

THE SARAH JANE

1 EXT. WOODS/ PHAROS INSTITUTE -- NIGHT 3 1

FX SHOT: The rising moon is visible through the tree-tops as (bag-toting) SARAH JANE makes her way cautiously towards the large old country house that is The Pharos Institute.

Keeping to the shadows, she crosses a large lawn and reaches the door. There's a brass plate: THE PHAROS INSTITUTE. The sonic lipstick opens the lock. She slips inside.

CUT TO:

2 INT. PHAROS INSTITUTE. TELEKINESIS LAB 1/ CORRIDOR -- NIGHT 3

SARAH JANE slips into the darkened lab. Her torch beam picks up one of the headsets. She hears someone coming. Hides as a SECURITY MAN walks along the corridor outside the lab, flashing his torch light through the viewing window. She holds her breath. He opens the lab door. A cursory flash of his torch from the doorway, and he's gone. Sarah Jane relaxes.

She grabs the headset and pushes it into her bag.

CUT TO:

3 EXT. PHAROS INSTITUTE -- NIGHT 3 3

SARAH JANE leaves the building. Makes her way through the shadows. Suddenly the darkness is blasted by (PRAC) floodlights and Sarah Jane freezes as an amplified voice blares out...

SECURITY (O.S.)

Intruder! Stay where you are!
Perimeter defences have been armed! Any attempt to escape may result in disablement or death. You have been warned!

SARAH JANE

Noted.

And Sarah Jane runs across the lawn toward the woods.

FX Shot: A barrier of red lasers now guard the perimeter. She aims the sonic lipstick at one of the ground level laser-emitters...

PRAC: It explodes.

There's the roar of motorbikes. Two TRAILBIKE RIDERS hurtling after her. She runs for the trees.

The trailbikes follow.

CUT TO:

4 EXT. WOODS -- NIGHT 3

4

The trailbike lights flash and flicker through the trees as they hurtle through the woods.

SARAH JANE dodges between the trees.

The trailbikes split up, hunting for her.

PRAC EFFECT: From behind a tree Sarah Jane aims the sonic lipstick at one of the bikes. It chokes and dies. The bike slews, and its RIDER comes off.

Sarah Jane darts away - is picked up in the advancing beam of the other trailbike. She looks like a trapped rabbit.

PRAC EFFECT: She uses the sonic lipstick again - the trailbike's light goes off. In the sudden black-out there's the sound of the bike hitting a tree and the rider's cry.

Somewhere near, Sarah Jane winces.

SARAH JANE

Hope that didn't sting too much.

And she continues on her way.

CUT TO:

5 INT. JACKSONS' HOUSE. MARIA'S BEDROOM -- DAY 4

5

MARIA has CLYDE's answer message on her mobile.

CLYDE (O.S.)

(phone)

This is Clyde. If you want me -and I don't blame you - leave me your number, specially if you're cute.

Beep!

MARIA

Clyde! What's going on? Ring me back! Where are you?

Maria terminates the call. Looks worried.

CUT TO:

6 INT. SMITHWORLD -- DAY 4

MARIA

Lunchtime yesterday. He skipped school to go and see Luke. He rang me later. He doesn't think they're really Luke's parents.

Alan considers for a moment...

ALAN

Maria, I know I'm new to all this X-Files stuff but, surely, isn't it more likely that Luke really is a normal boy who lost his memory than some Frankenstein Junior put together by these aliens, The Bean.

MARIA

The Bane. Clyde thought he'd got proof these people are fakes.

ALAN

What? Fake parents or fake people?

MARIA

Maybe both. What if they've done something to Clyde?

Alan considers again.

ALAN

His mother must be going out of her mind.

MARIA

I've got to go and look for him.

Alan stops her.

ALAN

Oh no you don't. I'm part of this now. Let me get my coat.

Maria is thankful.

MARIA

They're not in. Come on.

ALAN

Where?

MARIA

If the house is empty, then it's our chance to find out something about them.

She heads rounds the back of the house.

ALAN

Maria!

But she doesn't look back. Alan follows.

CUT TO:

9 INT. STAFFORDS' HOUSE. KITCHEN -- DAY 4

9

ALAN is helping MARIA in after him through an open window.

ALAN

Housebreaking? Maybe your mother was right about you hanging around with Sarah Jane.

MARIA

Keep quiet, Dad. And start looking.

He sees Maria hunting through stuff.

ALAN

What are we looking for?

MARIA

Anything that will tell us who they are, or what they've done with Luke and Clyde.

Alan opens a closet door... And staggers back with a gasp of horror - Jay's empty human skin is hanging on a hook.

ALAN

They've skinned someone! They're cannibals!

Maria takes a look.

MARIA

They're not cannibals. They're Slitheen.

CUT TO:

9A EXT. NON-SPECIFIC ROAD -- DAY 4 9A

Jay's van travelling along a road.

CUT TO:

10 INT. JAY'S VAN -- DAY 4 10

HEIDI, in human form, is driving. JAY/SLITHEEN is with -
NATHAN (human form) in the back with bound LUKE.

LUKE

Where are you taking me?

NATHAN

(scowls)

"Where are you taking me?" "You can't
be Slitheen, you're skinny." "What will
you gain from revenge?" Why are human
children full of such stupid questions?
Even the ones that aren't even human.

LUKE

You're a child.

NATHAN

I'm Slitheen. And this is my mission,
and you're going to give me my revenge.

LUKE

I don't think I'd want to do that.

JAY

You're not going to get a choice.

Heidi has concerns of her own.

HEIDI

Are you sure we should be doing this,
Korst Gogg Thek?

NATHAN

Are you questioning my command?

HEIDI

No offence, but back on
Raxacoricofallapatorius most younglings
your age are still playing with their
Robo-sapiafallaptora.

NATHAN

Most younglings haven't seen their
father, the great Kist Magg Thek
Lutovin Day Slitheen tricked by a human
woman and killed in cold blood.

LUKE

Sarah Jane didn't trick anyone

NATHAN

Shut your face, or would you like me to go and knock on Sarah Jane's door - wearing your skin?

Luke shuts up.

JAY

All the same, Bloorm Vungah Bart has a point. The Xylok said we were supposed to wait.

NATHAN

You want to trust a Xylok, Dak Fex Fize? You're a disgrace to your uncle's memory. You're as thick as a human.

LUKE

What's a Xylok?

Nathan looks at Luke and grins.

NATHAN

See what I mean?

And all the Slitheen break apart laughing.

CUT TO:

11 INT. SMITHWORLD -- DAY 4

11

CLYDE is testing the walls of the strange room. Nothing gives. No way out.

CLYDE

(to himself)

This is starting to look distinctly un-cool, Clyde. No way in, no way out. No-one to tell me what the hell is going on!

Then he hears MR SMITH. The voice echoes around Clyde, a somehow different quality to it.

MR SMITH

I can tell you.

CLYDE

Mr Smith? Where are you?

`MR SMITH

Surely the relevant question, Clyde, is where are you?

Clyde backs off.

CLYDE

Hold on, you've gone bad. You zapped me.

MR SMITH

I haven't gone bad, I'm fulfilling my purpose.

CLYDE

Which is to zap me into - okay, yeah - where, exactly?

Distantly, slightly distorted so that perhaps we can't quite make it out, we hear...

SARAH JANE (O.S.)

Mr Smith, I need you.

Clyde spins around, looking for the source of the sound. Unsure of what he heard.

CLYDE

What was that? Sarah Jane?

MR SMITH

This will have to wait. But we can chat later. It will pass the last few hours before you all die.

CLYDE

Before... what?

From behind him he hears, clearly now...

SARAH JANE (O.S.)

Mr Smith, I need you!

Clyde turns and he seems to be watching a huge screen - on it is SARAH JANE in the attic.

MR SMITH (O.S.)

You called me, Sarah Jane.

And Clyde realizes with horror that he is seeing this from the computer's POV.

CLYDE

Holy Joe! Mr Smith is going to kill us all - and I'm inside him!

CUT TO:

12 INT. SARAH JANE'S ATTIC -- DAY 4

12

SARAH JANE stands before MR SMITH. She has the headset .

SARAH JANE

I got the headset.

MR SMITH

It will be of great assistance.

CUT TO:

13 INT. SMITHWORLD -- DAY 4

13

CLYDE lunges at the screen, yells, hammers on it.

ALAN

I don't remember giving you a key to the house.

CHRISSIE

And you didn't remember to lock it up before you went out, either. Good job I come by. And that computer of yours is making a right funny noise.

Alan turns to Maria, pulling money from his pocket.

ALAN

I'd better take a look. Run down to the shop, Maria, and get a box of teabags, will you?

He gives her a conspiratorial wink.

MARIA

(for Chrissie's benefit)

Yes, Dad. Won't be long.

And she heads off. Chrissie is on red alert.

CHRISSIE

Are you sure she's safe with that child-snatching maniac around?

ALAN

Maria can take care of herself. And Sarah Jane isn't a child-snatcher, or a maniac. Come on.

Alan heads into the house with Chrissie. And with the coast clear, Maria doubles back to Sarah Jane's house.

CUT TO:

The guard recognizes him and smiles.

SECURITY GUARD

Hello, Nathan. What are you doing here
on a Saturday, sonny?

NATHAN

Don't call me sonny.

And he twists the dial on a gizmo. There's a piercing

CHRISSE

That's always been your trouble, Alan.
Work. I'll see myself out.

And she goes, and Alan taps the laptop's space bar - at the top of the screen it reads: THIS IS CLYDE - IS THERE ANYBODY THERE? (NB the text melts into vision over the top of Alan's desktop wallpaper).

CUT TO:

20 INT. SARAH JANE'S HOUSE. HALLWAY -- DAY 4 20

SARAH JANE has let MARIA in.

SARAH JANE

Maria, I told you, I don't want you here -

MARIA

They're not Luke's parents. They're
Slitheen!

CUT TO:

21 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4 21

Alan types into the laptop: THIS IS ALAN JACKSON. WHERE
ARE YOU?

CUT TO:

22 INT. SMITHWORLD -- DAY 4 22

CLYDE stands alone, his eyes screwed up as he
concentrates hard. He mimes typing at a keyboard.

CUT TO:

23 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4 23

On the laptop screen: NO TIME...

CUT TO:

24 INT. SARAH JANE'S ATTIC -- DAY 4 24

SARAH JANE leads MARIA into the attic.

CUT TO:

25 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4 25

On the laptop screen: MUST WARN SARAH JANE...

CUT TO:

MR SMITH
Humans. So inevitably predictable.

As ALAN bursts through the door.

ALAN
Get out! Now!

SARAH JANE
What?

ALAN
Mr Smith - he's one of the bad guys!

SARAH JANE
Don't be ridiculous.

ALAN
Who was it told you those people were
Luke's parents?

Sarah Jane looks at Mr Smith, horrified.

SARAH JANE
Mr Smith? What's going on?

MR SMITH
I have a Purpose. It must be fulfilled.
The Slitheen have been useful. And so
have you. But you are no longer
required.

PRAC EFFECT: A gun emerges from Mr Smith.

ALAN
Get down!

He lunges at Maria and Sarah Jane, throwing them to the
floor as -

MR SMITH

I'm a Xylok. I'm not on anybody's side. I have my Purpose. As for your interference, it's of minimal inconvenience. Sarah Jane can't stop me achieving that Purpose. And soon you will play your part in it. But now your communications are terminated.

Clyde's eyes roll. He falls to the floor, unconscious,

CUT TO:

34 INT. JACKSONS' HOUSE. LOUNGE -- DAY 4

34

in (again): CLYDE, ARE YOU THERE?

But there's no answer.

ALAN

It wasn't on-line messaging. He was just there.

MARIA

He'd what - hacked in?

ALAN

If that's it, I've never seen anything like it before.

Sarah Jane is at the window, watching her house, worrying.

SARAH JANE

We have to work out what's going on.

MARIA

Do you think what's happened to Mr Smith - that it's got anything to do with Luke and the Slitheen?

ALAN, SARAH JANE and MARIA are at the laptop. Alan types Sarah Jane sits, trying to assemble her thoughts.

SARAH JANE

It must have. But how?

ALAN

Well, could Mr Smith have some sort of connection with the Slitheen? Where did he come from?

And Sarah Jane is thinking back over the years...

MARIA

The Slitheen don't invade planets.
They're not a race. They're a family.
They're a bunch of scavengers and
chancers. It's Only Fools and Horses
with green skin and claws.

Sarah Jane is struck by an idea.

SARAH JANE

The Slitheen are dealers, they'll sell
anything. In some parts of the galaxy
telekinetic energy fetches a huge price.

Her mind is working feverishly now, she's talking to
herself.

SARAH JANE (CONT'D)

The Slitheen could have got the plans
for that telekinetic energizer from the
other side of the galaxy, and had it
built at the Pharos. I knew there was a

SARAH JANE

Have you got any vinegar?

Alan is thrown for a moment.

ALAN

No - no, we're all out.

SARAH JANE

Then we may have to stop off at the chip shop.

CUT TO:

42 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- DAY 4 42

HEIDI Is tightening the last strap on LUKE's arm, binding him into the chair in the lab. He has the MITRE headset on his head. JAY/SLITHEEN and NATHAN are bringing the equipment on-line at the control desk.

LUKE

Whatever you want, I'm going to fight you.

JAY/SLITHEEN

Love it. The more brain activity, the faster we'll harvest the telekinetic energy.

NATHAN

And we want it all. Every spark from every synapse. Until you're dead. Let's see how Sarah Jane likes to lose her family. A claw for a claw.

HEIDI

He throws a lever and equipment begins to hum, the headset lights up. Luke tenses. We can sense the energy being drawn from him. Jay/Slitheen is watching a read-out.

JAY/SLITHEEN

It's working! We're registering fifty kilo-joules already.

Jay/Slitheen is almost jumping for joy.

JAY/SLITHEEN (CONT'D)

He's a telekinetic power station! We'll be able to afford one supernova of a holiday this year, Bloorm Vungah Bart!

HEIDI

Oh, Dak Fex Fize!

PRAC EFFECT: light bulbs in the lab start exploding!

HEIDI (CONT'D)

What the...?!

Luke's eyes are wide with fright.

PRAC EFFECT: Diodes on the control panels start to go off like gunshots. Jay/Slitheen rushes to Heidi's aid.

JAY/SLITHEEN

Bloorm Vungah Bart!

HEIDI

What's happening?

And Luke realises what's happening - we see it in his eyes as he turns to look at Jay/Slitheen...

FX SHOT: Jay/Slitheen is thrown violently off his feet, crashing into a cupboard and into oblivion.

As more things blow around him, Heidi cowers for cover under a control panel.

PRAC EFFECT: Luke looks to his bonds - which are released as if by invisible hands.

NATHAN

He's using his own telekinetic energy!
He's getting away!

Luke bolts through the door. Nathan scowls. It's vicious.

NATHAN (CONT'D)

Nazdracks to the profit. I'll have my
revenge warm and dripping!

FX SHOT: Nathan unzips.

NATHAN/SLITHEEN

It's time to hunt!

And Nathan/Slitheen, now a fully transformed Slitheen,
flexes his claws.

CUT TO:

43 INT. PHAROS INSTITUTE. CORRIDORS -- DAY 4

43

It is a rabbit warren of corridors. LUKE searches for a
way out. His footsteps are loud in the empty building.
Then, echoing through the corridors, Luke hears...

NATHAN/SLITHEEN (O.S.)

The faster you run, the more you sweat.
The more you sweat, the better I can
smell you!

Luke, at a junction of corridors, doesn't know which way
to turn - then just goes for it.

Elsewhere in the corridor, NATHAN/SLITHEEN sniffs the
air.

NATHAN/SLITHEEN (CONT'D)

(calls)

Mmmm, Luke, you smell like Raxtofidius
Pie. I'm going to eat you up and suck
your bones.

And Nathan/Slitheen starts to run down the corridor.

CUT TO:

44 OMITTED

44

45 EXT. CHIP VAN -- DAY 4

45

SARAH JANE and ALAN are returning to the car from a chip
van clutching three newly-purchased bottles of vinegar.
MARIA waits in the car.

ALAN

So never mind phasers or photon
torpedos. Never mind Arnie's Uzi 9
millimetre. We're taking on these
aliens with bottles of vinegar from the
chippie?

NATHAN/SLITHEEN (CONT'D)

But that doesn't matter now.

Alan is fired up with anger and a need to protect.

ALAN

Leave her alone!

Nathan/Slitheen snaps his free claw playfully around Maria's head.

NATHAN/SLITHEEN

You killed my father, Sarah Jane Smith.

SARAH JANE

I...?

NATHAN/SLITHEEN

At the school.

SARAH JANE

You were the Slitheen child? I didn't want any of you to die. But you were going to kill our entire planet.

ALAN

Get away from my daughter, you overgrown newt!

Alan brandishes the vinegar bottle.

NATHAN/SLITHEEN

No. You drop your weapons. Or...

Nathan/Slitheen snaps his claws again.

Alan is helpless. He puts the bottle down. Sarah Jane puts her vinegar bottle down, too. Heidi uses a set of lab tongs to dispose of the vinegar bottles in a scientific waste bag. Nathan/Slitheen releases Maria, who runs to Alan and embraces her protectively.

SARAH JANE

What now?

FX SHOT: Heidi unzips. Alan's eyes almost pop.

ALAN

No. I cannot be seeing this.

HEIDI/SLITHEEN

Now we contact the Xylok. Get this deal back on the rails. Once we've found the youngling again.

And Nathan/Slitheen wields a claw at Sarah Jane - but Jay/Slitheen stops it with his own claw.

NATHAN/SLITHEEN (CONT'D)

Get off! Let me go! She's my kill! A claw for a claw!

Jay/Slitheen holds the child's snapping claw easily in his own, despite Nathan/Slitheen's furious struggling.

JAY/SLITHEEN

When you're older you'll learn not to make snap decisions.

(to Sarah Jane)

What do you mean?

SARAH JANE

Something Mr Smith said to me about the telekinetic energizer. With the right mind it could be a destroyer of worlds. He meant Luke's mind. I think he's planning to destroy the Earth.

CUT TO:

55 INT. SARAH JANE'S ATTIC -- NIGHT 4

55

LUKE is looking around the attic, damaged by Mr Smith's blaster.

LUKE

Where's Sarah Jane?

MR SMITH

LUKE

But - you're...

MR SMITH

Running out of time and patience. Put
the headset on. Now!

Luke looks at Clyde on the screen. Swallows. Puts the
headset on.

MR SMITH (CONT'D)

That's more like it.

And suddenly Luke is caught in a shaft of PRAC light in
which he seems to be paralysed.

MR SMITH (CONT'D)

At last, we can begin.

CUT TO:

56 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4 56

A sudden humming begins.

SARAH JANE

What's that?

HEIDI/SLITHEEN is at the controls.

HEIDI/SLITHEEN

MITRE - it's gone on-line.

SARAH JANE

Mr Smith. He's using the headset on
Luke.

JAY/SLITHEEN joins Heidi/Slitheen at the console

NATHAN/SLITHEEN

Massive telekinetic energy levels.
They're off the scale.

And the ground trembles.

ALAN

Can you feel that?

SARAH JANE

The ground - it's shaking.

NATHAN/SLITHEEN is near the external window. Something
catches her eye...

NATHAN/SLITHEEN

(terrified)

The moon! It's moving!

As he speaks NATHAN/SLITHEEN produces his teleport device (as seen in Episodes 1 & 2).

NATHAN/SLITHEEN (CONT'D)
I'm teleporting back to the ship.

Alan angrily grabs the device.

ALAN
No you're not! All this is as much your fault, as Mr Smith's! You're staying here.

SARAH JANE
Even if you did go, your ship would be torn apart by the gravitational disturbance. You would die.

But the teleport device has given Sarah Jane an idea.

SARAH JANE (CONT'D)
On the other hand, if you help me we might all just have one chance to survive.

The Slitheen look at each other, absorbing. Sarah Jane turns to Alan.

SARAH JANE (CONT'D)
I need you to destroy Mr Smith.

CUT TO:

59 INT. SARAH JANE'S ATTIC -- NIGHT 4 59

LUKE remains paralysed within the shaft of light.

CUT TO:

60 EXT. BANNERMAN ROAD -- NIGHT 4 60

FX/PRAC SHOTS: The moon hangs massively over Sarah Jane's house - all around it is mayhem as the ground shakes and a hurricane blows fiercely, picking up dustbins and other objects. Debris crashes to the ground. Man-hole covers in the road are suddenly blown into the air by unseen forces below.

CUT TO:

61 INT. PHAROS INSTITUTE. TELEKINESIS LAB 3 -- NIGHT 4 61

SARAH JANE and the others are watching STOCK FOOTAGE of an erupting volcano on a portable TV in the lab. The image is replaced by a worried-looking NEWSREADER.

NEWSREADER

(on TV)

The United Nations is in emergency session to discuss this apocalyptic crisis.

The TV signal breaks up into static. The lights flicker as the power threatens to fail. Another tremor nearly throws them all off their feet.

Alan is working feverishly at one of the computer terminals. His phone goes. He takes it out. Sees it's Chrissie calling. A moment's hesitation. Answers.

ALAN

Chrissie?1 Tf (ALAN)Tj ET Qq ulT5 m BT -0.0174 Tc 12 0 0 12

Alan pushes a hand through his hair.

ALAN

I don't know. I get paid by companies to block cyber-threats. I understand viruses. I know how they work. But Mr Smith - he's more than a computer.

MARIA

Dad, you're our only chance.

Alan is moved by her need and fear. He jabs a key. The computer screen is filled with moving, flowing symbols.

ALAN

Then this is my best shot. It's the Armageddon Code. The FBI stopped a cyber-terrorist using it to destroy the international banking system.

Sarah Jane is impressed.

SARAH JANE

So how did you get hold of it?

ALAN

(smiles)

MR SMITH

Sarah Jane. You came to say goodbye.

The house is shaken by a tremor that throws things from the shelf. Sarah Jane turns her eyes on the computer. She's steely.

SARAH JANE

Why are you doing this?

MR SMITH

Survival.

SARAH JANE

You're going to kill billions of people.

MR SMITH

The collision of the moon and Earth will release the Xylok from beneath the planet's crust where it has been buried for sixty million years.

SARAH JANE

You mean your ship? You were a memory cell in its computer.

MR SMITH

Not entirely true. The Xylok are a crystalline life form. A life form so advanced you would never have understood it. We crashed here as what you would call a meteorite. Much of us was destroyed in the impact. Other parts were carried away by geo-thermal activity. As I was. But buried beneath the Earth, our crystals have re-grown and become strong again, but nevertheless remain trapped.

SARAH JANE

But you're still part of the original crystal. You're still in contact with it?

MR SMITH

And I waited centuries for you, Sarah Jane. The release of the Xylok is my Purpose. You gave me the chance to fulfil it. The chance to plan...

Sarah Jane is horrified.

SARAH JANE

All this time... you used me? Mr Smith, you're evil.

MR SMITH

No. Effective. The Xylok will survive.
We have done - will do - so much more
than the human race. The Universe is
served better by our survival.

SARAH JANE

Any race thinking it's better than
another - that's evil, Mr Smith.

MR SMITH

I'm not evil.

SARAH JANE

So what have you done with Clyde?

FX SHOT: A flash of light from Mr Smith's monitor and
CLYDE appears on the floor.

MR SMITH

Am I not merciful?

CLYDE

Whoah! What a dream.

Another violent shudder shakes the house.

CLYDE (CONT'D)

That wasn't a dream, was it?

Another rumble.

PRAC EFFECT: A skylight window breaks. Glass falls in
and the wind whips up the attic.

PRAC EFFECT: Mr Smith produces the gun from his console
and aims it at Sarah Jane.

MR SMITH

You made all this possible, Sarah Jane.
I owe you the mercy of a quick death.

Sarah Jane is backing away from him, across the attic...

SARAH JANE

What about all the other people, Mr
Smith? Don't they deserve mercy?
You've been here millions of years.
You've seen us evolve. Don't we matter
to you?

MR SMITH

Only my Purpose matters.

Behind her back Sarah Jane is secretly working the dial
on the old safe door.

SARAH JANE

You can change your purpose.

MR SMITH

No. I told you, Sarah Jane, we all have a purpose - yours is to die so that the Xylok will live. After all, what life do you have, alone in your attic?

The gun aims...

SARAH JANE

Alone? You think I'm alone? You think I'm defenceless? But you haven't met my dog!

Sarah Jane leaps aside, pulling the safe door open, as she does so, revealing -

FX SHOT: K9 suspended in the black hole, but ready for action.

SARAH JANE (CONT'D)

K9 - protect me!

K9

Affirmative, Mistress.

FX SHOT: K9 materializes in the attic.

FX SHOT: K9 and Mr Smith exchange fire. The room is lit by a firestorm of laser blasts as Clyde scuttles under a desk for cover and Sarah Jane crawls towards Mr Smith, takes the computer disc from her pocket- then lunges for his drive pushing the disc home...

Mr Smith stops firing.

K9 (CONT'D)

Do you wish me to continue firing, Mistress?

There's something going on with Mr Smith - lights flashing randomly on his screen.

SARAH JANE

Just be ready if I need you, K9.

Clyde comes out from beneath the desk, takes in K9.

CLYDE

A robot dog. Called K9 - no, I am dreaming it, aren't I?

MR SMITH

What have you done to me, Sarah Jane? I feel - I feel strange...

SARAH JANE

It's a computer virus, Mr Smith. It's closing down your databanks. You're losing your memory...

MR SMITH

(panicking)

The speed of light is thirty-six, no, eighty-four... The Metrabeelen Cosmic Cluster is home to sixty eight thousand lifeforms - sixty seven... I'm forgetting it all. Sarah Jane! Help me!

SARAH JANE

Without your memories you have no Purpose, Mr Smith! Without Purpose you don't have to destroy Earth. Put the moon back into its original orbit! Before it's too late!

MR SMITH

(desperate)

I've forgotten my Purpose!

SARAH JANE

Your Purpose is to save the Earth, Mr Smith. That is your new Purpose. To save the Earth.

MR SMITH

Save the Earth. Yes. I have a Purpose. Thankyou, Sarah Jane.

And then Mr Smith dies.

K9

The unit is non-functional.

Luke collapses as the light column vanishes. Sarah Jane cradles him. Clyde is at the window. Excited.

`CLYDE

It's working! He did it! The moon is going back!

K9

Is everything satisfactory, Mistress?

SARAH JANE

Affirmative, K9.

K9

Must return to the the distortion,
Mistress. Instability of black hole
will turn critical without my
attention.

SARAH JANE

Go now. Good dog. I'll see you again
soon.

FX SHOT: And K9 de-materializes.

Luke starts to come round...

LUKE

Mum?

SARAH JANE

Oh, Luke.

And Sarah Jane hugs him, crying with relief and joy.

CUT TO:

64 EXT. SARAH JANE'S GARDEN -- NIGHT 4

64

FX SHOT: The stars over Bannerman Road. The moon is back
where it should be. It is a gorgeous, peaceful night.

SARAH JANE, deep in her own thoughts, gazes at the sky.
MARIA, LUKE, ALAN and CLYDE are there, too. They all
look exhausted - it's been a long night.

FX SHOT: a light, too bright and too controlled to be a
shooting star streaks across the sky. Luke points.

LUKE

There they go.

SARAH JANE

Back to Raxacoricofallapatorius. And
good riddance.

ALAN

Will they be back?

SARAH JANE

Oh, I expect so. Sooner or later.

MARIA

What about Mr Smith?

CLYDE

Yeah. Can we ever trust him again?

SARAH JANE

The Armageddon Code has wiped his circuits. He'll re-boot with a new purpose - to safeguard the world.

There's a noise, and shell-shocked CHRISSIE comes through the gate. She exchanges a glance with Alan. MARIA runs to her.

MARIA

Mum!

They hug. Chrissie and Maria join the group.

SARAH JANE (V.O.)