

**THE SARAH JA ! E
ADVE ! TURES II**

**Episode 1
By**

Phil Ford

**Green Revisions
8th July 2008**

1 **EXT. SARAH JANE'S HOUSE -- NIGHT 1**

1

FX SHOT: A star-strewn night sky. Beneath it, Sarah Jane's house.

SARAH JANE (V.O.)

I've always loved the night sky. As a child I would lie in bed gazing out of my window, and fall asleep counting the stars, then dream about what might be out there. But I never dreamed that one day I would find out.

FX SHOT: And we zoom in through the window to:

CUT TO:

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

2

SARAH JANE stands in the window, looking up. One arm around MARIA's shoulders.

SARAH JANE

How could I possibly have imagined everything that I would see?

She glances from the sky to Maria..

SARAH JANE (CONT'D)

Everything that we would see?

MARIA

The Bane, Slitheen, the Gorgon, the Trickster. When I moved into Bannerman Road I thought creatures like that were just stories. It's amazing, Sarah Jane.

Sarah Jane looks at Maria and smiles.

SARAH JANE

And there's still so much more to discover.

And from elsewhere in the room...

LUKE (O.S.)

Mum.

Sarah Jane and Maria turn to see LUKE and CLYDE. They are putting the finishing touches to decorations in the attic. The whole place looks like Christmas.

LUKE (CONT'D)

I think we're ready.

(CONTINUED)

2 CONTINUED: (2)

2

LUKE

So does that mean we won't get invaded today?

SARAH JANE

Well, not today. Today we eat cake with friends and thank them for everything they have brought into our lives, and for always being there, no matter what. As for tomorrow... well, that's another story.

CUT TO:

3 EXT. RADIO TELESCOPE -- NIGHT 1

3

FX SHOT: A radio telescope complex in a large, open field, its dish turned to the sky. The complex is encircled by woodland.

CUT TO:

4 INT. RADIO TELESCOPE. CONTROL ROOM -- NIGHT 1

4

PROFESSOR NICHOLAS SKINNER (mid-40s) with unkempt hair, grizzled and a fondness for loud Hawaiian shirts is working at a computer and drinking tea from a large mug. A man energized by his work, with an infective enthusiasm. His daughter, LUCY (16), pretty and definitely not a geek is at another computer. She's downloading tunes from the internet onto her Mp3 player as her father makes final adjustments to his instruments.

Dominating one wall is a huge screen, currently carrying the Tycho Project logo.

PROFESSOR SKINNER

All right, we'll be coming up on Rigel Beta-Five in thirty seconds.

(N : n n d: _ - l - i)

He glances across at her. Sees she's engrossed. Crosses to the computer and sees the music download.

PROFESSOR SKINNER (CONT'D)

(light-hearted)

I know it's a radio telescope, Lucy, but that's not really the kind of thing we tune into here.

LUCY

Sorry, Dad.

(CONTINUED)

4 CONTINUED: 4

She unplugs the Mp3.

CUT TO:

5 **EXT. RADIO TELESCOPE -- NIGHT 1** 5

FX SHOT: The dish begins to move.

CUT TO:

6 **INT. RADIO TELESCOPE. CONTROL ROOM -- NIGHT 1**

6 CONTINUED:

6

Professor Skinner sees the interference and starts tapping into the computer, intrigued.

PROFESSOR SKINNER

I've never seen anything like this before. Cyclic wave pattern. That's not background cosmic radiation. It's got a regular signature. It's intelligent.
(his brow furrows deeply)
And...

Suddenly he rushes for the door.

CUT TO:

7 **EXT. RADIO TELESCOPE -- NIGHT 1**

7

PROFESSOR SKINNER bursts out of one of the observatory buildings, looking up at the sky. We see his face - full of wonder, and a little fear.

There is a low buzzing sound.

LUCY comes through the door a beat later. They look up and we see their faces bathed in shifting PRAC lights - red, yellow, green...

FX SHOT: And we see what they see - half a dozen football-sized spheres of colour-shifting light moving around the giant dish of the radio telescope.

Their buzz shifts up and down the scale as they move around.

PROFESSOR SKINNER

Amazing.

FX SHOT: Then, as if they realize that they've been spotted, with a buzz, the lights shoot off across the field, towards the woods beyond.

PROFESSOR SKINNER (CONT'D)

Lucy, stay here!

FX SHOT: Professor Skinner takes off after the light balls which are now flying maybe six or seven feet off the ground.

Lucy hesitates, but there's no way she's being left behind.

(CONTINUED)

7 CONTINUED:

7

LUCY

Dad! Wait for me!

But he doesn't hear, chasing ahead of her into the woods.

Lucy chases after him.

CUT TO:

8 **EXT. WOODS -- NIGHT 1**

ALAN

Maria, this is one of the biggest computer systems corporations on the planet. This new London office - a job like that could change our lives.

MARIA

More than they have already? I mean - Xyloks, being turned to stone, alternate realities? Anything else is just money.

Alan seems to suddenly relax.

ALAN

You know, you're right. How much of a shocker can this be?

LUKE

It's our history project for the weekend. On Monday Clyde and I have to demonstrate the different battle strategies of Bonaparte and Wellington at Waterloo.

CLYDE

I wanted to do the Battle of Hoth, But Mrs Pittman reckons that Star Wars isn't historically accurate, or something like that.

SARAH JANE

I see. Well, I'm sorry, but I need to speak to Mr Smith.

MR SMITH

Of course, Sarah Jane. What can I do for you?

SARAH JANE

There's a report on the news about a village called Goblin's Copse. Apparently, last night people saw strange lights in the sky.

Clyde and Luke exchange a glance at the name of the village.

SARAH JANE (CONT'D)

Did you detect any spacecraft activity?

MR SMITH

No. Lights in the sky can, of course, have many explanations other than those of an extra-terrestrial nature.

CLYDE

An alien computer de-bunking flying saucers? Now I've heard everything.

MR SMITH

If every aerial phenomenon reported as a UFO was in fact an alien spacecraft, I assure you, Earth would be at the centre of a solar grid-lock backing up to the outer rings of Saturn.

SARAH JANE

It could be my imagination, Mr Smith, but since your re-boot have you acquired a sense of humour?

(CONTINUED)

10 CONTINUED: (2)

10

MR SMITH

I will run a diagnostics check
immediately.

Sarah Jane and the boys exchange a smile.

CUT TO:

11 **INT. JACKSON'S HOUSE. KITCHEN -- DAY 2**

11

Shaken ALAN drinks coffee, the toast forgotten, as MARIA reads the letter. When she looks up she seems genuinely excited - but there's an undercurrent...

MARIA

But this is incredible!

ALAN

I know. But - I said it would change our lives - but this would be so much more.

MARIA

Dad, it's fantastic.

She throws her arms around him. He holds her tight.

ALAN

Are you sure?

MARIA

What are you asking me for?

ALAN

Because this isn't just a job offer, Maria. It can't just be up to me. This decision involves you. Even your mum.

He looks into her eyes.

ALAN (CONT'D)

And Sarah Jane, Luke, Clyde... All of it will be over.

But Maria knows that. And her front drops a little.

CUT TO:

12 **EXT. 13 BANNERMAN ROAD -- DAY 2**

12

SARAH JANE is unlocking the car. CLYDE and LUKE are leaving the house.

(CONTINUED)

12 CONTINUED:

12

LUKE

I thought Mr Smith said there was no alien connection to the lights last night.

*
*
*
*

SARAH JANE

(smiles)

Mr Smith is bright, but he doesn't have a journalist's nose for a story.

*
*
*
*

They haven't noticed MARIA.

MARIA

What's going on?

Clyde sparkles.

CLYDE

Strange lights in the sky, a creepy-sounding village and a radio telescope.

Maria smiles, but it doesn't quite cover that there's something on her mind.

MARIA

Better catch it while I can.

The boys have missed Maria's distraction; Sarah Jane hasn't.

SARAH JANE

Fancy a ride into the country?

CUT TO:

13 OMITTED

AND

14

15 EXT. RADIO TELESCOPE -- DAY 2

13

AND

14

15

*

FX SHOT: Sarah Jane's car approaches the radio telescope complex.

SARAH JANE (O.S.)

The Tycho Project is a network of radio telescopes around the world searching for friendly life in outerspace. This one was converted from a Cold War listening station.

FX SHOT: As the car pulls to a halt, LUKE gets out, looking up at the big dish as SARAH JANE, MARIA and CLYDE follow suit.

(CONTINUED)

15 CONTINUED:

15

LUKE

So instead of listening to the Russians,
it's listening out for aliens.

CLYDE

So how come they've never spotted any
when we've got aliens bent on invasion
coming out of our ears?

LUKE

Space is a big place, Clyde. All the
radio telescopes in the world couldn't
monitor all of it.

CLYDE

You mean they're always looking the
wrong way?

MARIA

And let's face it, most aliens don't
want to be seen.

CLYDE

Until they're ready to jump us.

FX SHOT: KAAGH'S FIELD GLASSES POV: Unaware, Clyde and
the others are being watched from the woods...

Clyde looks around him. The place looks deserted. The
door that Professor Skinner and Lucy came through last
night still stands open. He feels uneasy.

CLYDE (CONT'D)

Why do I get the feeling they're about
to do it again.

Sarah Jane looks around her, too. The same sense of
uneasiness.

SARAH JANE

Come on.

And she heads towards the open door. The others follow.

On the edge of the woodland, amid the bushes - a glimpse
of alien Sontaran hands, one scarred across the back,
(KAAGH, *n n d K g*, never wears gloves) as KAAGH
lowers his field glasses.

CUT TO:

16

INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

16

The control room's instruments are all on (although the telescope viewing screen is now blank) but the room is empty as SARAH JANE, MARIA, CLYDE and LUKE enter.

SARAH JANE
Hello! Is there anybody here?

MARIA
Hello?

There's no answer.

SARAH JANE
It's like the Mary Celeste.

Luke is running his eyes over the instruments.

LUKE
Everything is operational.

SARAH JANE
But no sign of life.

Clyde opens another door, looks down an empty corridor. Still no-one. Shuts the door.

CLYDE
Tea break?

Sarah Jane picks up Professor Skinner's big tea mug, still where he left it last night. Most of the coffee still there.

SARAH JANE
Stone cold. It's as if something happened out of the blue. They left, suddenly. Just dropped everything and went.

CLYDE
(inspired!)
Lottery win.

The others look at him, annoyed.

CLYDE (CONT'D)
I'm just trying to be positive.

Luke has gone to one of the work stations. Types in quickly.

(CONTINUED)

LUKE

According to the data records the antenna was in place to observe Rigel Beta-Five last night at 22.08. But there seems to have been a burst of interference.

SARAH JANE

Around ten o'clock. That's when villagers said they saw lights in the sky.

CLYDE

So the people of Rigel Beta-Five don't like telescopes being pointed at them. They come down to sort it. Like popping a paparazzi on the nose.

Maria smiles. But there's a hint of sadness, too.

MARIA

Clyde. It just wouldn't be the same without you.

CLYDE

(unsuspecting)

Good thing for you I'm not going anywhere.

And Maria is about to tell them...

And there's the slam of a door!

Sarah Jane, Clyde and Luke spin around to see LUCY, dirty and torn, scratches on her head, leaning against the doorway. Exhausted and semi-delirious.

LUCY

Something in the woods! There's something in the woods!

And she collapses as Sarah Jane and the others lunge towards her.

CUT TO:

17 CONTINUED: (2)

17

LUCY

It's got my dad! It must have!

CLYDE

Don't worry. We'll go and look for him.
It'll be all right.

(to Luke)

Come on.

And they head for the door. But Sarah Jane is after them.

CUT TO:

18 **INT. RADIO TELESCOPE. CORRIDOR -- DAY 2**

18

SARAH JANE catches LUKE and CLYDE outside the Rec Room.
MARIA (double) listening.

SARAH JANE

Just a minute. No-one is going into those woods until I know what we're dealing with.

LUKE

I think Clyde wants to impress Lucy.

CLYDE

(covers)

Actually her old man might be hurt out there.

Sarah Jane considers...

SARAH JANE

All right, Clyde. Have a look around the observatory buildings, but don't go into the woods.

CLYDE

Received and understood.

Clyde and Luke move off.

CUT TO:

19 **EXT. RADIO TELESCOPE -- DAY 2**

19

CLYDE and LUKE are checking out around the small observatory complex (no more than two or three small buildings).

LUKE

Lucy's dad isn't here.

(CONTINUED)

MARIA

My Dad's been offered a new job. In America.

Sarah Jane smarts with the shock.

SARAH JANE

America?

MARIA

He applied for this place in London. Then, out of the blue, they offered him a job at the head office in Washington.

Sarah Jane's old emotional armour-plating goes up.

SARAH JANE

Well, that's excellent news.

Maria is torn.

MARIA

Yes. I suppose. But, how can I leave all this behind? Everything I've seen?

Sarah Jane is frosty. Hiding her pain.

SARAH JANE

Nothing stays the same for ever. If there's anything I've learned in my life, it's that. Nothing stays the same, and people always move on.

Maria is horrified by Sarah Jane's frosty reaction.

MARIA

Why are you being like this? I don't want to leave you.

But Sarah Jane doesn't crack.

SARAH JANE

All the same, you must.

MARIA

Please don't. I'm sorry...

SARAH JANE

You don't have to be sorry, Maria. I'm sure you'll have a wonderful life in America.

CUT TO:

21

INT. JACKSON'S HOUSE. KITCHEN -- DAY 2

21

CHRISSIE collapses heavily into a chair.

CHRISSIE

America?

She's struggling to get a handle on this, looks around her...

CHRISSIE (CONT'D)

But you've only just finished
decorating.

ALAN is standing there. He doesn't really look like a man who's just pulled the job of a lifetime.

ALAN

It's the job of a lifetime, Chrissie.

Chrissie struggles to get a grip.

FX SHOT: It lands on the ground heavily, crushing the woodland carpet, throwing up dirt, and leaving the imprint of two feet.

LUKE

There.

FX SHOT: Semi-invisible Kaagh stands upright, then utterly still.

Luke and Clyde don't move. Their eyes riveted on the humanoid shape of refracted light.

CLYDE

(whispers)

Maybe it can't see us. Maybe - you know - if we can't see it properly, maybe it works both ways. Like it's sight is operating on some other wavelength or something.

LUKE

No, Clyde. I think it sees us.

CLYDE

So why isn't it coming after us?

Luke looks at the shape.

FX SHOT: There's the slightest inclination of the Kaagh's big head.

LUKE

I think it's studying us.

FX SHOT: Suddenly, Kaagh turns off his invisibility device and the boys see the full Sontaran, *h lm n*.

Kaagh suddenly lunges forward.

LUKE (CONT'D)

Run!

And Clyde and Luke start to run. Crashing through the undergrowth. Running as hard as they can.

Kaagh gives chase.

The boys dodge through trees, leaping fallen logs.

Kaagh keeps coming after them.

Then Clyde pulls Luke after him, into a dip, masked by leaves and branches.

(CONTINUED)

22 CONTINUED: (2)

22

The two boys lie there, holding their breath.

Kaagh looking around.

Unable to see Kaagh, Luke and Clyde flinch as dirt and moss falls on them.

Unable to find the boys, Kaagh stomps off into the woods.

Clyde and Luke creep out from the dip.

CLYDE

Come on!

CUT TO:

23 OMITTED

23

24 EXT. WOODLAND CLEARING -- DAY 2

24

LUKE and CLYDE emerge from the trees into a woodland clearing.

LUKE

This is wrong. We didn't come this way.

Clyde knows, but spots a pathway.

CLYDE

Look. We follow that, it's bound to lead to the road. Come on.

Clyde turns towards the path. And walks straight into an invisible wall that knocks him off his feet.

CLYDE (CONT'D)

What was that?

Luke comes forward.

LUKE

I can feel the hair on the back of my neck again. There's something here that's cloaked.

And he starts to feel around something invisible. Something large and spherical.

FX SHOT: Energy in the air where Clyde touches the invisible ship.

CUT TO:

25

INT. RADIO TELESCOPE. REC ROOM -- DAY 2

25

SARAH JANE is looking at her watch, worrying.

LUCY wakes.

LUCY

Is my dad here?

SARAH JANE

No, Lucy. But Clyde and Luke have gone to find him. I'm sure they'll be back soon.

Lucy jumps up. Heads for the door.

LUCY

I have to find him!

Sarah Jane goes after her.

SARAH JANE

No, Lucy!

But she is already through the door.

CUT TO:

25A

INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

25A

MARIA is there as LUCY enters, pursued by SARAH JANE.

SARAH JANE

There could be something dangerous out there.

LUCY

Why should I listen to you? I don't even know who you are.

SARAH JANE

Believe me, Lucy, I know about things like this.

MARIA

It's true. She does.

Lucy has stopped, seems to be listening to them.

SARAH JANE

Tell me about the lights you saw.

(CONTINUED)

25A CONTINUED:

25A

LUCY

They were the size of footballs.
Circling the dish.

MARIA

Footballs? So we're not talking about
spaceships.

SARAH JANE

Don't be so sure, The Vorkazian Hoardes
of Meta-Vorka Six travel in spacecraft
about the size of a coffee cup. But I
think what Lucy saw last night were some
sort of drones.

LUCY

Spaceships? You're talking about
spaceships? Here?

SARAH JANE

Come on, in this day and age the idea of
aliens shouldn't be so difficult to
accept.

26 CONTINUED:

26

SARAH JANE

29 CONTINUED:

29

Sarah Jane is flashing looks around her. Frightened.

SARAH JANE

We have to get away from here. Right
now. Back to the car. Quickly.

CLYDE

What is it, Sarah Jane?

SARAH JANE

Who are you? What are you doing on Earth?

KAAGH

I am Commander Kaagh, attached to the Tenth Sontaran Fleet. Kaagh the Slayer, soon to be Kaagh the Avenger! Kaagh the Destroyer!

CLYDE

Sounds like Kaagh Who Watches Too Many Conan DVDs to me.

Sarah Jane knows this is one alien you don't joke with.

SARAH JANE

Clyde, be quiet!

(to Kaagh)

I take it you're responsible from the lights last night?

KAAGH

Simple devices to draw the primitives out of the radio telescope.

He motions with his gun.

KAAGH (CONT'D)

You are my prisoners. Move!

MARIA

Look! It's UNIT!

And Kaagh spins around, gun-ready to meet the attack. But there's nothing there.

He turns back - Sarah Jane and Clyde have run one way; Luke and Maria the other, disappearing into the trees.

KAAGH

By the might of Sontar!

FX SHOT: Kaagh fires into the woods.

FX SHOT: A laser blast strikes a tree over running Sarah Jane's head. With Clyde, she keeps on running.

KAAGH (CONT'D)

Resistance will be crushed.

CUT TO:

31 **EXT. WOODS -- DAY 2**

31

LUKE and MARIA run through the woods.

MARIA

What about Sarah Jane and Clyde?

LUKE

We'll go back to the car. Mum'll find us there.

MARIA

Unless Kaagh finds her first...

CUT TO:

32 **EXT. WOODS -- DAY 2**

32

SARAH JANE and CLYDE run through the woods. Clyde is leading.

SARAH JANE

Clyde, do you know where you're going?

CLYDE

As far away from Kettle Head as I can get!

Sarah Jane grabs Clyde, making him stop running and listen.

SARAH JANE

We have to go back to the telescope. Lucy is there. And her father - whatever Kaagh has done to him.

CLYDE

I don't get it. What does an alien want with a radio telescope anyway?

SARAH JANE

I don't know. But Sontarans are among the deadliest species in the cosmos. Whatever Kaagh is up to, we have to stop him.

CUT TO:

33 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

33

PROFESSOR SKINNER is sitting at his work station, his fingers running quickly over the keys. Figures stream across his computer screen, but his eyes are blank. He's working in a trance.

(CONTINUED)

33 CONTINUED:

33

The red light continues to flash at the base of his skull.

On the big screen we see representations of satellites.

As SARAH JANE and CLYDE cautiously enter.

SARAH JANE
Professor Skinner?

He doesn't respond. Sarah Jane cautiously advances...

SARAH JANE (CONT'D)
Professor Skinner?

Still no response. He continues to work, unaware.

Clyde notes the flashing red light.

CLYDE
Whoah! What is that?

SARAH JANE
Some sort of neural control implant, I imagine. I always thought the Sontarans used hypnosis to control their drones.

CLYDE
Is he dangerous?

Sarah Jane is paying close attention to the Professor's work, and the satellites coming up on the other screen.

SARAH JANE
Probably not as long as we let him get on with whatever he's doing.

Clyde looks around, concerned.

CLYDE
Where's Lucy?

SARAH JANE
Maybe I can fix what Kaagh has done to the Professor and find out.

She aims the sonic lipstick at the implant.

KAAGH (O.S.)
Put it down, Female.

(CONTINUED)

33 CONTINUED: (2)

33

KAAGH stands before them, his weapon aimed directly at Sarah Jane, who puts the Sonic back in her bag.

CUT TO:

34 **EXT. RADIO TELESCOPE -- DAY 2**

34

MARIA and LUKE lurk in hiding, watching the building.

LUKE

How do you know Mum'll be here?

MARIA

Lucy. She would have wanted to be sure she was safe. Besides, this place is right in the middle of what ever Kaagh is up to. She'll have come back here. It's what I would do.

LUKE

Trouble is, so would Kaagh.

MARIA

I know. But where else could we find out what he's planning? We have to find a way in there without him seeing.

And Luke's eyes find a manhole cover.

CUT TO:

35 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

35

KAAGH aiming his blaster.

KAAGH

The first law of the battlefield - think like your enemy. You didn't escape me. You saved me the trouble of your escort.

SARAH JANE

What about my two friends? They escaped.

KAAGH

Half-forms! What trouble can they cause?

CLYDE

You should ask my teacher.

Kaagh takes a step closer to Sarah Jane.

(CONTINUED)

36

CONTINUED:

6

KAA
 The Empire had plan We infiltrated
 your auto [redacted] by to introduce
 Caesofine [redacted]

(N : n n d ZA- IN

37 CONTINUED: 37

CLOSE on Kaagh. He remembers...

CUT TO:

38 **EXT. THE SKY -- DAY X** 38

Flashback: The sky is burning!

(Footage from DW 4.5)

39 **EXT. SPACE**

50 CONTINUED:

50

KAAGH (CONT'D)

CLYDE

Forget it, mate. It's not going to happen. We've seen off all sorts of aliens. No way is Earth going to go down to the Baked Spud From Outer Space!

KAAGH closes on him, something like a smile on his face.

KAAGH

Your defiance is good, Half-Form. I like it. Our battle intelligence on semi-developed organisms is incomplete. The countdown will give me time to expand it with the experiments I shall perform on you.

Clyde's eyes pop with horror, and Sarah Jane lunges for Kaagh...

SARAH JANE

Don't you lay a finger on him! I won't let you!

KAAGH

Defiance will be eliminated!

FX SHOT: Kaagh turns towards CAMERA and fires!

EPISODE ONE ENDS