

**THE SARAH JANE
ADVENTURES II**

**Episode 9
By**

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**Shooting Script
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1 INT. OLD SHOP -- DAY 1

1

PAN across a deserted old shop premises. A gents' outfitters, built in the mid-60s, empty since about 1985. Builders' litter and dirt, faded advertising on the walls.

Suddenly - *WHOOSH!*

FX SHOT: A golden energy field bursts out of nowhere. It crackles with life. This is a TIME FISSURE.

FX SHOT: SLAM! The centre of the Time Fissure wrenches open, forming a man-sized gap. (**NB:** *Every time the fissure opens up and slams shut, it's with violence - as if this is against all the natural laws of the universe. Which it is.*)

FX SHOT: And OSCAR - a boy of 10, NHS glasses, grey flannel trousers and tank top - is spat out.

CUT TO:

2 EXT. BROUGHTON NEW TOWN SHOPS -- DAY 1

2

OSCAR bursts through the shop door -

It's a large, enclosed concrete area. Shops down either side. SHOPPERS and PASSERS-BY walking through.

Suddenly - a VOICE!

CLYDE (O.S.)

Hey! You!

Oscar turns -

Pelting towards him is CLYDE.

CLYDE (O.S.) (CONT'D)

Stop!

Oscar runs down a second side alley -

RANI, SARAH JANE and LUKE run up next to Clyde.

SARAH JANE

Get after him!

Clyde and Rani run after Oscar. Follow them -

RANI

(to Clyde)

Yeah, shout at him, brilliant!

(CONTINUED)

2 CONTINUED:

2

Back to Sarah Jane and Luke. In Sarah Jane's hand, a unit of alien tech, the CONVERTER. She holds it out, scanning.

LUKE

Found anything?

SARAH JANE

(points to the shop)

Got it! In there!

CUT TO:

3 **EXT. BROUGHTON NEW TOWN STREET -- DAY 1**

3

OSCAR runs out into a residential street.

He looks around.

In the background, RANI, searching.

Oscar runs off down the street - Rani following.

RANI

Stop, please, I can help you!

Oscar runs - right into Clyde.

CLYDE

(holding him)

It's okay, you're safe, you're safe!

Oscar stops struggling as Rani joins them.

RANI

We're friends! And we're going to get you home.

CUT TO:

4 **INT. OLD SHOP -- DAY 1**

4

FX SHOT: PULL BACK from the pulsing time fissure.

REVEAL SARAH JANE and LUKE looking on, Sarah Jane holding the Converter. On the Converter's control board - a flashing PRAC red light with a regular sonar-like beep.

LUKE

A time fissure. We're staring into time. It's beautiful.

(CONTINUED)

4 CONTINUED:

SARAH JANE

We have to close it up. It's so dangerous. That poor boy must have wandered in, and ended up here. It's happened before. Missing people, lost in time.

LUKE

But if we stepped through there, we could travel in time? Amazing!

He steps closer - Sarah Jane gently pulls him back.

SARAH JANE

Uh-uh. It's not safe.

CLOSE on the Converter.

SARAH JANE (CONT'D)

We'll send the kid back home. Then I'll use the Converter to reduce the energy ratio and close the gap. I hope.

LUKE

Like a time puncture repair kit?

SARAH JANE

Yep. Exactly like.

CLYDE (O.S.)

Sarah Jane! We got him!

Sarah Jane and Luke turn to see CLYDE - and a moment later, RANI enters with OSCAR.

OSCAR

What's going on?

RANI

(to Oscar)

Don't worry, everything's going to be all right.

SARAH JANE

(to Oscar)

Hello. What's your name?

OSCAR

Oscar. Who are you lot? Where am I?

SARAH JANE

Don't worry about that. You're going home, Oscar.

(CONTINUED)

4 CONTINUED: (2)

4

She adjusts a control on the converter -

FX SHOT: The centre of the fissure wrenches open - CRACK!

Sarah Jane gestures towards the fissure.

SARAH JANE (CONT'D)

Just step through. You'll be safe.
There's nothing to be scared of.

Oscar hangs back.

RANI

Go through. I promise you'll be safe.

OSCAR

No. I'm scared.

SARAH JANE

Luke -

She hands Luke the Converter, and holds her hand out to Oscar. She smiles kindly.

SARAH JANE (CONT'D)

Come on. It's all going to be fine. I promise you.

Oscar takes her hand.

SARAH JANE (CONT'D)

(to the others)

Back in two ticks.

FX SHOT: Sarah Jane and Oscar walk through the gap in the fissure -

FX SHOT: It ripples around them and suddenly -

They're gone.

CUT TO:

5

EXT. AREA OVERLOOKING VILLAGE -- DAY 1

5

FX SHOT: SARAH JANE and OSCAR emerge from the other end of the fissure.

On to a wild, uncultivated area. Trees nearby.

SARAH JANE

And this is home, yes?

(CONTINUED)

5 CONTINUED:

OSCAR

Yes. I was just going for a walk -
suddenly I was in that strange place.

SARAH JANE

Forget it ever happened. Forget me.
Okay?

She turns to step back through the fissure - And stops dead.

In front of her is a milestone.

CLOSE on the lettering - **FOXGROVE 1/2m** - followed by an arrow.

SARAH JANE (CONT'D)

No. No, it *can't* be.

Sarah Jane turns to follow the arrow -

Sarah Jane's POV: DMP - Down in the valley nestles an idyllic, picture postcard English village including a ruined abbey.

Sarah Jane turns to Oscar.

SARAH JANE (CONT'D)

What's the name of that place?

OSCAR

Foxgrove. It's where I live.

SARAH JANE

What year is this? Please. Tell me.
The date.

OSCAR

It's 1951. July 1951.

SARAH JANE

No ...

(gathers herself, to
Oscar)

Go. Go!

She pushes him towards the village.

She looks down after him - so tempted.

Is she going to follow?

SARAH JANE (CONT'D)

No. Oh no you don't, Sarah Jane Smith.

(CONTINUED)

5 CONTINUED: (2)

5

FX SHOT: She turns - runs back through the fissure. A second later - the fissure SLAMS shut and immediately disappears.

Oscar turns. He stands straight. His expression changes. Now he looks cunning, cruel. He turns.

OSCAR

Did I do it properly, sir?

FX SHOT: *WHOOSH* - The TRICKSTER materialises next to him. Hood right down, covering his face.

TRICKSTER

You did it beautifully.

WIDE SHOT of the Trickster facing Oscar, his cloak billowing in the wind. Like Death in 'The Seventh Seal', silhouetted against the sky.

TRICKSTER (CONT'D)

Soon I will join battle once more with Sarah Jane Smith.

She will return here - the one time and place she cannot resist. And this time, the triumph shall be mine!

CLOSE on Oscar as the Trickster laughs cruelly.

TITLES

6 INT. OLD SHOP -- DAY 1

6

FX SHOT: CLYDE, LUKE and RANI wait before the active FISSURE. Suddenly - SARAH JANE bursts through the fissure.

RANI

How did it go?

SARAH JANE

Fine. Just fine. I sent Oscar home. He'll be okay.

Luke registers something in Sarah Jane's manner.

LUKE

What about you? How are you?

SARAH JANE

Fine. Why shouldn't I be?

(CONTINUED)

6 CONTINUED:

6

CLYDE

What's on the other side of that,
though?

RANI

Yeah, what was it like? Did you see
anything?

SARAH JANE

Nothing much. This place used to be
countryside. Right.

She takes the Converter from Luke.

SARAH JANE (CONT'D)

Better close it up.

RANI

We could step through there, into
another time. We might never get the
chance again.

CLYDE

Can't we just have a look? Five
minutes?

SARAH JANE

No. I'm sorry, Clyde.
But it's too dangerous. You've seen it
in the movies - you go back and change
one tiny thing, and it has terrible
consequences.

RANI

But you've travelled through time, in
the Tardis.

SARAH JANE

With the Doctor, who knew what he was
doing. Most of the time. This is
different. And I'm closing it up.

She adjusts the controls on the Converter, raises it and
presses the button.

SARAH JANE (CONT'D)

Forever.

FX SHOT: The fissure slams shut with a CRACK. Then it
swallows itself - gone with a rush of air.

Our four heroes step back a bit as the wind rushes over
them.

(CONTINUED)

6 CONTINUED: (2)

6

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

Clyde, Luke and Rani head out -

And Sarah Jane stops at the door. Looks back. Haunted.

She looks down at the Converter - the red neon still flashes with PRAC light.

Sarah Jane gathers herself, stows the Converter in her bag, and follows the others out.

CUT TO:

7 **EXT. 13 BANNERMAN ROAD -- DAY 1**

7

SARAH JANE heading from her car into the house, without looking back. LUKE, CLYDE and RANI getting out of the car.

RANI
Bye Sarah Jane. See you tomorrow?

SARAH JANE
(without looking back)
Yep. Bye Rani.

She enters her house.

LUKE
She's no good at hiding how she feels, is she?

CLYDE
She said she was fine.

LUKE
She spent the whole ride back staring right ahead, not saying anything. She didn't even complain when Steve Wright came on the radio.

CLYDE
Yeah, not even when he played the Hoosiers.

RANI
Something happened when she went back in time.

(CONTINUED)

7 CONTINUED:

7

CLYDE

(to Luke)

And it's down to you, my young padawan,
to find out the whole story.

CUT TO:

8 **INT. SARAH JANE'S ATTIC -- DAY 1**

8

SARAH JANE stands before MR SMITH.

On Mr Smith's screen is a Google Maps-style aerial photograph of a built-up area towards the edge of a new town. A light flashes on the site of the fissure.

MR SMITH

The energy spike now registers minimal activity, Sarah Jane. The fissure is no longer active.

SARAH JANE

Thank you, Mr Smith.

She looks towards the door -

And when she's certain she's alone -

SARAH JANE (CONT'D)

Can you give me the details of the area over the last century? In particular, a village called Foxgrove.

MR SMITH

The village of Foxgrove was sited here.

A red patch glows on the map, not far from the fissure marker.

MR SMITH (CONT'D)

It was mainly noted for the ruins of a Cistercian abbey. The entire village was demolished in 1964 to make way for an A road. The area now comprises housing on the edges of Broughton New Town.

SARAH JANE

It's right there. Oh, why didn't I realise?

MR SMITH

I'm sorry, Sarah Jane, I don't understand your question.

(CONTINUED)

8 CONTINUED:

8

SARAH JANE
I was talking to myself.

MR SMITH
I see. Sorry I spoke. Er, Sarah Jane, forgive me but is there anything more I can help you with?

SARAH JANE
No thanks.

MR SMITH
Are you sure?

SARAH JANE
Positive! Goodbye for now!

Mr Smith reverses into the wall.

Sarah Jane flings herself down in a chair, thinking. She takes the Converter from her bag and runs her fingers over the controls, then puts it down, and gets up. Decisive.

REVEAL that LUKE is at the open door. He raises his hand to knock, then stops -

As Sarah Jane opens the drawer.

She takes out the photograph of her parents established at the close of 2.8. Stares down at it.

SARAH JANE (CONT'D)
Oh no you don't, my girl.

She's wrestling with herself.

SARAH JANE (CONT'D)
I can't. I mustn't. And I won't!

Luke enters the attic.

LUKE
Mum?

Sarah Jane hides the photograph behind her back.

LUKE (CONT'D)
What's the matter?

SARAH JANE
I'm fine. Fine! Why is everybody asking me if there's anything wrong? Rani, you, even the computer.

(CONTINUED)

8 CONTINUED: (2)

8

LUKE

I've gotta say, Mum, you're very, very
unconvincing.

SARAH JANE

Oh. It's that bad?

She brings the photo out from behind her back.

SARAH JANE (CONT'D)

Oh Luke. I'm sorry.

Luke takes the photograph. Examines it.

LUKE

Who are they?

SARAH JANE

Barbara and Eddie Smith.

Luke looks up, amazed.

SARAH JANE (CONT'D)

My mum and dad.

CUT TO:

9

INT. SARAH JANE'S ATTIC -- DAY 1

9

Moments later. SARAH JANE and LUKE sit on the sofa. The photograph in Sarah Jane's hand.

LUKE

They died when you were just a baby.
What exactly happened?

SARAH JANE

We lived in a village called Foxgrove,
that's where I was born. One afternoon,
in August 1951. They got in their car,
drove off. And they never came back.

LUKE

There was an accident?

SARAH JANE

A tractor had broken down in the lane.
They went straight into it.

Luke takes her hand.

LUKE

But you got out okay?

(CONTINUED)

SARAH JANE

I wasn't with them. They left me behind, in my pram, at the side of the road. Alone.

LUKE

They must have had a reason.

SARAH JANE

To leave a three-month-old baby on its own?

LUKE

And so your Aunt Lavinia brought you up...

SARAH JANE

Dad's sister, the family genius. She did the best she could. But she was always so busy. Never in one place long enough to lick a stamp. She always said my mum and dad were the best parents in the world. But I couldn't help thinking, was she covering up for them? Because that day they just upped and left their baby alone. Left me behind.

LUKE

Where were they going in the car?

SARAH JANE

Nobody knew. They just took off.

(beat)

I've never told anybody about this. Not even the Doctor. All these years I tried to forget, to pretend it didn't matter. And then today we found that time fissure. It leads right there, to Foxgrove. July 1951. I actually saw the village. My mum and dad, they're down there.

LUKE

You want to go back. Well, why not? Just for a moment, just to see them?

SARAH JANE

I can't! Stepping back in time, into your own past, is so dangerous. And think about it. It's all too convenient. It could be a trap.

9 CONTINUED: (2)

9

LUKE
Or a coincidence.

SARAH JANE
No. It must be a trap. Which is
another reason for not going.
Somebody's been very clever. But not
clever enough.

She gets up.

SARAH JANE (CONT'D)
They've put the idea in my head. Put
the bait on the hook.

She puts the photograph back in the drawer, closes it.

SARAH JANE (CONT'D)
But this one's not biting. I'm strong
enough to say no. My parents are dead
and gone, and I'll never know what kind
of people they were. And that's that.

(beat)

Right. Tea? Phone for a pizza?

CUT TO:

10 **EXT. 13 BANNERMAN ROAD -- NIGHT 1**

10

It's late at night.

CUT TO:

11 **INT. SARAH JANE'S ATTIC -- NIGHT 1**

11

SARAH JANE is at work on her PC. LUKE enters. Still
dressed in school clothes, shirt (no tie), jeans.

LUKE
Mum. I'm off to bed. See you in the
morning.

SARAH JANE
Still trying to make this supermarket
story sound exciting. Then I'll be
turning in myself. Night.

During this we can see the PC's screen - which displays a
page reading FASHIONS OF THE RATION AGE.

LUKE
You are okay now?

(CONTINUED)

11 CONTINUED:

11

SARAH JANE

Yes. Really. I should've told you all that before.

LUKE

I'm glad you did. Night.

Luke exits.

Sarah Jane waits a few seconds -

Then she stands decisively.

SARAH JANE

Right. Let's do this.

CUT TO:

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

12

MONTAGE -

SARAH JANE is making herself up in a mirror; working from a picture on the PC.

CUT - Sarah Jane styling her hair.

CUT - Sarah Jane holding up two dresses - which one?

CUT - Sarah Jane now in a smart dress, a picture of Austerity Britain. Checks herself in the mirror, nods.

Then she snatches up the Converter, puts it in her handbag.

CUT to Sarah Jane on her way out. She stops at the door - looks back around the attic.

SARAH JANE

I must be out of my mind.

A deep breath - and she's out.

CUT TO:

13 INT. SARAH JANE'S STAIRS -- NIGHT 1

13

The house is in darkness. Lamplight from the street.

SARAH JANE goes quietly down the stairs.

She turns the doorknob -

(CONTINUED)

13 CONTINUED:

13

LUKE

Mum.

LUKE steps out of the living room, denim jacket on.

LUKE (CONT'D)

I know where you're going. And I'm coming with you.

SARAH JANE

No, I won't let you risk it.

LUKE

Hold on. I don't want to go back in time. I just want to make sure that you're all right.

SARAH JANE

Oh, Luke.

LUKE

Not a school night either, is it?

A big hug.

SARAH JANE

Straight there and straight back. And we won't tell anybody.

LUKE

Where d'you get the clothes?

SARAH JANE

Back of my wardrobe. It's simple, it's classic, it'll do the job.

LUKE

You used to wear it? Seriously?

SARAH JANE

Listen, kid, the 50s came back in the 70s. I remember when this was quite the thing.

They exit.

CUT TO:

14 EXT. BANNERMAN ROAD -- NIGHT 1

14

HIGH SHOT following Sarah Jane's car as it pulls away into the night.

(CONTINUED)

14

CONTINUED:

14

MUSIC haunting (a little unusual for the series, something acoustic guitar/pizzicato strings?) because all through this - a sense of inevitability, of walking willfully into danger -

CUT TO:

15

INT. OLD SHOP -- NIGHT 1

15

PAN across to find SARAH JANE and LUKE in the shop. Light from a street lamp outside.

Sarah Jane raises the Converter, twists a dial -

FX SHOT: BANG! The Fissure forms -

SARAH JANE

I can still change my mind. I can still walk away. I could meet myself as a baby, that's so dangerous. If I touched her there'd be a huge explosion.

LUKE

But you know that, so you won't. It's your choice. It's only dangerous to go back in time if you change something, and you're not going to.

SARAH JANE

What would you do?

LUKE

I'd go. Any normal person would. I think even I'm normal enough to know that.

SARAH JANE

And if it is a trap, this is the only way to find out who's behind it. That sounds like a good, rational reason I can give myself, anyway.

FX SHOT: WHOOMF! The fissure SLAMS open -

PRAC golden light on Sarah Jane and Luke -

LUKE

Here you go.

Sarah Jane hands Luke the Converter.

SARAH JANE

Thank you. Know something?
(MORE)

(CONTINUED)

15 CONTINUED:

15

SARAH JANE (CONT'D)

You are fantastic. The Fissure should stay open for about an hour, but I'll be back before then.

FX SHOT: She steps into the fissure -

REVERSE to Luke watching her go -

FX SHOT: The Fissure ripples around Sarah Jane - She dematerialises -

FX SHOT: Suddenly - the Fissure starts to close!

LUKE

No! Mum! Mum!

He steps forward, calling -

FX SHOT: The gap's getting narrower, narrower -

LUKE (CONT'D)

Mum!

FX SHOT: At the last minute, Luke throws himself through the gap - and *SLAM* - it shuts! And the Fissure swallows itself up again with a *BANG*!

The empty, silent shop for half a second, then -

PAN across to find the TRICKSTER, seen from behind. Watching.

TRICKSTER

Yes! The trap is closing...

CUT TO:

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

16

FX SHOT: CLOSE on LUKE as he leaps from the Time Fissure -

FX SHOT: And it seals shut behind him and swallows itself with a CRACK. Gone.

SARAH JANE rushes forward.

SARAH JANE

Luke! What on earth are you doing?

LUKE

It was closing up! I had to come through, I had no choice!

(CONTINUED)

16 CONTINUED:

16

He turns.

LUKE (CONT'D)
It's gone! Mum!

SARAH JANE
Don't panic. Give me the Converter.

He hands it over. She sweeps it about - the sonar beeps, the PRAC red neon flashes.

SARAH JANE (CONT'D)
It's okay. Time fissures, they can be erratic. But it's still active, so I can open it again, we can get back.

LUKE
We're back in time. 1951. It's incredible. It's daytime!

SARAH JANE
That's time travel. Jet lag you wouldn't believe.

Luke is looking over at the village.

LUKE
The village.

SARAH JANE
You should go back.
(indicating the
Converter)
Mind you, every time I use this, it weakens the link. Oh well, now you're here, you might as well come with me.

LUKE
Is that okay?

SARAH JANE
You're part of the family too, aren't you?

They set off towards the village.

From behind a tree, OSCAR appears.

OSCAR
It's all working! She did it!

CUT TO:

17

EXT. 13 BANNERMAN ROAD -- DAY 2

17

CLYDE ringing the bell of Sarah Jane's house.

CLYDE

Come on.

(shouts)

Luke! Lukey-boy!

He gets out his phone, presses a speed dial.

LUKE (V.O.)

(from phone)

This is Luke Smith, leave me a message
and I'll call you back -

Clyde cuts it, tries another number.

SARAH JANE (V.O.)

(from phone)

Hi, you've reached my voicemail - leave
a message and I'll get back to you -

CUT TO:

18

INT. CHANDRAS' LANDING -- DAY 2

18

CLOSE on GITA knocking at Rani's bedroom door.

GITA

Rani! Rani!

RANI (O.S.)

(sleepy)

Mum, it's Saturday!

GITA

You've got a visitor.

RANI (O.S.)

What? I'm having a lie-in!

The door opens, revealing RANI in her night clothes.

Reveal CLYDE stood behind GITA.

GITA

Can't keep Trouble away. Good job your
dad didn't see him.

RANI

(to Clyde)

What do you want?

(CONTINUED)

18

CONTINUED:

18

CLYDE

I need you to help me - with my homework.

GITA

(to Clyde)

Homework? You all right? You bumped your head or something?

CLYDE

It's fine, Mrs Chandra. All is well. Everything is perfect. Nothing is remotely wrong.

RANI

(twigging)

Gimme a sec to get dressed.

Rani darts back into her room, shutting the door on them.

GITA

She's actually getting up! If I get a pen and paper, can you write down how you did that?

CUT TO:

19

INT. SARAH JANE'S ATTIC -- DAY 2

19

CLYDE and RANI enter the attic.

CLYDE

Their phones are off. And me and Luke were meeting up, and he never, never forgets. I tell you, my Clydey-sense is tingling.

RANI

They might've just gone out.

CLYDE

Or what if Sarah Jane's been grabbed? Right. We'll make a list of all her enemies.

RANI

Great idea. Shouldn't take us more than fifteen years.

She turns to the chimney.

RANI (CONT'D)

Mr Smith, I need you!

(CONTINUED)

19

CONTINUED:

19

MR SMITH emerges in all his finery.

CLYDE

Where're Sarah Jane and Luke?

MR SMITH

I have no information.

RANI

Come on, did she say where they've gone?

MR SMITH

No Rani. She did not.

CLYDE

See! That's weird. Aliens. They've been abducted. They could be being probed right now!

MR SMITH

There are no signs of alien activity.

In fact ...

RANI

In fact what? Spit it out.

MR SMITH

It is not my function to venture opinion. Or to prognosticate the behaviour of humans. But - I have a theory about where they've gone. Or rather, when.

CLYDE

Uh-oh. Don't like where that sentence ended up.

RANI

Mr Smith, give us your theory.

Mr Smith's display switches to display the graphics from Sc.8.

MR SMITH

Sarah Jane was born here, in the village of Foxgrove. She lived there as a baby, at the exact period to which the fissure leads.

RANI

Her mum and dad! They were still alive then. She's gone back to see them.

(CONTINUED)

19 CONTINUED: (2)

19

CLYDE
Whoa. Obvious trap!

RANI
Like if it was you, you wouldn't go?

MR SMITH
Information. Energy pulse detected.

CLYDE
Energy pulse? Where?

MR SMITH
Behind you.

Clyde turns - and there on a shelf is the 'good' box used by Maria and Alan in Series 1.7/1.8. Its side pulsating with PRAC blue light.

Clyde picks it up.

CLYDE
Oh no. Bad news.

RANI
Tell me.

The following speech to be punctuated by suitable FLASHBACKS to 1.7 & 1.8 as and when.

CLYDE
Last year. Some really weird stuff went down. I never got my head round it. But - some alien thing took Sarah Jane out of time completely, but Maria could still remember her because she had this box. It protects you against this other alien, little midget thing, the Graske. And, er, bad time things in general.

RANI
How does it protect you?

CLYDE
I dunno. With its boxy goodness?

RANI
But we can remember Sarah Jane and Luke, nothing's changed.

CLYDE
Something's making it flash though.

(CONTINUED)

19 CONTINUED: (3)

19

RANI

We've gotta get after them, warn them.

CLYDE

But she'll have taken the Converter, we can't get through the fissure.

RANI

We can try.

(of the box)

That might help us. It's only half an hour on the train.

They start to exit -

MR SMITH

Rani! Clyde!

They stop and turn.

MR SMITH (CONT'D)

It is not my function to advise humans on their behaviour. But please. For me. Be careful.

CLYDE

I'm always careful.

(to Rani)

Let's go!

As they exit -

CUT TO:

20

EXT. VILLAGE SQUARE -- DAY A

20

PAN down to reveal SARAH JANE and LUKE at one end of the main street of the village.

(NB: If poss, it should feel oppressively sunny. Stiflingly 'normal' and everyday to clash with the bizarre nature of Sarah Jane and Luke's situation here.)

LUKE

Nobody about.

SARAH JANE

Over there.

Up ahead, a painted sign reads **FOXGROVE SUMMER FETE TODAY FREE ADMISSION** with an arrow.

SARAH JANE (CONT'D)

They must be in there.

(CONTINUED)

20 CONTINUED:

20

LUKE
Come on then.

CUT TO:

21 EXT. VILLAGE GREEN -- DAY A

21

Sarah Jane and Luke head for the green. The sounds of people chatting getting louder.

SARAH JANE
Luke. They abandoned me. What kind of people are they? Do I really want to know the answer?

LUKE
You can't turn back now.

And they are on the village green - where the summer fete is in full swing. As many VILLAGERS as we can get. Tombola, coconut shy, cake stall, the usual stuff. A refreshment tent serving teas in the background.

In the distance we see a car (EDDIE SMITH's) driving behind the field.

MRS KING, 45, kingpin of village life, is standing on an orange box, calling into a microphone.

MRS KING
And the raffle prizes will be announced at five o'clock sharp! Thank you!

LUKE and SARAH JANE looking around. KIDS throwing sponges at a TEACHER. Lots of laughing and clapping.

LUKE
These people, they look so excited.

SARAH JANE
It's 1951. They're still on rations after the war. No mobile phones, no tv.

LUKE
I see. This is what old people call making your own entertainment.

Suddenly -

BARBARA (V.O.)
Sarah Jane!

Sarah Jane whips around -

(CONTINUED)

21

CONTINUED:

21

And there, bending over a pram shaking a rattle, is her mother BARBARA, mid-20s, dark-haired, just like the photo. The picture of a loving mother. There's a BABY in the pram which we need see only as and when.

Barbara is manning a stall with a glass jar full of sweets on top of it. Prizes marked 'Nearest Guess', 'Second Nearest', etc.

SARAH JANE (CONT'D)

(to the baby)

Look what mummy's got for you, Sarah Jane.

SARAH JANE

(sotto, to Luke)

It's her, my mum, it's really her.

LUKE

(of the baby)

And that must be ...

SARAH JANE

I know. Me.

Barbara gently rocks the pram, makes baby talk.

LUKE

Looks like a pretty good mum.

SARAH JANE

So why did she leave me?

LUKE

You can hardly go up and ask.

SARAH JANE

I can if I'm careful.

LUKE

That wasn't the plan. You wanted to see her, now you have.

SARAH JANE

Plans change.

(beat)

It's her. My mum.

She walks towards the stall, Luke following.

SARAH JANE (CONT'D)

Hello.

(CONTINUED)

21 CONTINUED: (2)

21

BARBARA

Oh.

(as if she knows her)

Hello! Sorry. I thought you were - I thought I knew you.

SARAH JANE

That's all right. Lovely baby.

BARBARA

Yeah, thanks, she is.

(to Luke)

Come on. Guess how many gobstoppers in there, penny a go.

Luke walks up, drops a penny in the box, and studies the glass jar. As Barbara studies the modern penny - eh?

LUKE

I'd say it was six hundred and seventy six.

BARBARA

(distracted, he's right)

You what? What did you say?

LUKE

Six hundred and seventy six. If you take the cubic volume of the jar in centimetres, and then divide by the size of each sweet - allowing for the approximate spaces in between...

Barbara hurriedly directs him to a pen and sheet of paper.

BARBARA

Just put your name down there.

(beat)

Centimetres? You from abroad?

SARAH JANE

No. We're from London.

(of the baby)

What's she called?

BARBARA

Sarah Jane.

SARAH JANE

You look like you adore her.

(CONTINUED)

21 CONTINUED: (3)

21

BARBARA

(odd thing to say)

Yeah.

(over their shoulders)

Eddie! Made it eventually then?

Sarah Jane and Luke turn - to see EDDIE SMITH walking right towards them. He's handsome, shirtsleeves rolled up, ebullient. Probably had a couple of drinks.

EDDIE

(to Barbara)

Had to leave the car up by the memorial. Ruddy horsebox parked in front of the house.

SARAH JANE

Hello.

EDDIE

(to Sarah Jane and Luke)

Hello, strangers! Welcome to the village fete. Fete worse than death! Staying over the pub are you?

SARAH JANE

No, just passing through. A little holiday.

EDDIE

Lovely day for it. Eddie Smith.

Eddie offers his hand to Sarah Jane.

SARAH JANE

I'm ...

(first thing in her head)

I'm Victoria Beckham.

Sarah Jane and Eddie shake hands - a big moment.

LUKE

And I'm David Beckham.

EDDIE

Nice to meet you.

BARBARA

I'm Barbara.

She shakes Sarah Jane's hand.

(CONTINUED)

21 CONTINUED: (4)

21

EDDIE

(To Barbara, nodding
to the pram)How's my little darling? Been
behaving herself?

BARBARA

Quiet as a lamb.

Eddie leans over the pram.

EDDIE

(to Sarah Jane)

Beautiful, ain't she?
(to Barbara)Mrs King says can you help out in the
tent? They're short-handed. Go on,
I'll mind the stall.

BARBARA

Righty-ho.

(to the baby)

Bye-bye, bye-bye.

Eddie takes her place at the stall.

SARAH JANE

(to Barbara)

I'll help out if you want. If you need
another pair of hands?

BARBARA

No, that's all right.

SARAH JANE

I like to make myself useful.

LUKE

Mum, are you sure? We should be getting
back soon.

SARAH JANE

I'll only be a moment.

Luke looks around the fete.

Suddenly - he sees OSCAR through the crowd.

LUKE

Okay...

SARAH JANE

I'll come straight back, promise.

(CONTINUED)

21 CONTINUED: (5)

21

Luke - worried - watches Sarah Jane walk off with Barbara.

EDDIE

(to all)

How many sweets in the jar? Come on,
lovely prizes, step up -

Luke sees Oscar again.

Oscar waves - gives a sinister smile, and nips around the back of a tree.

Disturbed, Luke races after him -

But behind the tree - nothing. Except a discarded local newspaper. Luke picks it up.

CUT TO:

22 **INT/EXT. REFRESHMENT TENT -- DAY A**

22

SARAH JANE and BARBARA are behind the counter in the tent. Sarah Jane pours out lemonade while Barbara is pouring out cups of tea from a big urn.

MRS KING passes by.

MRS KING

Thank you so much, Mrs Smith. We can always rely on you!

BARBARA

That's all right, Mrs King.

Mrs King walks off. NB: Play all the following off Sarah Jane.

BARBARA (CONT'D)

Where's Mr Beckham today then? Your husband?

SARAH JANE

I'm not married.

BARBARA

But David's your son?

SARAH JANE

I adopted him.

BARBARA

You can adopt even if you're on your own? Thought you couldn't do that.

(CONTINUED)

22

CONTINUED:

22

SARAH JANE
(fishing)
You going to have more kids?

BARBARA
A couple more. That's always been the plan. Don't want her growing up on her own, nobody to play with.
(pouring tea)
Here, I was doing this when I first met Eddie.

SARAH JANE
(she knows the story)
In a canteen or something?

BARBARA
The NAAFI, yeah. Eddie, he was always the one. Came in every afternoon, three on the dot, milky tea and a teacake. Used to leave me silly notes, 'Miss Wilson Be Mine', 'Miss Wilson I adore you'. Then one day - 'Miss Wilson, Will You Be Mrs Smith?'. So I sent one back, 'Mr Smith, I will'. We still do it, look.

She takes a note from her pocket, shows it to Sarah Jane - it reads MRS SMITH CHIPS FOR TEA PLEASE!

BARBARA (CONT'D)
You probably think we're soft, Victoria.

SARAH JANE
I don't. I think it's - lovely.

CUT TO:

23

INT. OLD SHOP -- DAY 2

23

CLYDE and RANI have arrived at the site of the Fissure.

But there's nothing there.

RANI
It's closed. Try the box.

Clyde brings the box out of his jacket pocket.

CLYDE
What am I supposed to do?

RANI
I dunno. Hold it up.

(CONTINUED)

23

CONTINUED:

23

Clyde holds it up. Waves it about a bit. The PRAC lights are pulsating furiously.

CLYDE

Hocus Pocus! Open Sesame! I dunno ...
Jumanji!

Nothing happens.

CLYDE (CONT'D)

I feel a right fool.

Rani takes the box and it pulses with warning redness.

RANI

Look at that. It's going crazy.

CLYDE

Trying to tell us something.

CUT TO:

24

INT/EXT. REFRESHMENT TENT -- DAY A

24

EDDIE joins BARBARA and SARAH JANE at the tent with the pram.

EDDIE

(of the baby)

Watch out, here comes Madam.

BARBARA

Look at her. So peaceful. What's she thinking?

EDDIE

Thinking about her tea, I reckon.

BARBARA

(of the baby, to Sarah
Jane)

Eddie thinks she's gonna turn out like his sister, the brain of Britain.

SARAH JANE

I'm sure she'll turn out fine.

BARBARA

You wonder sometimes, though, don't you Victoria? What kind of world is she gonna grow up in? Russians, and the Yanks. Letting off H bombs left, right and centre. All these men with big ideas on how to live your life.

(CONTINUED)

24

CONTINUED:

24

SARAH JANE

I think the future will be better than that.

EDDIE

That's why we moved out here. Our generation, we had all the upheaval, the danger. But Sarah Jane's gonna have a better life.

BARBARA

She's the best little girl in the world.

(to the baby)

We'll always be there for you, won't we darling?

And Sarah Jane, tears forming, can't take this any more.

SARAH JANE

I'd better go. It was nice meeting you. No, it was incredible. Goodbye.

She heads off towards the nearest exit.

BARBARA

She's a funny one.

CUT TO:

25

EXT. VILLAGE SQUARE -- DAY A

25

SARAH JANE steps back into the Square. Tries to gather herself.

FX SHOT: The ruined abbey visible on one side of the Square.

LUKE appears. The newspaper in his hand.

LUKE

Mum, it's time to go home. Now.

SARAH JANE

Yes. I'll never know why they left me that day. But I do know that they loved me.

LUKE

(of the newspaper)

I thought I'd take this back to show Clyde and Rani. A souvenir. Is that okay?

(CONTINUED)

25

CONTINUED:

25

SARAH JANE

Why not?

She takes the paper absent-mindedly. Then something in it catches Sarah Jane's eye.

SARAH JANE (CONT'D)

No. No, it can't be.

LUKE

What's the matter? Mum?

SARAH JANE

Today's date. August the 18th. It's the day they died.

She reels. Grabs hold of a wall for support.

LUKE

The boy, Oscar. He told you it was July. Why would he lie?

SARAH JANE

They drive off today. They leave me today. This afternoon. Now.

LUKE

We've got to go back home.

Sarah Jane sees something.

SARAH JANE

There! That's the car. My dad said, you heard him, he parked it by the memorial.

Parked near to the memorial is a Ford Popular.

Sarah Jane walks slowly towards it. Luke follows.

LUKE

Mum. We're going home.

SARAH JANE

I could save them. With the sonic, I could put the car out of action. Then, wherever they were going, they'd never leave.

LUKE

But it's a fixed point in time. We know it happened.

(CONTINUED)

25 CONTINUED: (2)

25

SARAH JANE

But why? Why them? It's so unfair!

LUKE

You know you can't do it.

SARAH JANE

Luke, I have saved the lives of so many people. People I didn't even know. I don't know - miners on Peladon, all the people drinking BubbleShock. Without a second thought. But this is my mum and dad!

LUKE

But you know you're not meant to.

SARAH JANE

Meant to? Why? Why can't I? Why shouldn't I save them too?

LUKE

What about the way you were brought up? If you change it, then what if you never meet the Doctor? What if you never meet me?

SARAH JANE

I only want to look through the fissure, see what my life becomes if they survive. If there's anything wrong, we come back and set it right again.

LUKE

And what if I disappear?

SARAH JANE

It's the temporal limitation effect. You'll be safe for a few hours, even if the worst happened. And it won't.

LUKE

Unless this is the trap!

SARAH JANE

Why do we have to think this is something terrible? What if this is a good thing? All these years I've been putting other people first. There has to be something at the end of it, doesn't there? Something for me. What if this is it? My reward?

Sarah Jane takes the sonic lipstick from her bag -

(CONTINUED)

25 CONTINUED: (3)

25

And holds it towards the car.

LUKE

Please. Stop for a moment. Think.

SARAH JANE

If I do, I'll change my mind.

BBZZZZ! She activates the sonic -

The car rocks.

SARAH JANE (CONT'D)

There. Nothing's happened.

LUKE

I've never seen you like this. You said changing time was so dangerous.

SARAH JANE

Back to the fissure. Now.

They head off.

SARAH JANE (CONT'D)

It's just an experiment. I have to see.

As they pass -

FX SHOT: A section of the Abbey wall shimmers -

Stones dislodge, rattling - a deep, satisfied OOV sigh from the TRICKSTER...

CUT TO:

26 OMITTED

26

27 EXT. VILLAGE GREEN -- DAY A

27

EDDIE, BARBARA and the BABY behind the stall - Barbara feeding the baby -

PRAC EFFECT: A cloud-shadow passes over them - and *only* them.

EDDIE

Weather's turning.

BARBARA

Forecast said sunny all day.

(CONTINUED)

27

CONTINUED:

27

EDDIE

One day they'll get it right.

CUT across to OSCAR standing by the tree. Watching them.

OSCAR

It's happening! Time for me to collect
my prize!

CUT TO:

28

INT. OLD SHOP -- DAY 2

28

CLYDE and RANI - Rani with the PRAC-flashing box.

Suddenly a ferocious wind blows -

CLYDE

Whoa no! Don't like this at all!

FX SHOT: BANG! The fissure forms -

Clyde and Rani leap back in shock.

FX SHOT: Emerging from the fissure, an indistinct shape -

RANI

It's Luke!
(calls)
Luke!

CLYDE

No! It's not him! It's that kid,
Oscar!

FX SHOT: In the fissure - OSCAR takes shape, smiling. He steps out.

RANI

Oscar, what's wrong? Where's Sarah Jane, the lady who helped you?

CLYDE

Where is she?

OSCAR

So stupid. Humans.

CLYDE

Really don't like where that sentence finished up either.

FX SHOT: OSCAR transforms into - the GRASKE!

(CONTINUED)

28

CONTINUED:

28

He raises his Snare -

CLYDE (CONT'D)

Run!

Clyde and Rani run out -

The Graske pounding after them -

CUT TO:

29

OMITTED

29

30

OMITTED

30

31

EXT. BROUGHTON NEW TOWN STREETS -- DAY 2

31

The GRASKE chasing RANI and CLYDE - they pause for breath.

CLYDE

Let's split up!

RANI

(of the box)

No, think! It must be the Graske thing,
and this'll protect us!

CLYDE

Let's not split up!

CUT TO:

32

EXT. AREA OVERLOOKING VILLAGE -- DAY A

32

FX SHOT: LUKE and SARAH JANE look through the fissure.
The 'portal' view is hazy, indistinct.

LUKE

Can't see anything. What's happened?

SARAH JANE

I'm going through. Stay here.

FX SHOT: She steps through -

LUKE

No way!

FX SHOT: He follows her.

CUT TO:

33

EXT. BROUGHTON NEW TOWN SHOPS -- DAY 2

33

CLYDE and RANI pelt into the shopping area - a few SHOPPERS around.

CLYDE

Here!

Clyde pulls Rani in under cover -

The GRASKE bursts into the open - eyes flicking left to right, searching -

The SHOPPERS laugh and point at him.

The Graske snarls back angrily.

Watching from their cover -

RANI

(sensing something)
Something's happening -

CLYDE

Ssh!

RANI

Hold on to me!

FX SHOT: The time shift - everything bends around Clyde and Rani. Similar to the shift around Alan in 1.7. This time with a horrendous industrial nightmare of sound.

CUT TO:

34

EXT. FUTUREWORLD -- DAY X

34

CLOSE as mist blows around CLYDE and RANI. They unhug.

RANI

What just happened? Where are we?

CUT TO:

35

EXT. FUTUREWORLD -- DAY X

35

FX SHOT: CLOSE as SARAH JANE and then LUKE emerge from the Fissure.

REVERSE: They look out on to -

DMP: A blasted, devastated world. Grey, smog, rubble. Stretching flat and empty forever.

(CONTINUED)

35

CONTINUED:

35

LUKE

This is our time. Our world.

SARAH JANE

That's impossible.

FX SHOT: Towering above them stands the TRICKSTER, his hooded face filling the sky. He laughs exultantly.

TRICKSTER

Sarah Jane Smith!

SARAH JANE

Oh no. No, not you ...

LUKE

Mum. What is it?

SARAH JANE

(to Trickster)

Where is this place?

FX SHOT: The Trickster looking down.

TRICKSTER

This is what you wanted to see. Earth.
On the day you left! Do you consider
your experiment a success?

SARAH JANE

No, no - what have you done?

FX SHOT: The Trickster looking down.

TRICKSTER

I did nothing. It was you! You gave
me the power to walk this world! You
gave this planet to the Trickster!

End of episode 9