the Graske)
The Graske works for the Trickster, right? But why? What does he get out of it?

RANI

No idea.

CLYDE

(nods to the Graske)
Why don't we find out? It can't grab us, or send us somewhere weird, if we've got the box.

Rani looks after Gita.

RANI

And nowhere could be worse than this.

CUT TO:

10 **INT. VILLAGE HALL -- DAY A**

10

The village fete has relocated itself inside the large village hall. A stage at one end.

BARBARA stands by the pram, rocking the baby, manning the stall. Next to her is a display, harvest festival-style. Fruit and veg under a big floral arrangement. EDDIE comes up.

EDDIE

Think we should give this up as a bad lot. Nobody's gonna bother in this weather. Shame, I thought we could go for a drive later.

MRS KING passes by with a tray of teacups.

MRS KING

Here you go. Sustenance for the troops.

Barbara takes a cup of her tea. Takes a sip.

BARBARA

(splutters)
Ur, what the heck's in that?

(CONTINUED)

10 CONTINUED:

10

MRS KING

Poured it myself, nothing wrong with it.

She breezes on. Barbara examines the cup - then shows it to Eddie.

BARBARA

Look at that!

Inside is a black slime.

EDDIE

What? How'd that happen?

A distant rumble of thunder. Barbara shivers.

SARAH JANE and LUKE have just entered. They hurry over.

SARAH JANE

Hi there. You're going to think this is very strange, but - we need to ask you something.

LUKE

In the last few days have you noticed anything new or strange in this village? Something that wasn't there before? A change of any kind?

BARBARA

No. What are you talking about?

SARAH JANE

Please think, it's important.

EDDIE

You two having a laugh?

LUKE

You know the village. Can you come with us, see if you can find anything that's changed.

BARBARA

But why? What's going on?

LUKE

We can't explain.

EDDIE

Sorry, what is all this?

(to Luke)

You taking the mick?

(CONTINUED)

10 CONTINUED: (2)

10

BARBARA
(to Eddie)
Look after Sarah Jane. I won't be five
minutes.

Barbara follows Sarah Jane and Luke out.

EDDIE
Barbara! What are you doing?

BARBARA
(as she goes)
They look like they're in trouble.

EDDIE
None of our business.

But she's gone and he can't follow -

He turns back, goes to the pram -

EDDIE (CONT'D)
(to the baby)
What's got into your mummy, Sarah Jane?

CUT TO:

11 **EXT. FUTUREWORLD -- DAY X**

11

The GRASKE sits on a rock, watching the SLAVES at work,
including GITA.

CLYDE and RANI approach the Graske. The Box in Clyde's
hand.

RANI
(sotto)
You sure about this?

CLYDE
(sotto)
I'm just gonna do it the way Sarah Jane
does it.

He steps forward.

CLYDE (CONT'D)
We demand audience.

The Graske swings round. Hisses.

GRASKE
You are rejects. No place here. Go!

(CONTINUED)

11 CONTINUED:

11

CLYDE

Yeah, we'd like to. It's not the sort of place I fancied for my next holiday.

RANI

Send us home!

The Graske leaps off the rock, approaches them - though still wary of the Box.

GRASKE

(sniggering)

This is your home! The Trickster makes this your home!

CLYDE

(points to the slaves)

They're your slaves, right?

GRASKE

Last humans. Mine. Take rocks from this planet. They give Trickster power to leave, go into space. Take other worlds.

RANI

And then what? Another job for the Trickster? Cause they're your slaves, but you are his slave, aren't you?

GRASKE

A Graske is never enslaved!

Rani steps closer.

RANI

Then why d'you work for him? What do you get out of it?

GRASKE

Human stupid!

(beat)

Trickster stole me.

CLYDE

Knew it. He tricked you! What happened? Tell us.

GRASKE

Why tell you?

RANI

We could help you. To be free of him.

(CONTINUED)

11 CONTINUED: (2)

11

GRASKE
You! Ha! Stupid!

CLYDE
(holding up Box)
Can't be that thick if we've got this,
can we?

GRASKE
Give to me. I cannot take. Humans must
give box to Graske.

CLYDE
Uh-uh. You tell us how he got you.

The Graske eyes him, wary -

GRASKE
I was stupid! Should have died! He
tricked me.
(beat)
I was in ship. Burning up.

CUT TO:

12 **INT. GRASKE SPACE POD -- NIGHT Z**

12

FLASHBACK: TIGHT-SHOT: Juddering CAMERA. The GRASKE in
a tiny escape pod, falling through space. Not much
bigger than he is. A clear panel facing his seat.
Elementary controls on a panel before him. PRAC smoke,
burning circuitry. The Graske is terrified.

FX SHOT: From his POV, burning stars outside.

GRASKE (V.O.)
I'm about to die. When Trickster
appears.

FX SHOT: Graske's POV: Suddenly, the TRICKSTER is there,
seen in the glass panel.

TRICKSTER
Krizlok of the Graske. Listen to me.
You don't have to die. I can lift you
away, to be safe at my side. But I
must have your agreement.

GRASKE
What are you?

TRICKSTER
Do you want to live? Do I have your
agreement?

(CONTINUED)

12 CONTINUED:

12

The juddering increases -

GRASKE

I agree! I agree!

And the screen WHITES OUT.

CUT TO:

13 **EXT. FUTUREWORLD -- DAY X**

13

Back to CLYDE and RANI before the GRASKE. (SLAVES including GITA in the background.)

GRASKE

He uses me. Needs me. My snares and my traps, my powers, he uses them! I his slave!

Clyde walks right up to him. The Box tight in his hand.

CLYDE

But you wanna escape? Be free? Look at this. It fights the Trickster's power, protects us from him. And you.

GRASKE

You give to me!

He reaches out.

Clyde whips the box back.

RANI

So you do wanna be free? Think! We can help you.

CLYDE

Sarah Jane, the woman you tricked into doing all of this. She defeated the Trickster once before.

GRASKE

Yes, and I flee! But Trickster finds me. Never escape.

CLYDE

This time, I promise you, we'll stop him.

He indicates the Box.

(CONTINUED)

13 CONTINUED:

13

CLYDE (CONT'D)

Then we'll give you this! He'll never find you, you'll be free.

RANI

Open the fissure. Let us go back, to Sarah Jane. We can help her, we can stop him like she did before!

Clyde and Rani wait.

A beat as the Graske thinks.

Suddenly - he nods.

GRASKE

Will open fissure.

RANI

Yes! Thank you!

The Graske presses a button on his belt.

FX SHOT: The FISSURE forms and opens.

The Graske points to Clyde.

GRASKE

But you stay with Box! Girl - go through!

RANI

No. We can't do that!

CLYDE

(to Rani)

Come on, what'd you think he was gonna say? He needs a guarantee.

RANI

A hostage! I'm not leaving you here!

CLYDE

I'll be okay. And if this is what it's like, I've had a bellyfull of time travel anyway. Go!

RANI

Clyde.

Rani gives him a kiss on the cheek -

CLYDE

Cool. Must be heroic more often.

(CONTINUED)

13 CONTINUED: (2)

13

The Graske urges Rani forward.

GRASKE

Hurry! Girl!

CLYDE

Remember! The Abbots' Gateway!

Rani takes a look back at Gita -

RANI

I'll save you, Mum.

FX SHOT: Then throws herself through the fissure - and disappears.

CUT TO:

14 **EXT. AREA OVERLOOKING VILLAGE -- DAY A**

14

FX SHOT: RANI bursts out of the Fissure. Thunder and lightning but no rain.

RANI

Right.

She sees the village.

RANI (CONT'D)

Let's go!

Rani runs off towards the village -

CUT TO:

15 **EXT. VILLAGE SQUARE -- DAY A**

15

Regular flashes of lightning, thunder rumbles. BARBARA emerges from a side street, approaching LUKE.

FX SHOT: The abbey, the memorial and the Smiths' car, in the background.

BARBARA

I can't see anything David. It all looks the way it always has. The way it always will be.

LUKE

I wouldn't bet on that. There must be something!

SARAH JANE calls from up the street.

(CONTINUED)

15 CONTINUED:

15

SARAH JANE (O.S.)

Luke! Over here. I think I've found something!

Luke hurries off. Barbara follows.

BARBARA

Why did she call you Luke? You said your name was David.

LUKE

It was silly of me. Just a joke.

BARBARA

David Beckham? I don't get it.

CUT TO:

15A **INT. ABBEY -- DAY A**

15A

SARAH JANE stands there, sweeping the watch around slowly. It makes a low *buzz*.

BARBARA and LUKE arrive. Barbara registers the open fascia of the watch, the strangeness of it.

BARBARA

What is that? Tell me.

LUKE

What have you found Mum?

SARAH JANE

An unusual energy reaction.

LUKE

(looking round)

Can't see anything. But he must be here.

BARBARA

Listen! I'm helping you! And you've not listened to me, you've not answered any of my questions.

SARAH JANE

Sorry. I really am sorry, but we can't. I wish I could.

BARBARA

You think I'm stupid. But I'm not.

(gestures to the watch)

That thing, the way you talk.

(MORE)

(CONTINUED)

15A CONTINUED:

15A

BARBARA (CONT'D)
'Energy reaction.' Are you from...
somewhere else?

SARAH JANE
No. And I don't think you're stupid
Barbara. I think you're amazing, and a
brilliant mother, and more than I'd ever
hoped you'd be.
But I can't say anything more.

CUT TO:

16 **INT. VILLAGE HALL -- DAY A**

16

General ad-lib hubbub among VILLAGERS. MRS KING
approaches EDDIE carrying a plate of sandwiches. Pram to
one side.

MRS KING
No sign of your winner yet Mr Smith?

EDDIE
No. Something not right about that lad,
or his mother.

MRS KING
(proffers the plate)
Sandwich? Ham there, cheese there.

EDDIE
Never say no to free grub.

Eddie takes it - Mrs King moves off -

FX SHOT: The sandwich is suddenly grey and rotten in
Eddie's hand.

He drops it. Stares at it, amazed. Then at his hand.

He picks up the teacup from Sc.10.

PRAC: This time it crumbles in his hand, the black slime
glooping to the floor.

During this, Mrs King has been addressing some people in
the background.

CUT to the main door - as RANI bursts in, bedraggled, out
of breath. Just as Mrs King is passing.

MRS KING
Oh my goodness.

(CONTINUED)

16 CONTINUED:

16

RANI

Yes, hello, ethnic person in the 50s,
hi.

(calls)

Listen, please, it's important!

EDDIE

Not another one.

RANI

I'm looking for Sarah Jane Smith.

Mrs King and Eddie react.

EDDIE

What? What do you want? She's right
here.

He indicates the pram.

Rani boggles.

RANI

Oh wow. And you're her dad? Right.

EDDIE

What do you want, what's going on?

RANI

No, I didn't mean I was looking for her,
I mean, I'm looking for a woman, short,
brown hair, very pretty. Probably with
her son - he's a bit...weird?

EDDIE

Oh, you mean Victoria Beckham?

RANI

(completely bemused)

What? *What?*

EDDIE

They were here.

RANI

Right. Where've they gone?

EDDIE

They're around. Looking for something
unusual, whatever that means.

RANI

Right.

(MORE)

(CONTINUED)

16 CONTINUED: (2)

16

RANI (CONT'D)
(nods to Eddie with a
look at the pram)
Thank you!

Rani exits.

MRS KING
What on earth was she wearing? Can that
really be the fashion in the Punjab?

EDDIE
I've had enough of this. Mrs King, can
you watch the baby, please?

CUT TO:

17 **EXT. VILLAGE SQUARE -- DAY A**

17

RANI's looking round. Lost, confused.

RANI
(calling)
Luke! Luke!

She runs on.

CUT TO:

17A **EXT. ABBEY -- DAY A**

17A

LUKE's head pops out of the doorway.

LUKE
Rani! Over here!

RANI runs up to him.

19 **INT. ABBEY -- DAY A**

19

LUKE and RANI join SARAH JANE and BARBARA, as before.

RANI
Sarah Jane!

SARAH JANE
Rani! How did you get here?

RANI
Long story.

BARBARA
(stunned)
Why did you call her that?

(CONTINUED)

19 CONTINUED:

19

RANI

(whoops)

Did it again.

BARBARA

Who are you, and why did you call her
Sarah Jane?

Rani ignores her.

RANI

(to Sarah Jane)

You stopped your parents driving off -
they never got in the car, right?

*

Barbara listening to this.

SARAH JANE

Yes, but how can you know that?

RANI

Doesn't matter. The important thing
is, the Abbots' Gateway. The
Trickster's coming through the Abbots'
Gateway!

LUKE

What's the Abbots' Gateway?

Barbara points.

BARBARA

Over there. It's what they call that
arch thing.

SARAH JANE

Of course. Religious sites, hallowed
ground, sometimes that's where the web
of time is at its weakest. Come on!

They hurry over to a ruined archway -

LUKE

Can't see anything.

Sarah Jane paces up and down. She raises her watch -

SARAH JANE

The same emission pattern, nothing
specific.

She touches the stonework of the archway.

(CONTINUED)

19 CONTINUED: (2)

19

SARAH JANE (CONT'D)

No sign of him.

RANI

But I know. The Trickster comes through here!

SARAH JANE

How do you know?

RANI

My mum told me.

LUKE

Your mum? What?

BARBARA

(to Rani)

Listen. You called her Sarah Jane. Why did you call her Sarah Jane?

Suddenly - a horrendous CRACK -

SARAH JANE

Oh yes. There!

FX SHOT: A bulging, stretching form (human-sized but no distinguishable shape) is forming under the archway.

SARAH JANE (CONT'D)

A crack in time.

LUKE

He's coming through.

FX SHOT: Barbara steps up to join them - and sees the TRICKSTER. A sense of strain, he's pushing through.

BARBARA

What's that? Oh no, oh - it's horrible!

EDDIE enters the abbey.

EDDIE

Barbara! You're coming back home with me. Right now.

BARBARA

Wait. Eddie, look!

FX SHOT: Eddie looks - and sees the Trickster, shimmering into being. Eddie flinches.

(CONTINUED)

19 CONTINUED: (3)

19

EDDIE

(shaking himself)

Right, home! They are weirdoes. We're having nothing more to do with them.

BARBARA

That thing. Something's happening, something really strange.

EDDIE

We're going home! Now!

He grabs Barbara.

EDDIE (CONT'D)

(to the others)

You stay away from us!

Eddie leads Barbara away.

SARAH JANE

I'm sorry. I didn't want it to be like this.

Suddenly - the Trickster lets out an OOV sigh -

Sarah Jane, Luke and Rani whip round -

FX SHOT: The Trickster forms, the shimmer transforming into the familiar hooded shape.

He is bent over, shuddering with the effort.

TRICKSTER

At last I am free!

CUT TO:

19 **INT. VILLAGE HALL -- DAY A**

19

Reveal MRS KING next to the BABY in the pram. Mrs King's idly arranging the flowers on the display.

EDDIE and BARBARA enter.

MRS KING

There you are! All settled, I hope.

EDDIE

Storm's getting worse, if anything.

(to the baby)

Not that anything bothers madam.

(CONTINUED)

19 CONTINUED:

19

MRS KING

I'll leave you both to it then.

Mrs King walks off.

EDDIE

Let's cheer ourselves up a bit, eh? Go home and switch the wireless on, see what's on the Light Programme tonight.

He picks up an orange from the harvest festival display.

FX SHOT: The orange putrefies in his hand.

EDDIE (CONT'D)

What the heck's going on? That's rotten.

BARBARA

It's to do with us. Everything we touch turns bad.

EDDIE

Listen. I said we were stopping all that, eh, Mrs Smith?

He comes up, embraces her.

Barbara pulls away.

BARBARA

Eddie, look!

She brushes her hand against the flowers on the display -

FX SHOT: And instantly they turn to dust.

BARBARA (CONT'D)

It's us. Something's wrong with us!

CUT TO:

20 **INT. ABBEY -- DAY A**

20

SARAH JANE stands before the TRICKSTER, sonic now raised. LUKE and RANI behind.

The Trickster is still a little weak, acclimatising himself to the real world.

TRICKSTER

(mouth wide, gasping)

Yes ... I can breathe ... Soon I will be strong!

(CONTINUED)

20 CONTINUED:

20

SARAH JANE

I can find the frequency you're using
to manifest yourself and block it.

*
*

TRICKSTER

Empty words. Technology cannot help
you. I chose this moment to break free
from the Limbo Dimensions, to step from
the mirror, to be flesh!

*
*
*
*

SARAH JANE

No. I'm going to send you back!

The Trickster holds on to a stone (or whatever).
Caresses it.

TRICKSTER

I've never touched or felt. I could
only observe. Now I can feel!

RANI

Feeling means you care for other
people.

TRICKSTER

(turns blank face
towards her)

So young. So innocent.
Soon all three of you will cease to
exist and I will step from that door,
and consume this world in chaos!

*
*
*

LUKE

It's not too late. There's only one way
to stop him, Mum. We've both known it,
all along.

SARAH JANE

No! I can't!

LUKE

Use the sonic. Repair the car.

Sarah Jane looks behind her, towards the doorway -

TRICKSTER

And send your parents to their deaths!
Will you be the agent of their
destruction?

Sarah Jane heads to the door.

CUT TO:

21

INT. VILLAGE HALL -- DAY A

21

EDDIE and BARBARA stare at each other. Horrified.

BARBARA

That Indian girl. She said something to Victoria. She said 'You stopped them driving off, they never left in the car'. As if it was a bad thing, that we didn't go. And not going, that let out that terrible creature under the arch.

EDDIE

None of this makes sense.

BARBARA

It does, if you think about Victoria. Who she really is. That girl, she called her Sarah Jane.

She looks at the BABY in the pram.

BARBARA (CONT'D)

I said I'd seen her before.

CUT TO:

22

EXT. VILLAGE SQUARE -- DAY A

22

SARAH JANE, with LUKE and RANI at one side, levels the sonic at the Smiths' car some distance away.

TRICKSTER (V.O.)

You'll never do it!

Sarah Jane activates the sonic.

The car rocks.

SARAH JANE

It's good as new. Now go!

TRICKSTER (V.O.)

Too late. You won't send them to die.

RANI

(to Sarah Jane)

There's always another way.

LUKE

There must be something we can do.

Sarah Jane takes their hands.

(CONTINUED)

22 CONTINUED:

22

SARAH JANE

No. He's right. I won't kill my own
mum and dad, I can't do it! He's beaten
me.

Suddenly -

BARBARA (O.S.)

Victoria.

Sarah Jane, Luke and Rani wheel about - to see BARBARA
and EDDIE approaching, Barbara wheeling the BABY in the
pram.

Sarah Jane walks towards them.

CUT TO:

22A **INT. ABBEY -- DAY A**

22A

The TRICKSTER, still under the archway.

TRICKSTER

Too late! I am growing stronger!

CUT TO:

22B **EXT. VILLAGE SQUARE -- DAY A**

22B

SARAH JANE confronts BARBARA and EDDIE. LUKE and RANI
watch, concerned.

SARAH JANE

What are you doing?

BARBARA

If we get in the car and drive away,
right now, then that's the end of the
thing under the arch. I know I'm right.

SARAH JANE

You can't. You mustn't go.

BARBARA

We've got to. But not Sarah Jane. Not
our baby. Take her.

She eases the pram to Sarah Jane.

BARBARA (CONT'D)

Look after her.

(CONTINUED)

22B CONTINUED:

22B

LUKE

(to himself)

This is why they left that day.

(to Sarah Jane)

They didn't abandon you, mum. They saved you.

EDDIE

One thing though. It's important.

Sarah Jane, our baby, is she safe, does she have a good life?

SARAH JANE

Yes. So many incredible things. Things you wouldn't believe.

(beat)

Don't go.

She takes Barbara's hand.

EDDIE

Got to, though, haven't we?

Barbara rubs Sarah Jane's hand.

BARBARA

Like he worked any of it out. I said, didn't I, I'm not stupid. I don't understand it. But sometimes the heart knows things the mind can't explain.

Sarah Jane can't hold back any longer.

SARAH JANE

Mum ...Dad ...

The three of them embrace - the tears flowing.

BARBARA

Look at you, older than us.

EDDIE

And you came all this way to see us.

SARAH JANE

I thought you'd left me behind. I never knew you, I never had the chance. It was so unfair.

BARBARA

Who said life was fair, eh?

CUT TO:

22C **INT. ABBEY -- DAY A**

22C

Another brief TRICKSTER moment -

TRICKSTER
This world is mine! Mine!

CUT TO:

22D **EXT. VILLAGE SQUARE -- DAY A**

22D

SARAH JANE, BARBARA, EDDIE, LUKE and RANI as before.

SARAH JANE
I tried so hard to resist the
temptation, I knew the dangers. But I
just couldn't stop myself. I had to see
you.

BARBARA
I'm so glad you did.

SARAH JANE
So am I. Mum.

Barbara pulls out of the embrace.

She leans into the pram and kisses the baby on the cheek.

BARBARA
Goodbye, Sarah Jane.

She kisses Sarah Jane on the cheek.

BARBARA (CONT'D)
Goodbye, Sarah Jane.

Then - she turns - and walks off to the car.

Eddie stops and also kisses the baby.

EDDIE
Goodbye Sarah Jane.

SARAH JANE
Goodbye Dad. I won't forget you. I'll
never forget you!

Sarah Jane watches as they get in the car.

Eddie starts the car and it drives away.

STAY on Sarah Jane as she watches them go. Up the road -

(CONTINUED)

22D CONTINUED: 22D

FX SHOT: Instantly, the sun comes out over the village -

And the TRICKSTER is now beside them in the Square -
strong and whole -

The sunlight shines on him - he raises his hands to cover
his face...

TRICKSTER
No! Stop them, stop them!

CUT TO:

24 **OMITTED** 24

24 **EXT. VILLAGE -- DAY A** 24

WIDE SHOT of the village as the car drives away -

Under a perfect summer sky.

CUT TO:

25 **EXT. VILLAGE SQUARE -- DAY A** 25

The TRICKSTER is pained - bent double.

TRICKSTER
You have denied me! My hunger ...

SARAH JANE, LUKE (with pram) and RANI stand before him.

SARAH JANE
No. It wasn't me. I did nothing. That
was my mum and dad. Saving the world.
Something we Smiths can't help doing.

TRICKSTER
But you couldn't do it, I knew you
couldn't do it!

SARAH JANE
You were right. I couldn't send them
off. But you didn't count on one thing.
They were brilliant. They worked it
out, they went by themselves. My mum
and dad defeated you!

The Trickster screams -

FX SHOT: And dissolves in a cloud of dust -

Sudden silence.

(CONTINUED)

25 CONTINUED: 25

LUKE
(to Sarah Jane, of
the baby)
We've got to put things back on track.
We've got to leave her.

CUT TO:

26 **EXT. FUTUREWORLD -- DAY X** 26

THE GRASKE sits opposite CLYDE, eyeing him warily.

CLYDE
(sotto)
Come on, Rani ...

FX SHOT: Suddenly - the world shifts around them as in
Ep.9 Sc. 33 -

The Graske and Clyde leap up -

CLYDE (CONT'D)
Whoa! Hold on! This is it!

He grabs the Graske -

CUT TO:

27 **INT. OLD SHOP -- DAY 2** 27

And CLYDE and the GRASKE find themselves back in the
shop.

CLYDE
Yes! See, told you, she's done it!
Sarah Jane is da man!

GRASKE
Give Box! You did deal!

CLYDE
I'm a man of my word.

Clyde hands the Box over.

GRASKE
Ha! Free!

FX SHOT: He teleports out.

Clyde turns.

(CONTINUED)

27 CONTINUED: 27

CLYDE
Right. Come on, Sarah Jane.

CUT TO:

28 **EXT. AREA OVERLOOKING VILLAGE -- DAY A** 28

MUSIC over a silent scene as SARAH JANE, LUKE and RANI stare down on the village. One last look.

Then Sarah Jane raises the CONVERTER -

CUT TO:

29 **INT. OLD SHOP -- DAY 2** 29

FX SHOT: SARAH JANE, LUKE and RANI emerge from the FISSURE.

CLYDE
Yes! Welcome home!

He embraces Luke and Rani.

CLYDE (CONT'D)
You did it! We did it, the team! Look happy! I'm missing something, aren't I?

FX SHOT: Sarah Jane turns to the fissure, raising the Converter.

SARAH JANE
This time it stays closed.

FX SHOT: The Fissure swallows itself up with a final, almighty BANG.

Sarah Jane turns to the others. A brave face. She drops the Converter to the ground and stamps on it, a big BASH, shattering it forever.

SARAH JANE (CONT'D)
Let's go home.

CUT TO:

30 **EXT. BANNERMAN ROAD -- DAY 2** 30

SARAH JANE, CLYDE, RANI, LUKE get out of Sarah Jane's car.

As GITA emerges from the Chandras, all of a rush as per usual.

(CONTINUED)

30 CONTINUED:

30

GITA

(as she carefully
crosses the road)

Hello! You didn't say you were with
Sarah, I've been phoning all afternoon,
just starting to get worried!

(she registers Sarah
Jane's clothes)

Ooh, I like your look! Where've you
been? Somewhere nice?

RANI

Mum. Come here.

Rani gives Gita a massive hug.

GITA

What's brought this on? What are you
after?

(to Sarah Jane)

Sarah, come on, what's she done?

Sarah Jane looks on sadly - mother and daughter reunited.

SARAH JANE

She's been great.

HARESH emerges from the Chandras, crosses carefully over.

HARESH

Rani, the state of your room. Like a
bomb's hit it.

RANI

Dad. Come here!

Now Rani gives Hareesh a massive hug.

HARESH

Are you alright? Is there anything I
should know?

RANI

No, everything's okay. I'll go and
clean my room, right now. I'll do
anything you want.

HARESH

Hey, what did I do to deserve this? I
thought you were getting too old for
cuddles.

RANI

Oh no. Not for as long as you live.

(CONTINUED)

30 CONTINUED: (2)

30

GITA

Bye Sarah, bye boys.

The Chandras head towards their house.

CLYDE

(to Sarah Jane and
Luke)

I'll be off home then.

Beat.

CLYDE (CONT'D)

Ha. Today I have been to an alternative
timeline, now I'm saying 'I'll be off
home then'?

SARAH JANE

That's the life we lead. Sometimes it
brings you such joy. Sometimes it
brings you the worst things in the
world.

CUT TO:

31 **INT. SARAH JANE'S ATTIC -- DAY 2**

31

SARAH JANE and LUKE in the attic.

Sarah Jane holds the photograph of Eddie, Barbara and the
baby established in ep 8.

SARAH JANE

That was all I ever had of them.

She tries to gather herself. Puts the photo down, face
down.

SARAH JANE (CONT'D)

But life goes on. It has to.

But she can't manage it -

SARAH JANE (CONT'D)

(through tears)

Oh Luke. They were my mum and dad. And
they were *wonderful*.

They embrace.

LUKE

It's made me realise. I'm so lucky.
Because I've got my mum. I've got you.

(CONTINUED)

31 CONTINUED:

31

PAN down to REVEAL the photo -

And there on the back in Barbara's handwriting are the words -

MR SMITH I NEED YOU.

End of episode 10