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3 CONTINUED:

3

Hector gets to his feet. Can't believe what he's just seen. And, from within the pile of cars there's the sound of movement. Somehow mechanical.

HECTOR

Anybody in there? You all right?

And suddenly Hector's radio squeals with deafening static.

And then - that noise again. Somehow mechanical.

And out of the car pile comes a big, powerful man - a man of beaten heavy metal. THE METALKIND. A soldier with a utility belt, weapons, bandolier, etc.

Hector is rooted to the spot. Eyes popping with shock.

As the Metalkind pauses, flexes his muscles, rotates his neck, like a limbering athlete.

METALKIND'S POV: - The site through tinted alien eyes - it sees Hector.

And Hector runs. Finds cover, turns and looks -

The Metalkind does not follow. Just opens his utility belt - revealing controls. Presses a button.

FX SHOT: He turns invisible.

FX SHOT: Heavy footprints in the dirt as he moves off.

SARAH JANE (V.O.)

Life here can be an adventure, too.

CUT TO:

4 **OMITTED**

4

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

5

SARAH JANE, CLYDE and RANI are collected around MISTER SMITH - on screen LUKE is on webcam. They're sharing an unheard joke.

SARAH JANE (V.O.)

But the last thing I expected was a family. And that's been the most amazing adventure of all.

(CONTINUED)

5 CONTINUED:

5

LUKE

I've got to go soon. Saturday is band night at the Student Union.

CLYDE

You're going to watch a band? We're talking music here? Electric guitars, drums. Not some physics experiment with elastic, right?

RANI

Clyde. Don't be soft. Soon Luke will have seen more cool new bands than you've ever heard of.

LUKE

You'll be so after my tracks next time I'm home.

SARAH JANE

Oh, Luke, I can't wait.

CLYDE

Yeah - we'll line up a Sontaran invasion or something.

RANI

See if you can still hack it.

LUKE

We haven't been invaded by the Bane or anything, so you must be managing without me.

SARAH JANE

Managing. But it's not the same.

Luke reacts to a voice off that we don't hear -

LUKE

Got to go now. Catch you later.

SARAH JANE

Love you -

But the screen blanks out.

MISTER SMITH

The transmission has ended.

(CONTINUED)

5 CONTINUED: (2) 5

SARAH JANE
(covering sadness)
Thank you, Mister Smith.

CUT TO:

6 INT. SARAH JANE'S HOUSE. HALLWAY -- NIGHT - 1 6

SARAH JANE at the door seeing CLYDE and RANI off. Rani senses Sarah Jane's sadness...

RANI
Luke will be back soon. Clothes all over the place. Empty mugs. Dirty plates. Loud music.

Sarah Jane smiles.

SARAH JANE
You're right. I should make the most of the peace and quiet. Goodnight.

RANI
Goodnight, Sarah Jane.

CLYDE
See you tomorrow.

Sarah Jane locks up after them. Her smile fades. Looks around her - the place feels empty. She heads upstairs

CUT TO:

7 OMITTED 7

CUT TO:

8 INT. SARAH JANE'S HOUSE. SARAH JANE'S BEDROOM -- DAWN - B

SARAH JANE - asleep in bed. All is still - and then the ringing of the doorbell. Ringing again, urgent!

Sarah Jane comes awake - checks the time 5.30 AM.

CUT TO:

9 INT. SARAH JANE'S HOUSE. HALLWAY/LOUNGE -- DAWN - 1 9

SARAH JANE comes down stairs - makes for the door.

CUT TO:

12 INT. CHANDRAS' HOUSE. KITCHEN -- DAY - 2

12

HARESH is replacing bulbs in the kitchen units as GITA gives direction.

GITA

Every bulb in the house. Even in the fridge. I'm telling you, Hareesh, that's not normal.

HARESH

I'll get an electrician out to check the wiring on Monday.

GITA

I hope we're not on a ley line. There was a programme on telly. They run all over the country connecting sites of ancient power like Stonehenge and the White Horse.

HARESH

(winding her up)
What, the pub on Bishton Street?

GITA

(with a twinkle)
You are so funny, you. You could give up teaching and become... an undertaker.

Haresh laughs - As RANI comes rushing through -

GITA (CONT'D)

And where are you off to in such a hurry?

RANI

Sarah Jane's.
(quick thinking -)
Luke's texted me - he can't get an answer. Wants me to check on her. Probably nothing. Bye.

And she's out of there. Haresh calling after her...

HARESH

Phone's probably on the blink. It'll be the ley lines.

Gita fixes him. And hands him another lightbulb.

(CONTINUED)

12 CONTINUED:

12

GITA

Here, how many Comedy Headmasters does
it take to change a lightbulb?

CUT TO:

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

13

RANI rushes into the attic (no Mister Smith) -

RANI

Morning! What's -

- And SARAH JANE turns around - reveals the BABY in her
arms wrapped in a dressing gown-

RANI (CONT'D)

- that baby doing in your arms?

And Sarah Jane is still in her pyjamas and dressing gown
and looks like she hasn't had a wink of sleep.

SARAH JANE

Sssshhh! Don't make her cry. She cried
earlier and every light in the house
blew!

RANI

In the street, more like!

As Clyde comes in with bulging supermarket shopping bags.

CLYDE

I got what you said in your text - but
what do you want nappies for?

And he sees the baby.

CLYDE (CONT'D)

I sort of feel like that should explain
everything - but actually I'm even more
confused.

SARAH JANE

I found her on the doorstep. Luke's
dressing gown was all I had to wrap her
in. I was going to call the police -
but I don't think they'll have much
luck finding her parents. Not on this
planet.

And the baby squeals - that same strange sound again.

(CONTINUED)

13 CONTINUED:

13

And the computer monitor on Sarah Jane's desk explodes.

Sarah Jane cradles the baby -

SARAH JANE (CONT'D)

Sssshhh, sssshhh... it's all right.

Sarah Jane is clearly at a total loss here...

SARAH JANE (CONT'D)

Luke was born a 13 year old boy. A teenager I could handle. But a baby? An alien baby? I need help.

RANI

Don't look at me.

CLYDE

Or me. Obviously.

SARAH JANE

Well, your mums must know.

RANI

If I start asking mum questions about how you look after a baby she's going to totally freak! Besides, she's an alien. What do any of us know?

CLYDE

What about Mister Smith?

SARAH JANE

Mister Smith won't come out. Would you if you might get your circuits fried?

RANI

Most babies, all you have to worry about is poo and puke.

SARAH JANE

This one doesn't blow bubbles, she blows things up!

And the baby starts to cry again. More things in the

14 INT. SARAH JANE'S LOUNGE -- DAY - 2

14

CLYDE cradles the BABY - feeding it with a bottle. SARAH JANE and RANI watch. It's a suddenly peaceful scene.

CLYDE

Happy tummy, happy baby. Whatever planet you're from. I looked after my little cousin a few times - not that she's an alien.

RANI

You're a natural, Clyde.

CLYDE

Yeah. Well, little kids are cute. Aren't you, Sparky?

SARAH JANE

Do you think so? I always think babies look a bit... rubbery.

RANI

Her mum and dad will be out of their minds with worry. They must be scouring the galaxy.

SARAH JANE

Maybe, maybe not. Whoever left her on my doorstep, it was no accident. I think someone needs me to protect this baby.

CLYDE

Protect her from who?

SARAH JANE

That's what we have to find out. Before they come looking for her.

CUT TO:

15 EXT. POWER STATION -- DAY - 2

15

A high tech nuclear power station. Fenced off. A sign -
SUMMERWELL NUCLEAR POWER STATION - TRESPASSERS MAY BE
ELECTROCUTED.

CUT TO:

17 CONTINUED:

17

She's giving CLYDE the scanner watch.

SARAH JANE

I've scanned her. Now give the readings to Mister Smith. But let us get clear of Bannerman Road.

CLYDE

Received and understood. If Sparky blows her top again we don't want her anywhere near Mister Smith.

SARAH JANE

The park should be safe enough. Hopefully he can give us a clue who she is, where she came from.

But Rani sees GITA heading for them - but too late.

RANI

Oh, no! Mum!

GITA

So there you are, Rani - and -

She sees the baby.

GITA (CONT'D)

- is there something you've not been telling us, Sarah?

RANI

Mum, there's a simple explanation.

But Gita is beaming.

GITA

You've started fostering, haven't you, my darling? Wonderful! I always thought you were such a perfect mum to Luke.

Sarah Jane is touched - and a little shocked.

SARAH JANE

Thank you, Gita.

GITA

No wonder Luke couldn't get you on the phone. Bet she's a proper little handful.

(to the baby)

Aren't you? Aren't you, Gorgeous?

(CONTINUED)

17 CONTINUED: (2)

17

SARAH JANE

It was all a bit sudden. I practically opened the door and there she was. Like she'd fallen out of the sky.

GITA

(casually)

Oh, like that thing last night.

Gita's loving the baby.

GITA (CONT'D)

What's her name?

CLYDE

Her name?

SARAH JANE

What thing last night?

GITA

It was just on the local radio. A meteor landed in that wreckers yard on Peel Road.

RANI

A meteor?

GITA

She must have a name, Sarah?

Sarah Jane is distracted by Gita's revelation, says the first thing that comes into her head.

SARAH JANE

Sky.

GITA

Sky?

17 CONTINUED: (3)

17

Sarah Jane and Rani exchange a glance.

GITA (CONT'D)

I'll catch up with you later.

And she's heading for the house.

Clyde looks at Sarah Jane and Rani.

CLYDE

An alien baby turns up and a meteor crashes on the same night? That's, like, a galactic coincidence.

RANI

We should check it out.

SARAH JANE

Absolutely. Clyde, give me my watch back. Mister Smith can analyse the scan later - we need to find out what's landed in the wreckers' yard.

And Sarah Jane passes him the baby in the carrycot, and takes back the scanner watch.

CLYDE

What? What are you doing?

As Sarah Jane opens the car door.

SARAH JANE

No baby seat. And the last thing I need is her blowing the car's electrics. And make sure Mr Smith stays out of harm's way.

RANI

You'll be fine. You're a natural.

SARAH JANE

Take care of her Clyde. I'm sure someone left her here because she's in danger. I'm relying on you.

CLYDE

Don't worry.

Sarah Jane and Rani get into the car. Clyde is left stranded - holding the baby!

CUT TO:

19 CONTINUED:

19

But then another voice from off...

PROFESSOR RIVERS

It's all right. Miss Smith is quite used to danger.

Sarah Jane and Rani see PROFESSOR RIVERS coming towards them in wellies from the other side of the police line.

SARAH JANE

Professor Rivers!

CUT TO:

20 **EXT. CAR WRECKERS' YARD -- DAY - 2**

20

PROFESSOR RIVERS, SARAH JANE and RANI looking into where the "meteor" hit.

RANI

So, where's the meteor?

PROFESSOR RIVERS

Good question. We know a body impacted. Our seismographs at the Pharos Institute recorded it.

Rani indicates the wreckage.

RANI

Don't really need a seismograph to see that, Professor.

They are being secretly watched by HECTOR, hiding close by.

Sarah Jane activates her scanner watch.

SARAH JANE

This was no meteor - and these energy traces don't look like any life form I've ever seen before.

PROFESSOR RIVERS

You mean an alien?

And Rani sees something -

RANI

Sarah Jane!

The Metalkind's footprints leading from impact point. Big and deep.

(CONTINUED)

20 CONTINUED:

20

RANI (CONT'D)

Well, whatever landed last night it had big boots.

PROFESSOR RIVERS

Not only big. But heavy. Very heavy.

Sarah Jane still has her watch activated - and she's picking something else up...

SARAH JANE

Whatever was here. There's something else now.

Professor Rivers almost explodes with excitement -

PROFESSOR RIVERS

Something alien?

As Sarah Jane starts to move towards Hector's hiding place.

SARAH JANE

No. Human.

And Sarah Jane confronts Hector.

SARAH JANE (CONT'D)

Hello.

But Hector's scared.

SARAH JANE (CONT'D)

It's all right. I only want to talk.

But Hector runs -

SARAH JANE (CONT'D)

After him! He might have seen something!

And Sarah Jane and Rani run after Hector. Professor Rivers looks at her wellington boots.

PROFESSOR RIVERS

(calls after them)

Wait for me! I'm in wellingtons!

CUT TO:

21 EXT. CAR WRECKERS' YARD -- DAY - 2 21

SARAH JANE and RANI pursue the frightened HECTOR across the site. He pulls open the door of an old shed, slams the door after him.

CUT TO:

22 INT. CAR WRECKERS' YARD. SHED -- DAY - 2 22

HECTOR is cowering in the shed as SARAH JANE and RANI enter. This is where he lives. All sorts of accumulated rubbish around him - but lots, and lots of batteries. As he tries to get his transistor radio to work.

HECTOR

I wasn't doing anything wrong.

Rani takes in all the batteries.

RANI

What have you been living off? Battery Bunnies?

HECTOR

They're for my radio. Not that it works since that ruddy great iron bloke dropped in last night!

SARAH JANE

My name is Sarah Jane Smith. I'm a journalist. I want you to tell me what you saw.

HECTOR

The Press? I'm not talking to you. I've seen what you put in the papers about people that seen what I've seen.

He indicates the newspapers lying around.

HECTOR (CONT'D)

I do read them, you know. For bedding, they're very educational.

RANI

It's all right, you can trust Sarah Jane.

But Hector just fiddles grumpily with his little old radio, trying to get it to work.

(CONTINUED)

22 CONTINUED:

22

HECTOR

And I'm going to miss The Archers now.

SARAH JANE

What if I fix your radio for you? Will you tell me what you saw?

Sarah Jane takes out the sonic lipstick.

HECTOR

With a lipstick? I'm homeless, I'm not brainless.

22A CONTINUED:

22A

CLYDE (CONT'D)

No! Please don't cry! Please! Look -
look - come on, think, Langer, you're a
born entertainer -

Clyde uses the arm of his jacket like a ventriloquist's
dummy snake.

CLYDE (CONT'D)

Say hello to - err - Sid the Sleeve.
"Hello, Sky. I'm Sid the Sleeve. What
do you call a man who wears paper
trousers?" I don't know, Sid.
"Russell!" Yeah? Get it?

Clyde laughs at his own joke - but the baby is still
looking on the verge of tears.

CLYDE (CONT'D)

No. Too advanced, obviously.

And she's going to cry -

CLYDE (CONT'D)

22C INT. CAR WRECKERS' YARD. SHED -- DAY

22C

SARAH JANE and RANI still with HECTOR who is fiddling with his now operational radio.

SARAH JANE

Please, just tell us what you saw.

RANI

You saw an iron man. A robot?

HECTOR

Did I say he was a robot? No. I know what a robot looks like, I've seen Star Wars. This was a bloke. His skin was all metal...

Rani looks at Sarah Jane, dubious.

SARAH JANE

And what happened?

HECTOR

Fell out of the sky. Just like a brick. And stood up without a scratch on him. And turned himself invisible.

RANI

Invisible?

HECTOR

That's right. And I'm telling you, he was armed to his flaming big steel choppers. If there's more of them on the way, we don't stand a chance.

CUT TO:

23 EXT. CAR WRECKERS' YARD -- DAY - 2

23

SARAH JANE and RANI leaving the shed.

RANI

A metal man? Is that possible?

Sarah Jane is pulling her phone as she speaks. Speed dials.

SARAH JANE

A bio-metalloid life form. Why not? It's a big universe. But now it's here and it's got to be looking for Sky.

(CONTINUED)

23 CONTINUED:

23

She's getting no answer.

26 CONTINUED: 26

MISS MYERS
It needs to be isolated.

CUT TO:

27 **EXT. CAR WRECKERS' YARD -- DAY - 2** 27

The parked Pharos Institute van.

SARAH JANE (V.O.)
Whatever crashed here emitted UHF
electro-magnetic radiation.

CUT TO:

28 **INT. PHAROS INSTITUTE VAN -- DAY - 2** 28

The back of the van is packed with instrumentation. SARAH JANE, RANI and PROFESSOR RIVERS are around a screen.

SARAH JANE
That's what scrambled the radio. And whatever made those footprints might be able to make itself invisible, but it can't hide that energy trace.

PROFESSOR RIVERS
There's something. A regular UHF-ME pulse. And it's moving.

On the screen - it's a map of Ealing and a moving blip.

SARAH JANE
Right towards Bannerman Road. Rani, try Clyde again! Warn him, he has to get Sky away from there!

Rani pulls out her phone. Dials.

PROFFESOR RIVERS
Who's Sky?

SARAH JANE
A defenceless child, and there's something very dangerous coming after her.

RANI
Clyde's still not answering!

SARAH JANE
Come on! Thank you, Celeste.

(CONTINUED)

29 CONTINUED: 29

GITA (CONT'D)
Now our neighbour over the road - she's
just fostered a baby.

Miss Myers' eyes light with interest -

CUT TO:

29A EXT. BANNERMAN ROAD -- DAY 29A

METALKIND POV: The BANNERMAN ROAD road sign.

CUT TO:

30 EXT. SARAH JANE'S HOUSE -- DAY - 2 30

CLYDE is sitting out in the garden with the alert BABY,
still in the cot. More relaxed with her now, getting
along.

CLYDE
And that's a tree. That's grass. Cows
eat grass. They go , and they make
milk. You like milk, don't you? They
also make steak. I like steak.
Specially with chips.

CUT TO:

30A EXT. NON-SPECIFIC ROAD -- DAY 30A

The Figaro hurtles along the road.

CUT TO:

31 EXT. BANNERMAN ROAD -- DAY 31

Metalkind's POV: We're seeing Bannerman Road. And we're
coming alongside No. 13 and hear (slightly distant and
distorted) -

CLYDE (O.S.)
Now, chips are good cold in sandwiches
the next day.

And the POV swings around towards the house - alerted.

CUT TO:

32 EXT. SARAH JANE'S HOUSE -- CONTINUOUS 32

CLYDE as he was with the BABY

(CONTINUED)

32 CONTINUED:

32

CLYDE

But they've got to come from the chippie -
and definitely never out of the oven.
Oven chips are the work of bad cooking
goblins.

And Clyde hears something -

CLYDE (CONT'D)

Did you hear something? I mean - it was
more like feel something...

FX SHOT: And then Clyde sees in Sarah Jane's lawn - the
depression of two big feet.

And slowly he's getting up, every nerve ringing with
alarm -

CLYDE (CONT'D)

Now what - what made that?

And with the baby in one arm he reaches forward -
searching - with the other hand. It finds something.
Where there should be nothing. Taps - the sound of
metal.

CLYDE (CONT'D)

Oh. This is not good.

FX SHOT: THE METALKIND is revealed -

CLYDE (CONT'D)

Not good at all.

And the Metalkind pulls a big, heavy-duty weapon.

CLYDE (CONT'D)

Getting no better!

And he runs with the baby.

FX SHOT: The Metalkind fires.

CUT TO:

33 **EXT. BANNERMAN ROAD -- CONTINUOUS**

33

CLYDE runs with the baby. Opposite is the West London
Power van. MISS MYERS jumps out - opens the back of the
van.

MISS MYERS

Get in if you want the child to live!

(CONTINUED)

33 CONTINUED:

33

CLYDE

Who are you?

MISS MYERS

I am her mother!

37 CONTINUED:

37

SARAH JANE

38 CONTINUED: 38

SARAH JANE
Who is that woman?

CUT TO:

39 **INT. POWER STATION TURBINE HALL -- DAY - 2** 39

It's a big warehouse-like bay. CLYDE, the BABY, MISS MYERS and CALEB - as in the CCTV picture

MISS MYERS
(to Clyde)
My name is Miss Myers.

CLYDE
That doesn't sound like much of an alien name.

MISS MYERS
We don't spell it the same way. Now give me the child.

CLYDE
Answers first. What was that thing? Why's he after the baby.

And Clyde clocks a danger sign that incorporates - SUMMERWELL NUCLEAR POWER STATION. Reacts with shock.

CLYDE (CONT'D)
And what are we doing here?

CUT TO:

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

41 CONTINUED:

41

CLYDE
Like the Tin Man back there?

MISS MYERS
The Metalkind. The enemies of my
species. Of all flesh.

CLYDE
I don't get it. She's just a baby.

MISS MYERS
How could you even begin to understand?
You might be flesh - but you are Earth
flesh. Only a few evolutionary twists
from protozoa. Now, give me my child!

CLYDE
I don't think so.

And Clyde turns and runs.

MISS MYERS
(to Caleb)
Get him!!

CUT TO:

42 OMITTED
AND
43

42 *
AND
43

44 INT. POWER STATION. TURBINE HALL/CORRIDOR -- DAY - 2

44 *

CLYDE is heading down a corridor - turns a corner and
comes face to face with TWO WORKERS - only their heads
are bowed, unconscious standing up.

CLYDE
Sleeping on the job, fellas?

A noise behind - CALEB coming after him.

Clyde slips behind the two workers. Clyde looks at the
baby, puts his fingers to his lips. She smiles at him.

Caleb goes past, missing them. They're safe for a moment -

Clyde takes a door - and is in the heart of the power
plant.

CLYDE (CONT'D)
Typical.
(MORE)

(CONTINUED)

46 CONTINUED:

46

MISS MYERS (CONT'D)

She is the saviour of my kind. She will be the stuff of legend. Now give her to me!

As SARAH JANE rushes in with RANI.

Sarah Jane fires the sonic at a piece of equipment that goes BANG with PRAC sparks - a diversion.

SARAH JANE

Run, Clyde!

And Clyde, Rani and Sarah Jane turn to run -

FX SHOT: THE METALKIND reveals.

RANI

Oh. Boy.

FX SHOT: The briefest glimmer of ANGEL ENERGY around Sky - that nobody notices.

MISS MYERS

No!!

THE METALKIND

The flesh-whelp must be destroyed!

The Metalkind pulls its weapon as it advances.

Sarah Jane grabs the carrycot from Clyde, and places it on the floor, then stands defiantly between it and the Metalkind, shielding it. She aims the sonic at the Metalkind.

SARAH JANE

Get back! I won't let you hurt this child!

The Metalkind laughs. Grins with metal teeth.

METALKIND

(to Sarah Jane)

You cannot stop me, Fleshkind.

But the Metalkind continues to advance. Sarah Jane fires the sonic.

FX SHOT: An electrical forcefield around the Metalkind deflects the sonic.

(CONTINUED)

46 CONTINUED: (2)

46

CLYDE

It's no good!

SARAH JANE

Why do you have to destroy her? She's just a child.

METALKIND

She is no child. She is a weapon.

And Miss Myers glares at Sarah Jane, furious.

MISS MYERS

And she is unprimed. She isn't ready for this. You have doomed us all!

The baby starts to cry.

As the Metalkind raises its weapon - Clyde, Rani and Sarah Jane close together.

FX SHOT: Bright gorgeous ANGEL ENERGY forming around the carrycot.

RANI

What's going on?

FX SHOT: A storm of angel energy that envelops Sarah Jane, Rani, Clyde and the carrycot.

SARAH JANE

It's Sky's energy! It's flooding out of her!

Wide-eyed, Miss Myers falls back - and the Metalkind staggers backwards.

METALKIND

No!

MISS MYERS

Yes! Yes! The weapon is priming itself!

(triumphant)

Your presence has activated her, Metalkind

A wind.

MISS MYERS (CONT'D)

The Doom of the Metalkind is come!

(CONTINUED)

46 CONTINUED: (3)

46

FX SHOT; A huge explosion of white Angel light round the carrycot.

Sarah Jane, Clyde and Rani are forced back.

And from there, they see -

No longer a baby, but a thirteen year old girl: SKY.

SARAH JANE

Sky!

END OF EPISODE