

**THE SARAH JANE  
ADVENTURES II**

**Episode 11  
By**

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**Shooting Script  
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1 **EXT. BLOOMIN' LOVELY -- NIGHT 1**

1

Establishing shot. The street is dark. Gita's shop is the only one with lights on.

GITA (O.S.)

I'm sorry, I know it's late, but this is a really special order.

CUT TO:

2 **INT. BLOOMIN' LOVELY -- NIGHT 1**

2

GITA is up to her eyes in cut flowers and semi-prepared arrangements. She's hard at work, and looks like she will be for some time to come. She's juggling flowers with her phone.

GITA

This woman turns up out of the blue.  
Her florist's let her down big time and  
she's got this important do tomorrow.  
And money, she says, is no object. So I  
tell her, if she's asking me to work  
Saturday night to dig her out of the  
fertilizer, it better not be.

CUT TO:

3 **INT. CHANDRAS' KITCHEN -- NIGHT 1**

3

RANI is on the phone as HARESH cooks.

RANI

I could come over and help. Dad's  
cooking one of his specials. I could  
bring some over for you.

CUT TO:

4 **INT. BLOOMIN' LOVELY -- NIGHT 1**

4

GITA, as she was.

GITA

Oh, thank you, darling. But I've got  
everything I need.

And she casts her eye over a big pile of chocolate.

GITA (CONT'D)

And you know me, if there's somebody  
here I'll be rabbiting instead of  
(MORE)

(CONTINUED)

4 CONTINUED:

4

GITA (CONT'D)  
working. And believe me, my darling,  
tonight rabbits and flowers do not go.

CUT TO:

5 INT. CHANDRAS' KITCHEN -- NIGHT 1

5

HARESH turns to RANI from his bubbling pots.

HARESH  
I'll keep some on a low heat.

CUT TO:

6 INT. BLOOMIN' LOVELY -- NIGHT 1

6

There's knocking at the door.

GITA  
There's somebody at the door. It better  
not be the client, I'm nowhere near  
done. See you later. Love you. Don't  
wait up.

She puts the phone down.

CUT TO:

7 INT. CHANDRAS' KITCHEN -- NIGHT 1

7

RANI puts the phone down.

RANI  
She says not to wait up.

As HARESH smells his cooking. Perfect!

CUT TO:

8 INT. BLOOMIN' LOVELY -- NIGHT 1

8

GITA is opening the door to her visitor. It's a woman.  
Her face is hidden from us by a cowl.

GITA  
Oh. Sorry. I'm not finished yet.  
You're welcome to take a seat. Cup of  
tea?

WOMAN  
That won't be necessary.

The woman offers Gita a cheque.

(CONTINUED)

8 CONTINUED:

8

WOMAN (CONT'D)  
I think this is as we agreed.

Gita takes the cheque. Smiles.

GITA

Oh. Yes.  
(then frowns...)  
What an unusual name.

As Gita puts the cheque in the cash register.

WOMAN

Wormwood.

And she drops the cowl - it is MRS WORMWOOD.

MRS WORMWOOD

Mrs Wormwood.

Mrs Wormwood raises her hand and twists the large jewel on the ring she wears, aiming it at Gita.

A piercing, near ultra-sonic squeal.

Gita clamps her hands to her ears. A moment of panic. And she collapses, unconscious. Disturbed flowers falling around her.

Mrs Wormwood looks down on her and smiles, icily.

TITLES

9 INT. LUKE'S BEDROOM -- NIGHT

9

LUKE is asleep. He's having a nightmare.

CUT TO:

10 MONTAGE - FLASHBACK

10

Luke's nightmare...

From Invasion of the Bane. Fast cuts...

LUKE wakes in the Bane factory, tears off the wires. Frightened, runs...

A flash, almost subliminal, of MRS WORMWOOD, staring into camera...

LUKE runs into MARIA for the first time...

Mrs Wormwood again, the same shot. A little longer.

(CONTINUED)

10 CONTINUED:

10

SARAH JANE finds Luke and Maria hiding...

Mrs Wormwood again. It's her close-up from the climax... saying "...the time of Man is over..."

CUT TO:

11 **INT. LUKE'S BEDROOM -- NIGHT 1**

11

LUKE bursts out of his nightmare, breathing hard, sweating.

The room is dark, but for moonlight streaming through the window.

His breathing slows as he looks about him, realizes that it was just a dream...

Then she steps into the shaft of moonlight, MRS WORMWOOD, dressed in the long dark coat, the hood down. We can see that it's her.

And Luke's eyes are wide with fear.

MRS WORMWOOD

Hello, Luke.

Luke reaches for his bedside light. The room is lit.

And Mrs Wormwood has gone.

CUT TO:

12 **INT. SARAH JANE'S KITCHEN -- DAY 2**

12

SARAH JANE is getting breakfast ready. Luke, disturbed by last night, sits at the table.

SARAH JANE

It was a nightmare. That's all.

LUKE

But it seemed so real. She spoke to me, she said "hello, Luke".

SARAH JANE

And I didn't name you Luke until after the Bane were destroyed, Mrs Wormwood along with them.

She comforts him.

SARAH JANE (CONT'D)

It was just a dream.

(CONTINUED)

12 CONTINUED:

12

Luke looks at her.

LUKE

But I don't dream. I never have.

Sarah Jane is thrown. But there's an urgent hammering at the front door.

CUT TO:

13 **EXT. 13 BANNERMAN ROAD -- DAY 2**

13

RANI, distressed, is at the door. SARAH JANE answers.

SARAH JANE

Rani?

RANI

My mum - she's disappeared!

CUT TO:

14 **INT. CHANDRAS' LOUNGE -- DAY 2**

14

HARESH, agitated, worried, comforts RANI. He's trying to keep it together for her. SARAH JANE and LUKE are there, feeling a bit useless.

HARESH

Thank you for coming over, but I don't know what you can do.

SARAH JANE

Well, I'll do whatever I can. Stick the kettle on. Anything. What have the police said?

HARESH

Has anything like this happened before? Is she on medication? Did we have a row...?

RANI

Mum wouldn't just leave the shop. She didn't even take her van.

LUKE

Why was she there so late?

RANI

She had a rush order.

(CONTINUED)

14 CONTINUED:

14

SARAH JANE

And there were no signs of a struggle at  
the shop?

Haresh glances at Rani as he hesitates.

HARESH

There were flowers all over the floor.

Sarah Jane reacts, worried.

CUT TO:

15 **EXT. 36 BANNERMAN ROAD -- DAY 2**

15

SARAH JANE and LUKE are leaving the house, RANI is at the door.

SARAH JANE

I wish I could save you and your father  
all this worry.  
All I know is that people do disappear  
all the time, and then come back, safe  
and sound.

RANI

But we know the world isn't as safe as  
that.

LUKE

You mean you think she's been taken by  
aliens?

SARAH JANE

There's no reason to suppose anything  
like that.

RANI

What about what happened with Mr  
Trueman? She walked off then.

SARAH JANE

Rani, there's really no evidence...

RANI

But you could use Mr Smith, couldn't  
you? He could look for mum, or  
something?

Sarah Jane considers.

SARAH JANE

I'll do what I can. But first I'd like  
to take a look at the shop.

(CONTINUED)

15 CONTINUED:

15

RANI  
I'll get the keys.

SARAH JANE  
No. You stay here with your father. He  
needs you.  
(smiles)  
I have my own key.

CUT TO:

16 EXT. BLOOMIN' LOVELY -- DAY 2

16

SARAH JANE is using the sonic lipstick on the door lock.  
LUKE is with her. CLYDE joins them at a run.

CLYDE  
Got the message. Gita's disappeared?  
Rani must be going off her head. Is it  
aliens?

And Sarah Jane has the door open.

CUT TO:

17 INT. BLOOMIN' LOVELY -- DAY 2

17

SARAH JANE, CLYDE and LUKE come through the door. Sarah  
scans with her watch.

SARAH JANE  
If there has been an alien here in the  
last twenty four hours it will have left  
an energy trace.

As she scans, Clyde and Luke take the place in. Luke is  
checking over the shop counter. Opens the cash register.

SARAH JANE (CONT'D)  
Oh, no.

CLYDE  
Aliens?

SARAH JANE  
Yes. But the trace is too weak to  
identify the species.

As Luke turns to Sarah Jane, he's holding the cheque.

LUKE  
It is the Bane.

(CONTINUED)

17 CONTINUED:

17

CLYDE

What? The shape-shifty squiddy things  
that made you?

SARAH JANE

(to Luke)

How could you know that?

Luke passes her the cheque.

LUKE

Mrs Wormwood.

Sarah Jane looks from the cheque to Luke, horrified.

CUT TO:

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

18

SARAH JANE is in a rush, bursting into the attic, LUKE and CLYDE close behind.

SARAH JANE

Mr Smith I need you! Now!

And with a burst of steam, a rumble of hydraulics and the grumble of moving brickwork, MR SMITH emerges.

MR SMITH

Yes, Sarah Jane? You appear to be in something of a hurry.

Sarah Jane places the cheque on Mr Smith's tray.

SARAH JANE

Rani's mother has been kidnapped by the Bane. And I think Mrs Wormwood left this for me to find.

MR SMITH

An intentional clue?

CLYDE

Or maybe it's a red herring.

Clyde glances at Luke, anticipating...

CLYDE (CONT'D)

It's not a fish, Luke.

LUKE

I know. A literary device used to mislead the reader in detective fiction.

(MORE)

(CONTINUED)

18

CONTINUED:

18

LUKE (CONT'D)

The term is derived from a method of training hunting dogs.

CLYDE

Yeah. Do you want to give Mr Smith a chance now?

MR SMITH

The Bane are not usually the perpetrators of intrigue. Their purpose in visiting a planet is rather more fundamental - to feed.

SARAH JANE

That's what worries me. Mrs Wormwood has set this up to get my attention. I'm betting there's some sort of clue on that cheque.

MR SMITH

The cheque is for the Mercian Bank, but the sort code and account digits are not what they purport to be.

LUKE

So what are they?

MR SMITH

They form a tetric-bi-axial numeric code. Deciphering now...

On Mr Smith's screen, the cheque digits flash, changing, alternating letters and digits. As the numbers become letters, and the letters spell...

BLOCK 3 LEXINGTON ROAD INDUSTRIAL ESTATE.

CLYDE

It's an address.

Sarah Jane stiffens. Is grim.

SARAH JANE

It's an invitation.

They haven't seen RANI enter.

RANI

So what are we waiting for? Let's get my mum.

SARAH JANE

How long have you been there?

(CONTINUED)

18 CONTINUED: (2)

18

RANI

Long enough.

SARAH JANE

I'm going alone. If Mrs Wormwood has gone to all this trouble, it won't be just for my company. She could be after you, Luke. And she's not going to have you.

LUKE

I can look after myself.

SARAH JANE

All the same, you're staying here.  
(to Clyde and Rani)  
And you're to make sure that he does.

CLYDE

(reluctantly)

Yeah. Sure.

RANI

No. This is my mum. No way are you leaving me behind!

Sarah Jane considers, is reluctant...

SARAH JANE

All right. But this is dangerous. You do exactly as I say.

CUT TO:

19 **EXT. INDUSTRIAL ESTATE -- DAY 2**

19

SARAH JANE's car pulls on to an industrial estate. It's run-down and abandoned.

SARAH JANE (O.S.)

The Bane are a cephalopod race, but use shape-shifting technology to infiltrate planets. Mrs Wormwood led their invasion plans last time, but she and the other Bane served the Bane Mother.

CUT TO:

20 **INT. BUBBLESHOCK FACTORY. FLASHBACK**

20

(From Invasion of the Bane) The BANE MOTHER in the roof.

CUT TO:

21

**EXT. INDUSTRIAL ESTATE -- DAY 2**

21

SARAH JANE's car turns into a road marked LEXINGTON ROAD INDUSTRIAL ESTATE.

CUT TO:

21A

**EXT. INDUSTRIAL ESTATE -- DAY 2**

21A

Further in, the car pulls up outside a factory unit. Clearly deserted, like the others.

Sarah Jane sits in the car, looking at the factory. RANI is beside her.

SARAH JANE

They made this drink, Bubbleshock - sold it right across the country.

RANI

I remember that. It was foul.

SARAH JANE

Then you were one of the two per cent unaffected. You were the reason they made Luke.

CUT TO:

22

**INT. BUBBSLESHOCK FACTORY. FLASHBACK**

22

(From Invasion of the Bane)

LUKE lies on the bed, covered. MRS WORMWOOD gazes at him.

MRS WORMWOOD (V.O.)

The two per cent who wouldn't touch Bane. The Archetype could tell us exactly how to modify our product.

CUT TO:

23

**EXT. INDUSTRIAL ESTATE -- DAY 2**

23

SARAH JANE and RANI are walking towards the factory.

Sarah Jane takes out the sonic lipstick to zap the door lock. But Rani notices that the door is already open, draws it wide.

RANI

Looks like you were right. She's expecting us.

(CONTINUED)

23

CONTINUED:

23

Sarah Jane worries, then leads Rani into the dark factory unit.

CUT TO:

24

**INT. FACTORY UNIT -- DAY 2**

24

SARAH JANE and RANI slip into the darkened factory unit. Abandoned machinery sits rusting.

Sarah Jane takes a small torch from her bag, turns it on.

SARAH JANE

Stay close behind me.

Rani does as she's told, and they move off into the unit.

A rat scuttles across the floor. Sarah Jane's torchlight sweeps the unit.

Then: GITA, standing, motionless, blank eyed.

RANI

Mum!

She runs to Gita. And there's no response. She stands motionless, zombie-like.

RANI (CONT'D)

Mum! It's me! It's Rani.

As Sarah Jane examines Gita.

SARAH JANE

I think she's all right. It's just some sort of induced trance.

MRS WORMWOOD (O.S.)

I thought it would be better this way.  
Fewer witnesses.

As Sarah Jane and Rani spin around to see MRS WORMWOOD.

SARAH JANE

Mrs Wormwood. Still hiding out in factory units, I see.

MRS WORMWOOD

Sarah Jane Smith. Still involving children in your dangerous games.

RANI

You kidnapped my mum!

(CONTINUED)

24

CONTINUED:

24

MRS WORMWOOD

Hello, Rani.

RANI

How do you know my name?

MRS WORMWOOD

I've been watching you.

Mrs Wormwood closes on them, runs her eyes up and down Rani.

MRS WORMWOOD (CONT'D)

You're taller than your predecessor.

(to Sarah Jane)

How does she like America? I always said we should have launched BubbleShock there. More cosmopolitan tastebuds.

SARAH JANE

What do you want?

Somewhere in the darkness of the factory - a quick slithering, shuffling sound. Rani (the only one to notice) glances around, but sees nothing.

Mrs Wormwood fixes Sarah Jane with her eyes. Mrs Wormwood has a moment's difficulty finding the words.

MRS WORMWOOD

I want your help.

Sarah Jane is incredulous.

SARAH JANE

I beg your pardon.

Mrs Wormwood pulls in a breath.

MRS WORMWOOD

Believe me, I take no pleasure in this, Miss Smith.

RANI

You're asking for help?! After you kidnap my mum and put her in a trance? You've got a funny way of saying "please" on your planet!

MRS WORMWOOD

(to Sarah Jane)

I didn't imagine that simply knocking on your door was an option. How is the Archetype, by the way?

(CONTINUED)

24 CONTINUED: (2)

24

SARAH JANE

His name is Luke, and you stay away from him!

MRS WORMWOOD

I have no interest in the boy. He was an experiment. A failed experiment, thanks to you.

SARAH JANE

Well, now he is my son - and I will protect him with my life!

Mrs Wormwood smiles. It's hardly full of warmth.

MRS WORMWOOD

Then you have no option but to help me.

SARAH JANE

Is that some sort of threat?

Mrs Wormwood closes on Sarah Jane.

MRS WORMWOOD

Your whole planet is under threat, Miss Smith. The entire galaxy.

The briefest slithering, shuffling sound again.

Rani glances around, on edge.

RANI

Sarah Jane, there's something here!

Sarah Jane spins around, staring into the shadows, instantly on guard.

SARAH JANE

It's a trap!

Sarah Jane grabs Rani's hand and starts to back away from Mrs Wormwood. But Mrs Wormwood is also flashing frightened looks about her in the darkness.

MRS WORMWOOD

No! It's me they're after!

SARAH JANE

You? Why?

Four people, smart suits, appear out of the darkness. They encircle Sarah Jane, Rani and Mrs Wormwood.

(CONTINUED)

24 CONTINUED: (3)

24

RANI  
They've got us trapped!

Mrs Wormwood steps forward, her fingers on the big ring.

MRS WORMWOOD  
(to the newcomers)  
Get back! I'm warning you!

The leader regards Mrs Wormwood defiantly.

LEADER  
You are an enemy of the Bane Kindred.  
Surrender or be devoured!

SARAH JANE  
Bane! They're Bane!

MRS WORMWOOD  
(to the Leader)  
I'll never surrender!

FX SHOT: The Leader smiles and transforms into his Bane form, then lunges towards Mrs Wormwood.

She aims her ring and activates it. There's a piercing squeal.

FX SHOT: The lead Bane is stunned.

The three still-human-looking Bane collapse stunned, too.

MRS WORMWOOD (CONT'D)  
They're only stunned! Run!

And she runs across the factory floor, Sarah Jane and Rani follow, bringing Gita - blindly stumbling/running - with them.

Mrs Wormwood reaches the door and throws it open.

As the Bane leader begins to recover..

CUT TO:

25 **EXT. INDUSTRIAL ESTATE -- DAY 2**

25

MRS WORMWOOD bursts out of the factory unit, followed by RANI, helping GITA.

CUT TO:

26

**INT./EXT. FACTORY UNIT -- DAY 2**

26

As SARAH JANE reaches the door...

FX SHOT: A tentacle snares Sarah Jane's ankle, pulls her to the ground. As she kicks out against it...

SARAH JANE

Let go of me!

On Sarah Jane as she is dragged across the factory floor.

She has lost her handbag, and can't reach it.

In the doorway, RANI sees...

RANI

Sarah Jane!

But she's holding GITA, is helpless.

CUT TO:

27

**EXT. INDUSTRIAL ESTATE -- DAY 2**

27

RANI turns to MRS WORMWOOD.

RANI

You have to save her!

MRS WORMWOOD

Oh, I do so loathe amateurs!

And she heads back into the factory unit.

CUT TO:

28

**INT. FACTORY UNIT -- DAY 2**

28

MRS WORMWOOD grabs a piece of discarded iron bar.

FX SHOT: She brings it down, with enormous strength, on the Bane tentacle.

We hear Bane shrieking in the darkness.

Sarah Jane is free. Mrs Wormwood extends her hand to help her up. Sarah Jane regards it, wary...

SARAH JANE

I'm not past my sell-by date yet.

Sarah Jane gets up. Mrs Wormwood takes it as a slight.

(CONTINUED)

28

CONTINUED:

28

MRS WORMWOOD

No, I'm sure you would still make a very satisfying Bane brunch.

As Sarah Jane and Mrs Wormwood go for the open door.

CUT TO:

29

**EXT. INDUSTRIAL ESTATE -- DAY 2**

29

SARAH JANE and MRS WORMWOOD bolt out of the factory, Sarah Jane scooping up her handbag as she goes.

She slams the door after them and sonics it.

Then Sarah Jane, Mrs Wormwood and RANI, with GITA, head towards the car.

SARAH JANE

I don't understand. Why are the Bane after you?

MRS WORMWOOD

My mission on Earth was a failure. You killed the Bane Mother. But I bore the blame. For which I was cast out from the Bane Kindred.

SARAH JANE

That's why they're hunting you?

MRS WORMWOOD

No. I am hunted because I intend to stop them taking over the galaxy.

CUT TO:

30

**EXT. 13 BANNERMAN ROAD -- DAY 2**

30

SARAH JANE's car is on the drive. SARAH JANE is looking at her house, preoccupied, and throws an uncertain glance at MRS WORMWOOD as RANI helps the blank GITA get out of the car behind them. Mrs Wormwood takes in the house.

MRS WORMWOOD

Will Luke be in?

Sarah Jane simmers with worry, but Rani has her own anxieties...

RANI

(to Mrs Wormwood)

Never mind Luke, what about Mum?

(CONTINUED)

30

CONTINUED:

30

Mrs Wormwood puts a hand on the side of Gita's head.

MRS WORMWOOD  
(without humour)  
Wakey wakey.

Sarah Jane glares at Mrs Wormwood. Then Gita is starting to come out of the trance.

GITA  
What - what's going on?

Excited and relieved, Rani hugs her.

RANI  
Mum! You're all right!

GITA  
What am I doing here?

SARAH JANE  
You went sleep-walking, Gita.

GITA  
Come off it!

RANI  
Dad's been really worried.

SARAH JANE  
(to Rani)  
You'd better get her home.

Rani nods, and starts to lead her across the road. Gita notices Mrs Wormwood for the first time...

GITA  
Haven't you been in my shop?

MRS WORMWOOD  
No. I despise flowers.

Rani leads Gita away, still confused...

GITA  
(to Rani)  
I don't understand. I've never gone sleepwalking before. Then again, I suppose, if I'm asleep - how would I know?

As HARESH comes out of the house, overcome with relief.

(CONTINUED)

30 CONTINUED: (2)

30

HARESH  
Gita! Thank God!

Sarah Jane watches as Haresh holds Gita and the three of them go into the house across the road.

CUT TO:

30A **INT/EXT SARAH JANE'S HALLWAY/13 BANNERMAN ROAD -- DAY 2** 30A

LUKE is heading for the door, calling over his shoulder.

LUKE  
Mum's back.

CLYDE appears from the kitchen, a sandwich in his hand, as Luke opens the door...and comes face to face with MRS WORMWOOD.

MRS WORMWOOD  
Hello, Luke.

And it's reminiscent of Luke's dream.

Luke is horrified.

CLYDE  
Who are you?

LUKE  
Mum? What's she doing here?

SARAH JANE gets in between Mrs Wormwood and Luke, and puts an arm around his shoulders, protectively.

SARAH JANE  
It's all right, Luke. Mrs Wormwood wants our help.

CLYDE  
That's Mrs Wormwood?  
(to Luke)  
I thought you said she was an ugly bug-eyed squid *thing*.

MRS WORMWOOD  
Children! They have no respect.

As she brushes past the boys, into the house. Sarah Jane exchanges an anxious look with Luke.

CUT TO:

31

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

31

SARAH JANE enters the attic, a little nervous. MRS WORMWOOD follows her in, followed closely by CLYDE (who still has his sandwich) and LUKE. She takes in the attic with a critical eye.

MRS WORMWOOD

And this is from where you save the world?

Mrs Wormwood draws a finger across Sarah Jane's desk, studies the dust on her finger.

MRS WORMWOOD (CONT'D)

How comfortingly unsophisticated.

SARAH JANE

Mr Smith, I need you!

Mrs Wormwood spins around at the sound of MR SMITH emerging from the wall. She beams with vinegary delight.

MRS WORMWOOD

And there's a computer in the wall! I had no idea that you could be so entertaining.

MR SMITH

Good afternoon, Sarah Jane. I see that we have a visitor.

SARAH JANE

Mrs Wormwood is Bane.

MR SMITH

So my bio-analysis tells me.

On his screen there's an image of the Bane. Clyde takes a cautious step away from Mrs Wormwood, and regards her.

CLYDE

How much make-up does it take before you get out in a morning?

Mrs Wormwood gives him a withering look.

MR SMITH

Is it wise to have Bane in the attic?

SARAH JANE

Watch her closely, Mr Smith.

(MORE)

(CONTINUED)

31 CONTINUED:

31

SARAH JANE (CONT'D)

At the first sign of trouble you are to put her in a containment vortex. Do you understand?

MR SMITH

Perfectly.

As RANI enters the attic.

RANI

Dad's looking after Mum. Did I miss anything?

CLYDE

Luke's family aren't exactly lookers.

LUKE

She's not my family.

SARAH JANE

(defensive, angry)

No, Clyde. She isn't.

CLYDE

Sorry.

Sarah Jane turns on Mrs Wormwood.

SARAH JANE

And now it's about time you told us exactly what's going on.

MRS WORMWOOD

The Bane Kindred blamed me for the failure of our Earth invasion. And for the death of the Bane Mother. Do you know what Bane do to their kind who fail them?

SARAH JANE

I'm not sure that I want to.

MRS WORMWOOD

They eat them. Alive.

Clyde, about to finish his sandwich, loses his appetite.

LUKE

But you escaped. Obviously.

Mrs Wormwood looks at him, her eyes linger.

(CONTINUED)

31 CONTINUED: (2)

31

MRS WORMWOOD

I made you rather handsome, didn't I?  
For a human. And there can't be anyone  
at your school to match your  
intelligence.

Luke looks awkward. Clyde and Rani raise their eyebrows.  
Sarah Jane boils inside.

SARAH JANE

Just get to the point.

Mrs Wormwood smiles at Sarah Jane. It's somehow  
challenging.

MRS WORMWOOD

Have you ever heard the legend of  
Horath? Of the Dark Empire?

SARAH JANE

No. Mr Smith?

MR SMITH

The Dark Empire was a period of  
tyrannical galactic rule by a mysterious  
and reportedly immortal alien entity  
called Horath who crushed the  
civilizations of all but the most  
primitive planets.

MRS WORMWOOD

Your hole in the wall machine really is  
very impressive. Horath was defeated,  
but couldn't be killed - so his body and  
consciousness were divided and hidden at  
opposite ends of the galaxy.

SARAH JANE

Are you saying that the Bane have found  
Horath?

MRS WORMWOOD

His consciousness. In the Kaldeann  
Cluster. They have a mercenary agent  
bringing it to Earth.

CLYDE

And, don't tell me, this is where they  
hid the other half. Right?

MRS WORMWOOD

Three thousand years ago there was  
nowhere more primitive than Earth.  
Little has changed.

(CONTINUED)

31 CONTINUED: (3)

31

RANI

So the Bane get hold of this thing and they can take over the galaxy. And stopping them is your way of getting your own back?

MRS WORMWOOD

We Bane have a saying, the sweetest delicacy is the tongue of an enemy that looked at you and licked their lips.

CLYDE

Okay, never thought I'd say this, I am now officially vegetarian.

SARAH JANE

So where is Horath's body?

MRS WORMWOOD

If I knew, would I shackle myself with the tedium of asking you for help?

LUKE

But the Bane know?

MRS WORMWOOD

Of course.

SARAH JANE

So how do we find Horath?

MR SMITH

Sarah Jane, there is a relic. A scroll salvaged from the wreck of a Prastaki trading vessel which crashed in the Russian Tunguska Basin in 1908 that purports to tell the story of Horath and his final resting place.

RANI

So where is it?

MR SMITH

The Black Archive.

CLYDE

Why does that sound so cool and so scary at the same time?

SARAH JANE

The Archive is the repository of everything on Earth that shouldn't exist, but does. The UNIT vaults.

(CONTINUED)

31 CONTINUED: (4)

31

MRS WORMWOOD  
And that, Miss Smith, is why I need you.

Sarah Jane absorbs. Makes a decision.

SARAH JANE  
Mr Smith, contain Mrs Wormwood.

MR SMITH  
Instantly.

PRAC EFFECT: A strong column of light, a force field, springs up around shocked Mrs Wormwood.

MRS WORMWOOD  
What treachery is this?

FX SHOT: Mrs Wormwood tries to break through the force field. But can't.

SARAH JANE  
Don't worry, you'll be perfectly safe while I'm gone.

MRS WORMWOOD  
How do you know that? The Bane have agents everywhere!

But Sarah Jane and the others leave and close the door behind them. Mrs Wormwood looks about her, frustrated.

CUT TO:

32 **EXT. 13 BANNERMAN ROAD -- DAY 2**

32

SARAH JANE is making for the car, RANI and CLYDE in her slipstream. LUKE is following, but has something on his mind.

CLYDE  
So is this it? The day Clyde Langer finally hooks up with UNIT?

Clyde mimes locking and loading a big gun.

CLYDE (CONT'D)  
Locked and loaded to fight the scum of the universe!

Sarah Jane reacts angrily.

SARAH JANE  
Haven't I taught you there are better ways of dealing with aliens than guns?

(CONTINUED)

32

CONTINUED:

32

RANI  
(half joking)  
What do you expect? He's a boy.

SARAH JANE  
UNIT have their uses. But in my  
experience guns never solved a problem  
that they didn't first make worse.

She is overcome by a sudden wave of indecision.

SARAH JANE (CONT'D)  
And UNIT can be so suspicious.

RANI  
They're not the only ones. Can we  
really trust Mrs Wormwood?

SARAH JANE  
I don't know.

And she's looking at Luke, himself with things on his  
mind.

SARAH JANE (CONT'D)  
And if I tell UNIT about Mrs Wormwood,  
they could start asking other questions.

LUKE  
About me?

SARAH JANE  
Questions it would be difficult to  
answer - without them getting more  
suspicious.

(makes her decision)  
Luke, you have to stay here. But keep  
away from Mrs Wormwood.

LUKE  
Yes. Of course.

SARAH JANE  
And Clyde, stay with him.  
Keep an eye on things.  
(closing on Clyde,  
heartfelt)  
Please. Keep him safe.

CLYDE  
No problem.

Sarah Jane gives Luke a hug, then opens the car.

(CONTINUED)

32 CONTINUED: (2)

32

SARAH JANE  
 Get in, Rani. I need to see a friend.  
 A very old friend.

And they jump into the car.

CUT TO:

33 **INT. SIR ALISTAIR'S CONSERVATORY -- DAY 2**

33

A very large Victorian conservatory, a jungle of exotic plants. Among them, an elderly gent tends the plants lovingly. There's a sense of peace here - that is broken by the sound of footsteps. MAJOR CAL KILBURNE (thirties, hard as nails, but loves his UNIT uniform) snaps a parade ground salute.

KILBURNE  
 Brigadier, sir.

The elderly gent turns - it's BRIGADIER SIR ALISTAIR LETHBRIDGE-STEWART. He may be older, but the old steel is still there. He gives Kilburne an unimpressed look, and turns back to his plants.

SIR ALISTAIR  
 Major Kilburne. What a...  
 (not so pleasant)  
 surprise.

KILBURNE  
 Your wife let me in.

Kilburne makes an uncomfortable stab at small talk.

KILBURNE (CONT'D)  
 How's the leg today?

Sir Alistair turns from his plants, tiring of Kilburne. He uses a walking cane.

SIR ALISTAIR  
 Same as every day. A ruddy nuisance.  
 What can I do for you?

KILBURNE  
 I'm here to de-brief you, sir. On your mission in Peru.

SIR ALISTAIR  
 My what? Good God, man, I'm retired. I don't do missions any more. And I certainly don't do de-briefings.

(CONTINUED)

33

CONTINUED:

33

KILBURNE

I'm sorry, Sir Alistair, but you do remain UNIT's special envoy.

SIR ALISTAIR

Which allows you to dust me down once in a while and send me off on some fool's errand to Peru. The Chupacabra is an urban legend. Nothing more. Doesn't UNIT have enough aliens to shoot at these days without chasing shadows?

KILBURNE

I'm sorry, sir, but the Homeworld Security Mandate dictates -

SIR ALISTAIR

Homeworld Security?! That's the trouble with UNIT these days. It's all buzzwords and directives. At least in my day we maintained the benefit of common sense.

KILBURNE

With respect, Sir Alistair, UNIT has had to adapt to the challenges of a more hostile universe.

Sir Alistair closes on Kilburne angrily.

SIR ALISTAIR

In my day we took on Daleks, Cybermen, Autons, Zygons and all manner of space-thuggery. It doesn't get any more hostile than that!

SARAH JANE

No, Brigadier, you're so right. It doesn't.

And both men turn to see SARAH JANE in the open garden doorway to the conservatory, RANI behind her. Sir Alistair looks at her with disbelief.

SIR ALISTAIR

Sarah Jane Smith!

SARAH JANE

Hello, Sir Alistair. It's been a long time.

And they embrace. Rani watches, smiling. Kilburne watches like he doesn't understand the emotion.

(CONTINUED)

33 CONTINUED: (2)

33

Kilburne cracks a salute.

KILBURNE

Major Kilburne, Miss Smith. It's an honour to meet you. I've read most of your files. Some are still Level One security Restricted. I'm only Level Two.

SARAH JANE

That's military bureaucracy for you, Major. My files have a higher security rating than I ever did.

SIR ALISTAIR

I think we're finished, aren't we, Major?

Kilburne's nose is out of joint.

KILBURNE

Yes, sir. Good day, Sir Alistair, Miss Smith.

And he nods to Rani as he leaves.

SARAH JANE

I'm sorry. I didn't mean to interrupt - but I'm afraid this isn't a social call.

SIR ALISTAIR

I would almost be disappointed if it were. How can I help you?

SARAH JANE

I need to break into the Black Archive.

Sir Alistair's smile falters.

CUT TO:

34

INT. SARAH JANE'S KITCHEN -- DAY 2

34

LUKE and CLYDE sit at the table. Clyde is restless; Luke is deep in thought.

CLYDE

Can't believe that Rani gets to go to UNIT and I'm stuck here.

LUKE

You don't have to stay.

(CONTINUED)

34

CONTINUED:

34

CLYDE

I promised your mum I'd keep an eye on things.

LUKE

I don't need baby-sitting. I'm not a baby. I never was.

Clyde senses Luke's distraction.

CLYDE

This must be pretty weird for you.  
(indicates upstairs)  
Her coming out of the woodwork. Almost like my dad turning up on the doorstep.

Luke opens up hesitantly...

LUKE

She's not my mother, Sarah Jane is. She made me who I am. But Mrs Wormwood created me. She gave me life. Did it confuse you when you met your dad again?

CLYDE

And some. I've met some pretty nasty characters since I hooked up with Sarah Jane, but as far as I'm concerned, none of them could hold a candle to my old man for what he did to me and my mum. But, at the same time, he was my dad. Without him, I wouldn't even be here.

LUKE

That's what I'm thinking.

Luke gets up from the table.

LUKE (CONT'D)

I want to talk to her.

And Clyde is on his feet.

CLYDE

Sarah Jane told you to keep away. And, I don't know, it's not like she wanted a kid, is it? The Bane wanted to take over the world. And eat us. Believe me, that's the kind of thing most families don't talk about.

Luke walks around Clyde.

(CONTINUED)

34 CONTINUED: (2)

34

LUKE  
I'm going. Stay here. Please.

And Luke leaves the kitchen. Clyde watches, anxious.

CUT TO:

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

35

PRAC EFFECT: MRS WORMWOOD is standing in the containment vortex. She turns as LUKE enters. Smiles.

MRS WORMWOOD  
Luke. I see you haven't abandoned me. Thank you.

LUKE  
I want to ask you some questions.

MRS WORMWOOD  
Of course. Release me, and we can talk.

LUKE  
I'm not releasing you.

MRS WORMWOOD  
I'm not going to harm you. I created you.

She looks at Luke, something in her seems to soften.

MRS WORMWOOD (CONT'D)  
It must have been very difficult for you, Luke. Being born into this strange world, knowing so much and yet nothing at all.

LUKE  
I was born running.

CUT TO:

36 **INT. BUBBSLESHOCK FACTORY. FLASHBACK**

36

(From INVASION OF THE BANE) LUKE running alone, scared, through the corridors, the sirens blaring all around him.

CUT TO:

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

37

LUKE with MRS WORMWOOD.

PRAC EFFECT: Mrs Wormwood in the containment vortex.

(CONTINUED)

37

CONTINUED:

37

LUKE

Sarah Jane gave me a name, she made me  
into a person.

MRS WORMWOOD

(with some quiet pride)

From the raw material I provided. I  
needed the perfect human being to  
perfect the BubbleShock formula. How  
does it feel to be so special?

LUKE

It isn't always easy.

Mrs Wormwood regards him.

MRS WORMWOOD

Is that why you wanted to talk? Do you  
hate me for giving you life?

LUKE

I enjoy my life, but this world is  
complicated, however clever you are.

MRS WORMWOOD

And sometimes you feel so isolated?

She can see that's true.

LUKE

When you invaded other planets, did you  
create others like me?

MRS WORMWOOD

You mean, do you have any brothers or  
sisters out there in the vastness of  
space?

And she's sorrowful.

MRS WORMWOOD (CONT'D)

No, Luke, you are quite unique  
throughout the entire universe. Alone  
in its darkness, without blood kin.  
Just as I am.

They look at each other, recognizing their common ground.

CUT TO:

37A

**EXT. APPROACH ROAD TO BLACK ARCHIVE FACILITY -- DAY**

37A

An elderly but pristine Bentley comes slowly to a stop a little way down the road.

CUT TO:

38

**EXT. BLACK ARCHIVE FACILITY -- DAY 2**

38

DMP: A big military complex.

Two GUARDS on the gate.

CUT TO:

39

**OMITTED**

39

40

**INT. SIR ALISTAIR'S BENTLEY -- DAY 2**

40

SIR ALISTAIR is at the wheel, SARAH JANE and RANI in the back.

RANI

So, that's the Black Archive facility.

SIR ALISTAIR

Indeed. And no-one is allowed anywhere near without Level One clearance.

SARAH JANE

But they won't look twice if you drive up.

SIR ALISTAIR

All the same, if they catch you in there, it won't go well. And I'm not quite the chap I used to be. Ruddy Katta Makhanu stinger in my leg. Good for nothing but a door stop for the last fifteen years.

SARAH JANE

There's no other way. I won't risk UNIT taking an interest in Luke. As far as men like Major Kilburne are concerned he isn't human - that means he's a threat.

RANI

And the Bane's agent is already on his way. We have to get the scroll, find Horath and stop them bringing him back to life.

(CONTINUED)

40 CONTINUED:

40

SIR ALISTAIR  
Then you'd best get down.

Sarah Jane and Rani hide, a blanket over them.

CUT TO:

41 **EXT. BLACK ARCHIVE FACILITY -- DAY 2**

41

SIR ALISTAIR drives the Bentley up to the checkpoint.

Flashes his ID at THE GUARDS, who wave him through the gates with a familiar smile.

CUT TO:

42 **EXT. BLACK ARCHIVE -- DAY 2**

42

SIR ALISTAIR Parks the Bentley at the back of a large warehouse building - the Black Archive. He gets out and hears footsteps approaching. MAJOR CAL KILBURNE.

KILBURNE  
Brigadier, what are you doing here?

CUT TO:

43 **INT. SIR ALISTAIR'S BENTLEY -- DAY 2**

43

SARAH JANE and RANI hide, listening...

CUT TO:

44 **EXT. BLACK ARCHIVE -- DAY 2**

44

SIR ALISTAIR turns to see KILBURNE

SIR ALISTAIR  
Major Kilburne. This must be my lucky day.

KILBURNE  
Sir, I'm sorry that we got off on the wrong foot earlier. I fully understand the debt that the world owes to you and the men of UNIT in the past.

Sir Alistair just wants to get rid of him.

SIR ALISTAIR  
That's very gracious of you, Major.

(CONTINUED)

44 CONTINUED:

44

KILBURNE

Perhaps we could meet for dinner some time, sir? I'd be fascinated to hear some of your stories about the old days.

SIR ALISTAIR

My stories? Oh, of course.

KILBURNE

I'll look forward to it.

And he turns to go. Sir Alistair breathes a sigh of relief. Then Kilburne turns back...

KILBURNE (CONT'D)

By the way, you didn't say, sir - what are you doing at the Archive?

Sir Alistair thinks quickly.

SIR ALISTAIR

My memoirs, Major. Now the cat's out of the bag about aliens it seems as good a time as any to tell a few of those stories about the old days.

Kilburne absorbs, seems satisfied.

KILBURNE

I see. Just don't give away our secrets, will you, sir?

And Kilburne goes. Sir Alistair watches, then releases SARAH JANE and RANI.

SIR ALISTAIR

Come on! Quickly!

He gives Sarah Jane a card.

SIR ALISTAIR (CONT'D)

This will get you into the archive. You'll move faster without me. I'll keep watch here.

SARAH JANE

Thank you. Come on, Rani!

Sarah Jane and Rani head for the doorway.

Sir Alistair waits outside the car, keeping watch.

CUT TO:

45

INT. BLACK ARCHIVE -- DAY 2

45

SARAH JANE and RANI hurry onto a steel walkway. Rani's eyes pop.

RANI

It's huge!

DMP: We see what they see. A massive storage complex.

SARAH JANE

The most extensive collection of alien artefacts anywhere on Earth.

RANI

You mean the authorities have known about aliens all this time?

So since Roswell all they've been doing is lying to us?

As Sarah Jane starts to type into a computer.

SARAH JANE

Oh, Roswell was nothing. Queen Victoria knew about aliens.

RANI

I bet she wasn't amused.

SARAH JANE

I don't believe she was.

Something comes up on the computer screen.

SARAH JANE (CONT'D)

I've got it. The Tanguska Scroll. Section E Four Six. Come on.

CUT TO:

46

INT. BLACK ARCHIVE FACILITY. MONITORING STATION -- DAY 2

KILBURNE enters the monitoring station. A small room where TWO SOLDIERS monitor security screens.

KILBURNE

All quiet?

A soldier nods.

And Kilburne checks his reflection in a blank monitor. Likes what he sees.

CUT TO:

47

**INT. BLACK ARCHIVE -- DAY 2**

47

SARAH JANE and RANI are heading along a bank of heavyweight safe-like doors. Each has a digital electronic lock. They find what they're looking for.

SARAH JANE

This is it.

She uses Sir Alistair's card in an electronic lock. The door springs open. Sarah Jane and Rani look at each other, expectant, nervous. Then from within the safe Sarah Jane takes a silvery cylinder. It's about a foot long, three or four inches in diameter, covered in alien hieroglyphics.

RANI

It's beautiful.

Sarah Jane notes her wristwatch.

SARAH JANE

And powerful.

CUT TO:

48

**INT. BLACK ARCHIVE FACILITY. MONITORING STATION -- DAY 2** 48

KILBURNE is about to leave when a flashing light on one of the control panels catches his eye.

KILBURNE

We've got a vault security breach.

(to the soldiers)

Show me pictures! Now!

A monitor lights up with a CCTV picture showing SARAH JANE and RANI handling the scroll.

Kilburne's jaw hardens.

CUT TO:

49

**INT. BLACK ARCHIVE -- DAY 2**

49

Suddenly the vaults are filled with a wailing siren. The place is washed with pulsing red light. SARAH JANE and RANI are alarmed.

RANI

What's happening?

(CONTINUED)

49

CONTINUED:

49

SARAH JANE

We must have tripped an alarm! Quick!  
We have to get out!

CUT TO:

50

**EXT. BLACK ARCHIVE FACILITY -- DAY 2**

50

A bunch of armed UNIT SOLDIERS running, KILBURNE at their head. He has an earpiece in, is talking into a mic.

KILBURNE

Gate! We have a security breach!

CUT TO:

51

**INT. BLACK ARCHIVE -- DAY 2**

51

SARAH JANE leads RANI up the steps, the air filled with the siren and washed with urgent red light.

CUT TO:

51A

**INT/EXT. BLACK ARCHIVE DOORWAY -- DAY 2**

51A

SARAH JANE swipes Sir Alistair's card through the door lock. Nothing happens. She swipes again. Nothing. Looks at RANI in horror.

RANI

They've locked the place down!

SARAH JANE

That's what they think!

Sarah Jane sonics the lock. The door opens.

CUT TO:

52

**EXT. BLACK ARCHIVE -- DAY 2**

52

SARAH JANE and RANI run from the warehouse towards the Bentley, and waiting SIR ALISTAIR - as KILBURNE and his SOLDIERS run into view.

The soldiers take aim, Kilburne aiming his side arm.

KILBURNE

Brigadier! Stay where you are, sir!

Sarah Jane, Rani and Sir Alistair freeze.

(CONTINUED)

52

CONTINUED:

52

SIR ALISTAIR

Stand down, Major Kilburne. That is an order!

KILBURNE

You're retired, Sir Alistair. Have you forgotten? Hands on your heads! All of you!

SIR ALISTAIR

Major...!

SARAH JANE

Do as he says, Brigadier.

And Sarah Jane is raising her hands to her head, but in one hand she still holds the sonic lipstick.

KILBURNE

(into mic)

Colonel, Mace. I have the situation secured.

Sarah Jane fires the sonic at the soldiers.

Kilburne, cries with pain, a hand going to his earpiece. The other soldiers (all wearing earpieces) do the same, incapacitated by a high-pitch scream.

FX SHOT: Electricity bursts around the soldiers' earpieces.

SARAH JANE

Quickly! In the car!

Sarah Jane, Rani and Sir Alistair get into the Bentley, and they reverse away.

CUT TO:

53

**INT./EXT SIR ALISTAIR'S BENTLEY/BLACK ARCHIVE FACILITY -53DAY 2**

SIR ALISTAIR's at the wheel, SARAH JANE beside her. RANI in the back.

SIR ALISTAIR

Hold on!

KILBURNE, groggy but running towards the gates, looks after the disappearing Bentley. Furious.

KILBURNE

Stop that car!

(CONTINUED)

53

CONTINUED:

53

The gate GUARDS are still groggy from their earpieces being soniced and can only watch helplessly as the Bentley roars towards them.

The gates are already open because another vehicle is parked there, the DRIVER looking on astonished as the Bentley escapes.

CUT TO:

54

**INT/EXT SARAH JANE'S HALLWAY -- DAY 2**

54

CLYDE, restless and bored, comes into the hallway. Listens for trouble upstairs. Can hear nothing.

And the doorbell goes.

Clyde gets it. There is an old lady, a CHARITY COLLECTOR, on the doorstep. She says hello and shakes her collecting tin, all smiles.

CLYDE

Sorry. This isn't a good time.

FX SHOT: And the charity collector transforms into a BANE.

Clyde's eyes pop. He tries to shut the door - but the Bane has a hold on it. Clyde is trying to force it shut on her - but it's one human kid against a Bane, he's never going to hold it!

CLYDE (CONT'D)

Luke! Luke! It's attack of the one-eyed squiddy things!

CUT TO:

55

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

55

PRAC EFFECT: MRS WORMWOOD in the containment vortex.

LUKE hears CLYDE calling.

CLYDE (O.S.)

Luke!

LUKE

Something's happened!

MRS WORMWOOD

It's the Bane. They've found me!

Luke hesitates...

(CONTINUED)

55 CONTINUED:

55

MRS WORMWOOD (CONT'D)  
 They will eat me alive! You have to  
 help me, Luke, I am your mother!

CUT TO:

56 INT. SARAH JANE'S HALLWAY/STAIRS/KITCHEN -- DAY 2

56

CLYDE is still barely holding the door shut, as LUKE,  
 followed by MRS WORMWOOD run down the stairs.

CLYDE  
 I can't hold it for much longer!

MRS WORMWOOD  
 We have to escape. The back way.

CLYDE  
 What is she doing out?!

LUKE  
 We couldn't leave her, they'll kill her.

CLYDE  
 Okay. On three. Run for it. One -

FX SHOT: As a BANE tentacle smashes through the glass  
 fanlight above the door...

CLYDE (CONT'D)  
 Forget it! Just run!

LUKE  
 The back garden! Come on!

CUT TO:

57 EXT. SARAH JANE'S GARDEN -- DAY 2

57

CLYDE, LUKE and MRS WORMWOOD burst out of the house.

FX SHOT: A BANE waiting for them.

CLYDE  
 This is not good.

Mrs Wormwood twists her ring. But nothing happens.

MRS WORMWOOD  
 My phonic disruptor - it's not working.  
 The containment vortex must have drained  
 its power.

(CONTINUED)

57 CONTINUED:

57

LUKE  
We have to make a break for it.

And the boys run around the house.

FX SHOT: But Mrs Wormwood is separated and cornered by the Bane.

CUT TO:

58 **EXT. 13 BANNERMAN ROAD -- DAY 2**

58

FX SHOT: And on the driveway, Clyde and Luke face 2 more BANE. Trapped.

CUT TO:

59 **EXT. SARAH JANE'S GARDEN -- DAY 2**

59

FX SHOT: MRS WORMWOOD is trapped against a wall as the BANE closes on her.

MRS WORMWOOD  
At least I'll have the satisfaction of giving you food poisoning!

FX SHOT: And with the blast of a laser gun, the Bane closing on Mrs Wormwood vanishes.

Mrs Wormwood looks around.

Walking out of the shadows towards her... the scarred Sontaran, COMMANDER KAAGH, gun in his hand.

(NB pronounced Karg)

Mrs Wormwood smiles. All trace of fear gone. All icy composure once more.

MRS WORMWOOD (CONT'D)  
Kaagh. Such perfect timing. Do you have it? The Consciousness of Horath!

KAAGH  
I have it hidden. It is safe.

MRS WORMWOOD  
Then soon Sarah Jane Smith will lead us to Horath, and make us emperors of the galaxy. And she will crawl before me as we crush her world! Oh, the sweetness of revenge!

**EPISODE ELEVEN ENDS**

(CONTINUED)