

**THE SARAH JANE  
ADVENTURES**

**Special**

**By**

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1 FX SHOT - SPACE

1

FX: a beautiful vista of space. A comet whizzes past.

SARAH JANE (V.O.)

I saw amazing things, out there in space. But there's strangeness to be found wherever you turn.

FX SHOT CONTINUED: CAMERA pans down to take in the whole globe of Earth - turning in space.

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

Life on Earth can be an adventure too.

FX SHOT CONTINUED: Earth mixes to an image of CARTOON EARTH.

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

You just need to know where to look...

FX: (ANIMATION) - the picture becomes grainy, horizontal lines visible - seen on tv screen - as a bright orange logo bursts from space over the spinning earth -

It reads *BUBBLESHOCK*.

CUT TO:

2 INT. JACKSON HOUSE, LIVING ROOM - DAY

2

CLOSE on the tv screen - the jingle accompanying a tv ad. It's irritating and repetitive, like the Crazy Frog. The ad's like a US Coke ad, all beautiful teenagers with white teeth, laughing, skateboarding, etc. Interspersed with the voiceover, the song keeps going, 'Drink it!'

COMMERCIAL VOICEOVER (V.O.)

Bubbleshock - for maximum performance.

No added sugars, no concentrates.

Because only Bubbleshock contains Bane!

CUT TO MARIA, 13, in front of the TV, with the remote. She's been tuning it in. Behind her, ALAN, mid-30's, her DAD, carries a box through. The whole room is bare, stripped, filled with boxes - they're moving in.

ALAN

Oh, she's got the telly working, that's the first priority. Come on, Maria, shift! There's plenty more boxes. Do's a favour, find the kettle, I'm parched.

Maria's MUM, CHRISSIE, calls out:

(CONTINUED)

2 CONTINUED:

2

CHRISSIE OOV

Maria!

MARIA

Coming!

CUT TO

3 EXT. JACKSON HOUSE/BANNERMAN ROAD - DAY

3

MARIA comes out of the house. Nice semi, in Ealing.

Two REMOVAL MEN are lugging boxes from their van.  
CHRISSIE - mid 30's, bit flighty - is supervising.

CHRISSIE

Maria, the cutlery's still in the boot,  
go and fetch it -

(to removal man)

No, that says 'kitchen', can't you read?  
Don't go through the front door, go  
round the side. I did say.

As he heads off, she admires him. To Maria:

CHRISSIE (CONT'D)

Mind you. Not bad.

MARIA

Mum! Stop fancying the removal men!

CHRISSIE

Oh they love it. Besides, they're  
getting paid - cutlery, go on!

Maria head out into the street, heads to the Jacksons'  
car -

A car's just pulling up in the drive of the house  
opposite (a much larger, grander house, set off the road;  
it's even a bit spooky). A woman's getting out. SARAH  
JANE SMITH.

MARIA

Hiya.

But the woman just hurries into her house, ignoring her.

CUT TO:

4 INT. JACKSON HOUSE, MARIA'S BEDROOM - DAY

4

Nice, modest bedroom, at the back of the house. MARIA  
standing back as the REMOVAL MEN carry her bed in.

(CONTINUED)

4 CONTINUED:

4

MARIA  
Put it by the window, thanks.

CUT TO:

5 EXT. BANNERMAN ROAD - DAY

5

The removal van driving off - ALAN, CHRISSIE and MARIA waving goodbye.

CUT TO:

6 INT. JACKSON HOUSE, KITCHEN - DAY

6

Everything still in boxes. ALAN, MARIA, and CHRISSIE in the kitchen with cups of tea.

ALAN  
All done. Congratulations. Our new home.

CHRISSIE  
Oo, look at me, it's nearly six, I'd better be off.

Like a bomb dropping for Maria, though she's used to it.

MARIA  
Can't you stay for tea, Mum?

CHRISSIE  
I'd love to, but Ivan's making me dinner back home. But you're gonna love it here, sweetheart, I promise.

MARIA  
I liked the old house.

ALAN  
Well, your mother wanted the money.

CHRISSIE  
Now don't start.  
(to Maria)  
And it's a much better catchment area, they were holding you back in that old place.

MARIA  
They were my friends.

CHRISSIE  
Well, you'll get a better catchment of friends!  
(MORE)

(CONTINUED)

6 CONTINUED:

6

And off she goes -

CUT TO:

7 EXT. BANNERMAN ROAD -- DAY

7

CHRISSEY's getting into her car - a different car to the Jackson's car - MARIA & ALAN seeing her off.

ALAN  
Dunno where my cheque book is. Buried  
in a box somewhere.

ALAN  
Sure.

Chrissie drives off. Alan leans in, gives Maria a hug.

ALAN  
You and me, eh?

Maria smiles. But waves at her Mum.

CUT TO:

8 INT. JACKSON HOUSE, MARIA'S BEDROOM - NIGHT

8

Later. The furniture's in place but the room's still full of boxes. Another portable tv on a shelf. It's on, but we can't really hear it. MARIA's putting framed photos from a box on to a bookshelf.

She studies one of them quickly - it's herself, Alan and Chrissie together on holiday, not so long ago.

(CONTINUED)

8 CONTINUED:

8

PAN across to the TV. The BUBBLESHOCK advert. 'Drink it!'

CUT TO:

9 INT. JACKSON HOUSE, MARIA'S BEDROOM - NIGHT

9

MARIA's in her bed-time-big-t-shirt, gets into bed. She clicks the bedside lamp off, snuggles down.

CU Maria as she lies there for a second, thinking about her new life. Then she closes her eyes.

On the final normal moment of Maria's life... fade to BLACK.

CUT TO:

10 INT. JACKSON HOUSE, MARIA'S BEDROOM - NIGHT

10

CU MARIA - startled awake. She sits up, looks around.

The clock on her bedside table reads 02:37. But...

There's a strange, distant singing noise, coming from afar. *What is it..?*

Maria gets out of bed...

CUT TO:

10A INT. JACKSON HOUSE, HALL - NIGHT

10A

MARIA, in dressing gown & slippers, comes down the stairs, following the distant singing...

Through the front door, she can see soft colours, PRAC LIGHT playing softly against the glass. She opens the front door...

CUT TO:

10B EXT. JACKSON HOUSE - NIGHT

10B

MARIA opens the door. Looks across the road.

From the side of the house opposite - Sarah Jane's house - PRAC LIGHTS are moving, shifting, playing across the trees, and the song is so beautiful, reaching out, calling her...

Maria's tempted.

(CONTINUED)

10B CONTINUED:

10B

Then she dashes across the road...

CUT TO:

11 EXT. SARAH JANE'S HOUSE, SIDE GARDEN - NIGHT

11

MARIA creeps around the side of Sarah Jane's house. The shifting, glowing PRAC LIGHTS stronger, now, the heavenly voice growing in strength.

Careful, to avoid being seen, she sneaks a look round into the side-garden...

And Maria Jackson's life changes forever.

FX: SARAH JANE stands in the garden, Before her - a GAS BUTTERFLY-WOMAN - vaguely humanoid in shape, hovering a few feet off the ground, its wings outstretched, surrounded by a psychedelic aura, beaming out all these different alien colours. Its song carries across the night.

(NB In Sarah's hand, though not important here, is a lozenge-shaped alien device.)

On MARIA - her amazement.

FX: the GAS BUTTERFLY-WOMAN rises up into the night sky.

SARAH JANE is waving smiling, farewell.

On Maria, looking up, up, up...

FX: the GAS BUTTERFLY-WOMAN fades away, on high.

As Sarah turns back to the house - still not seeing MARIA - then Maria's terrified - runs -

CUT TO:

11A EXT. JACKSON HOUSE - NIGHT

11A

MARIA scared, as she runs, runs, runs, back to her house -

On the front door, as it SLAMS!

CUT TO:

12 INT. JACKSON HOUSE, KITCHEN - DAY

12

HARD CUT TO the BRIGHT COLOURS & MUSIC of the Bubbleshock ad, playing on a portable in the Jacksons' kitchen.

'Drink it!' etc.

(CONTINUED)

12

CONTINUED:

12

MARIA's leaning on a kitchen unit, eating toast. ALAN is putting stuff into an overhead cupboard. Maria's thinking back on last night.

MARIA

How would you know if you were going mad?

ALAN

Ask your mother, she's the expert.

MARIA

I'll tell her you said that. But... what if you see something that can't be happening, only it is happening, only you know it can't be?

The front doorbell rings.

ALAN

I dunno, go and ask them.

MARIA

That's our first visitors!

ALAN

If it's Angelina Jolie, tell her I'm not interested.

Maria heads out to the front door -

CUT TO:

13

INT. JACKSON HOUSE, HALL/EXT. BANNERMAN ROAD -- DAY

13

MARIA opens the front door.

KELSEY

You moved in yesterday, right?

On the step is KELSEY HOOPER - about Maria's age. She's very assured, and pretending to be older than she is. She's drinking a bottle of Bubbleshock.

MARIA

Yeah.

KELSEY

I saw you. I'm Kelsey. Hiya.

MARIA

I'm Maria.

(CONTINUED)

13 CONTINUED:

13

KELSEY

You got broadband?

MARIA

Yeah.

KELSEY

Brilliant!

And Kelsey just walks into the house.

CUT TO:

14 INT. JACKSON HOUSE, LIVING ROOM - DAY

14

5 minutes later. Boxes still everywhere. KELSEY completely at home, flicking through TV channels, MARIA sitting a distance away, bemused.

KELSEY

You haven't got the music channels.  
What's the point, if you haven't got  
music channels?

MARIA

Dad says it costs.

KELSEY

Well nag him. You'll be dead in school,  
if you haven't got music channels.  
D'you want some of this?

She holds out the bottle.

MARIA

No thanks, don't like it.

KELSEY

I live on the stuff, I love it. D'you  
want to come into town?

MARIA

Haven't got any money.

KELSEY

That's all right, we'll get the  
BubbleShock Bus. It's free, every half  
hour, come on, get your stuff.

MARIA

What, a free bus?

Kelsey rattles the bottle.

(CONTINUED)

14

CONTINUED:

14

KELSEY

Yeah, it takes you to the Bubbleshock factory, it's only down the road. You go on a tour, get free samples and things, then we all go down the precinct. Come on! I'll show you Darren, he works in the bike shop, he's over buff.

Kelsey's heading off - Maria following -

MARIA

Dad, I'm going out -

And she runs after Kelsey -

CUT TO:

15

EXT. JACKSON HOUSE/BANNERMAN ROAD - DAY

15

MARIA & KELSEY head off -

But ALAN appears in the doorway.

ALAN

Heading off without me?

MARIA

We're going into town.

ALAN

Without a proper goodbye?

MARIA

Oh daa-aad.

But he's smiling, and embarrassed, she walks back to him as he leans down, and gives him a kiss on the cheek.

KELSEY

I'm so shamed for you.

ALAN

Who's your friend?

MARIA

This is Kelsey.

KELSEY

Did they tell you? About the people that used to live here?

ALAN

No, what happened?

(CONTINUED)

15

CONTINUED:

15

KELSEY

They went mad. Ran away, screaming. My mum's friend Kath Pontin, she lives down there, she said the bloke kept going on about aliens. From outer space!

MARIA

What sort of aliens?

KELSEY

Oh, like it's real, shut up! Come on, we're gonna miss it.

Maria heads out into the street with Kelsey -

SARAH JANE's just walking out of her house, as though heading off somewhere on foot. Maria's a bit scared of her now, but compelled to say:

MARIA

Um. Hello. We just moved in opposite, I'm Maria Jackson.

Sarah's curt, hasn't got time.

SARAH JANE

Hello.

Alan's striding over.

ALAN

Hi! Hello there. Nice to meet you, I'm Alan, Alan Jackson.

SARAH JANE

Hi. Um. I hope you're not going to make too much noise. Just, I work from home, and I don't like to be disturbed.

ALAN

Okay. Nice to be made welcome.

Sarah relents a little, shakes his hand.

SARAH JANE

Sorry. Sarah Jane Smith.

Kelsey mutters to Maria:

KELSEY

Local lunatic.  
(calls out)  
See ya then!

(CONTINUED)

15 CONTINUED: (2)

15

MARIA

Yeah...

Maria with a last glance at Sarah Jane, nervous of her, but then she follows Kelsey. Alan calls out:

ALAN

Where are you going, exactly?

MARIA

Bubbleshock factory!

KELSEY

Free bus!

Sarah Jane seems fascinated by this, stares after Maria & Kelsey as they walk away. Alan still being polite.

ALAN

Anyway, I'm sure we'll get on, just fine, it's only me and Maria. Making a new start of it. Bit of a divorce and that. Don't worry, it's all been sorted, no shouting. So, what sort of work d'you do...?

But Sarah Jane's struck with an idea, ignores him, runs back to her driveway -

ALAN (CONT'D)

Okay. Fine. Charming.

JUMP CUT TO Sarah Jane's car, scorching out, driving off.

ALAN (CONT'D)

Nice to meet you too.

CUT TO:

16 EXT. SUBURBAN STREET -- DAY

16

KELSEY just stabbing away on MARIA's mobile as they walk -

KELSEY

There you go, you've got my number, but don't give it to anyone in Year Eight...

- as SARAH JANE's car whizzes past. They keep walking, watching her go, approaching a bus-stop, which has a 'Drink it!' Bubbleshock poster.

KELSEY (CONT'D)

That's the mad woman. Always racing about.

(CONTINUED)

16 CONTINUED:

16

MARIA

She's a bit glamorous, though. What does she do?

KELSEY

Journalist or something. My mum's friend Kath Pontin says she never has anyone round. No mates, nothing. But she's always going out, in the middle of the night. Never talks to anyone. And this guy Sakkib in Year 11, he says he once saw her in the park by the station, she was talking to this big crystal thing, and it moved.

MARIA

(fascinated)

What, like a monster or something..?

KELSEY

Here it is!

The BubbleShock Bus is approaching, playing the jingle.

It's a coach, customized bright orange with BubbleShock decals. BUBBLESHOCK - CONTAINS BANE, etc. It stops in front of Maria and Kelsey - there are already about twenty people on board, kids, teenagers and adults.

CUT TO:

17 INT. BUBBLESHOCK BUS - DAY

17

MARIA and KELSEY pile on. Kelsey takes a double seat to herself, Maria in front of her.

The jingle playing over and over as the bus moves off.

MARIA

I don't get how this BubbleShock stuff's supposed to work.

KELSEY

I don't care. Just makes you feel all wide awake and stuff. And it tastes fab.

MARIA

I think it's disgusting.

KELSEY

You're one of the two per cent then.  
(MORE)

(CONTINUED)

17 CONTINUED:

17

KELSEY (CONT'D)

It doesn't work on two per cent of people, that's a fact, that is. Anyway, it's organic.

MARIA

So that makes it all right? Just the magic word 'organic'?

KELSEY

Well it's natural. And that's good. So there.

CUT TO:

18 EXT. SUBURBAN STREET #2 - DAY

18

The BUBBLESHOCK BUS rattles past, playing its jingle.

As it clears a BUBBLESHOCK POSTER - 'Drink it!' - REVEAL SARAH JANE, in her CAR, parked. Waiting, like a spy. As she sees the bus go past, she guns her engine -

The car pulls out. Following the bus.

CU Sarah Jane, driving. Determined.

CUT TO:

19 INT. BUBBLESHOCK BUS - DAY

19

KELSEY looks out, calling to MARIA -

KELSEY

There it is! Bubbleshock!

And as the bus pulls in to the factory -

CUT TO:

20 EXT. FACTORY - DAY

20

A BIG, HEAVY DOUBLE-GATE to the factory, now sliding open with a *clank-clank-clank*. All automated, no personnel.

The BUBBLESHOCK BUS drives in.

CUT TO SARAH JANE, in her CAR, right behind the bus. She grits her teeth, accelerates.

The gate's just *clank-clank-clank* closing, but Sarah Jane's car just zips through in time -

CUT TO:

21 EXT. FACTORY COURTYARD - DAY

21

The BUBBLESHOCK BUS heads to the front of the building -

But SARAH JANE's car veers to the left, by an outbuilding. She's parking out of sight.

Sarah gets out. Looks around. There's no one to see her.

She hurries across the open courtyard. On a mission.

Once she's clear of the open space, she hides in the shadow of a wall. She clicks her watch. No ordinary watch; its dial becomes a small screen of flickering data.

SARAH JANE

I knew it...

CUT TO:

22 INT. FACTORY, ORDINARY CORRIDOR - DAY

22

KELSEY, MARIA and the rest of the TOUR PARTY - adults & kids - are moving down a concrete corridor. The jingle echoing around them.

They're being led by DAVEY. He's smart, 20s, handsome, carries a clipboard. A hint of brutality underneath.

DAVEY

Right, welcome to the BubbleShock Experience, etcetera. If you could all step through the archway, one by one, thank you. Just a security scan. One at a time, thank you...

Halfway down the corridor is a high, gleaming metallic arch. People start to go through. A vivid *flash!* with each one. Maria is unsettled, hanging back.

MARIA

Security scan, in a pop factory?

KELSEY

People want to steal the recipe!

Kelsey goes through, *flash!*

KELSEY (CONT'D)

Come on, it doesn't hurt.

(CONTINUED)

22 CONTINUED:

22

Maria takes a deep breath, steps through. *Flash!*

CUT TO:

23 INT. DATA ROOM - DAY

23

A screen shows a frozen image of Maria. Her picture's being broken down into coloured data, like an infra-red, with information scrolling all around.

Pull out to see a TECHNICIAN at the screen.

TECHNICIAN 1

Today's first lot going through now.  
Transmitting data to the Archetype, in  
five, four, three...

Behind him: the dark, sinister data room. It's industrial-looking, but with various bits of alien-looking equipment chattering away. Another TECHNICIAN and, in shadow, a WOMAN, at a table, like a mortician's slab but angled like a dentist's chair. Upon it, a figure shrouded in white.

It's a BOY. 13 years old, apparently asleep. His face and body covered with medical pipes and wire connections.

TECHNICIAN 1 (CONT'D)

...two, one, and transmit -

Electronic noise, and the BOY shudders - still unconscious - as the equipment around him lights up.

TECHNICIAN 1 (CONT'D)

Is it working?

The WOMAN steps into the light. MRS WORMWOOD; she's striking, well-dressed, in her 40s. A glint of steel.

MRS WORMWOOD

Oh yes. He's almost fully mature.

(touches Boy's face)

I would even say, perfect. Mother will be pleased.

CUT TO:

24 EXT. FACTORY COURTYARD - DAY

24

SARAH JANE'S found a rusty, metal door, NO ENTRY. She digs in her pocket, gets out a LIPSTICK. Unscrews it...

Holds it against the door. It shines a red light, with a familiar whirring noise.

(CONTINUED)

24

CONTINUED:

24

Click, the door unlocks - she swings it open -  
filling the doorway: TWO HEFTY BUBBLESHOCK WORKERS,  
thugs.

SARAH JANE

Oops.

CUT TO:

25

INT. DATA ROOM - DAY

25

INTERCUT WITH WORMWOOD'S OFFICE. MRS WORMWOOD puts a hand to her ear - she's wearing a discreet comms earpiece, receiving a call -

SECRETARY

Mrs Wormwood? We have an intruder.

MRS WORMWOOD

Well, dispose of them.

SECRETARY

She says her name is Sarah Jane Smith.

MRS WORMWOOD

(delighted)

Does she indeed? Then bring her to my office. And make her welcome.

(earpiece off)

This should be fun.

And she's smiling, as she strides out -

CUT TO:

26

INT. FACTORY FLOOR, MAIN AREA - DAY

26

On DAVEY.

DAVEY

Ladies and gentlemen, boys and girls, welcome to BubbleShock!

A massive factory - gantries and machinery stretching away above and below. Several huge vats bubbling away. Steam and clanking metal. A few WORKERS bustling about from machine to machine. Industrial and real. MARIA, KELSEY & VISITORS looking all around.

MARIA

It's huge.

(CONTINUED)

26

CONTINUED:

26

KELSEY

Seen it loads of times.

DAVEY

Just a reminder, if you could turn your mobile phones off. That means all of you. We've got sensitive equipment in here, and the signal can interfere with the machinery, so phones off, thank you.

MARIA

(to Kelsey)

What's a mobile gonna do, make the bubbles go flat?

DAVEY

(at Maria)

That's enough lip at the back, just do it, thank you.

Maria & Kelsey switch their phones off.

MARIA

He's a bit rude.

KELSEY

I don't care, he's a total muffin.

DAVEY

Ok, everyone, this is the main production area! And this is the bit you've been waiting for, help yourselves -

He lifts the lid on a crate of Bubbleshock.

Everyone files past, helping themselves.

DAVEY (CONT'D)

(bored)

Bubbleshock, revitalises your taste buds, gives you energy morning noon and night. Only Bubbleshock contains Bane, etcetera. Keep moving, that's it, thank you, don't touch anything, how many times? Move along, free Bubbleshock...

Kelsey grabs one, but Maria just walks past.

DAVEY (CONT'D)

Oy. No Bubbleshock?

MARIA

No ta. I'm one of the two per cent with the wrong taste buds.

(CONTINUED)

26 CONTINUED: (2)

26

DAVEY

Don't worry, we're working on it. Soon we'll have everyone drinking Bubbleshock. The whole world.

MARIA

I'd rather have a cup of tea.

CUT TO:

27 INT. WORMWOOD'S OFFICE -- DAY

27

A SECRETARY - 25, sharp, blonde - puts a cup of tea down before SARAH JANE. She's sat opposite MRS WORMWOOD in her office, which is light, modern, spacious.

SARAH JANE

Thank you. That's very kind.

MRS WORMWOOD

Think of yourself as our guest.

SARAH JANE

I wasn't breaking in, I was just trying to reach someone in charge. I phoned about a hundred times, but no one would talk to me.

MRS WORMWOOD

Oh, I've seen the list, phonecalls and emails. Miss Sarah Jane Smith certainly makes her presence felt.

SARAH JANE

D'you mind if I take notes?

MRS WORMWOOD

Not at all. Since you've been so bold, let's make this an official interview.

SARAH JANE

And it's... Mrs Wormwood?

MRS WORMWOOD

That's correct.

SARAH JANE

As a matter of fact, it's in the Bible, Wormwood. The Book of Revelations. At the end of the world, it describes a star, falling to Earth and poisoning the waters. A star called Wormwood.

(CONTINUED)

27

CONTINUED:

27

MRS WORMWOOD

Fascinating. Shall we move on to  
business?

SARAH JANE

I've got contacts in the City. They say  
it was like this company dropped in  
from nowhere. And normally, it takes  
years of tests to get approval from the  
EU to market a new foodstuff. You got  
it in two weeks.

MRS WORMWOOD

All we're doing is satisfying a need.

SARAH JANE

Which is...?

MRS WORMWOOD

The people are hungry, Miss Smith. For  
new food, new drink, new tastes. All  
the western world does is eat.  
All day, every day, eating, they gorge  
and feast and chew and bite, all sweet  
and hot and cold and sticky, food and  
drink, just food and drink, that's the  
Human Race. They devour. Who are we to  
deny them?

SARAH JANE

So you invented Bane?

MRS WORMWOOD

Oh, the Bane inside BubbleShock isn't  
new, Miss Smith. It's very, very old.  
Come and see...

She stands, expecting Sarah Jane to follow.

CUT TO:

28

INT. FACTORY FLOOR, MAIN AREA - DAY

28

A promo video playing on a huge screen - KELSEY, MARIA  
and other VISITORS looking up, DAVEY to one side.

TV ad footage - extra footage - all happy teenagers, etc.  
'Drink it!' The BubbleShock jingle playing under.

VOICE

Bane!

(MORE)

(CONTINUED)

28

CONTINUED:

28

VOICE (CONT'D)

The brand new taste for a new generation! Bane gives you life, gives you energy, gives you get-up-and-go!

CUT TO:

29

INT. WORMWOOD'S OFFICE - DAY

29

SARAH JANE and MRS WORMWOOD are standing at one end of the office, a HUGE SCREEN playing the same video.

MRS WORMWOOD

For all the hype, Bane is totally natural. One hundred per cent organic.

SARAH JANE

Yes, but organic *what*?

MRS WORMWOOD

Now don't be silly. I can hardly give away our recipe.

SARAH JANE

I checked with some scientists I know -

MRS WORMWOOD

Your social circle sounds fascinating.

SARAH JANE

They tried to analyse a bottle of Bubbleshock -

MRS WORMWOOD

Oh, what good is analysis? That's just chemicals and sweeteners and E-numbers, the test of a drink is in the tasting. Have you tried it?

SARAH JANE

Oh no. Definitely not.

MRS WORMWOOD

But you must. Lesley!

A click of the fingers, and Lesley's there, handing Mrs Wormwood a bottle of Bubbleshock.

SARAH JANE

No, really, thanks, I'm fine.

MRS WORMWOOD

But I insist!

(CONTINUED)

29

CONTINUED:

29

She twists the cap, the *psssch!* of gas; sinister, now, as Mrs Wormwood holds it out.

MRS WORMWOOD (CONT'D)

A good journalist should submit to the complete experience. Drink Bubbleshock, Miss Smith. Drink deep.

SARAH JANE

Mrs Wormwood. I'd rather die.

Hols the stare, Mrs Wormwood just dying to say, all right then. But she lowers the bottle, relents.

MRS WORMWOOD

Well. We can't have that. Can we?

CUT TO:

30

INT. FACTORY FLOOR, MAIN AREA - DAY

30

The promo VIDEO on screen -

VOICE

Bane has received ringing endorsements -

CUT TO the BLUE PETER STUDIO, GETHIN & KONNIE to CAMERA -

GETHIN JONES

Now I know we're not supposed to advertise, but we're making an exception for this!

KONNIE HUQ

You've got to try Bubbleshock, it's just delicious!

GETHIN & KONNIE

(hold up bottles)

Drink it!

During this, MARIA's looking doubtful.

CUT TO:

31

INT. WORMWOOD'S OFFICE - DAY

31

MRS WORMWOOD clicks off the video, walks back to her desk, SARAH JANE following, persistent.

SARAH JANE

But those scientists - they said that Bane behaves very oddly when they try to  
(MORE)

(CONTINUED)

31 CONTINUED:

31

SARAH JANE (CONT'D)  
test it. As if it's resisting the  
analysis. And nothing could do that.  
(beat)  
At least... Nothing on Earth.

MRS WORMWOOD  
What exactly are you suggesting? That  
Bane originated in outer space?

SARAH JANE  
Of course not. That would be  
ridiculous.

MRS WORMWOOD  
Wouldn't it though?

CUT TO:

32 INT. FACTORY FLOOR, VAT AREA - DAY

32

\*

DAVEY's leading the tour - including MARIA - around to a  
large vat. Above it is a giant-udder like piece of  
machinery. He indicates the udders.

\*

\*

\*

DAVEY  
... so the pure spring water and fresh  
fruit juice ends up here, where Bane is  
added

\*

He moves off towards a stack of crated Bubbleshock  
bottles.

\*

DAVEY (CONT'D)  
And from here it's bottled, all quality  
controlled, and packed up, ready to be  
distributed all over the British  
Isles...

\*

\*

\*

As he leads them across the floor, KELSEY & MARIA linger  
behind, Kelsey muttering:

KELSEY  
Listen, we'll be done in twenty minutes,  
I'll go and phone Suki, she can meet us  
in W H Smith's.

MARIA  
You're not supposed to use your phone.

KELSEY  
What are you, a girl guide?

(CONTINUED)

32 CONTINUED:

32

MARIA  
He'll take it off you.

KELSEY  
Well he's not gonna see, is he? Two ticks. Suki's dead rich!

Kelsey glances round - Davey's not watching - and scurries off down a side-corridor...

Once she's out of sight, Kelsey hurries along.

CUT BACK TO Davey, beside boxes of Bubbleshock, continuing his speech...

DAVEY  
...and every bottle is dated and stamped with the Bubbleshock seal of approval.  
Making it the nation's number one!

MARIA  
Thing is though, this Bane stuff, the special ingredient. What is it, exactly?

DAVEY  
Bane is life. Bane is all.

He says it with reverence. Maria not impressed.

CUT TO:

33 INT. WORMWOOD'S OFFICE - DAY

33

MRS WORMWOOD standing, shaking SARAH JANE's hand.

MRS WORMWOOD  
Go ahead and print your story, by all means. But consider your career - are you really going to expose this as some kind of alien plot? You'll be considered insane.

SARAH JANE  
I don't care what people think of me. Never have. I just want to find the truth.

MRS WORMWOOD  
But at such a cost. I take it, Miss Smith, that you're single?

SARAH JANE  
Yes I am.

(CONTINUED)

33

CONTINUED:

33

MRS WORMWOOD

No children?

SARAH JANE

No.

MRS WORMWOOD

Such a wasted life.

(to the secretary)

Miss Smith is leaving.

(to Sarah Jane)

Lesley will show you out.

The SECRETARY steps out from her desk to lead Sarah-Jane out. Sarah Jane turns back, casually:

SARAH JANE

Oh, and by the way, what planet do you come from?

MRS WORMWOOD

Nice try.

CUT TO:

34

INT. LIFT - DAY

34

SARAH JANE and the SECRETARY step into the lift.

CUT TO:

35

INT. WORMWOOD'S OFFICE - DAY

35

MRS WORMWOOD touches her earpiece-comms.

MRS WORMWOOD

Lesley. Kill her.

CUT TO:

36

INT. LIFT - DAY

36

SARAH JANE and the SECRETARY, going down in the lift.

The secretary, standing just behind Sarah Jane, has got one hand to her earpiece-comms. She nods. Then calmly, she lifts one arm, her hand in a karate-style chop, ready to strike...

CU Sarah Jane.

CUT TO her POV. The lift doors are shiny stainless steel, and she can see the distorted reflection of the secretary raising her arm -

(CONTINUED)

36

CONTINUED:

36

Sarah Jane slams her elbow back, winding her! As the secretary staggers back, the lift door opens -

CUT TO:

37

INT. CORRIDOR OUTSIDE LIFT - DAY

37

SARAH JANE runs out - the SECRETARY follows -

SECRETARY

My orders are to kill you.

SARAH JANE

Oh, you're not the first.

Like lightning, Sarah-Jane claps a handkerchief over her nose and mouth and smashes a small phial on the floor. PRAC green gas pours from the smashed glass.

The secretary shudders, collapses to the ground.

Sarah Jane runs through the gas, holding the handkerchief.

She reaches a NO ENTRY door, shoves her way through -

CUT TO:

38

INT. FACTORY FLOOR, MAIN AREA - DAY

38

SARAH JANE finds herself on a metal staircase leading down to the Factory Floor of sc.26, though deserted now.

She runs down. Determined to find out more.

CUT TO:

39

INT. DARK FACTORY CORRIDOR - DAY

39

A darker area. KELSEY's found a quiet corner. She's scrolling through her phone list, SALLY, SAM, SAMMIE, SAM2, SAMIRA, STEVE, STEVO, SUBBSY...

She looks round, alerted by a noise -

Far down the corridor, WORKMEN, heading her way (not seeing her). But Kelsey snaps the phone off -

She ducks through a metal door.

CUT TO:

40 INT. PIPE ROOM - DAY

40

KELSEY closes the door. Listens.

CUT TO:

41 INT. DARK FACTORY CORRIDOR - DAY

41

The WORKMEN walk past.

CUT TO:

42 INT. PIPE ROOM - DAY

42

KELSEY sighs with relief. And then, she looks round.

This room's spooky. Dark pipes, industrial, steam rising. Metal clanking. She's a bit unnerved, looking round:

KELSEY

Blimey. Don't put this on the tour, do they?

But she gets her phone out again, clicks on SUKI - clicks call -pause, ringing, then -

KELSEY (CONT'D)

Hiya Suki -

Then from the phone, a shrill eeeeeeeeeeeee!

Kelsey drops the phone. It slides across the floor. Alarms start to sound! The pipes begin to clatter and groan, as though the place is going mad.

Kelsey runs back to the door -

It's locked.

HIGH ANGLE on Kelsey, an ALIEN POV, as something begins to roar and slurp...

Kelsey slowly looks up...

And screams!

CUT TO:

43 INT. DATA ROOM - DAY

43

Alarms sound, CU on THE BOY.

(CONTINUED)

43

CONTINUED:

43

And his eyes bolt open!

CUT TO:

44

INT. FACTORY FLOOR, VAT AREA - DAY

44

\*

Alarms sounding, DAVEY with the VISITORS -

DAVEY

I'm sorry, everyone, we have an  
emergency -

(calls to WORKER)

Get them out! Get everyone out!

And he runs away. Everyone, including MARIA, mystified.

CUT TO:

45

INT. PIPE ROOM - DAY

45

KELSEY looking up, and backing herself against a wall,  
still screaming.

The ALIEN POV focuses down on her, slowly moving down  
from on high...

CUT TO:

46

INT. FACTORY FLOOR, VAT AREA - DAY

46

\*

The WORKER is herding the VISITORS out - 'This way  
everyone, quick as you can' - but MARIA's holding back,  
worried, whispers to herself:

MARIA

Kelsey...

Quickly, when the Worker's not looking, she nips down a  
corridor, disappearing into the depths of the Factory.

CUT TO:

47

INT. WORMWOOD'S OFFICE - DAY

47

The alarms sounding here, also. MRS WORMWOOD with her  
hand to her comms device -

MRS WORMWOOD

What is it? What's happening - ?

The door opens, the SECRETARY appears, holding on to the  
doorframe, dishevelled.

(CONTINUED)

47 CONTINUED:

47

SECRETARY  
Mrs Wormwood... she escaped...

MRS WORMWOOD  
(furious)  
Sarah Jane Smith!

CUT TO:

48 INT. DARK FACTORY CORRIDOR - DAY

48

SARAH JANE has got alarms sounding all around her.

She runs, deeper into the Factory...

CUT TO:

49 INT. PIPE ROOM - DAY

49

KELSEY backed into a corner, all bravado gone, terrified.  
A terrible roaring noise fills the room...

KELSEY  
...no, please no, please no...

CUT TO:

50 INT. DARK FACTORY CORRIDOR #2 - DAY

50

All pipes and steam. SARAH JANE runs along -

CUT TO:

51 INT. DARK FACTORY CORRIDOR - DAY

51

DAVEY & 2 WORKERS run along -

CUT TO:

52 INT. DARK FACTORY CORRIDOR - DAY

52

MARIA runs along, scared.

CUT TO:

53 INT. FACTORY FLOOR, MAIN AREA - DAY

53

MRS WORMWOOD hurries down the stairs with two WORKERS.

MRS WORMWOOD  
Find that woman, and this time, kill her  
properly!

CUT TO:

54 INT. PIPE ROOM - DAY

54

- the door bursts open -

DAVEY and the two WORKERS run in - he's furious - sees KELSEY, backed into the corner -

DAVEY

What have you done?!

KELSEY

Get that thing away from me!

DAVEY

She is not a thing! You are the thing!

He looks up -

The ALIEN POV considers Davey.

DAVEY (CONT'D)

She is my Mother, the Mother of us all!

CUT BACK TO ground-level, Worker calls out 'Sir!' He's picked up Kelsey's mobile.

DAVEY (CONT'D)

Well turn it off!

The worker throws it down. Grinds it underfoot. The mobile disintegrates.

KELSEY

Oy, that's my phone!

The alarms stop. Davey looks up, in supplication.

ALIEN POV, HIGH ANGLE on Davey.

DAVEY

There's nothing to be scared of, Mother.  
Our precious Bane Mother...

CUT TO:

55 INT. DARK FACTORY CORRIDOR - DAY

55

Calmer now, with the alarms off. Though MARIA's still freaked out. She whispers -

MARIA

Kelsey? You there?

(CONTINUED)

55 CONTINUED:

55

Hiding in shadow, she thinks... gets out her mobile.  
Clicks down the names, finds KELSEY.

Presses call.

The alarms sound again!

CUT TO:

56 INT. PIPE ROOM - DAY

56

Alarms sound again. DAVEY furious -

DAVEY

Another one!

CUT TO:

57 INT. DATA ROOM - DAY

57

Alarms sounding - the sole TECHNICIAN running from  
console to console, in panic -

PRAC FX: the console EXPLODES.

The Technician falls back, hits the ground, unconscious.

On the slab, the BOY sits up. Scared. He starts pulling  
out cables and wires -

CUT TO:

58 INT. DARK FACTORY CORRIDOR - DAY

58

MARIA looking up at the alarms, scared - she ends the  
call on her mobile, though the alarms keep sounding -

Desperate, she runs down the corridor -

CUT TO:

59 INT. DATA ROOM -- DAY

59

Alarms still sounding. The BOY steps off the slab. The  
shroud falls back to reveal he's wearing a white tunic.

He's scared, panicking, wide-eyed, looking round at this  
strange new world, still filled with smoke and PRAC  
SPARKS from the exploded console -

The Boy leaps from the slab - and he runs, like an animal -

(CONTINUED)

59 CONTINUED:

59

- out of the door -

CUT TO:

60 INT. DARK FACTORY CORRIDOR #2- DAY

60

Alarms still sounding. MARIA runs, round a corner -

Stops dead! As does the BOY! They almost collided. Stare at each other.

MARIA

Um. Hello.

He repeats her greeting - exactly the same intonation-

BOY

Um. Hello.

MARIA

Who are you?

BOY

Who are you?

MARIA

I'm lost.

BOY

I'm lost.

Then a bang from afar, a door being thrown open, the clatter of heavy feet, OOV Workers running -

The Boy reacts on instinct, runs like lightning!

A second - then Maria races after him -

CUT TO:

61 INT. DARK FACTORY FLOOR #3 - DAY

61

Alarms still sounding. The BOY, running ... his POV of this strange, new terrifying world. Everything new. Behind him - MARIA, following -

CUT TO:

62 INT. PIPE ROOM - DAY

62

Alarms sounding. KELSEY still watching, terrified, as DAVEY calls up.

ALIEN POV on Davey.

(CONTINUED)

62

CONTINUED:

62

DAVEY

Shroud yourself, Mother. We will find the source, and destroy it.

A beep, Davey puts his hand to his ear-comms.

DAVEY (CONT'D)

Mrs Wormwood. We have the situation under control...

MRS WORMWOOD OOV

Ohh, I don't think so.

CUT TO:

63

INT. DATA ROOM - DAY

63

MRS WORMWOOD and her two WORKMEN stand by the empty slab; she's holding the torn-out wires.

MRS WORMWOOD

The Archetype has escaped. Find him! And for the Bane Mother's sake, turn off these alarms!

CUT TO:

64

INT. DARK FACTORY CORRIDOR #3 - DAY

64

Alarms die.

The clump clump clump of boots, as a troop of WORKERS run past, like soldiers -

Reveal MARIA & THE BOY, hiding in a dark corner, under some metal stairs. They wait for the footsteps to recede, then, she smiles at him. Whispered:

MARIA

I'm not with them. I can help you!

The Boy smiles back. Exactly the same smile.

Maria sneaks a peek round the corner - empty corridor.

MARIA (CONT'D)

Gotta find a place to hide...  
(spots something)  
Yes! Come on!

She beckons the Boy forward - they dash across the corridor -

(CONTINUED)

64

CONTINUED:

64

- run through a toilet door, marked LADIES.

CUT TO:

65

INT. FACTORY TOILETS - DAY

65

MARIA and THE BOY run in. Catch their breaths.

MARIA

We'll be safe here for a bit. One place  
men never go. Sorry for dragging you  
into the ladies.

BOY

Why do men never go to the ladies?

CUT TO:

66

INT. DARK FACTORY FLOOR #3 - DAY

66

SARAH JANE runs along.

She stops. Hears OOV WORKERS at the far end of the  
corridor, 'Find him!', the clump of boots -

She looks for somewhere to hide - runs through a door -

CUT TO:

67

INT. FACTORY TOILETS -- DAY

67

The BOY and MARIA look round - as SARAH JANE bursts in.

Beat, as they all stare at each other.

SARAH JANE

What are you doing here?

MARIA

I could ask you the same!

SARAH JANE

But... who's he? Why's he dressed like  
that?

BOY

Um. Hello.

SARAH JANE

What have they done to you?

BOY

I knew I had to get away.

(CONTINUED)

67

CONTINUED:

67

SARAH JANE  
That goes for all of us.

Sarah-Jane looks round -

There's a small window up in one wall, above the sinks.

SARAH JANE (CONT'D)  
Yes! Quickly, come on, through the  
window! What was it, Maria?

MARIA  
Yeah.

SARAH JANE  
Maria, we've got to get out -

CUT TO:

68

INT. DARK FACTORY CORRIDOR #3- DAY

68

MRS WORMWOOD marching in one direction with her two  
WORKERS, DAVEY approaching from the opposite way.

MRS WORMWOOD  
You've searched everywhere?

DAVEY  
It must have left the compound.

MRS WORMWOOD  
Impossible!  
(sniffs the air)  
There are still humans here... I can  
smell them. And one very particular  
person. Still alive.

She looks round. At the Ladies' toilet.

MRS WORMWOOD (CONT'D)  
Did you search in there?

DAVEY  
But... it's for their females only. We  
are males, their culture says we must  
never go in...

MRS WORMWOOD  
Ohh, you idiot.

She leads a charge into the Ladies' -

CUT TO:

69 INT. FACTORY TOILETS -- DAY

69

MRS WORMWOOD, DAVEY and the WORKERS burst in ...

Empty.

Mrs Wormwood looks up at the open window.

MRS WORMWOOD

Where does that lead?

DAVEY

Visitors' car park. Only a child could get through there.

MRS WORMWOOD

Or a narrow-hipped female.

(heading out)

Quickly! Seal the gates!

CUT TO:

70 EXT. FACTORY COURTYARD - DAY

70

At the CAR, hidden beside an outbuilding -

SARAH JANE's urgently shoving THE BOY into the back seat. MARIA hovering, frantic, not sure what to do.

SARAH JANE

Get in!

MARIA

But my friend's in there - well, I only met her this morning, but I can't just leave her -

SARAH JANE

But the bus has gone, maybe she was on the bus, now get in -

MARIA

I can't!

Sarah Jane looks round, a *clank-clank-clanking* -

The big DOUBLE GATES are closing...

Sarah Jane gets out her lipstick. She points it at the gates. Whirrs.

The gates *clank-clank-clank* open again...

(CONTINUED)

70

CONTINUED:

70

MARIA (CONT'D)

What's that thing?

SARAH JANE

Sonic lipstick. Now get in!

Fat behind them, a door *slams* open! MRS WORMWOOD, DAVEY and the WORKERS pour out - and see them -

That's enough to scare Maria, she gets into the car -

Sarah Jane at the wheel, turns ignition, guns the engine -

The Workers start to run towards them -

The car roars off, through the gates, gone -

MRS WORMWOOD, furious, biting it back, forcing a smile.

MRS WORMWOOD

She's taken the Archetype. Now we can have even more fun. Oh, even more.

CUT TO:

71

INT. WORMWOOD'S OFFICE - DAY

71

MRS WORMWOOD & DAVEY stride in, stop.

MRS WORMWOOD

Now then. Let's find out what you know. Little girl.

Facing her: poor KELSEY, flanked by TWO WORKERS.

CUT TO:

72

EXT. BANNERMAN ROAD - DAY

72

The car parked, SARAH JANE leading THE BOY towards her house, MARIA still hyped up, all questions -

MARIA

But who is he? What was he doing in that factory? What are they doing in there?

SARAH JANE

Just leave it, you go home, Maria, I can handle things from now on -

MARIA

But there's something going on!

(CONTINUED)

72

CONTINUED:

72

SARAH JANE  
I said, leave it!

MARIA  
I saw you last night!

Sarah Jane stops dead. Turns to Maria.

SARAH JANE  
...what did you say?

BOY  
She said, she saw you last night.

MARIA  
(calm, brave)  
With that thing. In your garden.  
That... alien.

Sarah Jane goes right up to her.

SARAH JANE  
Now listen to me, Maria. My life is  
dangerous. And rule one, I don't put  
anyone else in danger. Especially not a  
kid -

MARIA  
I'm not a kid!

SARAH JANE  
Maria, just go back home, and watch  
telly, and do whatever you do, just live  
your life as normal, and forget any of  
this happened. Have you got that? Stay  
away from me. For your own sake!

And she hurries the Boy towards her house.

On Maria, feeling useless. And then, upset, as the  
madness of it all gets to her, and she turns, runs to her  
house -

CUT TO:

73

INT. JACKSON HOUSE, HALL - DAY

73

MARIA burst in, upset - ALAN unpacking in the hall,  
cheery -

ALAN  
Hey, I've worked out the oven, it was on  
timer -

(CONTINUED)

73

CONTINUED:

73

- she just bolts upstairs. On Alan, realising she's upset.

CUT TO:

74

INT. JACKSON HOUSE, MARIA'S BEDROOM - DAY

74

MARIA runs in. Overwhelmed by it all...

She lies on the bed. Face down. And begins to cry.

CUT TO:

75

INT. WORMWOOD'S OFFICE -- DAY

75

MRS WORMWOOD sitting behind her desk, DAVEY at her side, KELSEY, flanked by the two WORKERS, in front of her.

KELSEY

And another thing! I want compensation for that phone. It was brand new last week!

(of Davey)

And FYI, he is a prize mentalist. He's got like this big puppet thing living in the roof, and he thinks it's his mum.

MRS WORMWOOD

Puppet?

DAVEY

She means Mother.

KELSEY

Yeah, well if that's your mother, you should go on Jeremy Kyle.

MRS WORMWOOD

I can't understand a word she says. She's all noise and ignorance, whereas Miss Smith...

Mrs Wormwood indicates the HUGE SCREEN. An image comes up, a PHOTO of Sarah Jane.

MRS WORMWOOD (CONT'D)

She seems familiar with the concept of alien life. Far too familiar.

(beat)

And look. If we scan her...

Mrs Wormwood presses a button on the remote. The image of Sarah Jane becomes infra-red, like the photos in sc.23

(CONTINUED)

75

CONTINUED:

75

MRS WORMWOOD (CONT'D)  
An average human. Except...

She presses another button. Sarah Jane's image flares with bright colours, scrolling text. Davey amazed.

DAVEY  
What is it...?

MRS WORMWOOD  
Residual artron energy.

DAVEY  
And what's that...?

MRS WORMWOOD  
Background radiation. A result of travels through the space-time vortex. Some time ago, but it's still there.

DAVEY  
A time/space traveller?

MRS WORMWOOD  
So it seems. We need to find her.

KELSEY  
She lives on Bannerman Road.

They'd forgotten Kelsey, turn to her with interest.

MRS WORMWOOD  
I beg your pardon?

KELSEY  
Bannerman Road. And she's as loony as you lot.

DAVEY  
We must retrieve the Archetype. And kill the Smith woman.  
(smiles)  
I've been aching to kill one. Ever since we arrived here.

Mrs Wormwood considers Kelsey, smiling.

MRS WORMWOOD  
This one has information. Perhaps we can use her.

KELSEY  
You can let me go, or I'm phoning the police. And Childline!

(CONTINUED)

75 CONTINUED: (2)

75

DAVEY

She's already primed. Drinks five bottles of Bubbleshock a day. System's full of Bane.

MRS WORMWOOD

Good.

(to Kelsey)

I'm going to turn off my image translator. Try not to scream.

KELSEY

I never scream.

Mrs Wormwood touches a brooch on her lapel -

Kelsey staring, boggle-eyed. An electronic noise, followed by an awful slurping...

The ALIEN POV rears up, 7 foot tall, looming over Kelsey.

Kelsey staring in horror. The Workers hold her tighter.

The ALIEN POV moves closer...

MRS WORMWOOD/BANE

Open your mind to me. Kelsey Hooper. Open your mind...

CU Kelsey. Screaming.

CUT TO:

76

INT. JACKSON HOUSE, MARIA'S BEDROOM - DAY

76

MARIA sitting on the bed. Just glum now, hugging her knees. Knock knock, ALAN pushes the door open, with a cuppa.

ALAN

Someone said there's a miserable girl who needs a cup of tea. But I couldn't find one, so you'll have to do instead.

MARIA

(reluctant smile)

Thanks.

He sits on the bed, puts down the cuppa.

ALAN

What is it, then?

She looks down, can't reply.

(CONTINUED)

76

CONTINUED:

76

ALAN (CONT'D)

S'all right. I know. New house. New school, next week. Everything must seem so weird.

MARIA

Telling me.

ALAN

But if there's anything wrong... You can tell me. You know that. don't you? You can tell me anything.

She looks at him. So tempted. But she can't tell him.

Instead, she reaches over, gives him a great big hug.

CUT TO:

77

INT. WORMWOOD'S OFFICE - DAY

77

MRS WORMWOOD clicks her neck, smooths her clothes, getting used to a Human shape again.

MRS WORMWOOD

Oh! It felt so good, to be myself. These clumsy Human oxen.

DAVEY's with KELSEY. She's unconscious, in a chair.

DAVEY

The girl's unconscious. I'm surprised you didn't kill her.

MRS WORMWOOD

These miniature versions have parents. And parents ask questions.

DAVEY

But what did you learn?

Mrs Wormwood sits at her desk. Holds her temples, accessing the information.

MRS WORMWOOD/BANE

The thoughts of a child are chaos. Late homework, is she fat, will she ever be kissed? And she worships something called... the Holy Oak.

(beat)

No. Hollyoaks.

(concentrates deeper)

But her parents fight.

(MORE)

(CONTINUED)

77 CONTINUED:

77

MRS WORMWOOD/BANE (CONT'D)

She wishes she were younger, she wishes  
she were older. This world scares her.  
So very much.

DAVEY

What about Sarah Jane Smith?

MRS WORMWOOD

Oh, she knows her. Bannerman Road.  
Number thirteen. And yes!

(delighted)

She lives alone. No support, no  
defences.

DAVEY

Then I can attack!

MRS WORMWOOD

Oh yes. Have some fun. And I filleted  
the memories, this one will remember  
nothing...

She crosses to Kelsey, clicks her fingers.

Kelsey jerks awake - confused for a second.

KELSEY

Oh. Right. Hiya... I am so shamed,  
I'm asleep in your office.

MRS WORMWOOD

We looked after you.  
Don't worry, Davey can take you home.  
Off you go, Davey.  
(big smile)  
Bannerman Road. Enjoy.

CUT TO:

78

INT. SARAH JANE'S HOUSE, LIVING ROOM - DAY

78

NB, this room is at the back of the house. SARAH JANE  
puts down two teas and some sandwiches for THE BOY. He's  
smiling, calm, polite, a complete innocent.

SARAH JANE

But you must have a name. If I'm Sarah-  
Jane, then you're..?

BOY

All I know is I had to run.

(CONTINUED)

78

CONTINUED:

78

SARAH JANE

But you can talk, someone must have  
taught you that. Who was it?

BOY

Everyone.

SARAH JANE

What does that mean, everyone?

BOY

I am everyone. And then I had to run.  
The girl came, Maria, and then you.

SARAH JANE

But think back. Before you ran, what  
can you remember?

BOY

I was born running.

SARAH JANE

But you must have a home.

BOY

Is this your home?

SARAH JANE

Yes it is.

BOY

Can I live here?

SARAH JANE

No, I don't think so. Sorry.

He picks up a sandwich, stares at it, curious.

SARAH JANE (CONT'D)

Help yourself.

BOY

Is this food?

SARAH JANE

Food and drink.

BOY

Which is which?

From upstairs, a clear, polite, male voice:

MR SMITH OOV

Sarah Jane?

(CONTINUED)

78 CONTINUED: (2)

78

BOY

Who's that?

SARAH JANE

Um. No one.

BOY

There was a voice.

SARAH JANE

No there wasn't.

MR SMITH OOV

Sarah Jane?

SARAH JANE

(yells up)

Not now!

BOY

I thought you lived alone.

SARAH JANE

I do. And whatever happens, you're not to go upstairs, have you got that? It's private. Don't ever go upstairs, unless I say so.

BOY

You don't trust me?

SARAH JANE

I don't even know you.

A thought strikes Sarah Jane; she points her watch at him.

SARAH JANE (CONT'D)

Hold on. Don't be afraid....

She points the watch at him, scanning. Lots of bleeps. Then she looks at the watch-face, information scrolling on the small round screen.

SARAH JANE (CONT'D)

Not alien. A normal, healthy lad.  
Human, ageing rate normal, but...

She squints at the read-out on the disc.

SARAH JANE (CONT'D)

This says you were born ... three hundred and sixty years ago?  
(MORE)

(CONTINUED)

78 CONTINUED: (3)

78

SARAH JANE (CONT'D)  
(looks closer)  
No. You were born three hundred and  
sixty minutes ago.

BOY  
(smiles, innocent)  
Is that good or bad?

CUT TO:

79 EXT. BANNERMAN ROAD - DAY

79

A black, gleaming CAR pulls up. Driven by DAVEY, KELSEY  
in the passenger seat. Trying to flirt.

DAVEY  
Bannerman Road. Off you go, then.

KELSEY  
I don't have to be home till six. We  
could go for a burger.

DAVEY  
Get out. And don't forget. Drink  
Bubbleshock.

He hands her a bottle, she gets out, runs off (she's  
actually going to Maria's house, but Davey doesn't bother  
watching).

Davey stays where he is. Looks across. At Number 13.

And Davey smiles.

CUT TO:

80 INT. JACKSON HOUSE, LIVING ROOM - DAY

80

MARIA sitting dejected, as ALAN walks through -

ALAN  
Here comes trouble.

Meaning, KELSEY, with her BUBBLESHOCK, following him in.

MARIA  
Kelsey!

KELSEY  
Well thanks for abandoning me! Some  
friend you are!

(CONTINUED)

80 CONTINUED:

80

ALAN

I'm making a snack, d'you want some,  
Kelsey? Beans on toast.

KELSEY

Too many carbohydrates.

ALAN

Right, you can starve.

And he exits, to the kitchen. Maria all energised, now, keeps her voice low, so Alan can't hear.

MARIA

But where were you? All the alarms went off, and I was running round the factory, looking for you -

KELSEY

He's all right, your dad, he's a bit fit.

MARIA

Oh shut up! But where'd you get to? Kelsey, just tell me. The factory. What happened?

CUT TO:

81 EXT. SARAH JANE'S HOUSE - DAY

81

DAVEY creeps around the side of the house...

Keeping hidden, he looks through the window.

Inside, a glimpse of SARAH JANE and the BOY...

CUT TO:

82 INT. SARAH JANE'S HOUSE, LIVING ROOM - DAY

82

SARAH JANE and the BOY. She's still using her watch to scan him, puzzled, while the Boy has taken a book from a shelf and is flicking quickly through it.

SARAH JANE

You can read?

BOY

I can now.

SARAH JANE

What, you just learnt..?

(CONTINUED)

82

CONTINUED:

82

BOY

It's easy! Letters and words.

SARAH JANE

Um. Forgive me, but if you don't mind... Could you just lift up your top? Just so I can see your stomach.

BOY

Okay.

He lifts up his white tunic.

His stomach. With no belly button.

SARAH JANE

You've got no belly button.

BOY

Is that good or bad?

SARAH JANE

I don't know, but... Everyone who's born, has got a belly button.

BOY

Then why not me?

SARAH JANE

I'm sorry, but... I don't think you were born. I think you were *grown*.

CUT TO:

83

EXT. SARAH JANE'S HOUSE - DAY

83

DAVEY's heard enough.

He closes his eyes. Concentrates...

FX: he starts to shimmer into his BANE form.

CUT TO:

84

INT. JACKSON HOUSE, LIVING ROOM - DAY

84

KELSEY still telling MARIA her story.

KELSEY

Honestly, I was mortified. Waking up in her office. And then they drove me home.

(CONTINUED)

84

CONTINUED:

84

MARIA

Hold on. Who drove you home?

KELSEY

The muffin.

MARIA

What, the man from the tour? He was here? On Bannerman Road?

KELSEY

Yeah, what about it?

Maria on her feet, running -

MARIA

Dad, I'm going out!

CUT TO:

85

EXT. SARAH JANE'S HOUSE - DAY

85

BANE POV (ie, the ALIEN POV). Moving back round towards the front of house. From nearby, a banging...

CUT TO:

86

EXT. SARAH JANE'S HOUSE, FRONT DOOR - DAY

86

MARIA hammering on the door, KELSEY at her side.

MARIA

Sarah Jane! Open up! It's me, it's Maria!

KELSEY

You are completely shaming me!

The door opens, SARAH JANE annoyed.

SARAH JANE

I told you, leave me alone -

MARIA

But it's the man, from the factory, he's on the street, he's here -

And then, Kelsey screams! Ear-splitting!

Sarah Jane, Maria look round - and they see, for the first time, in all its glory and horror -

FX: the BANE! Appearing round the side of the house. A 7-foot anemone creature, pink-ish, long tendrils

(CONTINUED)

86

CONTINUED:

86

supporting its central mushroom-shaped body. One central eye. Moving fast, tendrils sticking to the wall -

SARAH JANE

Inside! Get in!

Maria & Kelsey bolt into the house -

Sarah Jane slams the door shut -

CUT TO:

87

INT. SARAH JANE'S HOUSE - DAY

87

SARAH JANE leaning against the front door, as it *thumps!* *Thumps!* *Thumps!* the Bane outside, trying to break in -

MARIA & KELSEY standing back, scared, as THE BOY runs in -

KELSEY

Hello Maria, hello  
screaming girl.

What is it? What is it?  
What is that thing? *What is*  
*it???* That's not fair, what  
is it what is it what is  
it?!?

MARIA

Never mind hello!  
There's a great big  
alien out there!

CUT TO:

88

EXT. SARAH JANE'S HOUSE, FRONT DOOR - DAY

88

FX: THE BANE throws itself against the door, hard, the entire doorframe (PRAC) shuddering -

CUT TO:

89

INT. SARAH JANE'S HOUSE - DAY

89

SARAH JANE losing the battle with the door - yells back at MARIA, KELSEY and THE BOY.

SARAH JANE

Get upstairs!

BOY

But we're not allowed.

SARAH JANE

I'm allowing you! Now go!!

KELSEY

*What is that thing???*

(CONTINUED)

89

CONTINUED:

89

MARIA

Just shut up and move!

Maria grabs Kelsey, runs - Luke following -

Sarah Jane chooses her moment - lets go of the door - and races out -

CUT TO:

89A

EXT. SARAH JANE'S HOUSE, FRONT DOOR - DAY

89A

FX: the BANE, with tendrils stuck to the PRAC DOOR, pulls the door out of its hinges, sends it flying -

CUT TO BANE POV as it slithers into the house...

CUT TO:

90

INT. SARAH JANE'S HOUSE, LANDING - DAY

90

KELSEY, MARIA & THE BOY on the landing, as SARAH JANE comes running up -

KELSEY

What do we do now? Fly? You got a space shuttle up here or what?!

SARAH JANE

Wait here -

Sarah Jane unlocks a cupboard door, fast, frantic - it opens onto a concealed staircase, leading up -

MARIA

What's up there?

SARAH JANE

No, you can't go up, I'll be ten seconds, just ten seconds -

Sarah-Jane runs up, fast -

Maria runs to the top of the landing stairs -

FX: the BANE is schwipping its tendrils out, climbing up the stairs. Its voice floating out, telepathically:

DAVEY/BANE

You will die, Miss Smith. You and the squealing pigs.

Kelsey's hiding behind the Boy.

(CONTINUED)

90

CONTINUED:

90

KELSEY

This is not happening, this is so not happening.

BOY

But that contradicts the facts.

Maria runs back to join them -

FX: the BANE now appearing to the top of the stairs -

DAVEY/BANE

First the children. And then you, old woman.

Sarah Jane appears in the cupboard doorway - holding a canister, deodorant-size, a nozzle on the top -

SARAH JANE

Hey. Less of the old.

Sarah-Jane twists the nozzle - gas sprays out -

FX: the BANE roars in anger -

Sarah Jane advances, Maria, Kelsey and the Boy shrinking back - and Sarah Jane keeps spraying -

FX: the BANE shimmers...

CUT TO Sarah Jane, advancing, spraying.

And now, it's DAVEY, cowering on the floor -

KELSEY

It's the muffin!

BOY

That is a muffin?

And pitiful, shivering, Davey runs, down the stairs, gone.

A sudden, hushed, silence. Sarah Jane presses the nozzle, but now it's empty.

SARAH JANE

Pity. That was the last one.

She walks forward. There's gunk, on the carpet, where the Bane shimmered. She gets out a pencil, prods it, cautious.

(CONTINUED)

90 CONTINUED: (2)

90

Maria steps forward (and behind her, Kelsey nips through the door, up the stairs.)

MARIA

What's going on?

SARAH JANE

Maria. Don't get involved.

MARIA

I think it's a bit too late for that.  
And... thank you. You saved our lives.

SARAH JANE

S'pose I did.

And for the first time, a smile between them.

A voice from above.

KELSEY OOV

Oh my flipping heck...

Kelsey's OOV, in the attic.

Maria runs, heads for the doorway -

SARAH JANE

No, don't go up there -

But too late -

CUT TO:

91 INT. SARAH JANE'S HOUSE, ATTIC - DAY

91

MARIA runs through the door at the top of the steps - and sees -

Sarah Jane's attic, seen for the first time. KELSEY already standing there, gobsmacked.

It's a big, wide, busy space. A big skylight. Shelves and cases containing an astonishing array of alien technology - clearly the products of a variety of disparate alien cultures. So some of it's glistening, organic; other bits more sci-fi, metallic and angular; and several things that don't look like anything we might recognize at all.

The key thing about the attic is that it still feels domestic, and haphazard. There's no sense of official labelling and filing. It's a warm, friendly, safe space.

(CONTINUED)

And there are hints of Sarah-Jane-style humour and ordinariness throughout; a battered PC on a wooden desk, the wires beneath in a nasty tangle; a non-office, bad for your back old chair in front of the desk; untidy shelves of books and folders; some framed photos in the background, (including perhaps Harry and/or the Brigadier from the classic Doctor Who's?); the toy owl from 'Doctor Who: The Hand Of Fear' (1976) .

There's also a large safe to one side.

SARAH JANE runs up, THE BOY following.

SARAH JANE

Who said you could come up here? Don't touch anything!

KELSEY

What's all this stuff? You a Star Trek fan or what?

MARIA

These things... are they alien?

SARAH JANE

Some of them, yeah.

MARIA

Where did you get them?

Sarah Jane's taken by Maria - it's almost a relief to talk, get it all out.

SARAH JANE

I suppose you've seen too much, now... And it's not as if anyone's going to believe you. All right.

(sits down)

Aliens are falling to Earth all the time. Not just those stories on the news, all sorts of creatures. Some of them just drop in to say hi, some have got lost, like the one you saw me sending home last night, some of them crash-land. And some of them want to invade. You still believe me?

MARIA

Yes.

SARAH JANE

Really? How come?

91 CONTINUED: (2)

91

MARIA

Cos you're bonkers, but... I don't think  
you're a liar.

Another smile between them.

SARAH JANE

That's nice to know. Except the bonkers  
bit.

BOY

This place is beautiful.

SARAH JANE

Thank you.

KELSEY

Not so bad yourself, fella.

BOY

What does that mean?

KELSEY

Ohh, he's mine.

BOY

Is that good or bad?

MARIA

That's bad, that's very bad.

SARAH JANE

Leave him alone - what was your name?

KELSEY

Kelsey Hooper. Sane person.

MARIA

But... is it just you, though? On your  
own?

SARAH JANE

The government knows all about aliens.  
And there are secret organisations,  
dedicated to finding them, but they tend  
to go in with all guns blazing. I just  
think there's a better way of doing it.

MARIA

But how d'you get started?

SARAH JANE

I met this man. A very special man.  
(MORE)

(CONTINUED)

91 CONTINUED: (3)

91

SARAH JANE (CONT'D)  
Called the Doctor. Years ago, we travelled together.

MARIA

In space?

SARAH JANE  
Space, and time. Then it came to an end. Suddenly I was back to a normal life. Electric bills. Burst pipes. Bus tickets and rain.

KELSEY

She is completely loop-the-loop.

Sarah Jane shrugs to Maria.

SARAH JANE

D'you see? Who can I talk to about it? For years I tried to forget. Then I met him again, the Doctor. We'd both changed, but it's funny... we were still both the same. I learnt that I could carry on, here on Earth, doing what we always did. That's when I started this. Began my life again.

MARIA

And the Bubbleshock factory. It's run by aliens?

KELSEY

Oh right, everybody's an alien. You, me, the Pope, James Blunt. Actually I can believe that one.

MARIA

But Kelsey, you saw it! That great big anemone thing!

KELSEY

I saw a muffin in a suit! That's all, like in films, it's pretend!

Suddenly - a loud grating bleep, like a PC error tone.

MARIA

What's that?

KELSEY

Another invasion, obviously. Little green men!

(CONTINUED)

91 CONTINUED: (4)

91

Sarah Jane spins the combination wheel on the safe.

SARAH JANE  
He's circled back again!

She swings open the safe. PRAC light shines on her face. Maria squats down, looks inside.

FX: Inside the safe - the back half looks on to a whirling vortex. In the middle of this, surrounded by the blue glow of a force field, is K9.

SARAH JANE (CONT'D)  
There was a scientific project, in Switzerland. They created their own black hole. If it gets free the Earth would be swallowed up. So K9's sealing it off.

MARIA  
K9?

SARAH JANE  
He's my friend.

Kelsey can't help having a look.

KELSEY  
K9 as in... canine? Oh, that is so lame.

SARAH JANE  
He's been in there for a year and a half now, plugging the distortion. Every so often he passes my way.

KELSEY  
Your best friend is a metal dog with its bum stuck in a black hole.

That strikes Sarah Jane.

SARAH JANE  
I know.

She calls in.

SARAH JANE (CONT'D)  
How are you K9? How do you feel?

K9  
Misunderstanding of the functional nature of this unit, Mistress.  
(MORE)

(CONTINUED)

91 CONTINUED: (5)

91

K9 (CONT'D)

I do not feel. However, all circuits  
are functioning at full capacity.

MARIA

Can you ever come out K9?

SARAH JANE

K9, this is Maria.

K9

Greetings, young mistress. I cannot  
emerge until this breach is sealed.

MARIA

How long will that take?

K9

I cannot estimate the duration of this  
task.

KELSEY

What does he eat, nuts and bolts?

K9 whirrs resentfully.

K9

The small female is hostile.

MARIA

Don't listen to her.

K9

Regret I must transfer my co-ordinates  
Mistress.

SARAH JANE

Bye bye, K9. Good dog.

K9's tail wags happily. He fades away.

K9

Affection noted, Mistress.

Sarah Jane sadly shuts the door of the safe.

MARIA

How long's he gone for?

SARAH JANE

I don't know. But I miss him. And  
don't you laugh, Kelsey Hooper.

(MORE)

(CONTINUED)

91 CONTINUED: (6)

91

SARAH JANE (CONT'D)

But he was my dog, my daft little metal  
dog. And now I'm on my own.

CUT TO:

92 INT. WORMWOOD'S OFFICE - DAY

92

MRS WORMWOOD stands before DAVEY. He's dishevelled, much  
the worse for wear. Two WORKERS in attendance.

DAVEY

Forgive me. But she had weapons.  
Terrible weapons.

MRS WORMWOOD

You know the penalty. A Hunter that  
loses his prey is unfit to serve the  
Bane Mother.

Davey is terrified.

DAVEY

I'll go back. I'll kill her!

MRS WORMWOOD

I can manage that on my own.

She presses her brooch -

FX: she shimmers into her BANE form.

The BANE POV advances on Davey.

MRS WORMWOOD/BANE

Mother eats the children that fail her.  
You will become food!

And poor Davey screams...

CUT TO:

93 INT. SARAH JANE'S HOUSE, ATTIC - DAY

93

MARIA picks up the lozenge-shaped object we saw earlier.  
It has small indented touch-sensitive panels on its  
sides.

MARIA

What's this then?

SARAH JANE

Some sort of communicator.  
(MORE)

(CONTINUED)

SARAH JANE (CONT'D)

It was a gift from the - person you saw last night. She said, if I ever needed help, I should use it to call her.

MARIA

Then let's call her!

SARAH JANE

She meant, help with poetry. She was a Star Poet from Arcateen 5. Not much use. Unless you want to rhyme 'trouble' with 'double'.

BOY

Let me see.

Sarah-Jane nods and Maria hands it to the Boy.

MARIA

Careful.

SARAH JANE

He knows nothing about the world. Everything's new to him. I think he's some sort of experiment. Like, those aliens created him.

The Boy's turning the lozenge over and over in his hands.

MARIA

He's their child.

SARAH JANE

But he's still Human.

(takes lozenge back)

If you don't mind. I don't like people going through my things.

And she shoves it in her jacket pocket (her jacket slung over the chair).

BOY

But what about the device on your wrist?  
It detects alien life?

SARAH JANE

That's right.

BOY

Then what is it detecting now?

SARAH JANE

How d'you mean - ?  
(MORE)

(CONTINUED)

93 CONTINUED: (2)

93

SARAH JANE (CONT'D)  
(looks at her watch)  
He's right!

MARIA  
There might be another one of those  
things outside!

SARAH JANE  
No, wait a minute...

She holds out the watch, *beep-beep-beeps* across the room...

To find Kelsey, drinking from her bottle of Bubbleshock.

KELSEY  
What?

MARIA  
Kelsey! You're an alien!

KELSEY  
Oh, you wish.

SARAH JANE  
No, it's not her, it's...

She goes to Kelsey, takes the bottle.

KELSEY  
Oy! That's mine!

Sarah Jane points her watch at the bottle. Horrified:

SARAH JANE  
It's the drink. It's that ingredient,  
Bane.

KELSEY  
Yeah, well it's organic.

SARAH JANE  
More than that. It's alive.

Sarah Jane peers at the watch-screen.

SARAH JANE (CONT'D)  
Species Identified: Bane. It's not just  
an ingredient, it's an alien! This is  
the secretion of... Oh, I need glasses.  
A Bane Mother.  
(MORE)

(CONTINUED)

93 CONTINUED: (3)

93

SARAH JANE (CONT'D)

(looks up)

There's a piece of living Bane inside  
every bottle of BubbleShock.

KELSEY

But... I've been drinking that stuff.  
And it's alien?!

MARIA

Thought you didn't believe in aliens.

KELSEY

Oh you can shut up! I've got things  
from outer space, in my stomach!

(at Sarah Jane)

What are you gonna do about it?

SARAH JANE

It's not my fault!

KELSEY

(genuinely angry)

Yeah? You've got all this stuff, all  
these gadgets, you sit here talking all  
day, just yapping on about monsters and  
planets and things, what good is that?  
Why don't you actually do something?

Sarah Jane's actually impressed by her:

SARAH JANE

Right then, Kelsey. Just you watch.

She speaks into the air:

SARAH JANE (CONT'D)

Mr Smith. I need you!

One wall unfolds, James-Bond-like, panels shifting and opening, revealing a HUGE SCREEN SURROUNDED BY WIRES AND LIGHTS. Beautiful alien graphics shifting, on display. A polite, male voice speaks:

MR SMITH

Yes, Sarah Jane?

KELSEY

It's the ghost of her dead husband!

SARAH JANE

Mr Smith's a computer.

(CONTINUED)

93 CONTINUED: (4)

93

MARIA  
An alien computer...

SARAH JANE  
Mr Smith. I want a direct visual link  
to Mrs Wormwood, at the Bane Factory,  
can you get coordinates?

MR SMITH  
Accessing.

MARIA  
What, you can just phone her up?

SARAH JANE  
Mr Smith can hack into anything.

MARIA  
But why d'you want to talk to them?!

SARAH JANE  
Because I want to be fair.

FX: An incredibly long string of numbers plays over the  
surface of Mr Smith's screen.

MR SMITH  
Coordinates 177753957365549362874875  
969587476383940954 dash 05 dash 5.

SARAH JANE  
That's like their phone number.

MR SMITH  
Visual link connecting.

CUT TO:

94 INT. WORMWOOD'S OFFICE - DAY

94

Mrs WORMWOOD is sat at her desk when the HUGE SCREEN  
flickers into life.

SARAH JANE appears on the screen. Mrs Wormwood stands.

MRS WORMWOOD  
Ohh, very clever.

SARAH JANE  
Mrs Wormwood. Thanks for the  
assassination attempts.

(CONTINUED)

94

CONTINUED:

94

MRS WORMWOOD

My pleasure. The next one will involve  
harpoons.

SARAH JANE

I know who you are and what you are.  
Bane. Now leave this planet!

MRS WORMWOOD

Are you declaring war?

SARAH JANE

(heartfelt)

Mrs Wormwood. The universe is huge.  
And the Earth is so small. You don't  
need to do this. I'm asking you, as one  
species to another, just leave this  
world. Leave us in peace. Please.

MRS WORMWOOD

And if I don't?

SARAH JANE

(unsure)

Then... I'll have to do something.

MRS WORMWOOD

Very well. In the language of your  
young ones. Bring it on.

Mrs Wormwood holds up the remote, clicks the screen off.

CUT TO:

95

INT. SARAH JANE'S HOUSE, ATTIC - DAY

95

SARAH JANE at the MR SMITH screen. Not so confident,  
now.

SARAH JANE

That didn't go well.

MARIA

How're you gonna stop them?

SARAH JANE

You tell me.

MARIA

What? D'you mean, you haven't got a  
plan? Nothing?!

(CONTINUED)

95

CONTINUED:

95

SARAH JANE

Nope. The people I fight have plans, and weapons, but I don't. It's what makes me different.

CUT TO:

96

INT. PIPE ROOM - DAY

96

MRS WORMWOOD and the WORKERS standing under the pipes, looking up. Mrs Wormwood in telepathic communion with the creature inside the pipes.

MRS WORMWOOD

Mother. Events have escalated. We must declare war on Mankind.

The unseen CREATURE rumbles - the pipes shake.

MRS WORMWOOD (CONT'D)

Open your mind, Mother. You must convert the humans containing Bane. They will convert the rest!

The unseen CREATURE rumbles and grumbles in protest.

Mrs Wormwood raises her arms in worshipful supplication.

MRS WORMWOOD (CONT'D)

Let this become Bane World!

FX: the central section of the roof slides open. A bulging mass of tendrils revealed, a vast anemone-creature, a hundred times bigger than a normal Bane, squeezed inside the roof-space. And in the centre, out stares the hideous, huge BANE MOTHER EYE.

FX: closer on the EYE, as it blinks - and when the eyelid opens again, it's a burning, bright orange.

CUT TO:

97

EXT. CITY STREET - DAY

97

A normal bustling high street full of SHOPPERS.

FX: A sickly orange glow flickers round the heads of about half of the people - mostly the younger ones, teenagers or students in their 20s. As the glow happens, they stare ahead, blank, hypnotised. Cutting from face to face -

FX: a gang of mixed LADS and GIRLS aged about 15, a BOY ON A SKATEBOARD, the ORANGE GLOW.

(CONTINUED)

97

CONTINUED:

97

FX: TWO 19 YEAR OLD GIRLS drinking bottles of Bubbleshock  
... the ORANGE GLOW flickering round them...

All affected, stand (NB, the glow doesn't last, no FX once converted). They hold their Bubbleshock bottles out in front of them. And begin to march.

Reaction from the unaffected crowd - *what??*

CUT TO:

98

INT. JACKSON HOUSE, KITCHEN - DAY

98

A hand slams down a bottle of BUBBLESHOCK.

CAMERA pans up to reveal that ALAN'S been drinking it.

FX: the ORANGE GLOW around his head. His expression's blank, hypnotised by the Bane.

CUT TO:

99

INT. SARAH JANE'S HOUSE, ATTIC - DAY

99

On the BOY, alarmed.

BOY

Kelsey Hooper! Look!

SARAH JANE & MARIA turn to see -

FX: the ORANGE GLOW flickering around KELSEY. She's just aware enough to be scared, quiet, pleading to Sarah Jane:

KELSEY

...help me...

SARAH JANE

Oh my God. It's beginning. Kelsey, fight it!

CUT BACK to Kelsey, and all humanity's gone now, as she picks up the bottle of Bubbleshock, hypnotised:

KELSEY

Drink it...

MARIA

It's the Bane. They're taking people over!

SARAH JANE

Out! Quickly! Out!

(CONTINUED)

99

CONTINUED:

99

- and Sarah Jane grabs her jacket as they run -

CUT TO:

100

EXT. BANNERMAN ROAD - DAY

100

SARAH JANE, MARIA, the BOY run into the street -

SARAH JANE

- got to get to the factory -

MARIA

I'm coming with you -

SARAH JANE

You're staying here!

But Maria then sees ALAN, walking out of the house.

MARIA

Dad! Stay indoors, there's all this  
stuff happening -

Alan turns towards them. Eyes blank. Holds up his  
bottle of BUBBLESHOCK, intones in a flat, hypnotised  
voice:

ALAN

Drink it...

MARIA

(horrified)

Dad. No, Dad...

CUT TO:

101

INT. PIPE ROOM - DAY

101

MRS WORMWOOD and the WORKERS behold...

FX: the roof section slides back fully, the massive  
creature contained within writhing, flailing, screeching.

MRS WORMWOOD

Mother stirs! Those who have not taken  
Bane, must be converted!

CUT TO:

102

EXT. CITY STREET - DAY

102

The affected PEOPLE seen earlier, marching, with bottles  
of BUBBLESHOCK held out. The TWO GIRLS advance on a MAN -

(CONTINUED)

102 CONTINUED:

102

GIRLS

Drink it...

MAN

What are you on about? What is this,  
Rag Week?

The GIRLS grab him. One holds his head, as the other opens a bottle of BUBBLESHOCK with a *psscht!*

GIRLS

Drink it!

And she pours it down his throat, the man spluttering -

CUT TO:

103 EXT. BANNERMAN ROAD - DAY

103

ALAN walking towards MARIA. Holding out his bottle.

ALAN

Drink it... Drink it...

MARIA

(desperate)

Dad, listen to me, don't... That's not you, it's that thing, it's the drink, it's the Bane...

Behind Maria - KELSEY walking out of Sarah Jane's house.

KELSEY

Drink it... Drink it...

From other houses, MORE PEOPLE, 'Drink it...'

SARAH JANE grabs hold of Maria.

SARAH JANE

I'm sorry, we can't help them, the only thing we can do is get to the factory. Get in the car!

She shoves Maria to the car - the BOY's already in the back seat -

Sarah Jane runs to the driver's seat -

In the back seat, the BOY's no longer smiling:

BOY

This is bad, yes? I recognise bad.

(CONTINUED)

103 CONTINUED:

103

Sarah Jane slams the door, starts the engine -

On Maria, terrified, as hypnotised people block the drive - including Alan & Kelsey, all repeating endlessly -

ALAN & KELSEY

Drink it... drink it...

MARIA

What are we gonna do?!!

SARAH JANE

Maria. Two types of people in the world. People who panic. And then there's us. Got that?

MARIA

(brave)

Got it!

Sarah Jane revs up, slams her foot on the accelerator -

The car drives away, fast, through the people -

CUT TO:

104 EXT. CITY STREETS - DAY

104

A nightmare journey through the city -

SARAH JANE, MARIA and the BOY in the car -

They tear down the city street. Zombified PEOPLE on all sides. Holding out bottles of BUBBLESHOCK. All saying, 'Drink it, drink it...'

The MAN from Sc.102 steps in front of the car -

MAN

Drink it...

Sarah Jane swerves round him, keeps going -

WIDE SHOT of the street as Sarah Jane's car slaloms away, through people, more zombified marchers stepping out with bottles, other normal PEOPLE running, scared, screaming -

CUT TO:

105 INT. PIPE ROOM - DAY

105

Mrs WORMWOOD looks all around, exultant.

(CONTINUED)

105 CONTINUED:

105

MRS WORMWOOD  
Mother welcomes her new children. Come  
to us, newborn Bane. Come to us!

CUT TO:

106 EXT. FACTORY ENTRANCE - DAY

106

SARAH JANE driving, points the sonic lipstick -

The DOUBLE-GATES *clank-clank-clank* open -

Sarah Jane's car zooms through, screeches up to park  
alongside the BUBBLESHOCK BUS.

CU wheels, as they brake -

SARAH JANE and the BOY get out -

SARAH JANE  
I'm going inside - you stay here -

MARIA  
No way!

Maria & the Boy run across the courtyard, with Sarah Jane -

They reach a door, Sarah Jane uses the lipstick to sonic  
it - but it won't budge -

SARAH JANE  
They've got a deadlock seal!

MARIA  
What does that mean?

SARAH JANE  
We can't get in!

BOY  
Sarah Jane!

They look round, as the Boy indicates -

At the DOUBLE-GATES. PEOPLE. Hypnotised. Gathering at  
the gate, more joining them, holding out their bottles of  
BUBBLESHOCK, all moaning, 'Drink it, drink it...'

MARIA  
Can't go back. And we can't get in.  
What do we do?

Sarah Jane steps back, frantic, looking all round.

(CONTINUED)

106 CONTINUED:

106

SARAH JANE

There's got to be a way of getting in,  
there's got to be. There must be  
something... What do I do, what do I  
do...? Oh, Doctor, help me. Come on,  
think!

She looks round -

CU Sarah Jane. An idea. Big smile.

SARAH JANE (CONT'D)

Oh yes!

CUT TO:

107 INT. PIPE ROOM - DAY

107

MRS WORMWOOD smiling, victorious.

MRS WORMWOOD

All the Humans who don't submit will be  
reduced to liquid. Then Bane will drink  
them, and...

(trails off)

What's that noise...?

It's the jingle. The ring-ding-ding Crazy Frog-style  
jingle - getting louder and louder. All looking round.  
Where's it coming from?

And suddenly -

WHAAAAAAAM!!! The BUBBLESHOCK BUS, still playing the  
jingle, smashes through the wall - brickdust and  
breezeblocks and pipes go flying - it screeches to a halt -

SARAH JANE, heroic, at the wheel!

SARAH JANE

Not too late for the party?

MRS WORMWOOD

Miss Smith...

Sarah Jane jumps down from the driver's cab -

SARAH JANE

I warned you. Leave this planet!

MRS WORMWOOD

Have you met my Mother?

She indicates upwards, Sarah Jane sees -

(CONTINUED)

107 CONTINUED:

107

FX: the BANE MOTHER lashes down with a tentacle -

Though the tentacle's out of reach, Sarah Jane instinctively ducks -

MARIA

Leave her alone!

Maria and the Boy run off the bus, go to Sarah Jane -

SARAH JANE

I told you to stay on board -

MARIA

Too late for that!

MRS WORMWOOD

Oh, you've brought us the Archetype.

Sarah Jane strides forward, defiant.

SARAH JANE

He's a living, thinking human being.  
And you created him, what for?

MRS WORMWOOD

He's an assembly of thousands of different Humans. A montage, you might say. A collage. On every tour of the factory, we'd scan the guests, all ten thousand of them. And we fed the strengths and weaknesses of every single one, into him. The Archetype.

BOY

I am everyone.

MARIA

But why?

MRS WORMWOOD

Our little problem, the two percent who wouldn't touch Bane. The Archetype could tell us exactly how to modify our product. But since we've advanced our plans, he is no longer needed.

She holds up her hand, presses a jewelled ring.

The Boy's hit by pain, collapses to the ground.

MARIA

No!

(CONTINUED)

107 CONTINUED: (2)

107

She runs to the Boy. His eyes are flickering.

BOY

I'm cold... freezing...

Sarah Jane looks down at the Boy, horror struck. She shucks off her jacket and covers him with it tenderly.

SARAH JANE

You can't do that to him. He's only a boy. Mrs Wormwood, I'm begging you, let him go.

MRS WORMWOOD

Oh that's so sweet. But he's dying, and soon you will join him. Like all our enemies.

MARIA

Enemies of the anenome.

SARAH JANE

Ha, I like that.

MRS WORMWOOD

Our slave control has activated around the world. The Time of Man is over. The Time of Bane is come!

CUT TO:

108 EXT. CITY STREETS - DAY

108

It's as though everyone has fallen to the Bane, now. Scattered right across the street, ALL march in unison, dumbly holding out their bottles of BUBBLESHOCK. The Human Race, enslaved.

CUT TO:

109 INT. PIPE ROOM - DAY

109

MRS WORMWOOD exulting over SARAH JANE and MARIA, who have instinctively huddled down to protect the BOY.

MRS WORMWOOD

Let's be honest. Who's going to miss your pathetic species anyway?

SARAH JANE

Well I would, for starters.

MRS WORMWOOD

But you're just one person.

(CONTINUED)

109 CONTINUED:

109

SARAH JANE  
Sometimes, one is all it takes.

MRS WORMWOOD  
But evidently not. You've failed, Miss Smith. This is where your lonely life has led you. To despair.

But Maria stands up, brave.

MARIA  
Except, she's not on her own. She's got me. And I've got this.

She holds up her mobile, clicks it on.

FX: the BANE MOTHER screams, shudders, roars.

But Mrs Wormwood is smiling.

MRS WORMWOOD  
The device is tiny. An irritation, that's all. And now you've angered the Bane Mother, d'you really think that's wise?

FX: tendrils from the BANE MOTHER lash down -

FX: Maria ducks, to huddle beside Sarah Jane and the Boy, as the tendril whips through the top of frame -

Sarah Jane looks at Maria, guilty.

SARAH JANE  
I told you to stay away.

MARIA  
Know what? I'm still glad I didn't.

Mrs Wormwood in her element -

MRS WORMWOOD  
Descend, Mother! And consume them!

FX: the tendrils lower, down, down, down...

Sarah Jane & Maria helpless, they won't leave the Boy -

But the Boy's eyes flicker open...

He looks between Sarah-Jane and Maria - the Bane - reaches inside Sarah-Jane's jacket - and brings out the lozenge-shaped device we saw in the attic.

(CONTINUED)

109 CONTINUED: (2)

109

BOY

You forgot this...

MRS WORMWOOD

What is that?

The Boy comes into himself - still very weak - struggling, props himself up onto his elbows - but defiant, heroic.

BOY

A signal device, from another world.

MRS WORMWOOD/BANE

And what of it?

FX: a tendril swoops down, Sarah Jane & Maria ducking down, with a yelp, but the Boy's brave, keeps going:

BOY

Like a mobile phone. But to call across the stars, it must be a million times more powerful.

MRS WORMWOOD

Then it's a good thing you don't know our frequency.

BOY

(to Sarah Jane)

Mr Smith said it out loud.

SARAH JANE

But... that was dozens of numbers.

BOY

And I remember them.

(smiles at Wormwood)

You gave me the memory of ten thousand Humans.

MRS WORMWOOD

Stop him - !

WORKERS step forward -

The BOY's fingers move like a blur over the lozenge -

BOY

1777539573655493628748759695874763839409  
54 dash 05 dash 5. Calling the Bane!

He presses down on its central button -

(CONTINUED)

109 CONTINUED: (3)

109

A terrible, screaming noise fills the air -

MRS WORMWOOD/BANE

Noooooo!

FX: the BANE MOTHER shudders, screams in pain -

MRS WORMWOOD & WORKERS clutch their ears, in agony -

PRAC EXPLOSION in the wall -

PRAC EXPLOSION in a second wall -

Chaos all around, as Mrs Wormwood yells out -

MRS WORMWOOD

The Bane Mother! You're killing her!

(at the Boy)

Archetype! I order you to stop!

SARAH JANE

But you made him Human, he's ours!

Maria! Give me a hand -

Sarah Jane and Maria haul the Boy to his feet -

FX: the BANE MOTHER jerking violently, raging -

CUT TO:

110 EXT. CITY STREET - DAY

110

Cut round the PEOPLE blinking - the GIRLS, the MAN, etc - back to normal.

CUT TO:

111 EXT. BANNERMAN ROAD - DAY

111

ALAN and KELSEY - suddenly they jerk back to normality. They blink, wonder why they're holding Bubbleshock.

ALAN

What was I...?

KELSEY

Oh I'm shamed.

CUT TO:

112 INT. DARK FACTORY CORRIDOR - DAY

112

SARAH JANE & MARIA run, with the BOY, holding him up. All around them, alarms ringing, lights flashing -

(CONTINUED)

112 CONTINUED:

112

PRAC STEAM venting from the walls -

CUT TO:

113 INT. PIPE ROOM - DAY

113

FX: the BANE MOTHER screaming its last -

CUT TO:

114 INT. DARK FACTORY CORRIDOR #3 - DAY

114

Alarms, PRAC STEAM, lights flashing.

MRS WORMWOOD runs through the chaos -

She stops at a door. Looks back. Furious.

MRS WORMWOOD

Until the next time, Miss Smith.

And she slams the door shut, gone -

CUT TO:

115 EXT. FACTORY COURTYARD - DAY

115

SARAH JANE & MARIA help the BOY to run across the courtyard -

Behind them -

(PRAC?) EXPLOSION, as many doors and windows of the Factory as possible explode outwards -

CUT TO Sarah Jane, Maria & the Boy, lying on the floor, looking back, amazed. Stunned. Delighted. PRAC SMOKE drifting across them.

MARIA

We stopped them...

SARAH JANE

(to the Boy)

Are you all right?

As they stand...

BOY

Their control has gone. I'm free. And that's... good.

SARAH JANE

Oh yes, that's good!

(CONTINUED)

115 CONTINUED:

115

And Sarah Jane hugs him.

SARAH JANE (CONT'D)

I'd be dead, without you. We all would!  
You're amazing! The pair of you!  
Amazing!

BOY

This is happiness, yes?

SARAH JANE

Oh yes!  
(hugs Maria)  
We did it!

MARIA

We did it!

BOY

We did it!

All three of them laughing, hugging. The team, united.

CUT TO:

116 INT. JACKSON HOUSE, LIVING ROOM -- DAY

116

ALAN watching the TV, fascinated -

TV INSERT, a REPORTER standing in front of BIG BEN:

REPORTER

- the government has refused to comment,  
but stocks of BubbleShock have been  
withdrawn from the shelves, and the mass  
hysteria of this afternoon is being put  
down to a chemical imbalance of the  
brain -

MARIA runs in -

MARIA

Dad!

She runs into Alan's arms, surprising him.

ALAN

What's brought this on?

MARIA

I thought I'd lost you.

(CONTINUED)

116 CONTINUED:

116

ALAN

Oh, I had a bit of a turn, that's all -  
it's all over the news, they said some  
chemicals escaped from that Factory.  
Gave everyone hallucinations - hello  
there...

Because SARAH JANE's followed her in, with THE BOY.

SARAH JANE

Hello. Just checking everything's all  
right.

ALAN

That's very neighbourly.

SARAH JANE

Yeah, well, sorry about before. Welcome  
to the neighbourhood.

Shakes his hand. Nice little smile between them.

ALAN

It's certainly been lively, is it always  
like this?

SARAH JANE

No, this is a quiet day.

ALAN

(of the Boy)  
And who's this?

Sarah Jane thinks. Looks to Maria. What's she gonna  
say? And, after all, who is he? A big moment.

SARAH JANE

This is, um... I suppose... He's my  
son. My adopted son.

Maria smiles, delighted.

BOY

Hello.

Alan shakes his hand.

ALAN

And what's your name?

BOY

I don't have one.

(CONTINUED)

116 CONTINUED: (2)

116

SARAH JANE

Sorry. Old family joke. He's called,  
um....

Interrupted by CHRISSIE, barging in -

CHRISSIE

Look at you, leaving your front door  
open! After everything that happened!  
Did you hear, about the chemicals, oh,  
it was a nightmare -

(kiss for Maria)

I had Ivan, chasing me round the  
bedroom, saying 'Drink it,' I said get  
off, but he wasn't having it, haven't  
you unpacked yet? Alan, I said, the  
longer it stays in boxes, the less it  
feels like a home, and you are?

SARAH JANE

Oh! Sarah Jane Smith. I'm from next  
door.

MARIA

This is my mother.

CHRISSIE

(of the Boy)

What's he wearing?

BOY

These are the clothes I was born in.

CHRISSIE

...right. Well thanks very much, but if  
you don't mind, I've had a bit of a  
trauma. Family time. Thanks for  
calling in.

SARAH JANE

Okay. We'll be off.

BOY

This woman is rude.

SARAH JANE

Yes, definitely going, see you -

(takes Boy's hand)

Let's go home.

MARIA

(disappointed)

You don't have to go...

(CONTINUED)

116 CONTINUED: (3)

116

CHRISSIE

Come on now, Maria, invite the neighbours round and you never get rid of them, next thing you know it's holidays together and that's a recipe for disaster, no offence, nice to meet you, Sarah-Lou.

Sarah turns to go. Nice, secret smile at Maria. Then she and the Boy go.

Stay on Maria, somehow sad, Chrissie rattling on in b/g.

CHRISSIE (CONT'D)

So! There he was, chasing me round the bedroom with a bottle of pop, I said, that's novel, next thing you know, her next door's doing the same thing, I said, have you two been colluding? When did that happen? Oh, and while I'm here, I'll have that cheque, thanks.

ALAN

Can't you give it a week? I've had to pay the removal men.

CHRISSIE

Well then, you should've planned! That's Alan, no plans. But Ivan's booked this villa just outside Skiathos, and it's gorgeous, but we've got to pay the rest...

Alan & Maria b/g, Maria forgotten.

She goes to the door. Last little look back. Then, with a smile, she slips away...

CUT TO:

117

EXT. SARAH JANE'S HOUSE, SIDE GARDEN - NIGHT

117

SARAH JANE and MARIA sat in garden chairs. A warm evening. A glass of lemonade each.

SARAH JANE

Cheers.

MARIA

Cheers. And it's normal pop!

SARAH JANE

Hooray for normal pop. How's your friend Kelsey?

(CONTINUED)

117 CONTINUED:

117

MARIA

She's backtracking like mad, saying it was all hallucinations. No such thing as aliens.

SARAH JANE

But we know better.

The BOY comes from the house, wearing ordinary clothes.

MARIA

Oh, that's more like it!

BOY

This is good?

MARIA

Yup!

(to Sarah Jane)

How're you gonna adopt him then? I mean, you'll need forms and things, who are you gonna say his real mum is, the Bane Mother?

SARAH JANE

Mr Smith's sorted that out.

She gets out a sheaf of official papers.

SARAH JANE (CONT'D)

Officially done and dusted. All he needs is a name.

MARIA

(to the Boy)

You can choose your own. What d'you think?

BOY

I like yours. Maria.

MARIA

Maybe not... How about Jack? Josh? Nathan?

SARAH JANE

Harry? Alistair? Luke?

BOY

Muffin?

MARIA

I like Luke.

(CONTINUED)

117 CONTINUED: (2)

117

SARAH JANE

I like Luke.

BOY

If you like Luke, I like Luke.

SARAH JANE

That's the name I was always going to choose, if ever I had kids. Except it never happened.

MARIA

But now it has. Luke Smith. You're a mum!

SARAH JANE

(smiles)

I am.

MARIA

I never asked, have you got a boyfriend, or...?

SARAH JANE

There was only ever one man for me. After him, nothing compared.

(beat)

When I was your age, I thought ohh, when I'm grown up, I'll be sorted. I'll know what I want, I'll be happy. But it never works out. You never feel grown up, not really, you never sort it all out. So I thought I could manage on my own. But after today... I don't want to.

A smile between Sarah Jane, Maria and Luke.

Luke points into the night sky.

FX: a blinking light passing overhead.

LUKE

What's that?

MARIA

Just a plane.

LUKE

That's a flying machine, right?

SARAH JANE

Or perhaps it's a spaceship.

(CONTINUED)

117 CONTINUED: (3)

117

She looks up. The CAMERA rises up, looking down on Sarah Jane, Luke and Maria. Tiny people, looking up at the stars.

SARAH JANE (CONT'D)

I saw amazing things, out there in space. But there's strangeness wherever you turn. Life on Earth can be an adventure too. You just need to know where to look...

THE END