

# **THE SARAH JANE ADVENTURES 5**

## **Episode 1**

**By**

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**Yellow Revisions**

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

1

SARAH JANE, her eye to the telescope...

SARAH JANE (V.O.)

Is there anything more beautiful than a star-filled sky? As a child I would dream of what might be up there, but never imagined that one day I would find out.

DISSOLVE TO:

2 **EXT. SPACE -- NIGHT - 1**

2

FX SHOT: And we're among the stars - travelling through them, and seeing all the wonderful, amazing things that Sarah Jane continues to describe...

SARAH JANE (O.S.)

The fiery rings of Coulabria, interstellar lightning across the Voorheiden Horizon.

And then, through the starscape - something travelling at immense speed, a bright flash of movement

SARAH JANE (O.S.) (CONT'D)

I've seen the death of worlds and the birth of stars. So many wonderful sights... and things to terrify - even here on Earth.

And whatever it is - it's hurtling towards Earth.

CUT TO:

3 **EXT. CAR WRECKERS' YARD -- NIGHT - 1**

3

A big car wreckers' yard - now deserted. But for a lone tramp - HECTOR. He's scrabbling around on the ground beneath a wrecked car. Finds what he's looking for - a battery. Which he fixes into his small and old transistor radio. He smiles as it starts to play, then -

FX SHOT: The streak of light hurtling out of the sky - crashing towards him.

Hector throws himself to the ground.

FX SHOT: Something crashes spectacularly into a pile of wrecked cars.

(CONTINUED)

3 CONTINUED:

3

Hector gets to his feet. Can't believe what he's just seen. And, from within the pile of cars there's the sound of movement. Somehow mechanical.

HECTOR

Anybody in there? You all right?

And suddenly Hector's radio squeals with deafening static.

And then - that noise again. Somehow mechanical.

And out of the car pile comes a big, powerful man - a man of beaten heavy metal. THE METALKIND. A soldier with a utility belt, weapons, bandolier, etc.

Hector is rooted to the spot. Eyes popping with shock.

As the Metalkind pauses, flexes his muscles, rotates his neck, like a limbering athlete.

METALKIND'S POV: - The site through tinted alien eyes - it sees Hector.

And Hector runs. Finds cover, turns and looks -

The Metalkind does not follow. Just opens his utility belt - revealing controls. Presses a button.

FX SHOT: He turns invisible.

FX SHOT: Heavy footprints in the dirt as he moves off.

SARAH JANE (V.O.)

Life here can be an adventure, too.

CUT TO:

4 **OMITTED**

4

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

5

SARAH JANE, CLYDE and RANI are collected around MISTER SMITH - on screen LUKE is on webcam. They're sharing an unheard joke.

SARAH JANE (V.O.)

But the last thing I expected was a family. And that's been the most amazing adventure of all.

(CONTINUED)

5 CONTINUED:

5

LUKE

I've got to go soon. Saturday is band night at the Student Union.

CLYDE

You're going to watch a band? We're talking music here? Electric guitars, drums. Not some physics experiment with elastic, right?

RANI

Clyde. Don't be soft. Soon Luke will have seen more cool new bands than you've ever heard of.

LUKE

You'll be so after my tracks next time I'm home.

SARAH JANE

Oh, Luke, I can't wait.

CLYDE

Yeah - we'll line up a Sontaran invasion or something.

RANI

See if you can still hack it.

LUKE

We haven't been invaded by the Bane or anything, so you must be managing without me.

SARAH JANE

Managing. But it's not the same.

Luke reacts to a voice off that we don't hear -

LUKE

Got to go now. Catch you later.

SARAH JANE

Love you -

But the screen blanks out.

MISTER SMITH

The transmission has ended.

(CONTINUED)

5 CONTINUED: (2)

5

SARAH JANE  
(covering sadness)  
Thank you, Mister Smith.

CUT TO:

6 **INT. SARAH JANE'S HOUSE. HALLWAY -- NIGHT - 1**

6

SARAH JANE at the door seeing CLYDE and RANI off. Rani  
senses Sarah Jane's sadness...

RANI  
Luke will be back soon. Clothes all over  
the place. Empty mugs. Dirty plates.  
Loud music.

Sarah Jane smiles.

SARAH JANE  
You're right. I should make the most of  
the peace and quiet. Goodnight.

RANI  
Goodnight, Sarah Jane.

CLYDE  
See you tomorrow.

Sarah Jane locks up after them. Her smile fades. Looks  
around her - the place feels empty. She heads upstairs

CUT TO:

7 **OMITTED**

7

CUT TO:

8 **INT. SARAH JANE'S HOUSE. SARAH JANE'S BEDROOM -- DAWN - B**

SARAH JANE - asleep in bed. All is still - and then the  
ringing of the doorbell. Ringing again, urgent!

Sarah Jane comes awake - checks the time 5.30 AM.

CUT TO:

9 **INT. SARAH JANE'S HOUSE. HALLWAY/LOUNGE -- DAWN - 1**

9

SARAH JANE comes down stairs - makes for the door.

CUT TO:

10 **EXT./INT SARAH JANE'S HOUSE/ BANNERMAN ROAD -- CONTINUOUS** 0

SARAH JANE opens the door. Steps out - no-one there.

SARAH JANE

Hello?

And then - on the ground, in some sort of futuristic baby carrier - A BABY!

SARAH JANE (CONT'D)

What - ?!!

CUT TO:

10A **EXT. BANNERMAN ROAD -- DAWN - 1** 10A

Quickly, SARAH JANE is out on the drive - but Bannerman Road is deserted.

She goes quickly back. The baby is adorable. She picks her up. Uncertain. Not in any way used to this.

SARAH JANE

Why would anybody leave you on a stranger's doorstep?

CUT TO:

10B **INT. SARAH JANE'S HOUSE. HALLWAY -- DAWN - 1** 10B

SARAH JANE steps back into the hallway, inexpertly cradling the baby.

And the baby starts to cry - only this isn't like any normal baby's cry - that's there, but entwined with it is some strange kind of almost electrical-sounding shriek.

And every light in Sarah Jane's house explodes.

CUT TO:

### **TITLES**

11 **INT. CHANDRAS' HOUSE. RANI'S BEDROOM -- DAY - 2** 11

RANI in bed (her clock is reading 7.12) - woken by her phone beeping. Sleepy Rani reaches for it - a text:

HELP! COME QUICKLY - SJ

And Rani comes awake in a rush.

CUT TO:

12

**INT. CHANDRAS' HOUSE. KITCHEN -- DAY - 2**

12

HARESH is replacing bulbs in the kitchen units as GITA gives direction.

GITA

Every bulb in the house. Even in the fridge. I'm telling you, Haresh, that's not normal.

HARESH

I'll get an electrician out to check the wiring on Monday.

GITA

I hope we're not on a ley line. There was a programme on telly. They run all over the country connecting sites of ancient power like Stonehenge and the White Horse.

HARESH

(winding her up)

What, the pub on Bishton Street?

GITA

(with a twinkle)

You are so funny, you. You could give up teaching and become... an undertaker.

Haresh laughs - As RANI comes rushing through -

GITA (CONT'D)

And where are you off to in such a hurry?

RANI

Sarah Jane's.

(quick thinking -)

Luke's texted me - he can't get an answer. Wants me to check on her. Probably nothing. Bye.

And she's out of there. Haresh calling after her...

HARESH

Phone's probably on the blink. It'll be the ley lines.

Gita fixes him. And hands him another lightbulb.

(CONTINUED)

12 CONTINUED:

12

GITA

Here, how many Comedy Headmasters does it take to change a lightbulb?

CUT TO:

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

13

RANI rushes into the attic (no Mister Smith) -

RANI

Morning! What's -

- And SARAH JANE turns around - reveals the BABY in her arms wrapped in a dressing gown-

RANI (CONT'D)

- that baby doing in your arms?

And Sarah Jane is still in her pyjamas and dressing gown and looks like she hasn't had a wink of sleep.

SARAH JANE

Ssshhh! Don't make her cry. She cried earlier and every light in the house blew!

RANI

In the street, more like!

As Clyde comes in with bulging supermarket shopping bags.

CLYDE

I got what you said in your text - but what do you want nappies for?

And he sees the baby.

CLYDE (CONT'D)

I sort of feel like that should explain everything - but actually I'm even more confused.

SARAH JANE

I found her on the doorstep. Luke's dressing gown was all I had to wrap her in. I was going to call the police - but I don't think they'll have much luck finding her parents. Not on this planet.

And the baby squeals - that same strange sound again.

(CONTINUED)

13 CONTINUED:

13

And the computer monitor on Sarah Jane's desk explodes.

Sarah Jane cradles the baby -

SARAH JANE (CONT'D)  
Ssshhh, ssshhh... it's all right.

Sarah Jane is clearly at a total loss here...

SARAH JANE (CONT'D)  
Luke was born a 13 year old boy. A  
teenager I could handle. But a baby? An  
alien baby? I need help.

RANI  
Don't look at me.

CLYDE  
Or me. Obviously.

SARAH JANE  
Well, your mums must know.

RANI  
If I start asking mum questions about  
how you look after a baby she's going to  
totally freak! Besides, she's an alien.  
What do any of us know?

CLYDE  
What about Mister Smith?

SARAH JANE  
Mister Smith won't come out. Would you  
if you might get your circuits fried?

RANI  
Most babies, all you have to worry about  
is poo and puke.

SARAH JANE  
This one doesn't blow bubbles, she blows  
things up!

And the baby starts to cry again. More things in the  
attic go bang!

CLYDE  
Well, I only know one way to shut up a  
baby!

CUT TO:

14

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

14

CLYDE cradles the BABY - feeding it with a bottle. SARAH JANE and RANI watch. It's a suddenly peaceful scene.

CLYDE

Happy tummy, happy baby. Whatever planet you're from. I looked after my little cousin a few times - not that she's an alien.

RANI

You're a natural, Clyde.

CLYDE

Yeah. Well, little kids are cute. Aren't you, Sparky?

SARAH JANE

Do you think so? I always think babies look a bit... rubbery.

RANI

Her mum and dad will be out of their minds with worry. They must be scouring the galaxy.

SARAH JANE

Maybe, maybe not. Whoever left her on my doorstep, it was no accident. I think someone needs me to protect this baby.

CLYDE

Protect her from who?

SARAH JANE

That's what we have to find out. Before they come looking for her.

CUT TO:

15

**EXT. POWER STATION -- DAY - 2**

15

A high tech nuclear power station. Fenced off. A sign - SUMMERWELL NUCLEAR POWER STATION - TRESPASSERS MAY BE ELECTROCUTED.

CUT TO:

16

**INT. POWER STATION. TURBINE HALL -- DAY - 2**

16

Industrial-looking. Pipes. Power turbines. Metal walkways.

As engineer - CALEB O'DONNELL (beefcake early twenties) - does his rounds.

FX SHOT: A lightning-like flash of energy arcs across the walkway. (This is PORTAL ENERGY)

Caleb jumps back, ducking.

FX SHOT: Another flash, and another.

CALEB

What - ??

FX SHOT: And a storm of PORTAL ENERGY now - a portal opening.

The energy throws Caleb off his feet. He hits the walkway floor as -

FX SHOT: Out of the portal steps a woman in her thirties, attractive, sexy in an ice-queen way. MISS MYERS. Around her neck - a large diamond. She holds it and -

And suddenly the portal energy has gone - and Miss Myers' eyes fall on the prone Caleb - who just stares at her in shock.

She crouches over him - and tugs on his cheek.

MISS MYERS

You're flesh. Good.

CALEB

Who - who are you?

MISS MYERS

My name is Miss Myers. And you're going to help me find my child.

FX SHOT: Miss Myers takes hold of Caleb's head - energy fizzes around it.

CUT TO:

17

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

17

SARAH JANE has the BABY in her alien carrycot. She and RANI are headed off somewhere.

(CONTINUED)

17 CONTINUED:

17

She's giving CLYDE the scanner watch.

SARAH JANE

I've scanned her. Now give the readings to Mister Smith. But let us get clear of Bannerman Road.

CLYDE

Received and understood. If Sparky blows her top again we don't want her anywhere near Mister Smith.

SARAH JANE

The park should be safe enough. Hopefully he can give us a clue who she is, where she came from.

But Rani sees GITA heading for them - but too late.

RANI

Oh, no! Mum!

GITA

So there you are, Rani - and -

She sees the baby.

GITA (CONT'D)

- is there something you've not been telling us, Sarah?

RANI

Mum, there's a simple explanation.

But Gita is beaming.

GITA

You've started fostering, haven't you, my darling? Wonderful! I always thought you were such a perfect mum to Luke.

Sarah Jane is touched - and a little shocked.

SARAH JANE

Thank you, Gita.

GITA

No wonder Luke couldn't get you on the phone. Bet she's a proper little handful.

(to the baby)

Aren't you? Aren't you, Gorgeous?

(CONTINUED)

17 CONTINUED: (2)

17

SARAH JANE

It was all a bit sudden. I practically opened the door and there she was. Like she'd fallen out of the sky.

GITA

(casually)

Oh, like that thing last night.

Gita's loving the baby.

GITA (CONT'D)

What's her name?

CLYDE

Her name?

SARAH JANE

What thing last night?

GITA

It was just on the local radio. A meteor landed in that wreckers yard on Peel Road.

RANI

A meteor?

GITA

She must have a name, Sarah?

Sarah Jane is distracted by Gita's revelation, says the first thing that comes into her head.

SARAH JANE

Sky.

GITA

Sky?

CLYDE

Like she'd fallen out of it.

GITA

It's beautiful. Just like you.

And she tickles the baby under her chin. The baby giggles.

And alarms on both Haresh's car and the van go off.

GITA (CONT'D)

Oh, flippin' heck! First all the lightbulbs and now the car alarms!

(CONTINUED)

17 CONTINUED: (3)

17

Sarah Jane and Rani exchange a glance.

GITA (CONT'D)  
I'll catch up with you later.

And she's heading for the house.

Clyde looks at Sarah Jane and Rani.

CLYDE  
An alien baby turns up and a meteor  
crashes on the same night? That's,  
like, a galactic coincidence.

RANI  
We should check it out.

SARAH JANE  
Absolutely. Clyde, give me my watch  
back. Mister Smith can analyse the scan  
later - we need to find out what's  
landed in the wreckers' yard.

And Sarah Jane passes him the baby in the carrycot, and  
takes back the scanner watch.

CLYDE  
What? What are you doing?

As Sarah Jane opens the car door.

SARAH JANE  
No baby seat. And the last thing I need  
is her blowing the car's electrics. And  
make sure Mr Smith stays out of harm's  
way.

RANI  
You'll be fine. You're a natural.

SARAH JANE  
Take care of her Clyde. I'm sure  
someone left her here because she's in  
danger. I'm relying on you.

CLYDE  
Don't worry.

Sarah Jane and Rani get into the car. Clyde is left  
stranded - holding the baby!

CUT TO:

18

**INT. POWER STATION. CONTROL ROOM -- DAY - 2**

18

MISS MYERS walks in, CALEB behind her - TWO TECHNICIANS turn towards her. Before they can react -

MISS MYERS  
Take a power nap, boys.

FX SHOT: She touches their heads - a fizz of energy.

And both technicians fall into a standing trance, heads bowed. As Miss Myers points Caleb at a computer terminal.

MISS MYERS (CONT'D)  
I'm looking for a power surge in this area. Last night.

Caleb complies, under her power. Starts to type.

Something comes up on screen.

CALEB  
Here. Exploding light bulbs.

Miss Myers smiles. Reads.

MISS MYERS  
Bannerman Road.  
(sinister)  
Don't worry, baby. Mummy's coming to get you.

CUT TO:

19

**EXT. CAR WRECKERS' YARD. ENTRANCE -- DAY - 2**

19

The Figaro pulls up outside the wreckers' yard - TAYLOR AND TROTT CAR SALVAGE - RUST IN PEACE. It's sealed off by incident tape. A POLICE OFFICER on guard.

SARAH JANE and RANI get out of the car.

RANI  
So you think Sky's in danger?

SARAH JANE  
Why else would anyone leave her on my doorstep? What's got me confused is, who put her there?

A POLICE OFFICER steps forward, telling them the area is dangerous and to step away.

(CONTINUED)

19 CONTINUED:

19

But then another voice from off...

PROFESSOR RIVERS

It's all right. Miss Smith is quite used to danger.

Sarah Jane and Rani see PROFESSOR RIVERS coming towards them in wellies from the other side of the police line.

SARAH JANE

Professor Rivers!

CUT TO:

20 EXT. CAR WRECKERS' YARD -- DAY - 2

20

PROFESSOR RIVERS, SARAH JANE and RANI looking into where the "meteor" hit.

RANI

So, where's the meteor?

PROFESSOR RIVERS

Good question. We know a body impacted. Our seismographs at the Pharos Institute recorded it.

Rani indicates the wreckage.

RANI

Don't really need a seismograph to see that, Professor.

They are being secretly watched by HECTOR, hiding close by.

Sarah Jane activates her scanner watch.

SARAH JANE

This was no meteor - and these energy traces don't look like any life form I've ever seen before.

PROFESSOR RIVERS

You mean an alien?

And Rani sees something -

RANI

Sarah Jane!

The Metalkind's footprints leading from impact point. Big and deep.

(CONTINUED)

20 CONTINUED:

20

RANI (CONT'D)

Well, whatever landed last night it had  
big boots.

PROFESSOR RIVERS

Not only big. But heavy. Very heavy.

Sarah Jane still has her watch activated - and she's  
picking something else up...

SARAH JANE

Whatever was here. There's something  
else now.

Professor Rivers almost explodes with excitement -

PROFESSOR RIVERS

Something alien?

As Sarah Jane starts to move towards Hector's hiding  
place.

SARAH JANE

No. Human.

And Sarah Jane confronts Hector.

SARAH JANE (CONT'D)

Hello.

But Hector's scared.

SARAH JANE (CONT'D)

It's all right. I only want to talk.

But Hector runs -

SARAH JANE (CONT'D)

After him! He might have seen  
something!

And Sarah Jane and Rani run after Hector. Professor  
Rivers looks at her wellington boots.

PROFESSOR RIVERS

(calls after them)

Wait for me! I'm in wellingtons!

CUT TO:

21

**EXT. CAR WRECKERS' YARD -- DAY - 2**

21

SARAH JANE and RANI pursue the frightened HECTOR across the site. He pulls open the door of an old shed, slams the door after him.

CUT TO:

22

**INT. CAR WRECKERS' YARD. SHED -- DAY - 2**

22

HECTOR is cowering in the shed as SARAH JANE and RANI enter. This is where he lives. All sorts of accumulated rubbish around him - but lots, and lots of batteries. As he tries to get his transistor radio to work.

HECTOR

I wasn't doing anything wrong.

Rani takes in all the batteries.

RANI

What have you been living off? Battery Bunnies?

HECTOR

They're for my radio. Not that it works since that ruddy great iron bloke dropped in last night!

SARAH JANE

My name is Sarah Jane Smith. I'm a journalist. I want you to tell me what you saw.

HECTOR

The Press? I'm not talking to you. I've seen what you put in the papers about people that seen what I've seen.

He indicates the newspapers lying around.

HECTOR (CONT'D)

I do read them, you know. For bedding, they're very educational.

RANI

It's all right, you can trust Sarah Jane.

But Hector just fiddles grumpily with his little old radio, trying to get it to work.

(CONTINUED)

22 CONTINUED:

22

HECTOR

And I'm going to miss The Archers now.

SARAH JANE

What if I fix your radio for you? Will you tell me what you saw?

Sarah Jane takes out the sonic lipstick.

HECTOR

With a lipstick? I'm homeless, I'm not brainless.

She zaps the radio - and it bursts into life. Hector is over-joyed.

HECTOR (CONT'D)

You fixed it! How did you do that? What sort of batteries do you use in that thing?

CUT TO:

22A

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

22A

CLYDE has the BABY on Sarah Jane's couch. His jacket is on the floor. He's telling her a story.

CLYDE

And the big bad Bane went BANG - and everyone got covered in gunk!

The baby looks at him and giggles.

CLYDE (CONT'D)

No! No! Don't!

And Clyde's phone starts to ring. He gets it.

CLYDE (CONT'D)

This is Clyde. Speak to me.

But the ringing just continues - getting faster and faster, as the baby giggles. And then - just as fast - the ringtone winds down, dying,

CLYDE (CONT'D)

Oh, thanks, Sparky! Flat as Jedward.

And the baby's face crumples - she's going to cry. Clyde drops the phone and jacket -

(CONTINUED)

22A CONTINUED:

22A

CLYDE (CONT'D)

No! Please don't cry! Please! Look -  
 look - come on, think, Langer, you're a  
 born entertainer -

Clyde uses the arm of his jacket like a ventriloquist's  
 dummy snake.

CLYDE (CONT'D)

Say hello to - err - Sid the Sleeve.  
 "Hello, Sky. I'm Sid the Sleeve. What  
 do you call a man who wears paper  
 trousers?" I don't know, Sid.  
 "Russell!" Yeah? Get it?

Clyde laughs at his own joke - but the baby is still  
 looking on the verge of tears.

CLYDE (CONT'D)

No. Too advanced, obviously.

And she's going to cry -

CLYDE (CONT'D)

Oh, no. No. Not in here. Not in here!  
 You blow anything else up in the attic,  
 Sarah Jane will hang me up for Bane  
 bait!

As he places the baby up in the carrycot and rushes out  
 of the attic.

CUT TO:

22B EXT. SARAH JANE'S HOUSE -- DAY - 2

22B

CLYDE rushes out into the garden with the BABY.

CLYDE

Okay. No computers out here, no alien  
 tech, no phones. Safe.

But the baby isn't going to cry now - she's fascinated.  
 Reaching for the leaves of a bush.

CLYDE (CONT'D)

Oh. You like leaves? Leaves are good.  
 Leaves are green. But not salad. Salad  
 is green, but also kind of yeuch.

The baby smiles.

CUT TO:

22C

INT. CAR WRECKERS' YARD. SHED -- DAY

22C

SARAH JANE and RANI still with HECTOR who is fiddling with his now operational radio.

SARAH JANE

Please, just tell us what you saw.

RANI

You saw an iron man. A robot?

HECTOR

Did I say he was a robot? No. I know what a robot looks like, I've seen Star Wars. This was a bloke. His skin was all metal...

Rani looks at Sarah Jane, dubious.

SARAH JANE

And what happened?

HECTOR

Fell out of the sky. Just like a brick. And stood up without a scratch on him. And turned himself invisible.

RANI

Invisible?

HECTOR

That's right. And I'm telling you, he was armed to his flaming big steel choppers. If there's more of them on the way, we don't stand a chance.

CUT TO:

23

EXT. CAR WRECKERS' YARD -- DAY - 2

23

SARAH JANE and RANI leaving the shed.

RANI

A metal man? Is that possible?

Sarah Jane is pulling her phone as she speaks. Speed dials.

SARAH JANE

A bio-metallloid life form. Why not? It's a big universe. But now it's here and it's got to be looking for Sky.

(CONTINUED)

23 CONTINUED:

23

She's getting no answer.

SARAH JANE (CONT'D)

Clyde's not answering. Whatever it is, we have to find it before it finds Sky.

RANI

But it's invisible.

SARAH JANE

Nothing is ever completely invisible.

As PROFESSOR RIVERS, in her wellies, finally catches up.

PROFESSOR RIVERS

There you are. What did I miss?

SARAH JANE

Celeste, do you have equipment in your van that can track an ultra- high frequency electro-magnetic signal?

CUT TO:

23A EXT. NON-SPECIFIC STREET -- DAY

23A

METALKIND POV - searching the streets.

CUT

24 OMITTED

24

AND

AND

25

25

26 EXT. CHANDRAS' HOUSE -- DAY - 2

26

Someone is at the front door. HARESH opens.

CALEB (O.S.)

Hello, Mr Chandra. We're from West London Power.

HARESH

This wouldn't be about all the bulbs blowing, would it?

Reveal - CALEB and with him, MISS MYERS.

CALEB

There was a freak power surge in Bannerman Road. We're visiting every house, looking for the cause.

(CONTINUED)

26 CONTINUED:

26

MISS MYERS  
It needs to be isolated.

CUT TO:

27 EXT. CAR WRECKERS' YARD -- DAY - 2

27

The parked Pharos Institute van.

SARAH JANE (V.O.)  
Whatever crashed here emitted UHF  
electro-magnetic radiation.

CUT TO:

28 INT. PHAROS INSTITUTE VAN -- DAY - 2

28

The back of the van is packed with instrumentation. SARAH JANE, RANI and PROFESSOR RIVERS are around a screen.

SARAH JANE  
That's what scrambled the radio. And whatever made those footprints might be able to make itself invisible, but it can't hide that energy trace.

PROFESSOR RIVERS  
There's something. A regular UHF-ME pulse. And it's moving.

On the screen - it's a map of Ealing and a moving blip.

SARAH JANE  
Right towards Bannerman Road. Rani, try Clyde again! Warn him, he has to get Sky away from there!

Rani pulls out her phone. Dials.

PROFFESOR RIVERS  
Who's Sky?

SARAH JANE  
A defenceless child, and there's something very dangerous coming after her.

RANI  
Clyde's still not answering!

SARAH JANE  
Come on! Thank you, Celeste.

(CONTINUED)

28 CONTINUED:

28

PROFESSOR RIVERS

Oh. Be careful.

SARAH JANE

Oh, I'm never careful. But I'm always prepared.

Sarah Jane brandishes the sonic lipstick - then she and Rani are gone. Professor Rivers ponders for a moment. Takes out her own lipstick -

PROFESSOR RIVERS

Zap!

- and play zaps some imaginary foe.

CUT TO:

29

INT. CHANDRAS' HOUSE. KITCHEN -- DAY - 2

29

CALEB and MISS MYERS stand in the middle of the kitchen looking around them, as HARESH complains and GITA lets him get on with it.

HARESH

Every light in the house went. And I don't suppose West London Power are going to reimburse me for those, are they?

MISS MYERS

I'm afraid not. Do you have young children, Mrs Chandra?

GITA

No. Just our daughter Rani. She's seventeen. And very clever. Going to be a journalist.

HARESH

What do children have to do with your company blowing our lights?

GITA

And you'll blow a blood vessel if you don't calm down, Haresh.

(to Miss Myers)

Would you like a cuppa, my darlings?

Miss Myers is about to refuse - but Gita plows on -

(CONTINUED)

29 CONTINUED:

29

GITA (CONT'D)

Now our neighbour over the road - she's  
just fostered a baby.

Miss Myers' eyes light with interest -

CUT TO:

29A **EXT. BANNERMAN ROAD -- DAY**

29A

METALKIND POV: The BANNERMAN ROAD road sign.

CUT TO:

30 **EXT. SARAH JANE'S HOUSE -- DAY - 2**

30

CLYDE is sitting out in the garden with the alert BABY,  
still in the cot. More relaxed with her now, getting  
along.

CLYDE

And that's a tree. That's grass. Cows  
eat grass. They go *moooo*, and they make  
milk. You like milk, don't you? They  
also make steak. I like steak.  
Specially with chips.

CUT TO:

30A **EXT. NON-SPECIFIC ROAD -- DAY**

30A

The Figaro hurtles along the road.

CUT TO:

31 **EXT. BANNERMAN ROAD -- DAY**

31

Metalkind's POV: We're seeing Bannerman Road. And we're  
coming alongside No. 13 and hear (slightly distant and  
distorted) -

CLYDE (O.S.)

Now, chips are good cold in sandwiches  
the next day.

And the POV swings around towards the house - alerted.

CUT TO:

32 **EXT. SARAH JANE'S HOUSE -- CONTINUOUS**

32

CLYDE as he was with the BABY

(CONTINUED)

32 CONTINUED:

32

CLYDE

But they've got to come from the chippie -  
 and definitely never out of the oven.  
 Oven chips are the work of bad cooking  
 goblins.

And Clyde hears something -

CLYDE (CONT'D)

Did you hear something? I mean - it was  
 more like feel something...

FX SHOT: And then Clyde sees in Sarah Jane's lawn - the  
 depression of two big feet.

And slowly he's getting up, every nerve ringing with  
 alarm -

CLYDE (CONT'D)

Now what - what made that?

And with the baby in one arm he reaches forward -  
 searching - with the other hand. It finds something.  
 Where there should be nothing. Taps - the sound of  
 metal.

CLYDE (CONT'D)

Oh. This is not good.

FX SHOT: THE METALKIND is revealed -

CLYDE (CONT'D)

Not good at all.

And the Metalkind pulls a big, heavy-duty weapon.

CLYDE (CONT'D)

Getting no better!

And he runs with the baby.

FX SHOT: The Metalkind fires.

CUT TO:

33 **EXT. BANNERMAN ROAD -- CONTINUOUS**

33

CLYDE runs with the baby. Opposite is the West London  
 Power van. MISS MYERS jumps out - opens the back of the  
 van.

MISS MYERS

Get in if you want the child to live!

(CONTINUED)

33 CONTINUED:

33

CLYDE

Who are you?

MISS MYERS

I am her mother!

As the METALKIND closes - Clyde jumps into the back of the van with the baby. Miss Myers slams the door shut on them, and jumps in next to Caleb.

FX SHOT: The Metalkind fires wide - PRAC detonation.

MISS MYERS (CONT'D)

(to Caleb)

Drive!

The van hurtles away - escaping the Metalkind.

CUT TO:

34 EXT. CHANDRAS' HOUSE. KITCHEN -- DAY - 2

34

HARESH and GITA are washing up - hear the detonation.

GITA

Did you hear that?

HARESH

Don't worry, after the lights exploding and the car alarms all going off, it'll probably be the gas mains blowing up. Just a regular day on Bannerman Road.

And he carries on with the washing up.

CUT TO:

35 OMITTED

35

36 INT. WEST LONDON POWER VAN -- DAY - 2

36

CLYDE in the back of the van, holding the carrycot. Unsure.

CLYDE

I don't know about you, Sky. But my mum always told me, never take lifts off strangers.

CUT TO:

37 INT. SARAH JANE'S HOUSE. LOBBY -- DAY - 2

37

SARAH JANE and RANI rush through the door -

(CONTINUED)

37 CONTINUED:

37

SARAH JANE  
Clyde?

RANI  
He's not here.

Sarah Jane heads up the stairs.

CUT TO:

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

38

SARAH JANE bursts in to the attic. Followed by RANI.

SARAH JANE  
Mister Smith! I need you! Now!

And with the wheeze of hydraulics, burst of vapour and fanfare - MISTER SMITH emerges.

MISTER SMITH  
Sarah Jane. What can I do for you?

SARAH JANE  
I need you to find Clyde for me.  
Connect with every CCTV camera in  
London, every speed camera - whatever it  
takes and find him.

MISTER SMITH  
There are 521,321 CCTV cameras in  
operation across London, Sarah Jane. It  
may take some time.

SARAH JANE  
Just get on with it!

RANI  
Maybe he's taken Sky for a walk?

MISTER SMITH  
He is at the Summerwell Nuclear Power  
Station.

RANI  
Well that didn't take long.

MISTER SMITH  
I was lucky, it was only the 10,0052nd  
camera I checked.

On Mister Smith's screen - CLYDE is getting out of the back of the London Energy van with the BABY. He's being watched by MISS MYERS.

(CONTINUED)

38 CONTINUED:

38

SARAH JANE  
Who is that woman?

CUT TO:

39 INT. POWER STATION TURBINE HALL -- DAY - 2

39

It's a big warehouse-like bay. CLYDE, the BABY, MISS MYERS and CALEB - as in the CCTV picture

MISS MYERS  
(to Clyde)  
My name is Miss Myers.

CLYDE  
That doesn't sound like much of an alien name.

MISS MYERS  
We don't spell it the same way. Now give me the child.

CLYDE  
Answers first. What was that thing?  
Why's he after the baby.

And Clyde clocks a danger sign that incorporates - SUMMERWELL NUCLEAR POWER STATION. Reacts with shock.

CLYDE (CONT'D)  
And what are we doing here?

CUT TO:

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

40

SARAH JANE and RANI before MISTER SMITH's screen. CLYDE and MISS MYERS on CCTV cam.

SARAH JANE  
Come on.

CUT TO:

41 INT. POWER STATION. TURBINE HALL. REAR -- DAY

41

MISS MYERS closes on CLYDE - who takes a step back.

MISS MYERS  
My child has a destiny. A destiny that will change worlds. And that some will do anything to destroy.

(CONTINUED)

41 CONTINUED:

41

CLYDE

Like the Tin Man back there?

MISS MYERS

The Metalkind. The enemies of my species. Of all flesh.

CLYDE

I don't get it. She's just a baby.

MISS MYERS

How could you even begin to understand? You might be flesh - but you are Earth flesh. Only a few evolutionary twists from protozoa. Now, give me my child!

CLYDE

I don't think so.

And Clyde turns and runs.

MISS MYERS

(to Caleb)

Get him!!

CUT TO:

42 **OMITTED**

42

\*

AND

AND

43

43

44 **INT. POWER STATION. TURBINE HALL/CORRIDOR -- DAY - 2**

44

\*

CLYDE is heading down a corridor - turns a corner and comes face to face with TWO WORKERS - only their heads are bowed, unconscious standing up.

CLYDE

Sleeping on the job, fellas?

A noise behind - CALEB coming after him.

Clyde slips behind the two workers. Clyde looks at the baby, puts his fingers to his lips. She smiles at him.

Caleb goes past, missing them. They're safe for a moment -

Clyde takes a door - and is in the heart of the power plant.

CLYDE (CONT'D)

Typical.

(MORE)

(CONTINUED)

44 CONTINUED:

44

CLYDE (CONT'D)

I'm in the middle of a nuclear power station and I'm carrying Baby Bang!

CUT TO:

45 EXT. POWER STATION. REAR GATES -- DAY - 2

45

The Figaro pulls up. Somewhere at the back of the power station. SARAH JANE and RANI get out.

RANI

Why would that woman take Clyde and Sky to a nuclear power station?

SARAH JANE

I don't know. But you've seen the effect she has on anything electrical. Imagine what could happen there.

Sarah Jane zaps the gates with the sonic.

PRAC sparks - and the gates open for them.

SARAH JANE (CONT'D)

Come on, we may not have much time!

CUT TO:

46 INT. POWER STATION. POWER EXCHANGE ROOM -- DAY - 2

46

CLYDE comes up metal steps, still clutching the BABY, still in the carrycot.

And MISS MYERS steps out of nowhere.

MISS MYERS

Oh. How perfect. You see, a baby will always find her mother.

Clyde is ready to run for it again, but turns and sees CALEB covering any escape. Miss Myers closes on Clyde, holding her arms out for the child.

MISS MYERS (CONT'D)

Give her to me.

CLYDE

What are you going to do with her?

MISS MYERS

Take her home, of course.  
(MORE)

(CONTINUED)

46 CONTINUED:

46

MISS MYERS (CONT'D)

She is the saviour of my kind. She will be the stuff of legend. Now give her to me!

As SARAH JANE rushes in with RANI.

Sarah Jane fires the sonic at a piece of equipment that goes BANG with PRAC sparks - a diversion.

SARAH JANE

Run, Clyde!

And Clyde, Rani and Sarah Jane turn to run -

FX SHOT: THE METALKIND reveals.

RANI

Oh. Boy.

FX SHOT: The briefest glimmer of ANGEL ENERGY around Sky - that nobody notices.

MISS MYERS

No!!

THE METALKIND

The flesh-whelp must be destroyed!

The Metalkind pulls its weapon as it advances.

Sarah Jane grabs the carrycot from Clyde, and places it on the floor, then stands defiantly between it and the Metalkind, shielding it. She aims the sonic at the Metalkind.

SARAH JANE

Get back! I won't let you hurt this child!

The Metalkind laughs. Grins with metal teeth.

METALKIND

(to Sarah Jane)

You cannot stop me, Fleshkind.

But the Metalkind continues to advance. Sarah Jane fires the sonic.

FX SHOT: An electrical forcefield around the Metalkind deflects the sonic.

(CONTINUED)

46 CONTINUED: (2)

46

CLYDE

It's no good!

SARAH JANE

Why do you have to destroy her? She's just a child.

METALKIND

She is no child. She is a weapon.

And Miss Myers glares at Sarah Jane, furious.

MISS MYERS

And she is unprimed. She isn't ready for this. You have doomed us all!

The baby starts to cry.

As the Metalkind raises its weapon - Clyde, Rani and Sarah Jane close together. *Is this this end?*

FX SHOT: Bright gorgeous ANGEL ENERGY forming around the carrycot.

RANI

What's going on?

FX SHOT: A storm of angel energy that envelops Sarah Jane, Rani, Clyde and the carrycot.

SARAH JANE

It's Sky's energy! It's flooding out of her!

Wide-eyed, Miss Myers falls back - and the Metalkind staggers backwards.

METALKIND

No!

MISS MYERS

Yes! Yes! The weapon is priming itself!

(triumphant)

Your presence has activated her, Metalkind

A wind.

MISS MYERS (CONT'D)

The Doom of the Metalkind is come!

(CONTINUED)

46 CONTINUED: (3)

46

FX SHOT; A huge explosion of white Angel light round the carrycot.

Sarah Jane, Clyde and Rani are forced back.

And from there, they see -

No longer a baby, but a thirteen year old girl: SKY.

SARAH JANE

Sky!

**END OF EPISODE**