

# **THE SARAH JANE ADVENTURES II**

**Episode 2  
By**

**Phil Ford**

**Goldenrod Revisions  
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1                    **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**                    1

SARAH JANE's still body lies on the floor. Horrified  
CLYDE lunges towards her...

                         CLYDE  
                 Sarah Jane!

KAAGH grabs his arm, restrains.

                         KAAGH  
                 She lives. She is my prize to take back  
                 to Sontar once Earth is destroyed.  
                 There, she will pay for the Doctor's  
                 crimes.

                         CLYDE  
                 No way! We'll stop you! You might be a  
                 Sontaran, but you're only one!

                         KAAGH  
                 One Sontaran is all it takes!

Kaagh turns to PROFESSOR SKINNER, whose work at his  
computer has never stopped.

                         KAAGH (CONT'D)  
                 Secure her with the other female!

CUT TO:

2                    **INT. SERVICE TUNNEL -- DAY 2**                    2

LUKE and MARIA watching.

                         MARIA  
                 We have to do something!

CUT TO:

3                    **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**                    3

KAAGH, who still grips CLYDE's arm, grabs Clyde's jaw and  
opens it and inspects, like he's checking a horse's  
teeth.

                         KAAGH  
                 Your species' biology is primitive.  
                 Laboratory analysis at my ship could  
                 provide valuable information for the  
                 High Command.

The hatch in the floor is suddenly thrown wide open,  
revealing MARIA.

(CONTINUED)

3 CONTINUED:

3

MARIA  
Clyde! Over here!

Clyde breaks away from a surprised Kaagh.

CLYDE  
See you, Spud!

Clyde jumps after Maria into the service tunnel below.

KAAGH  
I will fry your blood, Half-Form!

And Kaagh lurches towards the open hatch.

CUT TO

4 **INT. SERVICE TUNNELS -- DAY 2**

4

CLYDE, LUKE and MARIA run through the dimly-lit service tunnel.

CLYDE  
Boy, that guy has a big case of little  
man complex!

Behind them, KAAGH in the tunnel.

FX SHOT: He fires.

The kids keep running. They come to an inter-section.

MARIA  
Which way?

LUKE  
This way!

And he runs. Clyde and Maria follow.

More and more tunnels...

As they run...

CLYDE  
How far does this go?

They come to an intersection. They pause, Luke glancing from side to side - which way? Unsure.

LUKE  
Miles. Remember, the observatory was  
converted from a Cold War listening  
station. This is the bunker beneath it.

(CONTINUED)

4 CONTINUED:

4

MARIA

You mean in case there was a nuclear war?

CLYDE

In forty five minutes this place could come in really handy!

PRAC EFFECT: A burst of sparks off one of the walls as Kaagh pursues.

The kids duck and run.

They round a bend - a dead end!

LUKE

I think I took a wrong turn. Sorry.

And they hear Kaagh's footsteps closing from behind.

MARIA

Look!

There's a closed doorway which Clyde moves towards.

CUT TO:

5 **INT. SERVICE TUNNEL -- DAY 2**

5

Elsewhere, KAAGH is closing.

CUT TO:

6 **INT. SERVICE TUNNEL -- DAY 2**

6

CLYDE tries to open the doorway as MARIA and LUKE watch.

CLYDE

It's stuck!

MARIA

Clyde! You have to get it open!

Clyde tries hard.

CLYDE

First time in my life I wish I carried a lipstick!

CUT TO:

7 **INT. SERVICE TUNNEL -- DAY 2**

7

KAAGH, grimly determined, gun ready, closing on the kids.

(CONTINUED)

7 CONTINUED:

7

He can hear the grinding of the rusted metal.

He comes to the corner. Pauses. Smiles to himself. He thinks he's got them. And he swings around the corner - only to see the submarine hatch slam shut and the wheel spin and lock.

CUT TO:

8 **EXT. WOODS -- DAY**

8

The hatch has let the kids out into the woods somewhere. LUKE spots part of a fallen tree. Close to the hatch.

LUKE

Help me with this...

CLYDE and MARIA help him push a branch of the tree through the handle of the hatch, holding it closed.

They can hear Kaagh banging on the hatch.

CLYDE

Reckon that's a toad in the hole!

CUT TO

9 **INT. RADIO TELESCOPE. REC ROOM -- DAY 2**

9

SARAH JANE comes round and checks her watch, grimacing as she sees that time has passed. She realises she's with LUCY.

SARAH JANE

Where's Clyde?

LUCY

I don't know. Dad locked you in. What's happened to him? He's acting like some sort of robot.

SARAH JANE

He's being controlled by an alien. A Sontaran. And if we don't get out of here, it's going to destroy the world.

Sarah Jane goes for her bag. It's not there.

SARAH JANE (CONT'D)

My bag! My sonic lipstick!

LUCY

Your what?

(CONTINUED)

9 CONTINUED:

9

Sarah Jane looks around. She opens one of the boxes.  
It's filled with electronic bits and pieces.

SARAH JANE  
If only Luke were here.

Then she looks at Lucy. Smiles. Defiant.

SARAH JANE (CONT'D)  
We'll just have to manage on our own,  
won't we?

Lucy hasn't got a clue...

CUT TO

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

10

ALAN is walking CHRISSIE to her car. A flashy red sports  
job.

CHRISSIE  
You and Maria? Moving to America? I  
just can't get my head around it.

ALAN  
If I take the job.  
(notes the car)  
Looks like someone's doing all right,  
anyway. Changed your car?

CHRISSIE  
It's Ivan's. I just borrowed it. And  
don't change the subject. I mean it,  
Alan, it would be weird not having you  
here. We're better friends than we ever  
were husband and wife. I'll miss you.

ALAN  
If I go.

CHRISSIE  
Of course you'll go. You live for work.  
Always did.

ALAN  
You see, that's what you never  
understood, Chrissie. I live for Maria.  
I lived for Maria and you. That's all  
work was ever about. Looking after the  
two of you.

Chrissie shrugs uneasily, taunted by old emotions that  
have never quite been laid to rest.

(CONTINUED)

10 CONTINUED: 10

If Alan notices, he has other things on his mind.

ALAN (CONT'D)

That's why whatever I do, it has to be  
right for Maria.

And Alan's phone goes. He grabs it.

CUT TO:

11 **EXT. WOODS -- DAY 2** 11

MARIA, CLYDE and LUKE are gathered around her mobile.

MARIA

Dad! You have to help us!

CUT TO:

12 **EXT. BANNERMAN ROAD -- DAY 2** 12

Instinctively, ALAN moves away from CHRISSIE with the  
phone.

ALAN

Maria, slow down. What's happened?

But Chrissie picks up the vibes, goes with him.

CHRISSIE

Is she all right? Has she had an  
accident?

CUT TO:

13 **EXT. WOODS -- DAY 2** 13

MARIA

We're at the Tycho Radio Telescope near  
a village called Goblin's Copse. Sarah  
Jane has been captured by a Sontaran.  
We've got about forty minutes before it  
destroys Earth. You have to help me  
talk to Mr Smith.

CUT TO:

14 **EXT. BANNERMAN ROAD -- DAY 2** 14

ALAN turns and looks at CHRISSIE. This is going to be  
difficult.

CUT TO:

15

INT. RADIO TELESCOPE. REC ROOM -- DAY

15

SARAH JANE and LUCY are searching through the electronics supplies...

LUCY

A jamming device?

SARAH JANE

Something that will interfere with the radio telescope.

LUCY

And we're going to build it?

SARAH JANE

What's wrong, haven't you inherited any scientific aptitude from your father?

LUCY

Yeah. Dad wants me to be an astronomer. Mum wants me to be a bio-chemist, like her. It's the only thing the two of them still talk about. Even if it is through lawyers.

SARAH JANE

I'm sorry. It's always sad when a family breaks up.

Lucy shrugs, as she fiddles with the electronics.

LUCY

At the end of the day, I know they'll always both be there for me. Wherever they are.

That strikes Sarah Jane. She's thinking of Maria.

It also strikes Lucy - she's thinking of what's happened to her dad.

LUCY (CONT'D)

At least, that's what I thought.

Sarah Jane takes her shoulder.

SARAH JANE

Don't worry, Lucy. We'll get out of here, and I'll help your father.

Lucy is comforted - but puzzled.

(CONTINUED)



15 CONTINUED:

15

LUCY

But if we jam the telescope, won't they  
be able to trace the source?

Sarah Jane gets down to work.

SARAH JANE

Exactly.

CUT TO:

16

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

16

ALAN is walking briskly across Bannerman Road, headed for  
Sarah Jane's house. CHRISSIE follows, wobbling on her  
high heels.

CHRISSIE

Where are you going, Alan? Not Mary  
Jane's?

Alan turns back on her.

ALAN

I have to do something for Maria. Maybe  
you should get Ivan's car back before he  
finds out you've "borrowed" it.

CHRISSIE

What about Maria?

ALAN

Maria's fine.  
She's just - just left a library book  
with Sarah Jane and it has to go back  
today. That's all. No panic.

Chrissie measures him closely, then slips behind the  
wheel of the car.

CHRISSIE

All right. But we've got to talk this  
American thing through properly. Like a  
family.

ALAN

Of course.

And, relieved, he watches Chrissie pull away. Then heads  
for Sarah Jane's house. He knows where she keeps the  
spare key and finds it quickly, unlocks the door and goes  
in.

(CONTINUED)

16 CONTINUED: 16

And, out on the road, Chrissie reverses the sports car back to the bottom of Sarah Jane's drive. She looks up at the house suspiciously.

CUT TO:

17 **INT. SARAH JANE'S ATTIC -- DAY 2** 17

ALAN walks in uncertainly. He's been here before, of course, but he's nothing like as familiar with it as the kids.

ALAN  
(self-consciously)  
Mr Smith? Mr Smith?

Nothing happens.

ALAN (CONT'D)  
(feeling like a bit of  
an idiot)  
Mr Smith, I need you.

And with a huge blast of steam and the thunder of hydraulics and parting brickwork, Mr Smith emerges. And you almost get the sense he does a double-take.

MR SMITH  
Oh. Mr Jackson. This is a surprise.

ALAN  
It's that sort of a day.

As Alan pulls his mobile out.

CUT TO:

18 **EXT. WOODS -- DAY 2** 18

MARIA, LUKE and CLYDE are waiting on edge. Maria's phone goes.

MARIA  
Dad?

CUT TO:

19 **EXT. 13 BANNERMAN ROAD -- DAY** 19

CHRISSIE tries a window (the same one she used in Eye of the Gorgon). She smiles to herself when it opens.

CHRISSIE  
Some people never learn...

(CONTINUED)

19 CONTINUED:

19

And climbs into Sarah Jane's house.

CUT TO:

20 **INT./EXT. SARAH JANE'S ATTIC/ WOODS -- DAY 2**

20

ALAN is standing before MR SMITH, holding his phone up, it is on speakerphone. Mr Smith is showing a graphic of a Sontaran.

MR SMITH

Sontarans are a clone-species  
originating from the planet Sontar in  
the southern spiral arm of the Metasaran  
Galaxy.

In the woods, Maria, Clyde and Luke share the phone,  
listening in on Mr Smith...

MR SMITH (CONT'D)

They are fearless, well trained,  
strategically intellectual, and  
immensely strong...

CLYDE

(interrupting)  
As well as short.

LUKE

But they can be beaten? They must have  
a weakness.

At the back of the attic, Alan is unaware as CHRISSIE,  
her eyes popping with disbelief - but somehow managing to  
keep quiet - stands in the doorway...

MR SMITH

Sontarans do not eat food. They intake  
pure energy by means of a probic vent at  
the base of their skull.

On screen the Sontaran graphic demonstrates this.

MR SMITH (CONT'D)

This point is connected to the  
Sontaran's nervous system. It is their  
sole weakness. But, unfortunately, a  
Sontaran never turns its back on an  
enemy.

And Chrissie can contain herself no longer, as she comes  
forward, bewildered but far from floored...

(CONTINUED)

20 CONTINUED:

20

CHRISSIE  
What on earth is going on?

Alan spins around, horrified.

ALAN  
Chrissie?!

In the woods, Maria can't believe her ears.

MARIA  
Mum! What are you doing there?

CHRISSIE  
I think I get first dibs on the  
questions. Alan, what's going on?

Alan looks at her, struggling for an explanation.

ALAN  
(into phone)  
Maria, I'm going to have to call you  
back.

CUT TO:

21 **EXT. WOODS -- DAY 2**

21

The phone goes dead in MARIA's hand. Exchanges a stunned  
look with LUKE and CLYDE.

CLYDE  
Sarah Jane is going to be so happy.

LUKE  
That's not important now. All that  
matters is saving Mum.

MARIA  
I've got an idea about that.

CUT TO:

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

22

ALAN is hurrying out of Sarah Jane's house. CHRISSIE is  
in pursuit.

CHRISSIE  
A role-playing game?

ALAN  
It's an internet thing.  
(MORE)

(CONTINUED)

ALAN (CONT'D)

Only some of it is in the real world.  
Looking for clues, solving puzzles.

CHRISSIE

Like a treasure hunt? Like when we were  
dating? All afternoon running round  
back lanes and plodding across fields  
looking for a golden rabbit?

The memory stirs something - the good times that he once  
had with Chrissie.

ALAN

That's right.

And Chrissie remembers the good times, too. But she  
pushes that aside.

CHRISSIE

I don't believe you, Alan. I know when  
you're lying. I've always known.

Alan struggles. Tries to think of something, anything.

CHRISSIE (CONT'D)

Maria's in danger, isn't she? And it's  
got something to do with Calamity Jane.

Alan just gives in. Desperate.

ALAN

Sarah Jane. She fights aliens. Maria  
helps her.

CHRISSIE

(more amazement than  
scorn)

Aliens?

ALAN

They exist, Chrissie. I've seen them.  
What do you think nearly brought the  
moon crashing down?

CHRISSIE

Aliens? From space?

ALAN

Believe me.

CHRISSIE

(in some shock)

I do. Your mouth didn't twitch.

(CONTINUED)

22 CONTINUED: (2)

22

ALAN

What?

CHRISSIE

The corner of your mouth.

She touches it.

CHRISSIE (CONT'D)

Always twitched when you told a fib. "I forgot it was your birthday." "We won't do anything special." ... "I don't mind if you stay out late." But it didn't move at all.

Suddenly, Chrissie is jumping into the sports car.

CHRISSIE (CONT'D)

Come on! We've got to help our daughter!

Alan, bemused, excited and worried, jumps into the car next to her and Chrissie guns the engine and pulls away with a screech of rubber.

CUT TO:

23 **EXT. WOODLAND CLEARING -- DAY 2**

23

LUKE, CLYDE and MARIA run towards the visible Sontaran space pod. Clyde grabs Maria.

CLYDE

Whoah - this is your great idea? The Sontaran's space ship?

MARIA

Kaagh said he had a laboratory. If Luke can synthesize a knock-out gas, we can use it on him.

CLYDE

Brilliant!

Maria moves to the door of the pod. Beside it there's an indentation - a three fingered Sontaran hand. Maria shapes her hand as best she can, and presses the indentation.

It glows with PRAC light.

CUT TO:

24 **OMITTED**

24

25

**INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

25

KAAGH is looking at the digital countdown clock: 25 minutes and counting...

PROFESSOR SKINNER is still at his work station.

PROFESSOR SKINNER

The program is enabled, Commander. The dish will align on schedule and the up-link will begin.

KAAGH

Good. Twenty five minutes and the Tenth Fleet shall be avenged. My name shall be purged of shame. I shall return to Sontar as Kaagh the Avenger!

As a light begins to flash on his arm control...

KAAGH (CONT'D)

Intruders on my ship! The Half-Forms! Like bugs in a battle-trench bunk! It is time to crush them!

Kaagh sweeps out of the control room.

CUT TO

26

**INT. KAAGH'S SPACE POD -- DAY 2**

26

LUKE experiments, watched closely by MARIA and CLYDE.

CLYDE

We don't know what any of these chemicals are. They're alien.

LUKE

Dylxium chloride. Korazic acid. Lyzirium phosphate... Chemistry lessons with Mr Smith are much more fun than at school.

MARIA notices a flashing light.

MARIA

What's that?

LUKE

I think we tripped an alarm system.

MARIA

Kaagh will be coming! Luke, you have to get a move on!

(CONTINUED)

26 CONTINUED:

26

LUKE  
I can't rush this.

Clyde makes a decision. Makes for the door.

MARIA  
Where are you going?

CLYDE  
If I can spot Kaagh coming, I can buy  
you more time.

Maria catches his arm.

MARIA  
Be careful.

Clyde gives her a wink.

CLYDE  
See you back at the telescope.

And he's out of there.

CUT TO

27 **INT. RADIO TELESCOPE. REC ROOM -- DAY 2**

27

SARAH JANE is working on some cobbled-together gizmo as  
LUCY looks on. Lights on it come to life.

LUCY  
It's working!

SARAH JANE  
And now we wait.

CUT TO:

28 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

28

PROFESSOR SKINNER at his work station. Something starts  
to flash up on his computer screen - SIGNAL  
INTERFERENCE... SIGNAL INTERFERENCE...

He types quickly into the computer: TRACE INTERFERENCE  
SOURCE.

CUT TO

29 **EXT/INT. WOODLAND CLEARING/KAAGH'S SPACE POD -- DAY.**

29

MARIA sits in the doorway of the pod. Behind her,  
inside, LUKE continues his experiments.

(CONTINUED)



29 CONTINUED:

29

Maria has her phone in her hand, nostalgic, emotional, she's looking at shots of the gang together - Maria, Sarah Jane, Clyde, Luke. No aliens, just having a great time. The phone beeps. BATTERY LOW. And the phone closes down.

She puts the phone away, and looks back at Luke. Her feelings close to the surface.

MARIA

You know, Luke, I don't think I'll ever meet anyone like you again.

LUKE

You won't need to. You've got me.

Maria hesitates, then...

MARIA

My dad has got a job in America.

Luke stares at her wide-eyed with shock. His world shaken.

LUKE

Are you going with him?

MARIA

I don't know.

Tears spring to his eyes, overcome with raw emotion.

LUKE

You can't go, Maria! I don't want you to go!

And Maria's own tears come.

MARIA

Luke, it's my dad.

LUKE

But you've always been here. Always. You were the first person I ever spoke to, the first I ever saw...

MARIA

I know, and I'll miss you so much. And Sarah Jane. And Clyde. But none of that matters if we don't stop Kaagh. Please, Luke, you have to make this gas.

(CONTINUED)

29 CONTINUED: (2) 29

Luke composes himself, determined to try.

CUT TO:

30 **EXT. WOODS -- DAY 2** 30

CLYDE is moving cautiously, looking out for Kaagh.

He hides when he sees KAAGH heading towards the clearing.

Clyde lobs a stone at Kaagh.

CLYDE  
Hey, Bilbo! Over here.

PRAC EFFECT: Burst of sparks in the bushes, as Kaagh fires.

Kaagh sees Clyde running through the woods.

KAAGH  
By Sontar, I will crush you with my bare hands, Bite-Size!

And Kaagh is after Clyde.

CUT TO:

31 **INT. KAAGH'S SPACE POD -- DAY 2** 31

LUKE looks up from the Sontaran device, victorious. To MARIA.

LUKE  
I've got it!

CUT TO

32 **INT. RADIO TELESCOPE. REC ROOM/CORRIDOR -- DAY 2** 32

PROFESSOR SKINNER swipes the cardreader and enters. He sees Sarah Jane's flashing gizmo. But there's no sign of either Lucy or Sarah Jane. He realizes that too late, as SARAH JANE pulls LUCY after her from behind the door and locks the Professor inside.

SARAH JANE  
Come on.

LUCY  
Where are we going?

(CONTINUED)

32 CONTINUED: 32

SARAH JANE  
To save the world!

CUT TO

33 **EXT. RADIO TELESCOPE -- DAY 2** 33

CLYDE, panting, runs towards the radio telescope buildings. Throws himself against a wall, peers around it. KAAGH is advancing towards him, gun ready. Clyde turns. There's a door. He tries it - but it's locked.

Kaagh is getting closer. And Clyde is trapped! Cornered and panicking, he starts hammering on it!

CLYDE  
Someone! Anyone! Let me in!

And the door swings open, revealing SARAH JANE.

SARAH JANE  
Clyde!

CLYDE  
Quick!

And he draws her inside and slams the door shut!

CUT TO

34 **INT. RADIO TELESCOPE. CORRIDOR -- DAY 2** 34

CLYDE presses his ear to the door, signaling SARAH JANE and LUCY to be quiet.

CUT TO

35 **EXT. RADIO TELESCOPE -- DAY 2** 35

KAAGH is at the door, trying to smash it down.

THUMP THUMP THUMP

CUT TO:

35A **INT. RADIO TELESCOPE. CORRIDOR -- DAY 2** 35A

Two more thumps, then it stops. They wait a few seconds, then CLYDE, SARAH JANE and LUCY relax.

SARAH JANE  
I think he's gone.

CUT TO:

36

**INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

36

SARAH JANE and LUCY entering as CLYDE fills them in.

CLYDE

Luke's working on this knock-out gas.  
Reckons he can take Kaagh out with it.

Grim Sarah Jane takes in the on-screen satellite graphic  
and the time on the clock. Twenty minutes.

SARAH JANE

I'm not sure we've got time.

She looks at the computer screen.

SARAH JANE (CONT'D)

Lucy, you're into computer science. Can  
you stop the program?

Lucy takes a seat, starts rattling at the keys.

LUCY

I don't know. I can try.

But she can't...

LUCY (CONT'D)

The system's encrypted. I can't get  
into it.

SARAH JANE

Can we sabotage the dish? The antenna  
has to be aligned to transmit Kaagh's  
program to the satellites - if it can't  
operate, he might as well howl at the  
moon.

LUCY

There's an operating system.

CLYDE

Where is it?

LUCY

On the other side of the complex.

Sarah Jane sees her bag. From it she grabs the sonic.

(CONTINUED)

36 CONTINUED:

36

SARAH JANE  
(to Lucy)  
You stay here and see if you can break  
the code. How do we shut down the  
operating system?

CUT TO:

37 **INT. RADIO TELESCOPE. REC ROOM/CORRIDOR -- DAY**

37

KAAGH shoves the door to the store room off its hinges.  
Furious. Grabs PROFESSOR SKINNER.

KAAGH  
You miserable organism! You let them  
escape!

Professor Skinner cowers from Kaagh's rage.

CUT TO:

38 **EXT. WOODLAND ROAD -- DAY 2**

38

ALAN and CHRISSIE pull up behind Sarah Jane's car.

CHRISSIE  
I thought you said they were at a  
telescope.

Alan is trying his mobile.

ALAN  
Well, obviously the telescope must be  
near.

Tosses the phone aside.

ALAN (CONT'D)  
She's still not answering. Maybe the  
battery's dead.

CHRISSIE  
Well where do we go, Alan? Maria's in  
danger, and I hope I don't have to  
remind you whose fault that is.

She's looking at him accusingly.

ALAN  
So what was I supposed to do, Chrissie?  
Drag her away from the most exciting  
adventure anyone could dream of?

(CONTINUED)

38 CONTINUED:

38

And he knows that's exactly what moving to America will do...

ALAN (CONT'D)

The world's full of dangers with or without aliens. Just think of all the amazing things she's seen. The things I've seen. The universe, Chrissie, when you see it for real - it just takes your breath away.

Chrissie is unimpressed.

CHRISSIE

Yeah? Well I've got one or two things to say to Mary Jane, first.

CUT TO

39 **EXT. RADIO TELESCOPE -- DAY 2**

39

MARIA and LUKE, carrying the gas canister, creep towards the telescope buildings.

MARIA

You're sure this gas is going to work?

LUKE

I don't have any Sontaran physiological data. But the anaesthetic would disable a human for two hours.

MARIA

And a Sontaran?

Luke doesn't know.

LUKE

We only need a few minutes.

Maria manages a smile. But as he makes a move to go, there's a low buzzing sound...

PRAC EFFECT: Strange shifting lights are cast over them. They look up...

FX SHOT: Two of the glowing spheres hang in the air above them, buzzing as if in conversation.

Instinctively, Maria and Luke back off.

MARIA

It's the Sontaran's drones! Run!

(CONTINUED)

39

CONTINUED:

39

FX SHOT: As Luke and Maria do a runner the spheres follow, swooping, buzzing.

FX SHOT: Sphere's PoV of Luke and Maria running.

FX SHOT: the spheres close in on Luke and Maria, spinning around them.

FX SHOT: They fire Sontaran-style energy blasts that herd them backwards.

They hold each other, preparing to be zapped.

And then...

SARAH JANE and CLYDE run towards LUKE and MARIA

SARAH JANE

Get down!

Clyde throws himself at Luke and Maria, carrying them to the ground, as Sarah Jane aims the sonic lipstick.

FX SHOT: The spheres explode!

PRAC lights fade as Sarah Jane runs to Luke and Maria who are picking themselves up off the ground.

LUKE

Mum!

She hugs them both tightly.

SARAH JANE

Quickly! Maria, go with Clyde. He's going to try to disable the dish. Luke, come with me. We have to try everything we can!

Maria runs with Clyde towards the dish. Sarah Jane and Luke head towards the control room.

CUT TO:

40

**INT. OPERATING SYSTEM BUILDING -- DAY 2**

40

CLYDE cautiously opens the door onto a staircase leading to a big room filled with towers of electronics. Lots of circuitry and wiring. Highly complex. It's dark, the only light coming from the blinking of the technology. Just enough to see by. They go down.

MARIA

This is what drives the dish?

(CONTINUED)

40 CONTINUED:

40

CLYDE

Lucy says there's a central control  
system transponder. All we've got to do  
is take it out.

MARIA

Doesn't that sound a bit too easy?

Clyde's taking in all the electronics - masses of it.

CLYDE

The hard part is finding it.

He moves off, Maria follows.

CUT TO:

41 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

41

SARAH JANE and LUKE find LUCY still working at the  
computer.

LUCY

It's no good. I can't do this.

LUKE

Let me.

LUCY

What? I mean, no disrespect or  
anything, but you're just a kid and  
we're looking at the end of the world  
here.

SARAH JANE

No disrespect, Lucy, but you really  
aren't much more than a kid, either, and  
can you see the flaw in Eistein's Theory  
of Relativity?

LUCY

What?

SARAH JANE

Luke can. And he can save the world.  
He's had practice.

Dumbfounded, Lucy moves aside. Luke puts the canister of  
knock-out gas down and gets to work on the computer.

The countdown is at fifteen minutes. Sarah Jane is  
anxious.

(CONTINUED)



41 CONTINUED:

41

SARAH JANE (CONT'D)

I don't like this. Fifteen minutes to go. Why isn't Kaagh here to see his plan succeed?

CUT TO:

42 INT. RADIO TELESCOPE. OPERATION SYSTEM -- DAY 2

42

CLYDE and MARIA take in the massive engines down one side of the room and move forward looking for the central control system fuse. Clyde opens a side door and peers in.

CLYDE

It's got to be around here somewhere.

He closes the door, moves along to the next one and peers inside. Nothing. Maria looks at her watch.

MARIA

Twelve minutes, Clyde.

Clyde moves along to a third door and opens it... To reveal PROFESSOR SKINNER. Maria screams as Professor Skinner reaches out and grabs Clyde. Maria rushes forward and tries to intervene as Clyde struggles to free himself.

MARIA (CONT'D)

Let go of him.

CLYDE

Go Maria. Find the transponder.

Maria hesitates.

CLYDE (CONT'D)

Now!

Maria takes off at a run down the long room, keeping her eyes peeled.

MARIA

(to herself)

Central control system... central control system...

And Maria sees it - a red metal box on the wall: CENTRAL CONTROL SYSTEM.

She lunges for it, pulls open the door, ready to grab the transponder and yank it out...

(CONTINUED)

42 CONTINUED:

42

And the transponder is already missing.

*What?*

And then KAAGH is walking purposefully towards her, his weapon in one hand, the missing transponder in the other...

KAAGH

Is this what you are looking for, Female Half-Form?

Maria turns, only to see struggling Clyde, held tightly by PROFESSOR SKINNER, who is also covering Clyde's mouth.

KAAGH (CONT'D)

Remember - the first law of battle.  
Think like your enemy. The second law  
of battle. Anticipate them.

Kaagh, pushes the transponder back into place and slams the box shut.

KAAGH (CONT'D)

The Operating System remains fully  
functional!

Clyde and Maria know they are sunk.

CUT TO:

43 **EXT. WOODS -- DAY 2**

43

ALAN is making his way quickly along the woodland path, CHRISSIE is lagging behind, struggling with her spiky heels.

CHRISSIE

Alan, Alan... This is impossible.

As she takes the shoes off.

ALAN

Just leave them there.

CHRISSIE

Are you mad? They're Designer shoes!  
You want some squirrel moving into the  
most des res in the forest?

Alan hasn't got time for this, and heads off. Chrissie, heels in hand, follows.

CUT TO:

44

**INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

44

The clock has counted down to four minutes. LUKE is still working at the computer as SARAH JANE and LUCY watch anxiously.

SARAH JANE

Luke, you've only got four minutes.

LUKE

The code is a bi-axial algorithm. It's not Earth mathematics. I'm having to try progressive cross-referencing number bases.

SARAH JANE

You have to hurry.

Luke continues to concentrate. The clock is at three minutes.

Suddenly -

CUT TO:

45

**EXT. FLASHBACK. WOODLAND CLEARING -- DAY 2**

45

MARIA presses her hand onto the three-digit Sontaran hand-print.

CUT TO

46

**INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

46

LUKE is ecstatic!

LUKE

That's it! Six! Sontarans have three fingers on each hand!

LUCY

What?

LUKE

We use the decimal system. We have ten fingers. Six! That's it. I've cracked the code.

Luke types quickly into the computer.

LUKE (CONT'D)

I've disabled the program.

(CONTINUED)

46 CONTINUED:

46

Sarah Jane hugs Luke. The clock freezes at two minutes fifteen...

As KAAGH pushes CLYDE and MARIA into the control room. PROFESSOR SKINNER is with them.

MARIA

I'm sorry. We didn't do it. The antenna is still operational.

Luke lunges for the gas canister - but Professor Skinner grabs it first. Kaagh laughs.

KAAGH

These half-forms might be primitive, but I admire their spirit. I shall remember you honourably on my return to Sontar. Earth will be a worthy sacrifice to the Empire.

SARAH JANE

No, Kaagh. Luke broke the program code. He disabled it. You can't take control of the satellites.

But Kaagh is unmoved. He presses buttons on his arm control.

KAAGH

The third law of battle. Always have a Plan B... Activating my sleeper agent.

LUCY gasps, puts a hand to the back of her neck. Then, suddenly blank-eyed, steps forward.

And they can see the blinking light of the neural controller beneath her hair.

CLYDE

(angry)

She was one of them all along - and I fancied her!

KAAGH

She was unaware of my control. Another rule of war. Infiltrate deep within your enemy. Then infiltrate deeper still.

Lucy takes her Mp3 from her pocket, and the USB cable. Moves towards the computer.

(CONTINUED)

SARAH JANE

Lucy, no!

Sarah Jane raises the sonic lipstick, but Kaagh's weapon is on her. Then swings to Maria.

KAAGH

You might give your life, but will you sacrifice this Half-Form?

Sarah Jane can do nothing.

MARIA

Do it!

But Sarah Jane is powerless. Beaten.

SARAH JANE

I can't.

MARIA

It's me or it's Earth!

SARAH JANE

But you're my friend, Maria, and I can't bare to lose you! And one life is as sacred as an entire planet.

Defeated, she puts the sonic lipstick down on a table.

As Lucy connects the Mp3 to the computer.

The big screen graphic describes the program downloading quickly...

KAAGH

When the program re-loads it will automatically transmit to the satellites and target your nuclear installations around the world. Sontar - *ha!*

SARAH JANE

Why do you have to do this Kaagh? This isn't conquest. It's annihilation. The Earth will be a cinder. It will be useless to your Empire.

KAAGH

I will have wiped the Sontaran defeat from history. My name will live for all eternities to come. My people will scream it as a battle-cry.

(CONTINUED)

CLYDE

Now I have to admit, that is kind of cool.

Maria flashes Clyde a look. Clyde shrugs. The computer graphic shows the program is 50 per cent loaded.

MARIA

You're killing innocent people.  
Ordinary people. Like my mum and dad.  
They're not soldiers. None of them have  
even heard of Sontar! Where's the glory  
in that?

The program is 75 per cent loaded.

SARAH JANE

Stop the program. This isn't battle,  
it's murder! Your comrades will never  
cry your name in battle. They'll deny  
you ever existed!

The program is 85 per cent loaded.

KAAGH

Your planet defied Sontar. That can  
never be! We will have victory over all!  
Nothing will stop us!

As CHRISSIE bursts from the door behind him, one of her  
heels raised like a war axe.

CHRISSIE

Try my size three, Humpty!

As Chrissie brings the shoe's spike heel down on Kaagh's  
probic vent.

Kaagh grunts, his legs giving way beneath him but...

FX SHOT: A flare of energy bursts from the probic vent.

Chrissie is thrown backwards.

She crumples, senseless. And ALAN and MARIA are there.

MARIA

Mum!

Kaagh is on the floor, still.

The computer program is at 95 per cent.

(CONTINUED)

46 CONTINUED: (4)

46

Sarah Jane zaps Lucy with the sonic. The light goes out on her neck. Spins and sonics Professor Skinner. Both crumple.

SARAH JANE  
Consider yourselves de-activated!

Luke rips the Mp3 from the computer. The on-screen graphic freezes at 98 per cent.

DOWNLOAD UNSUCCESSFUL. DOWNLOAD UNSUCCESSFUL.

Sarah Jane joins the others around Chrissie. Maria is upset.

MARIA  
Mum...

Alan is taking her pulse.

ALAN  
She's all right.

Sarah Jane pulls the shoe from the back of Kaagh's neck. The high heel is broken. She notes its metal tip.

SARAH JANE  
Metal tip. It must have caused an energy burst. What I would like to know is how Chrissie knew where to hit a Sontaran. That and what you're doing here in the first place.

Alan and Maria look at her, hesitating.

SARAH JANE (CONT'D)  
I suppose it can wait.

As Chrissie begins to stir.

ALAN  
She's coming round.

But Maria thinks quickly.

MARIA  
Luke! Quickly, the knock-out gas. Give it me!

LUKE  
What for?

(CONTINUED)

46 CONTINUED: (5)

46

MARIA

If we can get mum home before she comes round, maybe we can convince her that none of this happened. She banged her head. Had a bad dream. Anything.

Luke grabs the gas canister, gives it to Maria.

SARAH JANE

Your mum will have saved the world and won't have a clue.

ALAN

Believe me, it's better this way. We'd never hear the end of it.

And as Chrissie starts to come round...

CHRISSIE

Maria...

MARIA

Go back to sleep, Mum.

Maria gives her a tiny blast from the canister. She falls back into oblivion.

Lucy regains consciousness and lunges towards her father as Professor Skinner starts to come round.

LUCY

Dad? Dad... are you all right?

PROFESSOR SKINNER

(disorientated)

What happened?... Those lights in the sky...?

Then his eyes fall on unconscious Kaagh.

PROFESSOR SKINNER (CONT'D)

What on earth is that?!

Sarah Jane looks at the still form of Kaagh.

SARAH JANE

Don't worry, Professor. Commander Kaagh has been de-commissioned.

Clyde grins, victorious.

(CONTINUED)



46 CONTINUED: (6)

46

CLYDE  
Sontar-HA!!

CUT TO:

47 **EXT. WOODLAND CLEARING/ WOODS -- DAY 2**

47

LUKE and CLYDE have KAAGH roped between them. PROFESSOR SKINNER is covering the Sontaran with his own weapon. They stand beside Kaagh's spacecraft, its door open.

SARAH JANE is there with MARIA and LUCY.

Kaagh sneers as Luke and Clyde untie him.

SARAH JANE  
Don't try anything.

And Skinner tries to be menacing with the Sontaran weapon.

PROFESSOR SKINNER  
I'm ready for you.

Kaagh stands, defiant. Even proud.

KAAGH  
So, female, will you execute me, yourself?

SARAH JANE  
I'm not going to execute you, Kaagh.

KAAGH  
(sneers)  
You are too weak to honour your enemy with death!

SARAH JANE  
There is nothing weak in allowing your enemy to live. Quite the opposite. Now, leave Earth. Your craft's weapons have been disabled, so don't think about coming back.

KAAGH  
Defeated by a female and Half-Forms. If I was cursed with shame before, what is this? I have no place in the Empire. I am not worthy of scrubbing its barrack-room floors.

(CONTINUED)

47 CONTINUED:

47

SARAH JANE

There's more to the universe than war.  
Take a look. You might find something  
else to fill your life.

Kaagh enters his craft, but glares back at Sarah Jane.

KAAGH

I will go, Sarah Jane Smith. But I will  
not forget you. Sontarans will yet cry  
my name in battle!

The door closes.

Sarah Jane looks at the others.

SARAH JANE

Well, I think that went as well as could  
be expected, don't you? Now perhaps we  
should all run!

And as the Sontaran ship begins to rumble menacingly,  
Sarah Jane and the others run for the woods.

FX SHOT: The Sontaran ship takes off, and hurtles sky-  
wards.

From the cover of the trees, Sarah Jane and the others  
look to the sky, wind blowing in their faces.

FX SHOT: Distant. The Sontaran ship disappearing into  
the clouds.

MARIA

Do you think that's the last we've seen  
of him?

SARAH JANE

I hope so.  
(looks at Maria,  
tender)  
Of course, with some people it really  
doesn't matter how far they travel, they  
never really go away.

Maria absorbs. Sarah Jane puts her arm around Maria's  
shoulders.

CUT TO:

48 **INT. JACKSON'S HOUSE. KITCHEN -- DAY 2**

48

CHRISSIE'S POV: Out of focus. MARIA and ALAN loom over  
her, concerned.

(CONTINUED)

MARIA

Mum? Mum, are you okay?

And as focus returns we find CHRISSIE lying on the kitchen floor, Maria and Alan crouched over her.

Chrissie comes back with a start, looking around her as if she expects to be somewhere else.

CHRISSIE

What happened?

Alan is holding the broken shoe.

ALAN

I always said these heels will be the death of you. You tripped and banged your head.

MARIA

I was really worried, Mum.

And she throws her arms around Chrissie.

CHRISSIE

Oh, it's all right, love. I'm fine. I had such a weird dream, though.

Maria and Alan glance at each other. Does Chrissie notice, as they help her to her feet and into a chair?

CHRISSIE (CONT'D)

I dreamed your dad got a job in America.

ALAN

I did. That is, if I take it.

And he's looking at Maria.

Maria looks from him to Chrissie, and back.

MARIA

I'd love to go to America. You can still visit, can't you?

Chrissie smiles through her sadness.

CHRISSIE

You try and stop me. They've got shops the size of aircraft hangers there.

Maria laughs. But Alan still isn't convinced.

(CONTINUED)

48 CONTINUED: (2)

48

ALAN

Are you sure? I mean, think about  
everything you'd be leaving behind.

MARIA

(beams)

Dad, you can't ever leave the universe  
behind.

Alan smiles. Chrissie looks bemused (or is she?).

CHRISSIE

Yeah, right.

FADE TO:

49 **INT. SARAH JANE'S ATTIC -- DAY 3**

49

On-SCREEN CAPTION: SIX WEEKS LATER.

SARAH JANE is in the attic with MR SMITH.

MR SMITH

I have completed a further scan, Sarah  
Jane. I have detected no Sontaran  
energy signatures.

SARAH JANE

Maybe Kaagh isn't coming back after all.  
Thank you, Mr Smith.

As MARIA enters, almost timid.

MARIA

Sarah Jane?

Sarah Jane turns, sees her. For a moment she can't find  
her voice.

SARAH JANE

So, everything packed?

Maria nods.

MARIA

I just wanted to come and take one last  
look.

She takes in the attic, her eyes taking in various  
mementoes of past adventures, perhaps an empty  
Bubbleshock bottle, the Trickster box, Kaagh's blaster, a  
Slitheen gizmo etc.

CUT TO

50

**FLASHBACK MONTAGE**

50

Quick cuts. Past adventures - the Bane Mother; running from the Slitheen; Alan being turned to stone; the weather machine on the hill; Sarah Jane giving Maria the good puzzle box...

CUT TO

51

**INT. SARAH JANE'S ATTIC -- DAY 3**

51

SARAH JANE watches emotional MARIA.

MARIA

And I wanted to say goodbye to Mr Smith.

MR SMITH

In atomic terms we all remain connected by the universe, Maria, so I will say au revoir.

Sarah Jane smiles, shakes her head.

SARAH JANE

I really don't know what your father did to him.

MARIA

Will you come and see us? Please.

SARAH JANE

Of course I will. And I really am sorry for how I reacted when you told me about America.

MARIA

It doesn't matter. We were sort of busy.

SARAH JANE

No. I was wrong. You see, for the first time, I've found a family. And so soon, so suddenly, it felt like I was losing it. Losing the daughter I always wanted.

Maria holds Sarah Jane so tightly.

MARIA

Oh, Sarah Jane. I've got so much to thank you for. My life - wherever I am, whatever happens from now on - it's always going to be wonderful. I'm going to miss you so much.

(CONTINUED)

51 CONTINUED:

51

SARAH JANE

I'll miss you. But I know that I will  
never lose you.

And they hold each other.

MARIA

I have seen such amazing things.

SARAH JANE

Amazing things are all around you. You  
just have to know where to look. And  
you will always see them, I know you  
will. Because for all the wonderful  
things I've seen in my life, you helped  
me find so much more. I can't ever  
thank you enough for that.

They hold each other, tears coming.

CUT TO:

52 **EXT. BANNERMAN ROAD -- DAY 3**

52

ALAN is loading the last cases into the back of a black  
cab. MARIA is hugging CLYDE and then moves onto LUKE.  
Alan comes around the car and gives SARAH JANE a hug.  
CHRISSIE looks on. A SOLD sign is in the garden of  
number 36. \*

Alan and Maria hug Chrissie and with a last look back at  
the group, they get into the cab and it drives away from  
Bannerman Road, Maria staring out of the back. \*

Chrissie joins Sarah Jane. Confidential. \*

CHRISSIE

I remember it all, you know.

Sarah Jane covers.

SARAH JANE

I'm sorry. \*

CHRISSIE

The Sontaran. What really happened to  
my shoe. But don't worry, I won't say  
anything. They deserve a new start. We  
all do. \*

SARAH JANE \*

Thank you. \*

(CONTINUED)

52 CONTINUED: 52

\*

CUT TO: \*

53 **OMITTED** 53 \*

CUT TO: \*

53A **EXT. 13 BANNERMAN ROAD -- NIGHT 3** 53A

FX SHOT: Day turns to a star-strewn night. A shooting star flashes past.

CUT TO:

54 **INT. SARAH JANE'S ATTIC -- NIGHT 3** 54

FX SHOT: SARAH JANE, LUKE and CLYDE are gazing through the window at the starry sky.

LUKE  
I'll miss her.

CLYDE  
(almost despite himself)  
Yeah. Me, too.

SARAH JANE  
I learned a long time ago that if you're missing somebody, just look up at the night sky. Whoever it is, *wherever* they are, chances are they're looking at the stars just like you. Sometimes, for all it's size, the universe isn't such a big place, after all.

**EPISODE ENDS**