

4 CONTINUED: 4

GITA (CONT'D)
working. And believe me, my darling,
tonight rabbits and flowers do not go.

CUT TO:

5 INT. CHANDRAS' KITCHEN -- NIGHT 1 5

HARESH turns to RANI from his bubbling pots.

HARESH
I'll keep some on a low heat.

CUT TO:

6 INT. BLOOMIN' LOVELY -- NIGHT 1 6

There's knocking at the door.

GITA
There's somebody at the door. It better
not be the client, I'm nowhere near
done. See you later. Love you. Don't
wait up.

She puts the phone down.

CUT TO:

7 INT. CHANDRAS' KITCHEN -- NIGHT 1 7

RANI puts the phone down.

RANI
She says not to wait up.

As HARESH smells his cooking. Perfect!

CUT TO:

8 INT. BLOOMIN' LOVELY -- NIGHT 1 8

8 CONTINUED:

8

WOMAN (CONT'D)

I think this is as we agreed.

Gita takes the cheque. Smiles.

GITA

Oh. Yes.

(then frowns...)

What an unusual name.

As Gita puts the cheque in the cash register.

WOMAN

Wormwood.

And she drops the cowl - it is MRS WORMWOOD.

MRS WORMWOOD

Mrs Wormwood.

Mrs Wormwood raises her hand and twists the large jewel on the ring she wears, aiming it at Gita.

A piercing, near ultra-sonic squeal.

Gita clamps her hands to her ears. A moment of panic. And she collapses, unconscious. Disturbed flowers falling around her.

Mrs Wormwood looks down on her and smiles, icily.

TITLES

9 **INT. LUKE'S BEDROOM -- NIGHT**

9

LUKE is asleep. He's having a nightmare.

CUT TO:

10 **MONTAGE - FLASHBACK**

10 CONTINUED: 10

SARAH JANE finds Luke and Maria hiding...

Mrs Wormwood again. It's her close-up from the climax... saying "...the time of Man is over..."

CUT TO:

11 INT. LUKE'S BEDROOM -- NIGHT 1 11

LUKE bursts out of his nightmare, breathing hard, sweating.

The room is dark, but for moonlight streaming through the window.

His breathing slows as he looks about him, realizes that it was just a dream...

Then she steps into the shaft of moonlight, MRS WORMWOOD, dressed in the long dark coat, the hood down. We can see that it's her.

And Luke's eyes are wide with fear.

MRS WORMWOOD
Hello, Luke.

Luke reaches for his bedside light. The room is lit.

And Mrs Wormwood has gone.

CUT TO:

12 INT. SARAH JANE'S KITCHEN -- DAY 2 12

SARAH JANE is getting breakfast ready. Luke, disturbed by last night, sits at the table.

SARAH JANE
It was a nightmare. That's all.

LUKE
But it seemed so real. She spoke to me, she said "hello, Luke".

SARAH JANE

14 CONTINUED:

14

SARAH JANE

And there were no signs of a struggle at the shop?

Hareesh glances at Rani as he hesitates.

HAREESH

There were flowers all over the floor.

Sarah Jane reacts, worried.

CUT TO:

15 EXT. 36 BANNERMAN ROAD -- DAY 2

15

SARAH JANE and LUKE are leaving the house, RANI is at the door.

SARAH JANE

I wish I could save you and your father all this worry.

All I know is that people do disappear all the time, and then come back, safe and sound.

RANI

But we know the world isn't as safe as that.

LUKE

You mean you think she's been taken by aliens?

SARAH JANE

There's no reason to suppose anything like that.

RANI

What about what happened with Mr Trueman? She walked off then.

SARAH JANE

Rani, there's really no evidence...

RANI

But you could use Mr Smith, couldn't you? He could look for mum, or something?

Sarah Jane considers.

SARAH JANE

I'll do what I can. But first I'd like to take a look at the shop.

(CONTINUED)

15 CONTINUED:

15

RANI

I'll get the keys.

SARAH JANE

No. You stay here with your father. He needs you.

(smiles)

I have my own key.

CUT TO:

16 **EXT. BLOOMIN' LOVELY -- DAY 2**

16

SARAH JANE is using the sonic lipstick on the door lock. LUKE is with her. CLYDE joins them at a run.

CLYDE

Got the message. Gita's disappeared? Rani must be going off her head. Is it aliens?

And Sarah Jane has the door open.

CUT TO:

17 **INT. BLOOMIN' LOVELY -- DAY 2**

17

SARAH JANE, CLYDE and LUKE come through the door. Sarah scans with her watch.

SARAH JANE

If there has been an alien here in the last twenty four hours it will have left an energy trace.

As she scans, Clyde and Luke take the place in. Luke is checking over the shop counter. Opens the cash register.

SARAH JANE (CONT'D)

Oh, no.

CLYDE

Aliens?

SARAH JANE

Yes. But the trace is too weak to identify the species.

As Luke turns to Sarah Jane, he's holding the cheque.

LUKE

It is the Bane.

(CONTINUED)

17 CONTINUED:

17

CLYDE

What? The shape-shifty squiddy things
that made you?

SARAH JANE

(to Luke)

How could you know that?

Luke passes her the cheque.

LUKE

Mrs Wormwood.

Sarah Jane looks from the cheque to Luke, horrified.

CUT TO:

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

18

SARAH JANE is in a rush, bursting into the attic, LUKE
and CLYDE close behind.

SARAH JANE

Mr Smith I need you! Now!

And with a burst of steam, a rumble of hydraulics and the
grumble of moving brickwork, MR SMITH emerges.

MR SMITH

Yes, Sarah Jane? You appear to be in
something of a hurry.

Sarah Jane places the cheque on Mr Smith's tray.

SARAH JANE

Rani's mother has been kidnapped by the
Bane. And I think Mrs Wormwood left
this for me to find.

MR SMITH

An intentional clue?

CLYDE

Or maybe it's a red herring.

Clyde glances at Luke, anticipating...

CLYDE (CONT'D)

It's not a fish, Luke.

LUKE

I know. A literary device used to
mislead the reader in detective fiction.

(MORE)

(CONTINUED)

18 CONTINUED:

18

18 CONTINUED: (2)

18

RANI

Long enough.

SARAH JANE

I'm going alone. If Mrs Wormwood has gone to all this trouble, it won't be just for my company. She could be after you, Luke. And she's not going to have you.

LUKE

I can look after myself.

SARAH JANE

All the same, you're staying here.
(to Clyde and Rani)
And you're to make sure that he does.

CLYDE

(reluctantly)
Yeah. Sure.

RANI

No. This is my mum. No way are you leaving me behind!

Sarah Jane considers, is reluctant...

SARAH JANE

All right. But this is dangerous. You do exactly as I say.

CUT TO:

19 **EXT. INDUSTRIAL ESTATE -- DAY 2**

19

SARAH JANE's car pulls on to an industrial estate. It's run-down and abandoned.

SARAH JANE (O.S.)

The Bane are a cephalopod race, but use shape-shifting technology to infiltrate planets. Mrs Wormwood led their invasion plans last time, but she and the other Bane served the Bane Mother.

CUT TO:

20 **INT. BUBBSLESHOCK FACTORY. FLASHBACK**

20

(From Invasion of the Bane) The BANE MOTHER in the roof.

CUT TO:

23 CONTINUED: 23

Sarah Jane worries, then leads Rani into the dark factory unit.

CUT TO:

24 **INT. FACTORY UNIT -- DAY 2** 24

SARAH JANE and RANI slip into the darkened factory unit. Abandoned machinery sits rusting.

Sarah Jane takes a small torch from her bag, turns it on.

SARAH JANE
Stay close behind me.

Rani does as she's told, and they move off into the unit.

A rat scuttles across the floor. Sarah Jane's torchlight sweeps the unit.

Then: GITA, standing, motionless, blank eyed.

RANI
Mum!

She runs to Gita. And there's no response. She stands motionless, zombie-like.

RANI (CONT'D)
Mum! It's me! It's Rani.

As Sarah Jane examines Gita.

SARAH JANE
I think she's all right. It's just some sort of induced trance.

MRS WORMWOOD (O.S.)
I thought it would be better this way. Fewer witnesses.

As Sarah Jane and Rani spin around to see MRS WORMWOOD.

SARAH JANE
Mrs Wormwood. Still hiding out in factory units, I see.

MRS WORMWOOD
Sarah Jane Smith. Still involving children in your dangerous games.

RANI
You kidnapped my mum!

(CONTINUED)

MRS WORMWOOD

Hello, Rani.

RANI

How do you know my name?

MRS WORMWOOD

I've been watching you.

Mrs Wormwood closes on them, runs her eyes up and down Rani.

MRS WORMWOOD (CONT'D)

You're taller than your predecessor.

(to Sarah Jane)

How does she like America? I always said we should have launched Bubbleshock there. More cosmopolitan tastebuds.

SARAH JANE

What do you want?

Somewhere in the darkness of the factory - a quick slithering, shuffling sound. Rani (the only one to notice) glances around, but sees nothing.

Mrs Wormwood fixes Sarah Jane with her eyes. Mrs Wormwood has a moment's difficulty finding the words.

MRS WORMWOOD

I want your help.

Sarah Jane is incredulous.

SARAH JANE

I beg your pardon.

Mrs Wormwood pulls in a breath.

MRS WORMWOOD

Believe me, I take no pleasure in this, Miss Smith.

RANI

You're asking for help?! After you kidnap my mum and put her in a trance? You've got a funny way of saying "please" on your planet!

MRS WORMWOOD

(to Sarah Jane)

I didn't imagine that simply knocking on your door was an option. How is the Archetype, by the way?

(CONTINUED)

SARAH JANE

His name is Luke, and you stay away from him!

MRS WORMWOOD

I have no interest in the boy. He was an experiment. A failed experiment, thanks to you.

SARAH JANE

Well, now he is my son - and I will protect him with my life!

Mrs Wormwood smiles. It's hardly full of warmth.

MRS WORMWOOD

Then you have no option but to help me.

SARAH JANE

Is that some sort of threat?

Mrs Wormwood closes on Sarah Jane.

MRS WORMWOOD

Your whole planet is under threat, Miss Smith. The entire galaxy.

The briefest slithering, shuffling sound again.

Rani glances around, on edge.

RANI

Sarah Jane, there's something here!

Sarah Jane spins around, staring into the shadows, instantly on guard.

SARAH JANE

It's a trap!

Sarah Jane grabs Rani's hand and starts to back away from Mrs Wormwood. But Mrs Wormwood is also flashing frightened looks about her in the darkness.

MRS WORMWOOD

No! It's me they're after!

SARAH JANE

You? Why?

Four people, smart suits, appear out of the darkness. They encircle Sarah Jane, Rani and Mrs Wormwood.

(CONTINUED)

24 CONTINUED: (3)

24

RANI

They've got us trapped!

Mrs Wormwood steps forward, her fingers on the big ring.

MRS WORMWOOD

(to the newcomers)

Get back! I'm warning you!

The leader regards Mrs Wormwood defiantly.

LEADER

You are an enemy of the Bane Kindred.
Surrender or be devoured!

SARAH JANE

Bane! They're Bane!

MRS WORMWOOD

(to the Leader)

I'll never surrender!

FX SHOT: The Leader smiles and transforms into his Bane form, then lunges towards Mrs Wormwood.

She aims her ring and activates it. There's a piercing squeal.

FX SHOT: The lead Bane is stunned.

The three still-human-looking Bane collapse stunned, too.

MRS WORMWOOD (CONT'D)

They're only stunned! Run!

And she runs across the factory floor, Sarah Jane and Rani follow, bringing Gita - blindly stumbling/running - with them.

Mrs Wormwood reaches the door and throws it open.

As the Bane leader begins to recover..

CUT TO:

25 **EXT. INDUSTRIAL ESTATE -- DAY 2**

25

MRS WORMWOOD bursts out of the factory unit, followed by RANI, helping GITA.

CUT TO:

26 **INT./EXT. FACTORY UNIT -- DAY 2**

26

As SARAH JANE reaches the door...

FX SHOT: A tentacle snares Sarah Jane's ankle, pulls her to the ground. As she kicks out against it...

SARAH JANE

Let go of me!

On Sarah Jane as she is dragged across the factory floor.

She has lost her handbag, and can't reach it.

In the doorway, RANI sees...

RANI

Sarah Jane!

But she's holding GITA, is helpless.

CUT TO:

27 **EXT. INDUSTRIAL ESTATE -- DAY 2**

27

RANI turns to MRS WORMWOOD.

RANI

You have to save her!

MRS WORMWOOD

Oh, I do so loathe amateurs!

And she heads back into the factory unit.

CUT TO:

28 **INT. FACTORY UNIT -- DAY 2**

28

MRS WORMWOOD grabs a piece of discarded iron bar.

FX SHOT: She brings it down, with enormous strength, on

28 CONTINUED:

28

MRS WORMWOOD

No, I'm sure you would still make a very satisfying Bane brunch.

As Sarah Jane and Mrs Wormwood go for the open door.

CUT TO:

29 **EXT. INDUSTRIAL ESTATE -- DAY 2**

29

SARAH JANE and MRS WORMWOOD bolt out of the factory, Sarah Jane scooping up her handbag as she goes.

She slams the door after them and sonics it.

Then Sarah Jane, Mrs Wormwood and RANI, with GITA, head towards the car.

SARAH JANE

I don't understand. Why are the Bane after you?

MRS WORMWOOD

My mission on Earth was a failure. You killed the Bane Mother. But I bore the blame. For which I was cast out from the Bane Kindred.

SARAH JANE

That's why they're hunting you?

MRS WORMWOOD

No. I am hunted because I intend to stop them taking over the galaxy.

CUT TO:

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

30

SARAH JANE's car is on the drive. SARAH JANE is looking at at her house, preoccupied, and throws an uncertain glance at MRS WORMWOOD as RANI helps the blank GITA get out of the car behind them. Mrs Wormwood takes in the house.

MRS WORMWOOD

Will Luke be in?

Sarah Jane simmers with worry, but Rani has her own anxieties...

RANI

(to Mrs Wormwood)

Never mind Luke, what about Mum?

(CONTINUED)

30 CONTINUED: (2)

30

HARESH

Gita! Thank God!

Sarah Jane watches as Haresh holds Gita and the three of them go into the house across the road.

CUT TO:

30A INT/EXT SARAH JANE'S HALLWAY/13 BANNERMAN ROAD -- DAY 2 30A

LUKE is heading for the door, calling over his shoulder.

LUKE

Mum's back.

CLYDE appears from the kitchen, a sandwich in his hand, as Luke opens the door...and comes face to face with MRS WORMWOOD.

MRS WORMWOOD

Hello, Luke.

And it's reminiscent of Luke's dream.

Luke is horrified.

CLYDE

Who are you?

LUKE

Mum? What's she doing here?

SARAH JANE gets in between Mrs Wormwood and Luke, and puts an arm around his shoulders, protectively.

SARAH JANE

It's all right, Luke. Mrs Wormwood wants our help.

CLYDE

That's Mrs Wormwood?

(to Luke)

I thought you said she was an ugly bug-eyed squid .

MRS WORMWOOD

Children! They have no respect.

As she brushes past the boys, into the house. Sarah Jane exchanges an anxious look with Luke.

CUT TO:

SARAH JANE (CONT'D)

At the first sign of trouble you are to put her in a containment vortex. Do you understand?

MR SMITH

Perfectly.

As RANI enters the attic.

RANI

Dad's looking after Mum. Did I miss anything?

CLYDE

Luke's family aren't exactly lookers.

LUKE

She's not my family.

SARAH JANE

(defensive, angry)
No, Clyde. She isn't.

CLYDE

Sorry.

Sarah Jane turns on Mrs Wormwood.

SARAH JANE

And now it's about time you told us exactly what's going on.

MRS WORMWOOD

The Bane Kindred blamed me for the failure of our Earth invasion. And for the death of the Bane Mother. Do you know what Bane do to their kind who fail them?

SARAH JANE

I'm not sure that I want to.

MRS WORMWOOD

They eat them. Alive.

Clyde, about to finish his sandwich, loses his appetite.

LUKE

But you escaped. Obviously.

Mrs Wormwood looks at him, her eyes linger.

(CONTINUED)

MRS WORMWOOD

I made you rather handsome, didn't I?
For a human. And there can't be anyone
at your school to match your
intelligence.

Luke looks awkward. Clyde and Rani raise their eyebrows.
Sarah Jane boils inside.

SARAH JANE

Just get to the point.

Mrs Wormwood smiles at Sarah Jane. It's somehow
challenging.

MRS WORMWOOD

Have you ever heard the legend of
Horath? Of the Dark Empire?

SARAH JANE

No. Mr Smith?

MR SMITH

The Dark Empire was a period of
tyrannical galactic rule by a mysterious
and reportedly immortal alien entity
called Horath who crushed the
civilizations of all but the most
primitive planets.

MRS WORMWOOD

Your hole in the wall machine really is
very impressive. Horath was defeated,
but couldn't be killed - so his body and
consciousness were divided and hidden at
opposite ends of the galaxy.

SARAH JANE

Are you saying that the Bane have found
Horath?

MRS WORMWOOD

His consciousness. In the Kaldeann
Cluster. They have a mercenary agent
bringing it to Earth.

CLYDE

And, don't tell me, this is where they
hid the other half. Right?

MRS WORMWOOD

Three thousand years ago there was
nowhere more primitive than Earth.
Little has changed.

(CONTINUED)

31 CONTINUED: (3)

31

RANI

31 CONTINUED: (4)

31

MRS WORMWOOD

And that, Miss Smith, is why I need you.

Sarah Jane absorbs. Makes a decision.

SARAH JANE

Mr Smith, contain Mrs Wormwood.

MR SMITH

Instantly.

PRAC EFFECT: A strong column of light, a force field, springs up around shocked Mrs Wormwood.

MRS WORMWOOD

What treachery is this?

FX SHOT: Mrs Wormwood tries to break through the force field. But can't.

SARAH JANE

Don't worry, you'll be perfectly safe while I'm gone.

MRS WORMWOOD

How do you know that? The Bane have agents everywhere!

But Sarah Jane and the others leave and close the door behind them. Mrs Wormwood looks about her, frustrated.

CUT TO:

32 EXT. 13 BANNERMAN ROAD -- DAY 2

RANI
(half joking)
What do you expect? He's a boy.

SARAH JANE
UNIT have their uses. But in my
experience guns never solved a problem
that they didn't first make worse.

She is overcome by a sudden wave of indecision.

SARAH JANE (CONT'D)
And UNIT can be so suspicious.

RANI
They're not the only ones. Can we
really trust Mrs Wormwood?

SARAH JANE
I don't know.

And she's looking at Luke, himself with things on his
mind.

SARAH JANE (CONT'D)
And if I tell UNIT about Mrs Wormwood,
they could start asking other questions.

LUKE
About me?

SARAH JANE
Questions it would be difficult to
answer - without them getting more
suspicious.
(makes her decision)
Luke, you have to stay here. But keep
away from Mrs Wormwood.

LUKE
Yes. Of course.

SARAH JANE
And Clyde, stay with him.
Keep an eye on things.
(closing on Clyde,
heartfelt)
Please. Keep him safe.

CLYDE
No problem.

Sarah Jane gives Luke a hug, then opens the car.

(CONTINUED)

32 CONTINUED: (2)

32

SARAH JANE

Get in, Rani. I need to see a friend.
A very old friend.

And they jump into the car.

CUT TO:

33 **INT. SIR ALISTAIR'S CONSERVATORY -- DAY 2**

33

A very large Victorian conservatory, a jungle of exotic plants. Among them, an elderly gent tends the plants lovingly. There's a sense of peace here - that is broken by the sound of footsteps. MAJOR CAL KILBURNE (thirties, hard as nails, but loves his UNIT uniform) snaps a parade ground salute.

KILBURNE

Brigadier, sir.

The elderly gent turns - it's BRIGADIER SIR ALISTAIR LETHBRIDGE-STEWART. He may be older, but the old steel is still there. He gives Kilburne an unimpressed look, and turns back to his plants.

SIR ALISTAIR

Major Kilburne. What a...
(not so pleasant)
surprise.

KILBURNE

Your wife let me in.

Kilburne makes an uncomfortable stab at small talk.

KILBURNE (CONT'D)

How's the leg today?

Sir Alistair turns from his plants, tiring of Kilburne. He uses a walking cane.

SIR ALISTAIR

Same as every day. A ruddy nuisance.
What can I do for you?

KILBURNE

I'm here to de-brief you, sir. On your mission in Peru.

SIR ALISTAIR

My what? Good God, man, I'm retired. I don't do missions any more. And I certainly don't do de-briefings.

(CONTINUED)

KILBURNE

I'm sorry, Sir Alistair, but you do remain UNIT's special envoy.

SIR ALISTAIR

Which allows you to dust me down once in a while and send me off on some fool's errand to Peru. The Chupacabra is an urban legend. Nothing more. Doesn't UNIT have enough aliens to shoot at these days without chasing shadows?

KILBURNE

I'm sorry, sir, but the Homeworld Security Mandate dictates -

SIR ALISTAIR

Homeworld Security?! That's the trouble with UNIT these days. It's all buzz-words and directives. At least in my day we maintained the benefit of common sense.

KILBURNE

With respect, Sir Alistair, UNIT has had to adapt to the challenges of a more hostile universe.

Sir Alistair closes on Kilburne angrily.

SIR ALISTAIR

In my day we took on Daleks, Cybermen, Autons, Zygons and all manner of space-thuggery. It doesn't get any more hostile than that!

SARAH JANE

No, Brigadier, you're so right. It doesn't.

And both men turn to see SARAH JANE in the open garden doorway to the conservatory, RANI behind her. Sir Alistair looks at her with disbelief.

SIR ALISTAIR

Sarah Jane Smith!

SARAH JANE

Hello, Sir Alistair. It's been a long time.

And they embrace. Rani watches, smiling. Kilburne watches like he doesn't understand the emotion.

(CONTINUED)

33 CONTINUED: (2)

33

Kilburne cracks a salute.

KILBURNE

Major Kilburne, Miss Smith. It's an honour to meet you. I've read most of your files. Some are still Level One security Restricted. I'm only Level Two.

SARAH JANE

That's military bureacracy for you, Major. My files have a higher security rating than I ever did.

SIR ALISTAIR

I think we're finished, aren't we, Major?

Kilburne's nose is out of joint.

KILBURNE

Yes, sir. Good day, Sir Alistair, Miss Smith.

And he nods to Rani as he leaves.

SARAH JANE

I'm sorry. I didn't mean to interrupt - but I'm afraid this isn't a social call.

SIR ALISTAIR

I would almost be disappointed if it were. How can I help you?

SARAH JANE

I need to break into the Black Archive.

Sir Alistair's smile falters.

CLYDE

I promised your mum I'd keep an eye on things.

LUKE

I don't need baby-sitting. I'm not a baby. I never was.

Clyde senses Luke's distraction.

CLYDE

This must be pretty weird for you.
(indicates upstairs)
Her coming out of the woodwork. Almost like my dad turning up on the doorstep.

Luke opens up hesitantly...

LUKE

She's not my mother, Sarah Jane is. She made me who I am. But Mrs Wormwood created me. She gave me life. Did it confuse you when you met your dad again?

CLYDE

And some. I've met some pretty nasty characters since I hooked up with Sarah Jane, but as far as I'm concerned, none of them could hold a candle to my old man for what he did to me and my mum. But, at the same time, he was my dad. Without him, I wouldn't even be here.

LUKE

That's what I'm thinking.

Luke gets up from the table.

LUKE (CONT'D)

I want to talk to her.

And Clyde is on his feet.

CLYDE

Sarah Jane told you to keep away. And, I don't know, it's not like she wanted a kid, is it? The Bane wanted to take over the world. And eat us. Believe me, that's the kind of thing most families don't talk about.

Luke walks around Clyde.

(CONTINUED)

34 CONTINUED: (2)

34

LUKE
I'm going. Stay here. Please.

And Luke leaves the kitchen. Clyde watches, anxious.

CUT TO:

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

35

PRAC EFFECT: MRS WORMWOOD is standing in the containment vortex. She turns as LUKE enters. Smiles.

MRS WORMWOOD
Luke. I see you haven't abandoned me. Thank you.

LUKE
I want to ask you some questions.

MRS WORMWOOD
Of course. Release me, and we can talk.

LUKE
I'm not releasing you.

MRS WORMWOOD
I'm not going to harm you. I created you.

She looks at Luke, something in her seems to soften.

MRS WORMWOOD (CONT'D)
It must have been very difficult for you, Luke. Being born into this strange world, knowing so much and yet nothing at all.

LUKE
I was born running.

CUT TO:

36

37 CONTINUED:

37

LUKE

Sarah Jane gave me a name, she made me into a person.

MRS WORMWOOD

(with some quiet pride)

From the raw material I provided. I needed the perfect human being to perfect the Bubbleshock formula. How does it feel to be so special?

LUKE

It isn't always easy.

Mrs Wormwood regards him.

MRS WORMWOOD

Is that why you wanted to talk? Do you hate me for giving you life?

LUKE

I enjoy my life, but this world is complicated, however clever you are.

MRS WORMWOOD

And sometimes you feel so isolated?

She can see that's true.

LUKE

When you invaded other planets, did you create others like me?

MRS WORMWOOD

You mean, do you have any brothers or sisters out there in the vastness of space?

And she's sorrowful.

MRS WORMWOOD (CONT'D)

No, Luke, you are quite unique throughout the entire universe. Alone in its darkness, without blood kin. Just as I am.

They look at each other, recognizing their common ground.

CUT TO:

37A EXT. APPROACH ROAD TO BLACK ARCHIVE FACILITY -- DAY 37A

An elderly but pristine Bentley comes slowly to a stop a little way down the road.

CUT TO:

38 EXT. BLACK ARCHIVE FACILITY -- DAY 2 38

DMP: A big military complex.

Two GUARDS on the gate.

CUT TO:

39 OMITTED 39

40 INT. SIR ALISTAIR'S BENTLEY -- DAY 2 40

SIR ALISTAIR is at the wheel, SARAH JANE and RANI in the back.

RANI

So, that's the Black Archive facility.

SIR ALISTAIR

Indeed. And no-one is allowed anywhere near without Level One clearance.

SARAH JANE

But they won't look twice if you drive up.

SIR ALISTAIR

All the same, if they catch you in there, it won't go well. And I'm not quite the chap I used to be. Ruddy Katta Makhanu stinger in my leg. Good for nothing but a door stop for the last fifteen years.

SARAH JANE

There's no other way. I won't risk UNIT taking an interest in Luke. As far as men like Major Kilburne are concerned he isn't human - that means he's a threat.

RANI

And the Bane's agent is already on his way. We have to get the scroll, find Horath and stop them bringing him back to life.

(CONTINUED)

40 CONTINUED: 40

SIR ALISTAIR
Then you'd best get down.

Sarah Jane and Rani hide, a blanket over them.

CUT TO:

41 EXT. BLACK ARCHIVE FACILITY -- DAY 2 41

SIR ALISTAIR drives the Bentley up to the checkpoint.

Flashes his ID at THE GUARDS, who wave him through the gates with a familiar smile.

CUT TO:

42 EXT. BLACK ARCHIVE -- DAY 2 42

SIR ALISTAIR Parks the Bentley at the back of a large warehouse building - the Black Archive. He gets out and hears footsteps approaching. MAJOR CAL KILBURNE.

KILBURNE
Brigadier, what are you doing here?

CUT TO:

43 INT. SIR ALISTAIR'S BENTLEY -- DAY 2 43

SARAH JANE and RANI hide, listening...

CUT TO:

44 EXT. BLACK ARCHIVE -- DAY 2 44

SIR ALISTAIR turns to see KILBURNE

SIR ALISTAIR
Major Kilburne. This must be my lucky day.

KILBURNE
Sir, I'm sorry that we got off on the wrong foot earlier. I fully understand the debt that the world owes to you and the men of UNIT in the past.

Sir Alistair just wants to get rid of him.

SIR ALISTAIR
That's very gracious of you, Major.

(CONTINUED)

KILBURNE

Perhaps we could meet for dinner some time, sir? I'd be fascinated to hear some of your stories about the old days.

SIR ALISTAIR

My stories? Oh, of course.

KILBURNE

I'll look forward to it.

And he turns to go. Sir Alistair breathes a sigh of relief. Then Kilburne turns back...

KILBURNE (CONT'D)

By the way, you didn't say, sir - what are you doing at the Archive?

Sir Alistair thinks quickly.

SIR ALISTAIR

My memoirs, Major. Now the cat's out of the bag about aliens it seems as good a time as any to tell a few of those stories about the old days.

Kilburne absorbs, seems satisfied.

KILBURNE

I see. Just don't give away our secrets, will you, sir?

And Kilburne goes. Sir Alistair watches, then releases SARAH JANE and RANI.

SIR ALISTAIR

Come on! Quickly!

He gives Sarah Jane a card.

SIR ALISTAIR (CONT'D)

This will get you into the archive. You'll move faster without me. I'll keep watch here.

SARAH JANE

Thank you. Come on, Rani!

Sarah Jane and Rani head for the doorway.

Sir Alistair waits outside the car, keeping watch.

CUT TO:

45

INT. BLACK ARCHIVE -- DAY 2

45

SARAH JANE and RANI hurry onto a steel walkway. Rani's eyes pop.

RANI

It's huge!

47 **INT. BLACK ARCHIVE -- DAY 2**

47

SARAH JANE and RANI are heading along a bank of heavyweight safe-like doors. Each has a digital electronic lock. They find what they're looking for.

SARAH JANE

This is it.

She uses Sir Alistair's card in an electronic lock. The door springs open. Sarah Jane and Rani look at each other, expectant, nervous. Then from within the safe Sarah Jane takes a silvery cylinder. It's about a foot long, three or four inches in diameter, covered in alien hieroglyphics.

RANI

It's beautiful.

Sarah Jane notes her wristwatch.

SARAH JANE

And powerful.

CUT TO:

48 **INT. BLACK ARCHIVE FACILITY. MONITORING STATION -- DAY 2** 48

KILBURNE is about to leave when a flashing light on one of the control panels catches his eye.

KILBURNE

We've got a vault security breach.
(to the soldiers)
Show me pictures! Now!

A monitor lights up with a CCTV picture showing SARAH JANE and RANI handling the scroll.

Kilburne's jaw hardens.

CUT TO:

49 **INT. BLACK ARCHIVE -- DAY 2**

49

Suddenly the vaults are filled with a wailing siren. The place is washed with pulsing red light. SARAH JANE and RANI are alarmed.

RANI

What's happening?

(CONTINUED)

49 CONTINUED:

49

SARAH JANE
We must have tripped an alarm! Quick!
We have to get out!

CUT TO:

50 EXT. BLACK ARCHIVE FACILITY -- DAY 2

50

A bunch of armed UNIT SOLDIERS running, KILBURNE at their head. He has an earpiece in, is talking into a mic.

KILBURNE
Gate! We have a security breach!

CUT TO:

51 INT. BLACK ARCHIVE -- DAY 2

51

SARAH JANE leads RANI up the steps, the air filled with the siren and washed with urgent red light.

CUT TO:

51A INT/EXT. BLACK ARCHIVE DOORWAY -- DAY 2

51A

SARAH JANE swipes Sir Alistair's card through the door lock. Nothing happens. She swipes again. Nothing. Looks at RANI in horror.

RANI
They've locked the place down!

SARAH JANE
That's what they think!

Sarah Jane sonics the lock. The door opens.

CUT TO:

52 EXT. BLACK ARCHIVE -- DAY 2

52

SARAH JANE and RANI run from the warehouse towards the Bentley, and waiting SIR ALISTAIR - as KILBURNE and his SOLDIERS run into view.

The soldiers take aim, Kilburne aiming his side arm.

KILBURNE
Brigadier! Stay where you are, sir!

Sarah Jane, Rani and Sir Alistair freeze.

(CONTINUED)

52 CONTINUED:

52

SIR ALISTAIR

Stand down, Major Kilburne. That is an order!

KILBURNE

You're retired, Sir Alistair. Have you forgotten? Hands on your heads! All of you!

SIR ALISTAIR

Major...!

SARAH JANE

Do as he says, Brigadier.

And Sarah Jane is raising her hands to her head, but in one hand she still holds the sonic lipstick.

KILBURNE

(into mic)

Colonel, Mace. I have the situation secured.

Sarah Jane fires the sonic at the soldiers.

Kilburne, cries with pain, a hand going to his earpiece. The other soldiers (all wearing earpieces) do the same, incapacitated by a high-pitch scream.

FX SHOT: Electricity bursts around the soldiers' earpieces.

SARAH JANE

Quickly! In the car!

Sarah Jane, Rani and Sir Alistair get into the Bentley, and they reverse away.

CUT TO:

53 **INT./EXT SIR ALISTAIR'S BENTLEY/BLACK ARCHIVE FACILITY -53DAY 2**

SIR ALISTAIR's at the wheel, SARAH JANE beside her. RANI in the back.

SIR ALISTAIR

Hold on!

KILBURNE, groggy but running towards the gates, looks after the disappearing Bentley. Furious.

KILBURNE

Stop that car!

(CONTINUED)

53 CONTINUED:

53

The gate GUARDS are still groggy from their earpieces being soniced and can only watch helplessly as the Bentley roars towards them.

The gates are already open because another vehicle is parked there, the DRIVER looking on astonished as the Bentley escapes.

CUT TO:

54 **INT/EXT SARAH JANE'S HALLWAY -- DAY 2**

54

CLYDE, restless and bored, comes into the hallway. Listens for trouble upstairs. Can hear nothing.

And the doorbell goes.

Clyde gets it. There is an old lady, a CHARITY COLLECTOR, on the doorstep. She says hello and shakes her collecting tin, all smiles.

CLYDE

Sorry. This isn't a good time.

FX SHOT: And the charity collector transforms into a BANE.

Clyde's eyes pop. He tries to shut the door - but the Bane has a hold on it. Clyde is trying to force it shut on her - but it's one human kid against a Bane, he's never going to hold it!

CLYDE (CONT'D)

Luke! Luke! It's attack of the one-eyed squiddy things!

CUT TO:

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

55

PRAC EFFECT: MRS WORMWOOD in the containment vortex.

LUKE hears CLYDE calling.

CLYDE (O.S.)

Luke!

LUKE

Something's happened!

MRS WORMWOOD

It's the Bane. They've found me!

Luke hesitates...

(CONTINUED)

55 CONTINUED:

55

MRS WORMWOOD (CONT'D)
They will eat me alive! You have to
help me, Luke,

CUT TO:

56 INT. SARAH JANE'S HALLWAY/STAIRS/KITCHEN -- DAY 2

56

CLYDE is still barely holding the door shut, as LUKE,
followed by MRS WORMWOOD run down the stairs.

CLYDE
I can't hold it for much longer!

MRS WORMWOOD
We have to escape. The back way.

CLYDE
What is she doing out?!

LUKE
We couldn't leave her, they'll kill her.

CLYDE
Okay. On three. Run for it. One -

FX SHOT: As a BANE tentacle smashes through the glass
fanlight above the door...

CLYDE (CONT'D)
Forget it! Just run!

LUKE
The back garden! Come on!

CUT TO:

57 EXT. SARAH JANE'S GARDEN -- DAY 2

57

CLYDE, LUKE and MRS WORMWOOD burst out of the house.

FX SHOT: A BANE waiting for them.

CLYDE
This is not good.

Mrs Wormwood twists her ring. But nothing happens.

MRS WORMWOOD
My phonic disruptor - it's not working.
The containment vortex must have drained
its power.

(CONTINUED)

57 CONTINUED:

57

LUKE

We have to make a break for it.

And the boys run around the house.

FX SHOT: But Mrs Wormwood is separated and cornered by the Bane.

CUT TO:

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

58

FX SHOT: And on the driveway, Clyde and Luke face 2 more BANE. Trapped.

CUT TO:

59 **EXT. SARAH JANE'S GARDEN -- DAY 2**

59

FX SHOT: MRS WORMWOOD is trapped against a wall as the BANE closes on her.

MRS WORMWOOD

At least I'll have the satisfaction of giving you food poisoning!

FX SHOT: And with the blast of a laser gun, the Bane closing on Mrs Wormwood vanishes.

Mrs Wormwood looks around.

Walking out of the shadows towards her... the scarred Sontaran, COMMANDER KAAGH, gun in his hand.

()

Mrs Wormwood smiles. All trace of fear gone. All icy composure once more.

MRS WORMWOOD (CONT'D)

Kaagh. Such perfect timing. Do you have it? The Consciousness of Horath!

KAAGH

I have it hidden. It is safe.

MRS WORMWOOD

Then soon Sarah Jane Smith will lead us to Horath, and make us emperors of the galaxy. And she will crawl before me as we crush her world! Oh, the sweetness of revenge!

EPISODE ELEVEN ENDS

(CONTINUED)