

1 EXT. CITY PARK -- DAY 1

1

Smack - a skateboard zooming along -

We pull up to show CLYDE skating about a concrete area.
LUKE's with him, watching.

LUKE

But what's the point of skateboarding?

CLYDE

With you, there's always gotta be a
point! It's skateboarding, it's fun, it
just *is*!

He zooms down a high, tight curve - and we see SARAH
JANE, MARIA standing off.

SARAH JANE

Careful!

MARIA

So - Clyde fights Slitheen and Gorgons,
and that's ok with you, but a bit of a
wall, whoa.

ALAN wanders over to join them.

SARAH JANE

(laughs at herself)

I know! Shame on me. I've changed,
since I met you lot, I've gone all
mumsy.

ALAN

Change for the better, if you don't mind
me saying. Remember that day we first
moved in? Talk about frosty!

SARAH JANE

(laughing)

I was not!

MARIA

(laughing)

Oh yes you were!

All smiling, but they turn and look as Clyde falls off,
with an 'ouch!'

ALAN

No, you're doing it wrong, look...

Alan goes over to the boys.

ALAN (CONT'D)

You've got to bend your knees. Really bend your knees. That's how you get the biggest pop.

CLYDE

Ok, and you would know exactly what?

ALAN

We-e-ell, as a matter of fact...

MARIA

(a bit embarrassed)

Oh no, here we go ...

- and Alan slips on to the board, where he executes the same turn perfectly.

Clyde's gobsmacked.

Alan whizzes around the concrete area like a pro -

ALAN

King of the Concrete, Romford 1992.

He does something very impressive - without even having to try.

ALAN (CONT'D)

And he's still got it!

Maria and Sarah Jane laugh, clap. Clyde amazed.

CLYDE

But you're old! You're ancient!

MARIA

(to Clyde)

Actually, your face is worth the shame. Gotta get some photos of this. Come on! Everyone get in!

Maria gets out her digital camera and we go into a quick MONTAGE of shots, click, click, click -

Alan, Luke, Clyde and Sarah Jane frozen, in a variety of poses. Having a laugh, good times.

Then - quickly OUT of the montage as Sarah Jane - lined up in the frame of Maria's camera - shivers.

Maria lowers her camera.

MARIA (CONT'D)

What's up?

Sarah Jane turns -

Her POV as a cold wind blows through the park -
scattering leaves and litter -

Sarah Jane lost in thought, chilled.

SARAH JANE

Somebody just walked over my grave.

(shrugs it off)

Come on, let's go home.

As they all walk off...

In the distance - maybe shrouded in dark trees, or in the
shadow of a building, - a HOODED FIGURE watches, its face
in darkness. This is THE TRICKSTER.

CUT TO:

ALAN
(calling)
Bend those knees!

He turns to Maria.

ALAN (CONT'D)
Ok, let's get some tea on ...

MARIA
(bluffing)
I'll just be a minute, Luke borrowed one
of my text books, I need it back ...

ALAN
I dunno, what goes on over there?

MARIA
What d'you mean? Nothing.

ALAN
I think you're having secret parties
without me. Hurry up then!

Maria smiles, follows Sarah Jane and Luke into Number 21.

CUT TO:

2A INT. SARAH JANE'S ATTIC -- DAY 1

LUKE

It's heading straight for the Earth.
And the authorities can't see it cos
it's coming right through a radar blind
spot.

Maria looks at Luke in amazement. What?

MARIA

Of course, why didn't I realise that.

SARAH JANE

If it hits us, bang, end of the world.

MARIA

You're being a bit calm!

SARAH JANE

No need to worry. When it's in range,
Mr Smith will create a magnetic pulse,
and bounce the meteor back out into
space. All in a day's work.

MARIA

You're gonna save the world, and no one
even knows about it.

SARAH JANE

Oh, I like it better that way.

LUKE

Mr Smith, how long have we got?

MR SMITH

The meteor will be in range of the
magnetic pulse at 3 pm tomorrow. All
systems are prepared.

LUKE

(to Maria)

You see? No worries.

MARIA

I know, but you can't help thinking. If
it wasn't for Sarah Jane, we'd all be
dead!

SARAH JANE

Tell you what, Luke, go and put the
kettle onalko ET Qq 1 0 0 1 lsea6q,h0 0 0 IO 0 1 0 -444 cm F

MARIA (CONT'D)

(looks at Sarah,
smiles)

Which you knew.

SARAH JANE

I tried. Mr Smith says there's nothing in it. Just a puzzle box. I forgot about it 'til this afternoon. That shiver, it felt strange... Probably nothing, but ...there, it's yours.

A warm moment between them.

MARIA

Thanks.

SARAH JANE

Pop over tomorrow, let me know how you get on.

MARIA

Plus we can bash that meteor!

SARAH JANE

Should be fun!

Maria heads out, taking the box with her.

CUT TO:

3 INT. MARIA'S BEDROOM -- NIGHT 1

3

Later. MARIA's at the desk in her bedroom, still trying to open the box. The tv's on with the sound down in the background.

She thinks she's getting somewhere at last -

MARIA

Yes! That must be it -

She twists it but nothing happens.

MARIA (CONT'D)

What? No!

Maria gives a loud frustrated snort; it's driving her mad.

ALAN (V.O.)

Maria! Turn that telly off, time you were in bed!

Maria gets up and turns the telly off. The box still in her hand.

CUT TO:

4 OMITTED 4

5 EXT. BANNERMAN ROAD -- NIGHT 1 5

NIGHT SOUNDS: A distant police siren.

We see a figure in the street - THE TRICKSTER - very tall, covered in a dark hooded cloak, the hood pulled forward. There is no face - only darkness.

The Trickster looks towards Sarah Jane's house.

The lights are on inside.

CUT TO:

INT. MARIA'S BEDROOM -- NIGHT 1

The bedside light still on. MARIA's still working on the box, but yawning her head off.

Suddenly - it *clicks* - and opens!

MARIA

Yes ...

(looks at the box)

Is that it, then?

The box does nothing. She sighs, turns off the light, snuggles down, closes her eyes.

The box still in her hand.

CUT TO:

7 EXT. BANNERMAN ROAD -- NIGHT 1 7

The TRICKSTER advances on Sarah Jane's house, holds out one hand, as though summoning a spell...

FX SHOT: Sarah Jane's car shimmers and vanishes ...

There's a roaring, rushing, tearing noise building up ...

A warm, harmonious sound ...

The PRAC lights illuminate Maria's sleeping face.

CUT TO:

EXT. BANNERMAN ROAD -- NIGHT 1

The TRICKSTER holds his hand towards Sarah Jane's house.

The roaring noise builds up, up -

It's weird, subjective - half heard whispers, snatches of strange sounds, this shouldn't feel technological -

As it reaches a crescendo, a warped, weird snatch of 'You Really Got Me' by the Kinks -

Building to a SMASH -

The lights in Sarah Jane's house snap off.

Sudden silence -

CUT TO:

9A INT. MARIA'S BEDROOM -- NIGHT 1

9A

The PRAC lights around the open box stop.

And MARIA sits bolt upright; wide awake in sudden silence -

Knocking the open box off the bed on to the floor.

MARIA

Dad!

CUT TO:

9B EXT. BANNERMAN ROAD -- NIGHT 1

MARIA

I'm fine.

ALAN

You sure?

MARIA

Yeah, just a bad dream.

Alan exits - Maria slips back into the sheets.

As she does, her foot knocks the inactive open box back under the bed.

It gives a final glow of PRAC light, then fades and dies.

CUT TO:

11 INT. JACKSONS' KITCHEN -- DAY 2

11

MARIA's dressed, eating cereal. Early morning, everything seems ordinary.

ALAN enters, carrying something behind his back.

ALAN

Morning. You ok now?

MARIA

Yeah.

ALAN

Look what I got down from the loft.

He reveals his skateboard.

MARIA

Oh no. Dad!

ALAN

What, so I'm too old?

MARIA

Just don't use it anywhere near me.

Maria's noticed something else.

MARIA (CONT'D)

Where'd you get those plants from?

She points to a row of seedling pots on the window ledge.

ALAN
(confused - she should
know that)
Eh? From Andrea, housewarming present,
don't you remember?
(he remembers
something)
Oh wait a minute, Andrea!

He gets a birthday card down from a shelf and puts it on
the table before Maria.

ALAN (CONT'D)
Here we go. Don't forget to sign her
birthday card.

MARIA
What d'you mean, who's Andrea?

ALAN
Don't be daft, just sign it.

MARIA
(as she does so)
Okay. If you say so. Right, I'm going
over the road to see Luke.

ALAN
Luke?

MARIA
Yeah, Luke.

ALAN
(teasing her)
Oh yeah? And Luke's a lad from school
is he?

MARIA
(thinks he's trying to
wind her up)
Shut up. What's wrong with you this
morning?

Maria exits.

CUT TO:

12 EXT. BANNERMAN ROAD -- DAY 2

12

MARIA's heading to Number 21.

Instead of Sarah Jane's car there's a bashed up Vauxhall
Cavalier in the drive.

Maria wonders about that as she rings the bell.

A couple of moments - and the door opens, revealing a woman of Sarah Jane's age; in her dressing gown, no make-up. This is ANDREA.

She's friendly, warm - a little surprised to see Maria at her door.

ANDREA

But there is no Luke.

MARIA (CONT'D)

What, where's Luke? And who's ...?

In every one, Sarah Jane's place has been taken by Andrea.

And BAM! Maria's world turns upside down. She looks at Alan's concerned face.

ALAN

Nope, don't know any Sarah Janes, don't know any Lukes ...

And she *knows* he means it.

ALAN (CONT'D)

What's wrong?

Maria's fighting down her confusion, still baffled ...

She exits the kitchen.

CUT TO:

14 INT. JACKSONS' LIVING ROOM -- DAY 2

14

MARIA scrolls down her phone. The names flash by.

No Sarah Jane, no Luke, no Clyde.

MARIA

Where's her number? It's gone... No Luke, no Clyde...

(trying to remember)

Clyde ... 07700 900 792...

She taps it in. It rings a few times - and then picks up.

MARIA (CONT'D)

Clyde!

CUT TO:

15 INT. SUBURBAN STREET/ JACKSONS' LIVING ROOM -- DAY 2

15

CLYDE's walking down a street, opening his mobile.

INTERCUTTING with MARIA in the JACKSONS' LIVING ROOM.

CLYDE

Hey, who's that?

MARIA

It's Maria.

CLYDE

Who?

MARIA

Me, Maria!

CLYDE

Maria Jackson?

MARIA

You've gotta get over here. Sarah Jane's vanished!

CLYDE

Maria Jackson from school?

MARIA

Yeah!

CLYDE

Er, why you phoning me? I never gave you my number, who gave you my number?

MARIA

Clyde. Tell me. Is Luke with you?

CLYDE

Luke?

MARIA

We were out yesterday, skateboarding.

CLYDE

Yeah, I bumped into you at the park. No one called Luke, though.

MARIA

Luke Smith. Please, tell me you're all having a joke. Was it Sarah Jane's idea?

CLYDE

Say again?

MARIA

(scared, slowly)

Do you know Sarah Jane?

CLYDE

Look, if you wanna ask me out, just ask me out, I can fit you in next week, Thursday ...?

Big pull-focus ZOOM as Maria thinks of something else.

An easel and some canvases.

And it's obviously been like this for years.

ANDREA comes in, puzzled.

MARIA

But it's... different.

ANDREA

ANDREA

Not a clue.

They head up the stairs -

CUT TO:

20 INT. ANDREA'S ATTIC -- DAY 2

20

CLOSE as MARIA pushes open the door to the attic -

PULL BACK to see it's an empty, dusty attic. The magic's gone.

Fixed to one wall is a big old gilt-edged mirror. There are a couple of old boxes and crates, but nothing else.

Maria looks round, dumbstruck, horrified.

ANDREA and ALAN enter.

Maria rounds on Andrea.

MARIA

Where is she?

ANDREA

I don't know who you're talking about love.

MARIA

Sarah Jane Smith!

A flicker of reaction from Andrea - she masks it quickly.

ANDREA

I've never heard of her.

ALAN

Maria, come on, I think you and me should just go back to the house -

Maria's POV of Alan and Andrea's faces - kind, concerned -

MARIA

But Sarah Jane lives here! In this house! With her son Luke! Where are they?

(calls to the wall)

Mr Smith! I need you!

But there's nothing, no computer.

MARIA (CONT'D)

Mr Smith! *Mr Smith!!*

ALAN

(gentle)

Sweetheart. There's no Mr Smith. No Sarah Jane. No Smiths at all.

MARIA

Oh Dad...

And she can't take any more of this - the sheer weirdness of it all breaks an emotional barrier and the tears come.

Alan holds her, kind, gentle.

ALAN

We're going home. Right now, come on.
(to Andrea)
Sorry 'bout this.

He leads Maria out of the attic.

The moment they've gone, Andrea stops and thinks. An old memory, making her shiver...

ANDREA

Sarah Jane Smith ...

CUT TO:

21 INT. JACKSONS' LIVING ROOM -- DAY 2

21

Later. MARIA's sat down with a cup of tea - ALAN brings CHRISSIE through; he stays in the doorway, listening.

CHRISSIE

Right, I've heard your dad's side -

MARIA

(amused)

What are you wearing?

Chrissie's in a supermarket tabard.

CHRISSIE

They're my work clothes.

MARIA

You've got a *job*? At the supermarket?
But you wouldn't be seen dead working there, wearing that!

CHRISSIE

We've had all this out before. After I dumped Ivan, I needed a little bit of extra cash.

MARIA

You dumped Ivan?

CHRISSIE

How many times, sweetheart, after Andrea saw him snogging Lorraine Groom outside the Conservative Club. It was over. I'm going out with Ricardo now, you've met him plenty of times, now don't pretend.

Chrissie sits next to her, kinder.

CHRISSIE (CONT'D)

What's going on, love?

(worried)

Are you feeling sick? Your dad says you had a bad night -

MARIA

No. Mum, you must remember something. It can't just be me.

CHRISSIE

22 INT. JACKSONS' KITCHEN -- DAY 2

22

ALAN and CHRISSIE are talking.

CHRISSIE

ALAN (CONT'D)

She's always having parties, lives life to the full, does Andrea, look, remember this one..?

He turns the page. There's a photo of Alan, Maria and Andrea in Andrea/Sarah Jane's Front Room, mugging at the camera. (NB, a few other PEOPLE in b/g.)

ALAN (CONT'D)

Her birthday, this time last year. Her ex husband was there, the second one, Bad Leg Barry from when she lived in the States. You know, 'first ex - bad eye Gordon, second ex - bad leg Barry'.

MARIA

I don't remember any of that.

ALAN

(concerned)

I think you should get some sleep. Nice little kip, then maybe you'll feel better, yeah?

MARIA

You want me to forget Sarah Jane.

ALAN

There is no Sarah Jane. I mean, come on, though, that meteor thing, destroying the Earth, that's just a bit... silly, isn't it?

Maria stands, to move away from him, troubled.

MARIA

But I can see it all so clearly ...Sarah Jane was so real to me ...the things we did, all the incredible things we saw... They've got to be real...

Then - suddenly -

ALAN

Maria whips round - but there's nobody there -

She turns back to the mirror - nothing.

MARIA

But - she's gone, she was...

ALAN

There's nobody there.

Maria turns to Alan, determined.

MARIA

Something happened last night, and Sarah Jane vanished. Nobody else remembers... But I do. Somehow, when everything changed, I got protected. And I'm telling you, dad, I'm right. And I'm gonna *show* you!

CUT TO:

24 INT. MARIA'S BEDROOM -- DAY 2

24

A little later. MARIA's on her computer, ALAN watching over her shoulder as she types in *Sarah Jane Smith* into a Google-style search engine.

Maria reads from the results screen

MARIA (CONT'D)

(reading from screen)

For Sarah Jane Smith, who left us 12th July 1964. "We were just thirteen and in our first bloom/But you had to leave us, go away so soon-"

ALAN

Not exactly Poet Laureate, is she?

MARIA

Ssh. "And though it's been such a long, long while/I'll always remember your lovely smile".

Maria clicks around the site.

MARIA (CONT'D)

The woman who wrote that, she's the same age as Sarah Jane.

ALAN

So?

Alan's very skeptical.

MARIA

(thinking)

1964... Have they got newspapers, in the library, old newspapers?

ALAN

Should do, yeah.

Maria grabs her coat.

MARIA

Come on then! Library!

And she's hurrying out, Alan following, with a sigh.

CUT TO:

25 INT. LIBRARY -- DAY 2

25

HIGH SHOT - a huge library. Like the newspaper library in Colindale, big ledgers, quiet bustle.

We pick out ALAN and MARIA at a desk. A CD-Rom sliding in to the disc drive of Alan's laptop.

Cutting to a few moments later - CLOSE on Maria as she reacts to the screen.

ALAN

What have you got?

MARIA SARAH JANE (V.O.)
 Dad, did you see that? Maria ... help me, Maria ...
 The names swapped over!
 And that's her voice,
 Sarah Jane's voice, can
 you hear her?

Several READERS in the library turn round to stare at Maria.

ALAN
You can hear a voice?

MARIA
Dad, it was her.

ALAN
(quiet, very worried)
Maria, you've got to calm down...

Maria indicates the screen.

MARIA
But you've seen the evidence!

ALAN
There is no evidence.

MARIA
I've worked it out. Andrea's done something, and Sarah Jane's gone, just as that meteor is about to smash into us -

Alan puts an arm round her.

ALAN
Sweetheart, that's enough. I think we should take you to see a doctor.

On Maria - oh no.

CUT TO:

25A EXT. SUBURBAN STREET -- DAY 1

25A

ALAN and MARIA are walking home a couple of minutes later. Alan is concerned.

ALAN
Maria, do you really, really believe what you've been saying today? Honestly.

Beat.

Then Maria stops, looks at him. Faking.

MARIA

Maybe Andrea did say something about the
accident.

ALAN

(hopeful)
That must be it.

MARIA

And that nightmare, perhaps I've got it
all mixed up ... I'm really sorry.

Alan is so relieved ...

MARIA (CONT'D)

MARIA (CONT'D)

But I should go and see Andrea. I
should go and say sorry.

CUT TO:

26	<u>OMITTED</u>	26
27	<u>INT. SARAH JANE'S LIVING ROOM -- DAY 2</u>	27

A bit later. MARIA's sitting down next to ANDREA on the big old settee, mid-conversation:

ANDREA

Ohh, that's all right love, no need to apologise. I remember when I was your age, the thoughts that used to come into my head sometimes.

MARIA

I don't know where I got that name.
Sarah Jane Smith.

ANDREA

Means nothing to me, love.

MARIA

Positive?

ANDREA

Positive.

Maria hardens.

MARIA

But how could you forget? 1964. School trip. The pier. She fell. She died. And you were with her.

ANDREA

(horrified)
What..?

MARIA

You lived, and she died, and that wasn't meant to happen. The key moment, when everything in the world changed ...

INTERCUTTING during Maria's dialogue -

Andrea's haunted face -

And FLASHES of the FLASHBACK PIER SCENES from Ep 8 Sc.11A;

The PIER: YOUNG ANDREA screams;

An awful remembrance descends on Andrea.

She stands, furious, grabs Maria.

ANDREA

Get out of my house!

MARIA

This isn't your house. This is some kind of time gone wrong, cause in my world, the way things should have been, you died -

ANDREA

Get out! I'm calling your dad, I've had enough of this!

MARIA

It's an alien BOX - identical to the one we saw earlier.
In the corner of her eye she senses something. Slowly
she turns towards the mirror, full of dread.

FX SHOT: In the mirror - behind Andrea's reflection - the
TRICKSTER appears.

TRICKSTER

It made your life better, did it not?

ANDREA

...yeah.

TRICKSTER

Then what do you want now?

ANDREA

Change her back the way she was. That girl over the road, make her forget.

TRICKSTER

I can't. There is a barrier, she is protected, somehow. But I can remove her for you.

ANDREA

No! Not killing.

TRICKSTER

I cannot kill. But if I have your agreement, I can stop her ruining your life. Then one night's sleep and you'll forget her, forget me, forget everything, once more.

ANDREA

Remove her where?

TRICKSTER

That need not concern you. But I'll need your agreement. Do I have your agreement?

Andrea builds herself up to it ...

ANDREA

Yes.

TRICKSTER

It will be arranged. But first, Andrea Yates, you must separate the child from her father...

CUT TO:

OMITTED

31 OMITTED

31

32 INT. MARIA'S BEDROOM -- DAY 2

32

MARIA's sitting on her bed, trying to think...

And then -

SARAH JANE (V.O.)

Maria, please help me ...

Maria rushes to the mirror.

SARAH JANE is in the mirror -

MARIA

What can *I* do? How do I start? The meteor, I can't do anything to stop it ... Why's it only me who remembers you?

SARAH JANE

Maria, please ...

Maria looks over her shoulder -

But there is no Sarah Jane in the room -

And again, none in the mirror.

Maria sighs - at the limit. She slumps down on to her bed.

Her head falls, she's despairing - and then -

She sees something shiny - just visible on the floor, sticking out from under the bed -

She grabs it, holds it up - it's the open BOX!

MARIA

Yes! I've been so thick ...

CUT TO:

32A EXT. JACKSONS' HOUSE -- DAY 2

32A

ALAN opens the door to ANDREA.

ALAN

Hi! Maria's said sorry then?

Andrea's very distracted, urgent.

ANDREA

Yeah, she was fine, it was something and

Andrea leads him over the road -

ALAN (CONT'D)

Maria came over then?

ANDREA

Yeah, it's all sorted.

ALAN

Dunno what got into her, I'm sorry.

ANDREA

(guilty)

Don't worry.

ALAN

How many people you expecting then?

ANDREA

Tons! It's the best day of the year.

She looks nervously over her shoulder at the Jacksons' house. -

They've reached Andrea's front door. She hands the banner to Alan.

ANDREA (CONT'D)

Here we go.

ALAN

Oh, I should have brought my step ladder, I'll go back...

ANDREA

No, no, don't worry, I've got this, use this.

She puts a stool in front of him.

ALAN

Ok, that'll do.

He climbs onto the stool and starts fitting the banner.

ALAN (CONT'D)

I've never gone big on birthdays, hate being the centre of attention.

During this, Andrea's looking back at the Jacksons' house - she can't believe the enormity of what she's doing -

CUT TO:

33 INT. JACKSONS' LIVING ROOM -- DAY 2

33

MARIA bursts in - the Box in her hand -

MARIA

Dad, I've worked it out, it was this box, it protected me -

Suddenly - she can sense something's wrong ...

MARIA (CONT'D)

Dad?

There's a build-up of energy - pictures, glasses and the tv remote - rattling ...

A gradual, growing rumble -

MARIA (CONT'D)

Dad!

Maria turns to exit to the hallway - and -

FX SHOT: With a flash of blue light - a GRASKE appears!

The Graske is carrying a taser-style Snare Gun. (NB Woven into its clothing is a teleport button.)

A second as MARIA and the Graske lock eyes - it growls -

The Graske lunges with the Snare Gun -

Wires shoot out from the Gun towards Maria -

Maria ducks -

She drops the open box -

And dashes past the Graske, running for her life!

It roars and races after her -

CUT TO:

34 OMITTED

34

AND

AND

35

35

36 INT. JACKSONS' KITCHEN -- DAY 2

36

Maria runs out through the kitchen, slamming open the back door -

The Graske snarls and runs after her -

CUT TO:

37 OMITTED 37

38 INT. JACKSONS' LIVING ROOM -- DAY 2 38

ALAN enters, having heard her -

ALAN
Maria? Are you OK?

Lying at his feet is the open BOX.

Alan picks it up. Not really registering it, more concerned for Maria.

ALAN (CONT'D)
Maria?

CUT TO:

39 EXT. SUBURBAN STREETS/ALLEY -- DAY 2 39

MARIA's running, running ...

The GRASKE only seconds behind ...

She dives into a side alley ...

Her POV: There's a high gate at the far end of the alley -

She runs down, rattles the gate -

It's locked.

No escape.

The GRASKE runs into the alley -

It corners Maria -

It fires the Snare Gun at her -

The wires attach to Maria's clothing - and instantly -

FX SHOT: The teleport glow surrounds Maria and the Graske and they blink out with a rush of wind, scattering the leaves and rubbish in the alley.

CUT TO:

40 INT. JACKSONS' LIVING ROOM -- DAY 2 40

ALAN's examining the open BOX. Still calling.

ALAN
Maria, this box thing, is it yours?

WHOOSH! The box gives out its PRAC glow, the light spilling on to Alan - the harmonious sound -

Alan staggers -

FX SHOT: the CAMERA rolls around Alan, who's in the eye of a storm - everything except him shudders and wobbles for a few moments like a bad tv picture - it's disorienting -flashing lights, discordant notes as before - 'You Really Got Me' by the Kinks -

Normal sounds are hollow, echoing - over them, a roaring, ripping noise -

Three photos of Maria on display in the room -

FX SHOT: They vanish in sequence - one, two, three -

Alan sinks to his knees, terrified, hand gripping the BOX -

CUT TO:

40A EXT. BANNERMAN ROAD -- DAY

40A

ANDREA's looking over at the Jacksons' house, shaking her head - (NB - all is calm here, though we can hear the sounds of the time ripple.)

ANDREA

I'm so, so sorry ...

She turns into her house.

CUT TO:

40B INT. JACKSONS' LIVING ROOM -- DAY

40B

ALAN blinks -

He realises - suddenly the storm is over.

The PRAC glow from the BOX fades - sound returns to normal -

And CHRISSIE pops her head round the living room door. Dressed normally now.

CHRISSIE

Front door was open, you wanna be careful.

ALAN

What was that?

CHRISSIE

What was what? I'm a bit early for the party, I know. Shall we go over though, Andrea won't mind. Always a classic, her parties.

ALAN

What about Maria?

CHRISSIE

Who? Don't say you've got yourself a new woman at last.

ALAN

(confused)

Maria was in here, I think she's run off ...

CHRISSIE

Already? Sensible woman, whoever she is, took me fourteen years.

ALAN

I mean Maria, our Maria!

CHRISSIE

How d'you mean ours?

ALAN

She's our daughter!

CHRISSIE

Now don't start messing about, Alan. I know you wanted kids, but I never did. As if I've got a maternal bone in my body!

ALAN

Chrissie, stop this now. Maria is our daughter!

CHRISSIE

There is no Maria. Maria doesn't exist!

On Alan - *what the hell ...?*

CUT TO:

41 FX. TIME CORRIDOR -- DAY 2

41

FX SHOT: CU ON MARIA and THE GRASKE, as they struggle - like they're in a wind tunnel, PRAC WIND blasting them - behind them, a roaring, rippling vortex -

CLOSE in as she tugs at the wires connecting her to the Snare Gun -

CLOSE as she detaches the wires -

FX SHOT: Instantly, Maria disappears -

CUT TO:

42 EXT. PIER HEAD -- DAY X

42

FX SHOT: A teleport glow - and CLOSE on MARIA as she falls from a few feet on to hard ground with a *thump*.

MARIA

What the -?

Maria stands up, gathers herself, looking about.

She's on a street by the entrance to a pier. Around her,

The second girl shakes her hand. Gives her a cheeky smile.

YOUNG SARAH JANE

Nice to meet you, Maria. I'm Sarah Jane Smith.

END OF EPISODE SEVEN