

**THE SARAH JANE
ADVENTURES II**

Episode 2

By

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Goldenrod Revisions

11th July 2008

1 INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

1

SARAH JANE's still body lies on the floor. Horrified
CLYDE lunges towards her...

CLYDE

Sarah Jane!

KAAGH grabs his arm, restrains.

KAAGH

She lives. She is my prize to take back
to Sontar once Earth is destroyed.
There, she will pay for the Doctor's
crimes.

CLYDE

No way! We'll stop you! You might be a
Sontaran, but you're only one!

KAAGH

One Sontaran is all it takes!

Kaagh turns to PROFESSOR SKINNER, whose work at his
computer has never stopped.

KAAGH (CONT'D)

Secure her with the other female!

CUT TO:

2 INT. SERVICE TUNNEL -- DAY 2

2

LUKE and MARIA watching.

MARIA

We have to do something!

CUT TO:

3 INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

3

KAAGH, who still grips CLYDE's arm, grabs Clyde's jaw and
opens it and inspects, like he's checking a horse's
teeth.

KAAGH

Your species' biology is primitive.
Laboratory analysis at my ship could
provide valuable information for the
High Command.

The hatch in the floor is suddenly thrown wide open,
revealing MARIA.

(CONTINUED)

3 CONTINUED:

3

MARIA
Clyde! Over here!

Clyde breaks away from a surprised Kaagh.

CLYDE
See you, Spud!

Clyde jumps after Maria into the service tunnel below.

KAAGH
I will fry your blood, Half-Form!

And Kaagh lurches towards the open hatch.

CUT TO

4 **INT. SERVICE TUNNELS -- DAY 2**

4

CLYDE, LUKE and MARIA run through the dimly-lit service tunnel.

CLYDE
Boy, that guy has a big case of little man complex!

Behind them, KAAGH in the tunnel.

FX SHOT: He fires.

The kids keep running. They come to an inter-section.

MARIA
Which way?

LUKE
This way!

And he runs. Clyde and Maria follow.

More and more tunnels...

As they run...

CLYDE
How far does this go?

They come to an intersection. They pause, Luke glancing from side to side - which way? Unsure.

LUKE
Miles. Remember, the observatory was converted from a Cold War listening station. This is the bunker beneath it.

(CONTINUED)

7 CONTINUED:

7

He can hear the grinding of the rusted metal.

He comes to the corner. Pauses. Smiles to himself. He thinks he's got them. And he swings around the corner - only to see the submarine hatch slam shut and the wheel spin and lock.

CUT TO:

8 **EXT. WOODS -- DAY**

8

The hatch has let the kids out into the woods somewhere. LUKE spots part of a fallen tree. Close to the hatch.

LUKE

Help me with this...

CLYDE and MARIA help him push a branch of the tree through the handle of the hatch, holding it closed.

They can hear Kaagh banging on the hatch.

CLYDE

Reckon that's a toad in the hole!

CUT TO

9

9 CONTINUED:

9

Sarah Jane looks around. She opens one of the boxes. It's filled with electronic bits and pieces.

SARAH JANE
If only Luke were here.

Then she looks at Lucy. Smiles. Defiant.

SARAH JANE (CONT'D)
We'll just have to manage on our own,
won't we?

Lucy hasn't got a clue...

CUT TO

10 EXT. BANNERMAN ROAD -- DAY 2

10

ALAN is walking CHRISSIE to her car. A flashy red sports job.

CHRISSIE
You and Maria? Moving to America? I
just can't get my head around it.

ALAN
If I take the job.
(notes the car)
Looks like someone's doing all right,
anyway. Changed your car?

CHRISSIE
It's Ivan's. I just borrowed it. And
don't change the subject. I mean it,
Alan, it would be weird not having you
here. We're better friends than we ever
were husband and wife. I'll miss you.

ALAN
If I go.

CHRISSIE
Of course you'll go. You live for work.
Always did.

ALAN
You see, that's what you never
understood, Chrissie. I live for Maria.
I lived for Maria and you. That's all
work was ever about. Looking after the
two of you.

Chrissie shrugs uneasily, taunted by old emotions that have never quite been laid to rest.

(CONTINUED)

10 CONTINUED:

10

If Alan notices, he has other things on his mind.

ALAN (CONT'D)

That's why whatever I do, it has to be
right for Maria.

And Alan's phone goes. He grabs it.

CUT TO:

11 **EXT. WOODS -- DAY 2**

11

MARIA, CLYDE and LUKE are gathered around her mobile.

MARIA

15

INT. RADIO TELESCOPE. REC ROOM -- DAY

15

SARAH JANE and LUCY are searching through the electronics supplies...

15 CONTINUED:

15

LUCY

But if we jam the telescope, won't they
be able to trace the source?

Sarah Jane gets down to work.

SARAH JANE

Exactly.

CUT TO:

16 **EXT. BANNERMAN ROAD -- DAY 2**

16

ALAN is walking briskly across Bannerman Road, headed for Sarah Jane's house. CHRISSIE follows, wobbling on her high heels.

CHRISSIE

Where are you going, Alan? Not Mary
Jane's?

Alan turns back on her.

ALAN

I have to do something for Maria. Maybe
you should get Ivan's car back before he
finds out you've "borrowed" it.

CHRISSIE

What about Maria?

ALAN

Maria's fine.
She's just - just left a library book
with Sarah Jane and it has to go back
today. That's all. No panic.

Chrissie measures him closely, then slips behind the wheel of the car.

CHRISSIE

All right. But we've got to talk this
American thing through properly. Like a
family.

ALAN

Of course.

And, relieved, he watches Chrissie pull away. Then heads for Sarah Jane's house. He knows where she keeps the spare key and finds it quickly, unlocks the door and goes in.

(CONTINUED)

16 CONTINUED:

16

And, out on the road, Chrissie reverses the sports car back to the bottom of Sarah Jane's drive. She looks up at the house suspiciously.

CUT TO:

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

17

ALAN walks in uncertainly. He's been here before, of course, but he's nothing like as familiar with it as the kids.

19 CONTINUED: 19

And climbs into Sarah Jane's house.

CUT TO:

20 INT./EXT. SARAH JANE'S ATTIC/ WOODS -- DAY 2 20

ALAN is standing before MR SMITH, holding his phone up, it is on speakerphone. Mr Smith is showing a graphic of a Sontaran.

MR SMITH

Sontarans are a clone-species originating from the planet Sontar in the southern spiral arm of the Metasaran Galaxy.

In the woods, Maria, Clyde and Luke share the phone, listening in on Mr Smith...

MR SMITH (CONT'D)

They are fearless, well trained, strategically intellectual, and immensely strong...

CLYDE

(interrupting)

As well as short.

LUKE

But they can be beaten? They must have a weakness.

At the back of the attic, Alan is unaware as CHRISSIE, her eyes popping with disbelief - but somehow managing to keep quiet - stands in the doorway...

MR SMITH

Sontarans do not eat food. They intake pure energy by means of a probic vent at the base of their skull.

On screen the Sontaran graphic demonstrates this.

MR SMITH (CONT'D)

This point is connected to the Sontaran's nervous system. It is their sole weakness. But, unfortunately, a Sontaran never turns its back on an enemy.

And Chrissie can contain herself no longer, as she comes forward, bewildered but far from floored...

(CONTINUED)

20 CONTINUED:

20

ALAN (CONT'D)

Only some of it is in the real world.
Looking for clues, solving puzzles.

CHRISSIE

Like a treasure hunt? Like when we were
dating? All afternoon running round
back lanes and plodding across fields
looking for a golden rabbit?

The memory stirs something - the good times that he once
had with Chrissie.

ALAN

That's right.

And Chrissie remembers the good times, too. But she
pushes that aside.

CHRISSIE

I don't believe you, Alan. I know when
you're lying. I've always known.

Alan struggles. Tries to think of something, anything.

CHRISSIE (CONT'D)

Maria's in danger, isn't she? And it's
got something to do with Calamity Jane.

Alan just gives in. Desperate.

ALAN

Sarah Jane. She fights aliens. Maria
helps her.

CHRISSIE

(more amazement than
scorn)

Aliens?

ALAN

They exist, Chrissie. I've seen them.
What do you think nearly brought the
moon crashing down?

CHRISSIE

Aliens? From space?

ALAN

Believe me.

CHRISSIE

22 CONTINUED: (2)

22

ALAN

What?

CHRISSIE

The corner of your mouth.

She touches it.

CHRISSIE (CONT'D)

Always twitched when you told a fib. "I forgot it was your birthday." "We won't do anything special." ... "I don't mind if you stay out late." But it didn't move at all.

Suddenly, Chrissie is jumping into the sports car.

CHRISSIE (CONT'D)

Come on! We've got to help our daughter!

Alan, bemused, excited and worried, jumps into the car next to her and Chrissie guns the engine and pulls away with a screech of rubber.

CUT TO:

23 **EXT. WOODLAND CLEARING -- DAY 2**

23

LUKE, CLYDE and MARIA run towards the visible Sontaran space pod. Clyde grabs Maria.

CLYDE

Whoah - this is your great idea? The Sontaran's space ship?

MARIA

Kaagh said he had a laboratory. If Luke can synthesize a knock-out gas, we can use it on him.

CLYDE

Brilliant!

Maria moves to the door of the pod. Beside it there's an indentation - a three fingered Sontaran hand. Maria shapes her hand as best she can, and presses the indentation.

It glows with PRAC light.

CUT TO:

24 **OMITTED**

24

25

INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

25

KAAGH is looking at the digital countdown clock: 25 minutes and counting...

PROFESSOR SKINNER is still at his work station.

PROFESSOR SKINNER

The program is enabled, Commander. The dish will align on schedule and the up-link will begin.

KAAGH

Good. Twenty five minutes and the Tenth Fleet shall be avenged. My name shall be purged of shame. I shall return to Sontar as Kaagh the Avenger!

As a light begins to flash on his arm control...

KAAGH (CONT'D)

Intruders on my ship! The Half-Forms!

26 CONTINUED:

26

LUKE
I can't rush this.

Clyde makes a decision. Makes for the door.

MARIA
Where are you going?

CLYDE
If I can spot Kaagh coming, I can buy
you more time.

Maria catches his arm.

MARIA
Be careful.

Clyde gives her a wink.

CLYDE
See you back at the telescope.

And he's out of there.

CUT TO

27 INT. RADIO TELESCOPE. REC ROOM -- DAY 2

27

SARAH JANE is working on some cobbled-together gizmo as
LUCY looks on. Lights on it come to life.

LUCY
It's working!

SARAH JANE
And now we wait.

CUT TO:

28 INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

28

PROFESSOR SKINNER at his work station. Something starts
to flash up on his computer screen - SIGNAL
INTERFERENCE... SIGNAL INTERFERENCE...

He types quickly into the computer: TRACE INTERFERENCE
SOURCE.

CUT TO

29 EXT/INT. WOODLAND CLEARING/KAAGH'S SPACE POD -- DAY.

29

MARIA sits in the doorway of the pod. Behind her,
inside, LUKE continues his experiments.

(CONTINUED)

29 CONTINUED: (2)

29

Luke composes himself, determined to try.

CUT TO:

30 **EXT. WOODS -- DAY 2**

30

CLYDE is moving cautiously, looking out for Kaagh.

He hides when he sees KAAGH heading towards the clearing.

Clyde lobs a stone at Kaagh.

CLYDE

Hey, Bilbo! Over here.

PRAC EFFECT: Burst of sparks in the bushes, as Kaagh fires.

Kaagh sees Clyde running through the woods.

KAAGH

By Sontar, I will crush you with my bare hands, Bite-Size!

And Kaagh is after Clyde.

CUT TO:

32 CONTINUED:

32

SARAH JANE
To save the world!

36

INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

36

SARAH JANE and LUCY entering as CLYDE fills them in.

CLYDE

Luke's working on this knock-out gas.
Reckons he can take Kaagh out with it.

Grim Sarah Jane takes in the on-screen satellite graphic and the time on the clock. Twenty minutes.

SARAH JANE

I'm not sure we've got time.

She looks at the computer screen.

SARAH JANE (CONT'D)

Lucy, you're into computer science. Can you stop the program?

Lucy takes a seat, starts rattling at the keys.

LUCY

I don't know. I can try.

But she can't...

LUCY (CONT'D)

The system's encrypted. I can't get into it.

SARAH JANE

Can we sabotage the dish? The antenna has to be aligned to transmit Kaagh's program to the satellites - if it can't operate, he might as well howl at the moon.

LUCY

There's an operating system.

CLYDE

Where is it?

LUCY

On the other side of the complex.

Sarah Jane sees her bag. From it she grabs the sonic.

(CONTINUED)

36 CONTINUED:

36

SARAH JANE

(to Lucy)

You stay here and see if you can break the code. How do we shut down the operating system?

CUT TO:

37 INT. RADIO TELESCOPE. REC ROOM/CORRIDOR -- DAY

37

KAAGH shoves the door to the store room off its hinges. Furious. Grabs PROFESSOR SKINNER.

KAAGH

You miserable organism! You let them escape!

Professor Skinner cowers from Kaagh's rage.

CUT TO:

38 EXT. WOODLAND ROAD -- DAY 2

38

ALAN and CHRISSIE pull up behind Sarah Jane's car.

CHRISSIE

I thought you said they were at a telescope.

Alan is trying his mobile.

ALAN

Well, obviously the telescope must be near.

Tosses the phone aside.

ALAN (CONT'D)

She's still not answering. Maybe the battery's dead.

CHRISSIE

Well where do we go, Alan? Maria's in danger, and I hope I don't have to remind you whose fault that is.

She's looking at him accusingly.

ALAN

So what was I supposed to do, Chrissie? Drag her away from the most exciting adventure anyone could dream of?

(CONTINUED)

38 CONTINUED:

38

And he knows that's exactly what moving to America will do...

ALAN (CONT'D)

The world's full of dangers with or without aliens. Just think of all the amazing things she's seen. The things I've seen. The universe, Chrissie, when you see it for real - it just takes your breath away.

Chrissie is unimpressed.

CHRISSIE

Yeah? Well I've got one or two things to say to Mary Jane, first.

CUT TO

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

39

MARIA and LUKE, carrying the gas canister, creep towards the telescope buildings.

MARIA

You're sure this gas is going to work?

LUKE

I don't have any Sontaran physiological data. But the anaesthetic would disable a human for two hours.

MARIA

And a Sontaran?

Luke doesn't know.

LUKE

We only need a few minutes.

Maria manages a smile. But as he makes a move to go, there's a low buzzing sound...

PRAC EFFECT: Strange shifting lights are cast over them. They look up...

FX SHOT: Two of the glowing spheres hang in the air above them, buzzing as if in conversation.

Instinctively, Maria and Luke back off.

MARIA

It's the Sontaran's drones! Run!

(CONTINUED)

39 CONTINUED:

39

FX SHOT: As Luke and Maria do a runner the spheres follow, swooping, buzzing.

FX SHOT: Sphere's PoV of Luke and Maria running.

FX SHOT: the spheres close in on Luke and Maria, spinning around them.

FX SHOT: They fire Sontaran-style energy blasts that herd them backwards.

They hold each other, preparing to be zapped.

And then...

SARAH JANE and CLYDE run towards LUKE and MARIA

SARAH JANE

Get down!

Clyde throws himself at Luke and Maria, carrying them to the ground, as Sarah Jane aims the sonic lipstick.

FX SHOT: The spheres explode!

PRAC lights fade as Sarah Jane runs to Luke and Maria who are picking themselves up off the ground.

LUKE

Mum!

She hugs them both tightly.

SARAH JANE

Quickly! Maria, go with Clyde. He's going to try to disable the dish. Luke, come with me. We have to try everything we can!

Maria runs with Clyde towards the dish. Sarah Jane and Luke head towards the control room.

CUT TO:

40 **INT. OPERATING SYSTEM BUILDING -- DAY 2**

40

CLYDE cautiously opens the door onto a staircase leading to a big room filled with towers of electronics. Lots of circuitry and wiring. Highly complex. It's dark, the only light coming from the blinking of the technology. Just enough to see by. They go down.

MARIA

This is what drives the dish?

(CONTINUED)

40 CONTINUED:

40

CLYDE

Lucy says there's a central control system transponder. All we've got to do is take it out.

MARIA

Doesn't that sound a bit too easy?

Clyde's taking in all the electronics - masses of it.

CLYDE

The hard part is finding it.

He moves off, Maria follows.

CUT TO:

41 INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

41

SARAH JANE and LUKE find LUCY still working at the computer.

LUCY

It's no good. I can't do this.

LUKE

Let me.

LUCY

What? I mean, no disrespect or anything, but you're just a kid and we're looking at the end of the world here.

SARAH JANE

No disrespect, Lucy, but you really aren't much more than a kid, either, and can you see the flaw in Eistein's Theory of Relativity?

LUCY

What?

SARAH JANE

Luke can. And he can save the world. He's had practice.

Dumbfounded, Lucy moves aside. Luke puts the canister of knock-out gas down and gets to work on the computer.

The countdown is at fifteen minutes. Sarah Jane is anxious.

(CONTINUED)

41 CONTINUED:

41

SARAH JANE (CONT'D)

I don't like this. Fifteen minutes to go. Why isn't Kaagh here to see his plan succeed?

CUT TO:

42 INT. RADIO TELESCOPE. OPERATION SYSTEM -- DAY 2

42

CLYDE and MARIA take in the massive engines down one side of the room and move forward looking for the central control system fuse. Clyde opens a side door and peers in.

CLYDE

It's got to be around here somewhere.

He closes the door, moves along to the next one and peers inside. Nothing. Maria looks at her watch.

MARIA

Twelve minutes, Clyde.

Clyde moves along to a third door and opens it... To reveal PROFESSOR SKINNER. Maria screams as Professor Skinner reaches out and grabs Clyde. Maria rushes forward and tries to intervene as Clyde struggles to free himself.

MARIA (CONT'D)

Let go of him.

CLYDE

Go Maria. Find the transponder.

Maria hesitates.

CLYDE (CONT'D)

Now!

Maria takes off at a run down the long room, keeping here eyes peeled.

MARIA

(to herself)

Central control system... central control system...

And Maria sees it - a red metal box on the wall: CENTRAL CONTROL SYSTEM.

She lunges for it, pulls open the door, ready to grab the transponder and yank it out...

(CONTINUED)

42 CONTINUED:

42

And the transponder is already missing.

What?

44

INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2

44

The clock has counted down to four minutes. LUKE is still working at the computer as SARAH JANE and LUCY watch anxiously.

SARAH JANE

Luke, you've only got four minutes.

LUKE

The code is a bi-axial algorithm. It's not Earth mathematics. I'm having to try progressive cross-referencing number bases.

SARAH JANE

You have to hurry.

Luke continues to concentrate. The clock is at three minutes.

Suddenly -

CUT TO:

45

EXT. FLASHBACK. WOODLAND CLEARING -- DAY 2

Sarah Jane hugs Luke. The clock freezes at two minutes fifteen...

As KAAGH pushes CLYDE and MARIA into the control room. PROFESSOR SKINNER is with them.

MARIA

I'm sorry. We didn't do it. The antenna is still operational.

Luke lunges for the gas canister - but Professor Skinner grabs it first. Kaagh laughs.

KAAGH

These half-forms might be primitive, but I admire their spirit. I shall remember you honourably on my return to Sontar. Earth will be a worthy sacrifice to the Empire.

SARAH JANE

No, Kaagh. Luke broke the program code. He disabled it. You can't take control of the satellites.

But Kaagh is unmoved. He presses buttons on his arm control.

KAAGH

The third law of battle. Always have a Plan B... Activating my sleeper agent.

LUCY gasps, puts a hand to the back of her neck. Then, suddenly blank-eyed, steps forward.

And they can see the blinking light of the neural controller beneath her hair.

CLYDE

(angry)

She was one of them all along - and I fancied her!

KAAGH

She was unaware of my control. Another rule of war. Infiltrate deep within your enem66 17TwIie00174 Tc 12 0 0 1t ,i8dc 12 0 0 0 1 0 -5

SARAH JANE

Lucy, no!

Sarah Jane raises the sonic lipstick, but Kaagh's weapon is on her. Then swings to Maria.

KAAGH

You might give your life, but will you sacrifice this Half-Form?

Sarah Jane can do nothing.

MARIA

Do it!

But Sarah Jane is powerless. Beaten.

SARAH JANE

I can't.

MARIA

It's me or it's Earth!

SARAH JANE

But you're my friend, Maria, and I can't bare to lose you! And one life is as sacred as an entire planet.

Defeated, she puts the sonic lipstick down on a table.

As Lucy connects the Mp3 to the computer.

The big screen graphic describes the program downloading quickly...

KAAGH

When the program re-loads it will automatically transmit to the satellites and target your nuclear installations around the world. Sontar - *ha!*

SARAH JANE

Why do you have to do this Kaagh? This isn't conquest. It's annihilation. The Earth will be a cinder. It will be useless to your Empire.

KAAGH

I will have wiped the Sontaran defeat from history. My name will live for all eternities to come. My people will scream it as a battle-cry.

(CONTINUED)

CLYDE

Now I have to admit, that is kind of cool.

Maria flashes Clyde a look. Clyde shrugs. The computer graphic shows the program is 50 per cent loaded.

MARIA

You're killing innocent people. Ordinary people. Like my mum and dad. They're not soldiers. None of them have even heard of Sontar! Where's the glory in that?

The program is 75 per cent loaded.

SARAH JANE

Stop the program. This isn't battle, it's murder! Your comrades will never cry your name in battle. They'll deny you ever existed!

The program is 85 per cent loaded.

KAAGH

Your planet defied Sontar. That can never be! We will have victory over all! Nothing will stop us!

As CHRISSIE bursts from the door behind him, one of her heels raised like a war axe.

CHRISSIE

Try my size three, Humpty!

As Chrissie brings the shoe's spike heel down on Kaagh's probic vent.

Kaagh grunts, his legs giving way beneath him but...

FX SHOT: A flare of energy bursts from the probic vent.

Chrissie is thrown backwards.

She crumples, senseless. And ALAN and MARIA are there.

MARIA

Mum!

Kaagh is on the floor, still.

The computer program is at 95 per cent.

(CONTINUED)

46 CONTINUED: (4)

46

Sarah Jane zaps Lucy with the sonic. The light goes out on her neck. Spins and sonics Professor Skinner. Both crumple.

SARAH JANE

Consider yourselves de-activated!

Luke rips the Mp3 from the computer. The on-screen graphic freezes at 98 per cent.

DOWNLOTo1bUNSUCCESSFuhoo0 The on-screen

MARIA

If we can get mum home before she comes round, maybe we can convince her that none of this happened. She banged her head. Had a bad dream. Anything.

Luke grabs the gas canister, gives it to Maria.

SARAH JANE

Your mum will have saved the world and won't have a clue.

ALAN

Believe me, it's better this way. We'd never hear the end of it.

And as Chrissie starts to come round...

CHRISSIE

Maria...

MARIA

Go back to sleep, Mum.

Maria gives her a tiny blast from the canister. She falls back into oblivion.

Lucy regains consciousness and lunges towards her father as Professor Skinner starts to come round.

LUCY

Dad? Dad... are you all right?

PROFESSOR SKINNER

(disorientated)

What happened?... Those lights in the sky...?

Then his eyes fall on unconscious Kaagh.

PROFESSOR SKINNER (CONT'D)

What on earth is that?!

Sarah Jane looks at the still form of Kaagh.

SARAH JANE

Don't worry, Professor. Commander Kaagh has been de-commissioned.

Clyde grins, victorious.

(CONTINUED)

SARAH JANE

There's more to the universe than war.
Take a look. You might find something
else to fill your life.

Kaagh enters his craft, but glares back at Sarah Jane.

KAAGH

I will go, Sarah Jane Smith. But I will
not forget you. Sontarans will yet cry
my name in battle!

The door closes.

Sarah Jane looks at the others.

SARAH JANE

Well, I think that went as well as could
be expected, don't you? Now perhaps we
should all run!

And as the Sontaran ship begins to rumble menacingly,
Sarah Jane and the others run for the woods.

FX SHOT: The Sontaran ship takes off, and hurtles sky-
wards.

From the cover of the trees, Sarah Jane and the others
look to the sky, wind blowing in their faces.

FX SHOT: Distant. The Sontaran ship disappearing into
the clouds.

MARIA

Do you think that's the last we've seen
of him?

SARAH JANE

I hope so.
(looks at Maria,
tender)
Of course, with some people it really
doesn't matter how far they travel, they
never really go away.

Maria absorbs. Sarah Jane puts her arm around Maria's
shoulders.

CUT TO:

CHRISSIE'S POV: Out of focus. MARIA and ALAN loom over
her, concerned.

(CONTINUED)

MARIA

Mum? Mum, are you okay?

And as focus returns we find CHRISSIE lying on the kitchen floor, Maria and Alan crouched over her.

Chrissie comes back with a start, looking around her as if she expects to be somewhere else.

CHRISSIE

What happened?

Alan is holding the broken shoe.

ALAN

I always said these heels will be the death of you. You tripped and banged your head.

MARIA

I was really worried, Mum.

And she throws her arms around Chrissie.

CHRISSIE

Oh, it's all right, love. I'm fine. I had such a weird dream, though.

Maria and Alan glance at each other. Does Chrissie notice, as they help her to her feet and into a chair?

CHRISSIE (CONT'D)

I dreamed your dad got a job in America.

ALAN

I did. That is, if I take it.

And he's looking at Maria.

Maria looks from him to Chrissie, and back.

MARIA

I'd love to go to America. You can still visit, can't you?

Chrissie smiles through her sadness.

CHRISSIE

You try and stop me. They've got shops the size of aircraft hangers there.

Maria laughs. But Alan still isn't convinced.

(CONTINUED)

48 CONTINUED: (2)

48

ALAN

Are you sure? I mean, think about everything you'd be leaving behind.

MARIA

(beams)

Dad, you can't ever leave the universe behind.

Alan smiles. Chrissie looks bemused (or is she?).

CHRISSIE

Yeah, right.

FADE TO:

49 INT. SARAH JANE'S ATTIC -- DAY 3

49

On-SCREEN CAPTION: SIX WEEKS LATER.

SARAH JANE is in the attic with MR SMITH.

MR SMITH

I have completed a further scan, Sarah Jane. I have detected no Sontaran energy signatures.

SARAH JANE

Maybe Kaagh isn't coming back after all. Thank you, Mr Smith.

As MARIA enters, almost timid.

MARIA

Sarah Jane?

Sarah Jane turns, sees her. For a moment she can't find her voice.

SARAH JANE

So, everything packed?

Maria nods.

MARIA

I just wanted to come and take one last look.

She takes in the attic, her eyes taking in various mementoes of past adventures, perhaps an empty Bubbleshock bottle, the Trickster box, Kaagh's blaster, a Slitheen gizmo etc.

CUT TO

50

FLASHBACK MONTAGE

50

Quick cuts. Past adventures - the Bane Mother; running from the Slitheen; Alan being turned to stone; the weather machine on the hill; Sarah Jane giving Maria the good puzzle box...

CUT TO

51

INT. SARAH JANE'S ATTIC -- DAY 3

51

SARAH JANE watches emotional MARIA.

MARIA

And I wanted to say goodbye to Mr Smith.

MR SMITH

In atomic terms we all remain connected by the universe, Maria, so I will say au revoir.

Sarah Jane smiles, shakes her head.

SARAH JANE

I really don't know what your father did to him.

MARIA

Will you come and see us? Please.

SARAH JANE

Of course I will. And I really am sorry for how I reacted when you told me about America.

MARIA

It doesn't matter. We were sort of busy.

SARAH JANE

No. I was wrong. You see, for the first time, I've found a family. And so soon, so suddenly, it felt like I was losing it. Losing the daughter I always wanted.

Maria holds Sarah Jane so tightly.

MARIA

Oh, Sarah Jane. I've got so much to thank you for. My life - wherever I am, whatever happens from now on - it's always going to be wonderful. I'm going to miss you so much.

(CONTINUED)

51 CONTINUED:

51

SARAH JANE

I'll miss you. But I know that I will never lose you.

And they hold each other.

MARIA

I have seen such amazing things.

SARAH JANE

Amazing things are all around you. You just have to know where to look. And you will always see them, I know you will. Because for all the wonderful things I've seen in my life, you helped me find so much more. I can't ever thank you enough for that.

They hold each other, tears coming.

CUT TO:

52 EXT. BANNERMAN ROAD -- DAY 3

52

ALAN is loading the last cases into the back of a black cab. MARIA is hugging CLYDE and then moves onto LUKE. Alan comes around the car and gives SARAH JANE a hug. CHRISSIE looks on. A SOLD sign is in the garden of number 36. *

Alan and Maria hug Chrissie and with a last look back at the group, they get into the cab and it drives away from Bannerman Road, Maria staring out of the back. *

Chrissie joins Sarah Jane. Confidential. *

CHRISSIE

I remember it all, you know.

Sarah Jane covers.

SARAH JANE

I'm sorry. *

CHRISSIE

The Sontaran. What really happened to my shoe. But don't worry, I won't say anything. They deserve a new start. We all do. *

SARAH JANE

Thank you. *

(CONTINUED)

52 CONTINUED:

52

*

CUT TO:

*