

**THE SARAH JANE
ADVENTURES**

Special

By

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1 FX SHOT - SPACE

1

FX: a beautiful vista of space. A comet whizzes past.

SARAH JANE (V.O.)

I saw amazing things, out there in space. But there's strangeness to be found wherever you turn.

FX SHOT CONTINUED: CAMERA pans down to take in the whole globe of Earth - turning in space.

SARAH JANE (V.O.) (CONT'D)

Life on Earth can be an adventure too.

FX SHOT CONTINUED: Earth mixes to an image of CARTOON EARTH.

SARAH JANE (V.O.) (CONT'D)

You just need to know where to look...

FX: (ANIMATION)- the picture becomes grainy, horizontal lines visible - seen on tv screen - as a bright orange logo bursts from space over the spinning earth -

It reads *BUBBLESOCK*.

CUT TO:

2 INT. JACKSON HOUSE, LIVING ROOM - DAY

2

CLOSE on the tv screen - the jingle accompanying a tv ad. It's irritating and repetitive, like the Crazy Frog. The ad's like a US Coke ad, all beautiful teenagers with white teeth, laughing, skateboarding, etc. Interspersed with the voiceover, the song keeps going, 'Drink it!'

COMMERCIAL VOICEOVER (V.O.)

Bubblesock - for maximum performance.
No added sugars, no concentrates.
Because only Bubblesock contains Bane!

CUT TO MARIA, 13, in front of the TV, with the remote. She's been tuning it in. Behind her, ALAN, mid-30's, her DAD, carries a box through. The whole room is bare, stripped, filled with boxes - they're moving in.

ALAN

Oh, she's got the telly working, that's the first priority. Come on, Maria, shift! There's plenty more boxes. Do's a favour, find the kettle, I'm parched.

Maria's MUM, CHRISSIE, calls out:

(CONTINUED)

2 CONTINUED:

2

CHRISSIE OOV

Maria!

MARIA

Coming!

CUT TO

3 EXT. JACKSON HOUSE/BANNERMAN ROAD - DAY

3

MARIA comes out of the house. Nice semi, in Ealing.

Two REMOVAL MEN are lugging boxes from their van.
CHRISSIE - mid 30's, bit flighty - is supervising.

CHRISSIE

Maria, the cutlery's still in the boot,
go and fetch it -

(to removal man)

No, that says 'kitchen', can't you read?
Don't go through the front door, go
round the side. I did say.

As he heads off, she admires him. To Maria:

CHRISSIE (CONT'D)

Mind you. Not bad.

MARIA

Mum! Stop fancying the removal men!

CHRISSIE

Oh they love it. Besides, they're
getting paid - cutlery, go on!

Maria head out into the street, heads to the Jacksons'
car -

A car's just pulling up in the drive of the house
opposite (a much larger, grander house, set off the road;
it's even a bit spooky). A woman's getting out. SARAH
JANE SMITH.

MARIA

Hiya.

But the woman just hurries into her house, ignoring her.

CUT TO:

4 INT. JACKSON HOUSE, MARIA'S BEDROOM - DAY

4

Nice, modest bedroom, at the back of the house. MARIA
standing back as the REMOVAL MEN carry her bed in.

(CONTINUED)

4 CONTINUED: 4

MARIA
Put it by the window, thanks.

CUT TO:

5 EXT. BANNERMAN ROAD - DAY 5

The removal van driving off - ALAN, CHRISSIE and MARIA waving goodbye.

CUT TO:

6 INT. JACKSON HOUSE, KITCHEN - DAY 6

Everything still in boxes. ALAN, MARIA, and CHRISSIE in the kitchen with cups of tea.

ALAN
All done. Congratulations. Our new home.

CHRISSIE
Oo, look at me, it's nearly six, I'd better be off.

Like a bomb dropping for Maria, though she's used to it.

MARIA
Can't you stay for tea, Mum?

CHRISSIE
I'd love to, but Ivan's making me dinner back home. But you're gonna love it here, sweetheart, I promise.

MARIA
I liked the old house.

ALAN
Well, your mother wanted the money.

CHRISSIE
Now don't start.
(to Maria)
And it's a much better catchment area, they were holding you back in that old place.

MARIA
They were my friends.

CHRISSIE
Well, you'll get a better catchment of friends!

(MORE)

(CONTINUED)

8 CONTINUED:

8

PAN across to the TV. The BUBBLESHOCK advert. 'Drink it!'

CUT TO:

9 INT. JACKSON HOUSE, Ra.01746 cm BT -0.0174 Tc 12 0 0 12 475 'S BtsRa44

10B CONTINUED: 10B

Then she dashes across the road...

CUT TO:

11 EXT. SARAH JANE'S HOUSE, SIDE GARDEN - NIGHT 11

MARIA creeps around the side of Sarah Jane's house. The shifting, glowing PRAC LIGHTS stronger, now, the heavenly voice growing in strength.

Careful, to avoid being seen, she sneaks a look round into the side-garden...

And Maria Jackson's life changes forever.

FX: SARAH JANE stands in the garden, Before her - a GAS BUTTERFLY-WOMAN - vaguely humanoid in shape, hovering a few feet off the ground, its wings outstretched, surrounded by a psychedelic aura, beaming out all these different alien colours. Its song carries across the night.

(NB In Sarah's hand, though not important here, is a lozenge-shaped alien device.)

On MARIA - her amazement.

FX: the GAS BUTTERFLY-WOMAN rises up into the night sky.

SARAH JANE is waving smiling, farewell.

On Maria, looking up, up, up...

FX: the GAS BUTTERFLY-WOMAN fades away, on high.

As Sarah turns back to the house - still not seeing MARIA - then Maria's terrified - runs -

CUT TO:

11A EXT. JACKSON HOUSE - NIGHT 11A

MARIA scared, as she runs, runs, runs, back to her house -

On the front door, as it SLAMS!

CUT TO:

12 INT. JACKSON HOUSE, KITCHEN - DAY 12

HARD CUT TO the BRIGHT COLOURS & MUSIC of the Bubbleshock ad, playing on a portable in the Jacksons' kitchen. 'Drink it!' etc.

(CONTINUED)

MARIA's leaning on a kitchen unit, eating toast. ALAN is putting stuff into an overhead cupboard. Maria's thinking back on last night.

MARIA

MARIA
How would you know if you were going mad?

ALAN

ALAN
Ask your mother, she's the expert.

MARIA

MARIA
I'll tell her you said that. But...
what if you see something that can't be happening, only it is happening, only you know it can't be?

MARIA

The front doorbell rings.

ALAN

ALAN
I dunno, go and ask them.

MARIA

MARIA
That's our first visitors!

ALAN

ALAN
If it's Angelina Jolie, tell her I'm not interested.

Maria heads out to the front door -

CUT TO:

13 CONTINUED:

13

KELSEY
You got broadband?

MARIA
Yeah.

KELSEY
Brilliant!

And Kelsey just walks into the house.

CUT TO:

14 INT. JACKSON HOUSE, LIVING ROOM - DAY

14

5 minutes later. Boxes still everywhere. KELSEY completely at home, flicking through TV channels, MARIA sitting a distance away, bemused.

KELSEY
You haven't got the music channels.
What's the point, if you haven't got
music channels?

MARIA
Dad says it costs.

KELSEY
Well nag him. You'll be dead in school,
if you haven't got music channels.
D'you want some of this?

She holds out the bottle.

MARIA
No thanks, don't like it.

KELSEY
I live on the stuff, I love it. D'you
want to come into town?

MARIA
Haven't got any money.

KELSEY
That's all right, we'll get the
Bubbleshock Bus. It's free, every half
hour, come on, get your stuff.

MARIA
What, a free bus?

Kelsey rattles the bottle.

(CONTINUED)

KELSEY

They went mad. Ran away, screaming. My mum's friend Kath Pontin, she lives down there, she said the bloke kept going on about aliens. From outer space!

MARIA

What sort of aliens?

KELSEY

Oh, like it's real, shut up! Come on, we're gonna miss it.

Maria heads out into the street with Kelsey -

SARAH JANE's just walking out of her house, as though heading off somewhere on foot. Maria's a bit scared of her now, but compelled to say:

MARIA

Um. Hello. We just moved in opposite, I'm Maria Jackson.

Sarah's curt, hasn't got time.

SARAH JANE

Hello.

Alan's striding over.

ALAN

Hi! Hello there. Nice to meet you, I'm Alan, Alan Jackson.

SARAH JANE

Hi. Um. I hope you're not going to make too much noise. Just, I work from home, and I don't like to be disturbed.

ALAN

Okay. Nice to be made welcome.

Sarah relents a little, shakes his hand.

SARAH JANE

Sorry. Sarah Jane Smith.

Kelsey mutters to Maria:

KELSEY

Local lunatic.
(calls out)
See ya then!

15 CONTINUED: (2)

15

MARIA

Yeah...

Maria with a last glance at Sarah Jane, nervous of her, but then she follows Kelsey. Alan calls out:

ALAN

Where are you going, exactly?

MARIA

Bubbleshock factory!

KELSEY

Free bus!

Sarah Jane seems fascinated by this, stares after Maria & Kelsey as they walk away. Alan still being polite.

ALAN

Anyway, I'm sure we'll get on, just fine, it's only me and Maria. Making a new start of it. Bit of a divorce and that. Don't worry, it's all been sorted, no shouting. So, what sort of work d'you do..?

But Sarah Jane's struck with an idea, ignores him, runs back to her driveway -

ALAN (CONT'D)

Okay. Fine. Charming.

JUMP CUT TO Sarah Jane's car, scorching out, driving off.

ALAN (CONT'D)

Nice to meet you too.

CUT TO:

16 EXT. SUBURBAN STREET -- DAY

16

KELSEY just stabbing away on MARIA's mobile as they walk -

KELSEY

There you go, you've got my number, but don't give it to anyone in Year Eight...

- as SARAH JANE's car whizzes past. They keep walking, watching her go, approaching a bus-stop, which has a 'Drink it!' Bubbleshock poster.

KELSEY (CONT'D)

That's the mad woman. Always racing about.

(CONTINUED)

MARIA

She's a bit glamorous, though. What does she do?

KELSEY

Journalist or something. My mum's friend Kath Pontin says she never has anyone round. No mates, nothing. But she's always going out, in the middle of the night. Never talks to anyone. And this guy Sakkib in Year 11, he says he once saw her in the park by the station, she was talking to this big crystal thing, and it *moved*.

MARIA

(fascinated)

What, like a monster or something..?

KELSEY

Here it is!

The Bubbleshock Bus is approaching, playing the jingle.

It's a coach, customized bright orange with Bubbleshock decals. BUBBLESOCK - CONTAINS BANE, etc. It stops in front of Maria and Kelsey - there are already about twenty people on board, kids, teenagers and adults.

CUT TO:

17 INT. BUBBLESOCK BUS - DAY

17

MARIA and KELSEY pile on. Kelsey takes a double seat to herself, Maria in front of her.

The jingle playing over and over as the bus moves off.

MARIA

I don't get how this Bubbleshock stuff's supposed to work.

KELSEY

I don't care. Just makes you feel all wide awake and stuff. And it tastes fab.

MARIA

I think it's disgusting.

KELSEY

You're one of the two per cent then.
(MORE)

(CONTINUED)

17 CONTINUED:

17

KELSEY (CONT'D)

It doesn't work on two per cent of people, that's a fact, that is. Anyway, it's organic.

MARIA

So that makes it all right? Just the magic word 'organic'?

KELSEY

Well it's natural. And that's good. So there.

CUT TO:

18 EXT. SUBURBAN STREET #2 - DAY

18

The BUBBLESHOCK BUS rattles past, playing its jingle.

As it clears a BUBBLESHOCK POSTER - 'Drink it!' - REVEAL SARAH JANE, in her CAR, parked. Waiting, like a spy. As she sees the bus go past, she guns her engine -

The car pulls out. Following the bus.

CU Sarah Jane, driving. Determined.

CUT TO:

19 INT. BUBBLESHOCK BUS - DAY

19

KELSEY looks out, calling to MARIA -

KELSEY

There it is! Bubbleshock!

And as the bus pulls in to the factory -

CUT TO:

20 EXT. FACTORY - DAY

20

A BIG, HEAVY DOUBLE-GATE to the factory, now sliding open with a *clank-clank-clank*. All automated, no personnel.

The BUBBLESHOCK BUS drives in.

CUT TO SARAH JANE, in her CAR, right behind the bus. She grits her teeth, accelerates.

The gate's just *clank-clank-clank* closing, but Sarah Jane's car just zips through in time -

CUT TO:

22 CONTINUED: 22

Maria takes a deep breath, steps through. *Flash!*

CUT TO:

23 INT. DATA ROOM - DAY 23

A screen shows a frozen image of Maria. Her picture's being broken down into coloured data, like an infra-red, with information scrolling all around.

Pull out to see a TECHNICIAN at the screen.

TECHNICIAN 1

Today's first lot going through now.
Transmitting data to the Archetype, in
five, four, three...

Behind him: the dark, sinister data room. It's industrial-looking, but with various bits of alien-looking equipment chattering away. Another TECHNICIAN and, in shadow, a WOMAN, at a table, like a mortician's slab but angled like a dentist's chair. Upon it, a figure shrouded in white.

It's a BOY. 13 years old, apparently asleep. His face and body covered with medical pipes and wire connections.

TECHNICIAN 1 (CONT'D)

...two, one, and transmit -

Electronic noise, and the BOY shudders - still unconscious - as the equipment around him lights up.

TECHNICIAN 1 (CONT'D)

Is it working?

The WOMAN steps into the light. MRS WORMWOOD; she's striking, well-dressed, in her 40s. A glint of steel.

MRS WORMWOOD

Oh yes. He's almost fully mature.
(touches Boy's face)
I would even say, perfect. Mother will
be pleased.

CUT TO:

24 EXT. FACTORY COURTYARD - DAY 24

SARAH JANE'S found a rusty, metal door, NO ENTRY. She digs in her pocket, gets out a LIPSTICK. Unscrews it...

Holds it against the door. It shines a red light, with a familiar whirring noise.

(CONTINUED)

24 CONTINUED:

24

Click, the door unlocks - she swings it open -
filling the doorway: TWO HEFTY BUBBLESHOCK WORKERS,
thugs.

SARAH JANE

Oops.

CUT TO:

25 INT. DATA ROOM - DAY

25

INTERCUT WITH WORMWOOD'S OFFICE. MRS WORMWOOD puts a
hand to her ear - she's wearing a discreet comms
earpiece, receiving a call -

SECRETARY

Mrs Wormwood? We have an intruder.

MRS WORMWOOD

Well, dispose of them.

SECRETARY

She says her name is Sarah Jane Smith.

MRS WORMWOOD

(delighted)

Does she indeed? Then bring her to my
office. And make her welcome.

(earpiece off)

This should be fun.

And she's smiling, as she strides out -

CUT TO:

26 INT. FACTORY FLOOR, MAIN AREA - DAY

26

On DAVEY.

DAVEY

Ladies and gentlemen, boys and girls,
welcome to Bubbleshock!

A massive factory - gantries and machinery stretching
away above and below. Several huge vats bubbling away.
Steam and clanking metal. A few WORKERS bustling about
from machine to machine. Industrial and real. MARIA,
KELSEY & VISITORS looking all around.

MARIA

It's huge.

(CONTINUED)

KELSEY

Seen it loads of times.

DAVEY

Just a reminder, if you could turn your mobile phones off. That means all of you. We've got sensitive equipment in here, and the signal can interfere with the machinery, so phones off, thank you.

MARIA

(to Kelsey)

What's a mobile gonna do, make the bubbles go flat?

DAVEY

(at Maria)

That's enough lip at the back, just do it, thank you.

Maria & Kelsey switch their phones off.

MARIA

He's a bit rude.

KELSEY

I don't care, he's a total muffin.

DAVEY

Ok, everyone, this is the main production area! And this is the bit you've been waiting for, help yourselves -

He lifts the lid on a crate of Bubbleshock.

Everyone files past, helping themselves.

DAVEY (CONT'D)

(bored)

Bubbleshock, revitalises your taste buds, gives you energy morning noon and night. Only Bubbleshock contains Bane, etcetera. Keep moving, that's it, thank you, don't touch anything, how many times? Move along, free Bubbleshock...

Kelsey grabs one, but Maria just walks past.

DAVEY (CONT'D)

Oy. No Bubbleshock?

MARIA

No ta. I'm one of the two per cent with the wrong taste buds.

(CONTINUED)

26 CONTINUED: (2)

26

DAVEY

Don't worry, we're working on it. Soon we'll have everyone drinking Bubbleshock. The whole world.

MARIA

I'd rather have a cup of tea.

CUT TO:

27 INT. WORMWOOD'S OFFICE -- DAY

27

A SECRETARY - 25, sharp, blonde - puts a cup of tea down before SARAH JANE. She's sat opposite MRS WORMWOOD in her office, which is light, modern, spacious.

SARAH JANE

Thank you. That's very kind.

MRS WORMWOOD

Think of yourself as our guest.

SARAH JANE

I wasn't breaking in, I was just trying to reach someone in charge. I phoned about a hundred times, but no one would talk to me.

MRS WORMWOOD

Oh, I've seen the list, phonecalls and emails. Miss Sarah Jane Smith certainly makes her presence felt.

SARAH JANE

D'you mind if I take notes?

MRS WORMWOOD

Not at all. Since you've been so bold, let's make this an official interview.

SARAH JANE

And it's... Mrs Wormwood?

MRS WORMWOOD

That's correct.

SARAH JANE

As a matter of fact, it's in the Bible, Wormwood. The Book of Revelations. At the end of the world, it describes a

MRS WORMWOOD

Fascinating. Shall we move on to business?

SARAH JANE

I've got contacts in the City. They say it was like this company dropped in from nowhere. And normally, it takes years of tests to get approval from the EU to market a new foodstuff. You got it in two weeks.

MRS WORMWOOD

All we're doing is satisfying a need.

SARAH JANE

Which is..?

MRS WORMWOOD

The people are hungry, Miss Smith. For new food, new drink, new tastes. All the western world does is eat. All day, every day, eating, they gorge and feast and chew and bite, all sweet and hot and cold and sticky, food and drink, just food and drink, that's the Human Race. They devour. Who are we to deny them?

SARAH JANE

So you invented Bane?

MRS WORMWOOD

Oh, the Bane inside Bubbleshock isn't new, Miss Smith. It's very, very old. Come and see...

She stands, expecting Sarah Jane to follow.

CUT TO:

28 CONTINUED:

28

VOICE (CONT'D)

The brand new taste for a new generation! Bane gives you life, gives you energy, gives you get-up-and-go!

CUT TO:

29 INT. WORMWOOD'S OFFICE - DAY

29

SARAH JANE and MRS WORMWOOD are standing at one end of the office, a HUGE SCREEN playing the same video.

MRS WORMWOOD

For all the hype, Bane is totally natural. One hundred per cent organic.

SARAH JANE

Yes, but organic *what*?

MRS WORMWOOD

Now don't be silly. I can hardly give away our recipe.

SARAH JANE

I checked with some scientists I know -

MRS WORMWOOD

Your social circle sounds fascinating.

SARAH JANE

They tried to analyse a bottle of Bubbleshock -

MRS WORMWOOD

Oh, what good is analysis? That's just chemicals and sweeteners and E-numbers, the test of a drink is in the tasting. Have you tried it?

SARAH JANE

Oh no. Definitely not.

MRS WORMWOOD

But you must. Lesley!

A click of the fingers, and Lesley's there, handing Mrs Wormwood a bottle of Bubbleshock.

SARAH JANE

No, really, thanks, I'm fine.

MRS WORMWOOD

But I insist!

(CONTINUED)

29 CONTINUED:

29

She twists the cap, the *pssscht!* of gas; sinister, now, as Mrs Wormwood holds it out.

MRS WORMWOOD (CONT'D)

A good journalist should submit to the complete experience. Drink Bubbleshock, Miss Smith. Drink deep.

SARAH JANE

Mrs Wormwood. I'd rather die.

Holds the stare, Mrs Wormwood just dying to say, all right then. But she lowers the bottle, relents.

MRS WORMWOOD

Well. We can't have that. Can we?

CUT TO:

30 INT. FACTORY FLOOR, MAIN AREA - DAY

30

The promo VIDEO on screen -

VOICE

Bane has received ringing endorsements -

CUT TO the BLUE PETER STUDIO, GETHIN & KONNIE to CAMERA -

GETHIN JONES

Now I know we're not supposed to advertise, but we're making an exception for this!

KONNIE HUQ

You've got to try Bubbleshock, it's just delicious!

GETHIN & KONNIE

(hold up bottles)

Drink it!

During this, MARIA's looking doubtful.

CUT TO:

31 INT. WORMWOOD'S OFFICE - DAY

31

MRS WORMWOOD clicks off the video, walks back to her desk, SARAH JANE following, persistent.

SARAH JANE

But those scientists - they said that Bane behaves very oddly when they try to
(MORE)

(CONTINUED)

31 CONTINUED:

31

32 CONTINUED:

32

MARIA

He'll take it off you.

KELSEY

Well he's not gonna see, is he? Two ticks. Suki's dead rich!

Kelsey glances round - Davey's not watching - and scurries off down a side-corridor...

Once she's out of sight, Kelsey hurries along.

CUT BACK TO Davey, beside boxes of Bubbleshock, continuing his speech...

DAVEY

...and every bottle is dated and stamped with the Bubbleshock seal of approval. Making it the nation's number one!

MARIA

Thing is though, this Bane stuff, the special ingredient. What is it, exactly?

DAVEY

Bane is life. Bane is all.

He says it with reverence. Maria not impressed.

CUT TO:

33 INT. WORMWOOD'S OFFICE - DAY

33

MRS WORMWOOD standing, shaking SARAH JANE's hand.

MRS WORMWOOD

Go ahead and print your story, by all means. But consider your career - are you really going to expose this as some kind of alien plot? You'll be considered insane.

SARAH JANE

I don't care what people think of me. Never have. I just want to find the truth.

MRS WORMWOOD

But at such a cost. I take it, *Miss* Smith, that you're single?

SARAH JANE

Yes I am.

(CONTINUED)

33 CONTINUED:

33

MRS WORMWOOD
No children?

SARAH JANE
No.

MRS WORMWOOD
Such a wasted life.
(to the secretary)
Miss Smith is leaving.
(to Sarah Jane)
Lesley will show you out.

The SECRETARY steps out from her desk to lead Sarah-Jane out. Sarah Jane turns back, casually:

SARAH JANE
Oh, and by the way, what planet do you come from?

MRS WORMWOOD
Nice try.

CUT TO:

34 INT. LIFT - DAY

34

SARAH JANE and the SECRETARY step into the lift.

CUT TO:

35 INT. WORMWOOD'S OFFICE - DAY

35

MRS WORMWOOD touches her earpiece-comms.

MRS WORMWOOD
Lesley. Kill her.

CUT TO:

36 INT. LIFT - DAY

36

SARAH JANE and the SECRETARY, going down in the lift.

The secretary, standing just behind Sarah Jane, has got one hand to her earpiece-comms. She nods. Then calmly, she lifts one arm, her hand in a karate-style chop, ready to strike...

CU Sarah Jane.

CUT TO her POV. The lift doors are shiny stainless steel, and she can see the distorted reflection of the secretary raising her arm -

(CONTINUED)

36 CONTINUED: 36

Sarah Jane slams her elbow back, winding her! As the secretary staggers back, the lift door opens -

CUT TO:

37 INT. CORRIDOR OUTSIDE LIFT - DAY 37

SARAH JANE runs out - the SECRETARY follows -

SECRETARY

My orders are to kill you.

SARAH JANE

Oh, you're not the first.

Like lightning, Sarah-Jane claps a handkerchief over her nose and mouth and smashes a small phial on the floor. PRAC green gas pours from the smashed glass.

The secretary shudders, collapses to the ground.

Sarah Jane runs through the gas, holding the handkerchief.

She reaches a NO ENTRY door, shoves her way through -

CUT TO:

38 INT. FACTORY FLOOR, MAIN AREA - DAY 38

SARAH JANE finds herself on a metal staircase leading down to the Factory Floor of sc.26, though deserted now.

She runs down. Determined to find out more.

CUT TO:

39 INT. DARK FACTORY CORRIDOR - DAY 39

A darker area. KELSEY's found a quiet corner. She's scrolling through her phone list, SALLY, SAM, SAMMIE, SAM2, SAMIRA, STEVE, STEVO, SUBBSY...

She looks round, alerted by a noise -

Far down the corridor, WORKMEN, heading her way (not seeing her). But Kelsey snaps the phone off -

She ducks through a metal door.

CUT TO:

40 INT. PIPE ROOM - DAY

40

KELSEY closes the door. Listens.

CUT TO:

41 INT. DARK FACTORY CORRIDOR - DAY

43 CONTINUED:

43

And his eyes bolt open!

CUT TO:

44 INT. FACTORY FLOOR, VAT AREA - DAY

44

*

Alarms sounding, DAVEY with the VISITORS -

DAVEY

I'm sorry, everyone, we have an
emergency -

47 CONTINUED:

47

SECRETARY

Mrs Wormwood... she escaped...

MRS WORMWOOD

(furious)

Sarah Jane Smith!

CUT TO:

48 INT. DARK FACTORY CORRIDOR - DAY

48

SARAH JANE has got alarms sounding all around her.

She runs, deeper into the Factory...

CUT TO:

49 INT. PIPE ROOM - DAY

49

KELSEY backed into a corner, all bravado gone, terrified.
A terrible roaring noise fills the room...

KELSEY

...no, please no, please no...

CUT TO:

50 INT. DARK FACTORY CORRIDOR #2 - DAY

50

All pipes and steam. SARAH JANE runs along -

CUT TO:

51 INT. DARK FACTORY CORRIDOR - DAY

51

DAVEY & 2 WORKERS run along -

CUT TO:

52 INT. DARK FACTORY CORRIDOR - DAY

52

MARIA runs along, scared.

CUT TO:

53 INT. FACTORY FLOOR, MAIN AREA - DAY

53

MRS WORMWOOD hurries down the stairs with two WORKERS.

MRS WORMWOOD

Find that woman, and this time, kill her properly!

CUT TO:

54 INT. PIPE ROOM - DAY

54

- the door bursts open -

DAVEY and the two WORKERS run in - he's furious - sees KELSEY, backed into the corner -

DAVEY
What have you done?!

KELSEY
Get that thing away from me!

DAVEY
She is not a thing! You are the thing!

He looks up -

The ALIEN POV considers Davey.

DAVEY (CONT'D)
She is my Mother, the Mother of us all!

CUT BACK TO ground-level, Worker calls out 'Sir!' He's picked up Kelsey's mobile.

DAVEY (CONT'D)
Well turn it off!

The worker throws it down. Grinds it underfoot. The mobile disintegrates.

KELSEY
Oy, that's my phone!

The alarms stop. Davey looks up, in supplication.

ALIEN POV, HIGH ANGLE on Davey.

DAVEY
There's nothing to be scared of, Mother.
Our precious Bane Mother...

CUT TO:

55 INT. DARK FACTORY CORRIDOR - DAY

55

Calmer now, with the alarms off. Though MARIA's still freaked out. She whispers -

MARIA
Kelsey? You there?

(CONTINUED)

62 CONTINUED:

62

DAVEY

Shroud yourself, Mother. We will find
the source, and destroy it.

A beep, Davey puts his hand to his ear-comms.

DAVEY (CONT'D)

Mrs Wormwood. We have the situation
under control...

MRS WORMWOOD OOV

Ohh, I don't think so.

CUT TO:

63 INT. DATA ROOM - DAY

63

64 CONTINUED: 64

- run through a toilet door, marked LADIES.

CUT TO:

65 INT. FACTORY TOILETS - DAY 65

MARIA and THE BOY run in. Catch their breaths.

MARIA

We'll be safe here for a bit. One place
men never go. Sorry for dragging you
into the ladies.

BOY

Why do men never go to the ladies?

CUT TO:

66 INT. DARK FACTORY FLOOR #3 - DAY 66

SARAH JANE runs along.

69 INT. FACTORY TOILETS -- DAY

69

MRS WORMWOOD, DAVEY and the WORKERS burst in ...

Empty.

Mrs Wormwood looks up at the open window.

MRS WORMWOOD
Where does that lead?

DAVEY
Visitors' car park. Only a child could
get through there.

MRS WORMWOOD
Or a narrow-hipped female.
(heading out)
Quickly! Seal the gates!

CUT TO:

70 EXT. FACTORY COURTYARD - DAY

70

At the CAR, hidden beside an outbuilding -

SARAH JANE's urgently shoving THE BOY into the back seat.
MARIA hovering, frantic, not sure what to do.

SARAH JANE
Get in!

MARIA
But my friend's in there - well, I only
met her this morning, but I can't just
leave her -

SARAH JANE
But the bus has gone, maybe she was on
the bus, now get in -

MARIA
I can't!

Sarah Jane looks round, a *clank-clank-clanking* -

The big DOUBLE GATES are closing...

Sarah Jane gets out her lipstick. She points it at the
gates. Whirrs.

The gates *clank-clank-clank* open again...

(CONTINUED)

72 CONTINUED:

72

SARAH JANE

I said, leave it!

MARIA

I saw you last night!

Sarah Jane stops dead. Turns to Maria.

SARAH JANE

...what did you say?

BOY

She said, she saw you last night.

MARIA

(calm, brave)

With that thing. In your garden.
That... alien.

Sarah Jane goes right up to her.

SARAH JANE

Now listen to me, Maria. My life is dangerous. And rule one, I don't put anyone else in danger. Especially not a kid -

MARIA

I'm not a kid!

SARAH JANE

Maria, just go back home, and watch telly, and do whatever you do, just live your life as normal, and forget any of this happened. Have you got that? Stay away from me. For your own sake!

And she hurries the Boy towards her house.

On Maria, feeling useless. And then, upset, as the madness of it all gets to her, and she turns, runs to her house -

CUT TO:

73 INT. JACKSON HOUSE, HALL - DAY

73

MARIA burst in, upset - ALAN unpacking in the hall, cheery -

ALAN

Hey, I've worked out the oven, it was on timer -

(CONTINUED)

73 CONTINUED: 73

- she just bolts upstairs. On Alan, realising she's upset.

CUT TO:

74 INT. JACKSON HOUSE, MARIA'S BEDROOM - DAY 74

MARIA runs in. Overwhelmed by it all...

She lies on the bed. Face down. And begins to cry.

CUT TO:

75 INT. WORMWOOD'S OFFICE -- DAY 75

MRS WORMWOOD sitting behind her desk, DAVEY at her side, KELSEY, flanked by the two WORKERS, in front of her.

KELSEY

And another thing! I want compensation for that phone. It was brand new last week!

(of Davey)

And FYI, he is a prize mentalist. He's got like this big puppet thing living in the roof, and he thinks it's his mum.

MRS WORMWOOD

Puppet?

DAVEY

She means Mother.

KELSEY

Yeah, well if that's your mother, you should go on Jeremy Kyle.

MRS WORMWOOD

I can't understand a word she says. She's all noise and ignorance, whereas Miss Smith...

Mrs Wormwood indicates the HUGE SCREEN. An image comes up, a PHOTO of Sarah Jane.

MRS WORMWOOD (CONT'D)

She seems familiar with the concept of alien life. Far too familiar.

(beat)

And look. If we scan her...

Mrs Wormwood presses a button on the remote. The image of Sarah Jane becomes infra-red, like the photos in sc.23

(CONTINUED)

MRS WORMWOOD (CONT'D)
An average human. Except...

She presses another button. Sarah Jane's image flares with bright colours, scrolling text. Davey amazed.

DAVEY
What is it..?

MRS WORMWOOD
Residual artron energy.

DAVEY
And what's that..?

MRS WORMWOOD
Background radiation. A result of travels through the space-time vortex. Some time ago, but it's still there.

DAVEY
A time/space traveller?

MRS WORMWOOD
So it seems. We need to find her.

KELSEY
She lives on Bannerman Road.

They'd forgotten Kelsey, turn to her with interest.

MRS WORMWOOD
I beg your pardon?

KELSEY
Bannerman Road. And she's as loony as you lot.

DAVEY
We must retrieve the Archetype. And kill the Smith woman.
(smiles)
I've been aching to kill one. Ever since we arrived here.

Mrs Wormwood considers Kelsey, smiling.

MRS WORMWOOD
This one has information. Perhaps we can use her.

KELSEY
You can let me go, or I'm phoning the police. And Childline!

(CONTINUED)

76 CONTINUED:

76

ALAN (CONT'D)

S'all right. I know. New house. New school, next week. Everything must seem so weird.

MARIA

Telling me.

ALAN

But if there's anything wrong... You can tell me. You know that. don't you? You can tell me anything.

She looks at him. So tempted. But she can't tell him.

Instead, she reaches over, gives him a great big hug.

CUT TO:

77 INT. WORMWOOD'S OFFICE - DAY

77

MRS WORMWOOD clicks her neck, smooths her clothes, getting used to a Human shape again.

MRS WORMWOOD

Oh! It felt so good, to be myself. These clumsy Human oxen.

SARAH JANE

But you can talk, someone must have taught you that. Who was it?

BOY

Everyone.

SARAH JANE

What does that mean, everyone?

BOY

I am everyone. And then I had to run. The girl came, Maria, and then you.

SARAH JANE

But think back. Before you ran, what can you remember?

BOY

I was born running.

SARAH JANE

But you must have a home.

BOY

Is this your home?

SARAH JANE

Yes it is.

BOY

Can I live here?

SARAH JANE

No, I don't think so. Sorry.

He picks up a sandwich, stares at it, curious.

SARAH JANE (CONT'D)

Help yourself.

BOY

Is this food?

SARAH JANE

Food and drink.

BOY

Which is which?

From upstairs, a clear, polite, male voice:

MR SMITH OOV

Sarah Jane?

(CONTINUED)

BOY

Who's that?

SARAH JANE

Um. No one.

BOY

There was a voice.

SARAH JANE

No there wasn't.

MR SMITH OOV

Sarah Jane?

SARAH JANE

(yells up)

Not now!

BOY

I thought you lived alone.

SARAH JANE

I do. And whatever happens, you're not to go upstairs, have you got that? It's private. Don't ever go upstairs, unless I say so.

BOY

You don't trust me?

SARAH JANE

I don't even know you.

A thought strikes Sarah Jane; she points her watch at him.

SARAH JANE (CONT'D)

Hold on. Don't be afraid....

She points the watch at him, scanning. Lots of bleeps. Then she looks at the watch-face, information scrolling on the small round screen.

SARAH JANE (CONT'D)

Not alien. A normal, healthy lad. Human, ageing rate normal, but...

She squints at the read-out on the disc.

SARAH JANE (CONT'D)

This says you were born ... three hundred and sixty years ago?

(MORE)

(CONTINUED)

78 CONTINUED: (3)

78

SARAH JANE (CONT'D)

ALAN

I'm making a snack, d'you want some,
Kelsey? Beans on toast.

KELSEY

Too many carbohydrates.

ALAN

Right, you can starve.

And he exits, to the kitchen. Maria all energised, now,
keeps her voice low, so Alan can't hear.

MARIA

But where were you? All the alarms went
off, and I was running round the
factory, looking for you -

KELSEY

He's all right, your dad, he's a bit
fit.

82 CONTINUED:

82

BOY

It's easy! Letters and words.

SARAH JANE

Um. Forgive me, but if you don't mind... Could you just lift up your top? Just so I can see your stomach.

BOY

Okay.

He lifts up his white tunic.

His stomach. With no belly button.

SARAH JANE

You've got no belly button.

BOY

Is that good or bad?

SARAH JANE

I don't know, but... Everyone who's born, has got a belly button.

BOY

Then why not me?

SARAH JANE

I'm sorry, but... I don't think you were born. I think you were *grown*.

CUT TO:

83 EXT. SARAH JANE'S HOUSE - DAY

83

DAVEY's heard enough.

He closes his eyes. Concentrates...

FX: he starts to shimmer into his BANE form.

CUT TO:

84 INT. JACKSON HOUSE, LIVING ROOM - DAY

84

KELSEY still telling MARIA her story.

KELSEY

Honestly, I was mortified..

84 CONTINUED:

84

MARIA

Hold on. Who drove you home?

KELSEY

The muffin.

MARIA

What, the man from the tour? He was here? On Bannerman Road?

KELSEY

Yeah, what about it?

Maria on her feet, running -

MARIA

Dad, I'm going out!

CUT TO:

85 EXT. SARAH JANE'S HOUSE - DAY

85

BANE POV (ie, the ALIEN POV). Moving back round towards the front of house. From nearby, a banging...

CUT TO:

86 EXT. SARAH JANE'S HOUSE, FRONT DOOR - DAY

86

MARIA hammering on the door, KELSEY at her side.

MARIA

Sarah Jane! Open up! It's me, it's Maria!

KELSEY

You are completely shaming me!

The door opens, SARAH JANE annoyed.

SARAH JANE

I told you, leave me alone -

MARIA

But it's the man, from the factory, he's on the street, he's here -

And then, Kelsey screams! Ear-splitting!

Sarah Jane, Maria look round - and they see, for the
ffR/RuIn4433.5 180 614 TmL for the

86 CONTINUED:

86

supporting its central mushroom-shaped body. One central eye. Moving fast, tendrils sticking to the wall -

SARAH JANE
Inside! Get in!

Maria & Kelsey bolt into the house -

Sarah Jane slams the door shut -

CUT TO:

87 INT. SARAH JANE'S HOUSE - DAY

87

SARAH JANE leaning against the front door, as it *thumps!*
Thumps! Thumps! the Bane outside, trying to break in -

MARIA & KELSEY standing back, scared, as THE BOY runs in -

BOY

89

CONTINUED:

89

MARIA

90 CONTINUED: (2)

90

Maria steps forward (and behind her, Kelsey nips through the door, up the stairs.)

MARIA

What's going on?

SARAH JANE

Maria. Don't get involved.

MARIA

I think it's a bit too late for that.
And... thank you. You saved our lives.

SARAH JANE

S'pose I did.

And for the first time, a smile between them.

A voice from above.

KELSEY OOV

Oh my flipping heck...

Kelsey's OOV, in the attic.

Maria runs, heads for the doorway -

SARAH JANE

No, don't go up there -

But too late -

CUT TO:

91 INT. SARAH JANE'S HOUSE, ATTIC - DAY

91

MARIA runs through the door at the top of the steps - and sees -

Sarah Jane's attic, seen for the first time. KELSEY already standing there, gobsmacked.

It's a big, wide, busy space. A big skylight. Shelves and cases containing an astonishing array of alien technology - clearly the products of a variety of disparate alien cultures. So some of it's glistening, organic; other bits more sci-fi, metallic and angular; and several things that don't look like anything we might recognize at all.

The key thing about the attic is that it still feels domestic, and haphazard. There's no sense of official labelling and filing. It's a warm, friendly, safe space.

(CONTINUED)

And there are hints of Sarah-Jane-style humour and ordinariness throughout; a battered PC on a wooden desk, the wires beneath in a nasty tangle; a non-office, bad for your back old chair in front of the desk; untidy shelves of books and folders; some framed photos in the background, (including perhaps Harry and/or the Brigadier from the classic Doctor Who's?); the toy owl from 'Doctor Who: The Hand Of Fear'(1976).

There's also a large safe to one side.

SARAH JANE runs up, THE BOY following.

SARAH JANE

Who said you could come up here? Don't touch anything!

KELSEY

What's all this stuff? You a Star Trek fan or what?

MARIA

These things... are they alien?

SARAH JANE

Some of them, yeah.

MARIA

91 CONTINUED: (2)

91

MARIA

SARAH JANE (CONT'D)

Called the Doctor. Years ago, we travelled together.

MARIA

In space?

SARAH JANE

Space, and time. Then it came to an end. Suddenly I was back to a normal life. Electric bills. Burst pipes. Bus tickets and rain.

KELSEY

She is completely loop-the-loop.

Sarah Jane shrugs to Maria.

SARAH JANE

D'you see? Who can I talk to about it? For years I tried to forget. Then I met him again, the Doctor. We'd both changed, but it's funny... we were still both the same. I learnt that I could carry on, here on Earth, doing what we always did. That's when I started this. Began my life again.

MARIA

And the Bubbleshock factory. It's run by aliens?

KELSEY

Oh right, everybody's an alien. You, me, the Pope, James Blunt. Actually I can believe that one.

MARIA

But Kelsey, you saw it! That great big anemone thing!

KELSEY

I saw a muffin in a suit! That's all, like in films, it's pretend!

Suddenly - a loud grating bleep, like a PC error tone.

MARIA

What's that?

KELSEY

Another invasion, obviously. Little green men!

(CONTINUED)

K9 (CONT'D)

I do not feel. However, all circuits are functioning at full capacity.

MARIA

Can you ever come out K9?

SARAH JANE

K9, this is Maria.

K9

Greetings, young mistress. I cannot emerge until this breach is sealed.

MARIA

How long will that take?

K9

I cannot estimate the duration of this task.

KELSEY

What does he eat, nuts and bolts?

K9 whirrs resentfully.

K9

The small female is hostile.

MARIA

Don't listen to her.

K9

Regret I must transfer my co-ordinates Mistress.

SARAH JANE

Bye bye, K9. Good dog.

K9's tail wags happily. He fades away.

K9

Affection noted, Mistress.

Sarah Jane sadly shuts the door of the safe.

MARIA

How long's he gone for?

SARAH JANE

I don't know. But I miss him. And don't you laugh, Kelsey Hooper.

(MORE)

(CONTINUED)

SARAH JANE (CONT'D)

It was a gift from the - person you saw last night. She said, if I ever needed help, I should use it to call her.

MARIA

Then let's call her!

SARAH JANE

She meant, help with poetry. She was a Star Poet from Arcateen 5. Not much use. Unless you want to rhyme 'trouble' with 'double'.

BOY

Let me see.

Sarah-Jane nods and Maria hands it to the Boy.

MARIA

Careful.

SARAH JANE

He knows nothing about the world. Everything's new to him. I think he's some sort of experiment. Like, those aliens created him.

The Boy's turning the lozenge over and over in his hands.

MARIA

He's their child.

SARAH JANE

But he's still Human.
(takes lozenge back)
If you don't mind. I don't like people going through my things.

And she shoves it in her jacket pocket (her jacket slung over the chair).

BOY

But what about the device on your wrist?
It detects alien life?

SARAH JANE

That's right.

BOY

Then what is it detecting now?

SARAH JANE

How d'you mean - ?
(MORE)

(CONTINUED)

SARAH JANE (CONT'D)
(looks at her watch)
He's right!

MARIA
There might be another one of those
things outside!

SARAH JANE
No, wait a minute...

She holds out the watch, *beep-beep-beeps* across the
room...

To find Kelsey, drinking from her bottle of Bubbleshock.

KELSEY
What?

MARIA
Kelsey! You're an alien!

KELSEY
Oh, you wish.

SARAH JANE
No, it's not her, it's...

She goes to Kelsey, takes the bottle.

KELSEY
Oy! That's mine!

Sarah Jane points her watch at the bottle. Horrified:

SARAH JANE
It's the drink. It's that ingredient,
Bane.

KELSEY
Yeah, well it's organic.

SARAH JANE
More than that. It's *alive*.

Sarah Jane peers at the watch-screen.

SARAH JANE (CONT'D)
Species Identified: Bane. It's not just
an ingredient, it's an alien! This is
the secretion of... Oh, I need glasses.
A Bane Mother.
(MORE)

(CONTINUED)

SARAH JANE (CONT'D)

(looks up)

There's a piece of living Bane inside every bottle of Bubbleshock.

KELSEY

But... I've been drinking that stuff. And it's *alien*?!

MARIA

Thought you didn't believe in aliens.

KELSEY

Oh you can shut up! I've got things from outer space, in my stomach!

(at Sarah Jane)

What are you gonna do about it?

SARAH JANE

It's not my fault!

KELSEY

(genuinely angry)

Yeah? You've got all this stuff, all these gadgets, you sit here talking all day, just yapping on about monsters and planets and things, what good is that? Why don't you actually *do* something?

Sarah Jane's actually impressed by her:

SARAH JANE

Right then, Kelsey. Just you watch.

She speaks into the air:

SARAH JANE (CONT'D)

Mr Smith. I need you!

MARIA

An alien computer...

SARAH JANE

Mr Smith. I want a direct visual link to Mrs Wormwood, at the Bane Factory, can you get coordinates?

MR SMITH

Accessing.

MARIA

What, you can just phone her up?

SARAH JANE

Mr Smith can hack into anything.

MARIA

But why d'you want to talk to them?!

SARAH JANE

Because I want to be fair.

FX: An incredibly long string of numbers plays over the surface of Mr Smith's screen.

MR SMITH

Coordinates 177753957365549362874875
969587476383940954 dash 05 dash 5.

SARAH JANE

That's like their phone number.

MR SMITH

Visual link connecting.

CUT TO:

94 INT. WORMWOOD'S OFFICE - DAY

94

Mrs WORMWOOD is sat at her desk when the HUGE SCREEN flickers into life.

SARAH JANE appears on the screen. Mrs Wormwood stands.

MRS WORMWOOD

Ohh, very clever.

SARAH JANE

Mrs Wormwood. Thanks for the assassination attempts.

(CONTINUED)

MRS WORMWOOD

My pleasure. The next one will involve harpoons.

SARAH JANE

I know who you are and what you are. Bane. Now leave this planet!

MRS WORMWOOD

Are you declaring war?

SARAH JANE

(heartfelt)

Mrs Wormwood. The universe is huge. And the Earth is so small. You don't need to do this. I'm asking you, as one species to another, just leave this world. Leave us in peace. Please.

MRS WORMWOOD

And if I don't?

SARAH JANE

(unsure)

Then... I'll have to do something.

MRS WORMWOOD

Very well. In the language of your young ones. Bring it on.

Mrs Wormwood holds up the remote, clicks the screen off.

CUT TO:

95 INT. SARAH JANE'S HOUSE, ATTIC - DAY

95

SARAH JANE at the MR SMITH screen. Not so confident, now.

SARAH JANE

That didn't go well.

MARIA

How're you gonna stop them?

SARAH JANE

You tell me.

MARIA

What? D'you mean, you haven't got a plan? Nothing?!

(CONTINUED)

95 CONTINUED:

95

SARAH JANE

Nope. The people I fight have plans,
and weapons, but I don't. It's what
makes me different.

CUT TO:

96 INT. PIPE ROOM - DAY

96

MRS WORMWOOD and the WORKERS standing under the pipes,
looking up. Mrs Wormwood in telepathic communion with
the creature inside the pipes.

MRS WORMWOOD

Mother. Events have escalated. We must
declare war on Mankind.

The unseen CREATURE rumbles - the pipes shake.

MRS WORMWOOD (CONT'D)

Open your mind, Mother. You must
convert the humans containing Bane.
They will convert the rest!

The unseen CREATURE rumbles and grumbles in protest.

Mrs Wormwood raises her arms in worshipful supplication.

MRS WORMWOOD (CONT'D)

Let this become Bane World!

FX: the central section of the roof slides open. A
bulging mass of tendrils revealed, a vast anemone-
creature, a hundred times bigger than a normal Bane,
squeezed inside the roof-space. And in the centre, out
stares the hideous, huge BANE MOTHER EYE.

FX: closer on the EYE, as it blinks - and when the eyelid
opens again, it's a burning, bright orange.

CUT TO:

97 EXT. CITY STREET - DAY

97

A normal bustling high street full of SHOPPERS.

FX: A sickly orange glow flickers round the heads of
about half of the people - mostly the younger ones,
teenagers or students in their 20s. As the glow happens,
they stare ahead, blank, hypnotised. Cutting from face
to face -

FX: a gang of mixed LADS and GIRLS aged about 15, a BOY
ON A SKATEBOARD, the ORANGE GLOW.

(CONTINUED)

97 CONTINUED:

97

FX: TWO 19 YEAR OLD GIRLS drinking bottles of Bubbleshock
... the ORANGE GLOW flickering round them...

All affected, stand (NB, the glow doesn't last, no FX
once converted). They hold their Bubbleshock bottles out
in front of them. And begin to march.

Reaction from the unaffected crowd - *what??*

CUT TO:

98 INT. JACKSON HOUSE, KITCHEN - DAY

98

A hand slams down a bottle of BUBBLESHOCK.

CAMERA pans up to reveal that ALAN'S been drinking it.

FX: the ORANGE GLOW around his head. His expression's
blank, hypnotised by the Bane.

CUT TO:

99 INT. SARAH JANE'S HOUSE, ATTIC - DAY

99

On the BOY, alarmed.

BOY

Kelsey Hooper! Look!

SARAH JANE & MARIA turn to see -

FX: the ORANGE GLOW flickering around KELSEY. She's just
aware enough to be scared, quiet, pleading to Sarah Jane:

KELSEY

...help me...

SARAH JANE

Oh my God. It's beginning. Kelsey,
fight it!

CUT BACK to Kelsey, and all humanity's gone now, as she
picks up the bottle of Bubbleshock, hypnotised:

KELSEY

Drink it...

MARIA

It's the Bane. They're taking people
over!

SARAH JANE

Out! Quickly! Out!

(CONTINUED)

99 CONTINUED: 99

- and Sarah Jane grabs her jacket as they run -

CUT TO:

100 EXT. BANNERMAN ROAD - DAY 100

SARAH JANE, MARIA, the BOY run into the street -

SARAH JANE

- got to get to the factory -

MARIA

I'm coming with you -

SARAH JANE

You're staying here!

But Maria then sees ALAN, walking out of the house.

MARIA

Dad! Stay indoors, there's all this
stuff happening -

Alan turns towards them. Eyes blank. Holds up his
bottle of BUBBLESOCK, intones in a flat, hypnotised
voice:

ALAN

Drink it...

MARIA

(horrified)

Dad. No, Dad...

CUT TO:

101 INT. PIPE ROOM - DAY 101

MRS WORMWOOD and the WORKERS behold...

FX: the roof section slides back fully, the massive
creature contained within writhing, flailing, screeching.

MRS WORMWOOD

Mother stirs! Those who have not taken
Bane, must be converted!

CUT TO:

102 EXT. CITY STREET - DAY 102

The affected PEOPLE seen earlier, marching, with bottles
of BUBBLESOCK held out. The TWO GIRLS advance on a MAN -

(CONTINUED)

102 CONTINUED:

102

GIRLS

Drink it...

MAN

What are you on about? What is this,
Rag Week?

The GIRLS grab him. One holds his head, as the other
opens a bottle of BUBBLESOCK with a *psscht!*

GIRLS

Drink it!

And she pours it down his throat, the man spluttering -

CUT TO:

103 EXT. BANNERMAN ROAD - DAY

103

ALAN walking towards MARIA. Holding out his bottle.

ALAN

Drink it... Drink it...

MARIA

(desperate)

Dad, listen to me, don't... That's not
you, it's that thing, it's the drink,
it's the Bane...

Behind Maria - KELSEY walking out of Sarah Jane's house.

KELSEY

Drink it... Drink it...

From other houses, MORE PEOPLE, 'Drink it...'

SARAH JANE grabs hold of Maria.

SARAH JANE

I'm sorry, we can't help them, the only
thing we can do is get to the factory.
Get in the car!

She shoves Maria to the car - the BOY's already in the
back seat -

Sarah Jane runs to the driver's seat -

In the back seat, the BOY's no longer smiling:

BOY

This is bad, yes? I recognise bad.

(CONTINUED)

105 CONTINUED:

105

MRS WORMWOOD

Mother welcomes her new children. Come
to us, newborn Bane. Come to us!

CUT TO:

106 EXT. FACTORY ENTRANCE - DAY

106

SARAH JANE driving, points the sonic lipstick -

The DOUBLE-GATES *clank-clank-clank* open -

Sarah Jane's car zooms through, screeches up to park
alongside the BUBBLESHOCK BUS.

CU wheels, as they brake -

SARAH JANE, MARIA and the BOY get out -

SARAH JANE

I'm going inside - you stay here -

MARIA

No way!

Maria & the Boy run across the courtyard, with Sarah Jane -

They reach a door, Sarah Jane uses the lipstick to sonic
it - but it won't budge -

SARAH JANE

They've got a deadlock seal!

MARIA

What does that mean?

SARAH JANE

We can't get in!

BOY

Sarah Jane!

They look round, as the Boy indicates -

At the DOUBLE-GATES. PEOPLE. Hypnotised. Gathering at
the gate, more joining them, holding out their bottles of
BUBBLESHOCK, all moaning, 'Drink it, drink it...'

MARIA

Can't go back. And we can't get in.
What do we do?

Sarah Jane steps back, frantic, looking all round.

(CONTINUED)

106 CONTINUED:

106

SARAH JANE

There's got to be a way of getting in,
there's got to be. There must be
something... What do I do, what do I
do..? Oh, Doctor, help me. Come on,
think!

She looks round -

CU Sarah Jane. An idea. Big smile.

SARAH JANE (CONT'D)

Oh yes!

CUT TO:

107 INT. PIPE ROOM - DAY

107

MRS WORMWOOD smiling, victorious.

MRS WORMWOOD

107 CONTINUED:

107

FX: the BANE MOTHER lashes down with a tentacle -
Though the tentacle's out of reach, Sarah Jane
instinctively ducks -

MARIA

Leave her alone!

Maria and the Boy run off the bus, go to Sarah Jane -

SARAH JANE

I told you to stay on board -

MARIA

Too late for that!

MRS WORMWOOD

Oh, you've brought us the Archetype.

Sarah Jane strides forward, defiant.

SARAH JANE

He's a living, thinking human being.
And you created him, what for?

MRS WORMWOOD

He's an assembly of thousands of
different Humans. A montage, you might
say. A collage. On every tour of the
factory, we'd scan the guests, all ten
thousand of them. And we fed the
strengths and weaknesses of every single
one, into him. The Archetype.

BOY

I am everyone.

MARIA

But why?

MRS WORMWOOD

Our little problem, the two percent who
wouldn't touch Bane. The Archetype
could tell us exactly how to modify our
product. But since we've advanced our
plans, he is no longer needed.

She holds up her hand, presses a jewelled ring.

The Boy's hit by pain, collapses to the ground.

MARIA

No!

(CONTINUED)

107 CONTINUED: (2)

107

She runs to the Boy. His eyes are flickering.

BOY

I'm cold... freezing...

Sarah Jane looks down at the Boy, horror struck. She shucks off her jacket and covers him with it tenderly.

SARAH JANE

You can't do that to him. He's only a boy. Mrs Wormwood, I'm begging you, let him go.

MRS WORMWOOD

Oh that's so sweet. But he's dying, and soon you will join him. Like all our enemies.

MARIA

Enemies of the anenome.

SARAH JANE

Ha, I like that.

MRS WORMWOOD

Our slave control has activated around the world. The Time of Man is over. The Time of Bane is come!

CUT TO:

108 EXT. CITY STREETS - DAY

108

It's as though everyone has fallen to the Bane, now. Scattered right across the street, ALL march in unison, dumbly holding out their bottles of BUBBLESHOCK. The Human Race, enslaved.

CUT TO:

109 INT. PIPE ROOM - DAY

109

MRS WORMWOOD exulting over SARAH JANE and MARIA, who have instinctively huddled down to protect the BOY.

MRS WORMWOOD

Let's be honest. Who's going to miss your pathetic species anyway?

SARAH JANE

Well I would, for starters.

MRS WORMWOOD

But you're just one person.

(CONTINUED)

BOY

You forgot this...

MRS WORMWOOD

What is that?

The Boy comes into himself - still very weak - struggling, props himself up onto his elbows - but defiant, heroic.

BOY

A signal device, from another world.

MRS WORMWOOD/BANE

And what of it?

FX: a tendril swoops down, Sarah Jane & Maria ducking down, with a yelp, but the Boy's brave, keeps going:

BOY

Like a mobile phone. But to call across the stars, it must be a million times more powerful.

MRS WORMWOOD

Then it's a good thing you don't know our frequency.

BOY

(to Sarah Jane)

Mr Smith said it out loud.

SARAH JANE

But... that was dozens of numbers.

BOY

And I remember them.

(smiles at Wormwood)

You gave me the memory of ten thousand Humans.

MRS WORMWOOD

Stop him - !

WORKERS step forward -

The BOY's fingers move like a blur over the lozenge -

BOY

1777539573655493628748759695874763839409
54 dash 05 dash 5. Calling the Bane!

He presses down on its central button -

(CONTINUED)

109 CONTINUED: (3)

109

A terrible, screaming noise fills the air -

MRS WORMWOOD/BANE

Noooooooo!

FX: the BANE MOTHER shudders, screams in pain -

MRS WORMWOOD & WORKERS clutch their ears, in agony -

PRAC EXPLOSION in the wall -

PRAC EXPLOSION in a second wall -

Chaos all around, as Mrs Wormwood yells out -

MRS WORMWOOD

The Bane Mother! You're killing her!

(at the Boy)

Archetype! I order you to stop!

SARAH JANE

But you made him Human, he's ours!

No: the BANE MOTHER shjerkg heviolts ly, ragg he

112 CONTINUED: 112

PRAC STEAM venting from the walls -

CUT TO:

113 INT. PIPE ROOM - DAY 113

FX: the BANE MOTHER screaming its last -

CUT TO:

114 INT. DARK FACTORY CORRIDOR #3 - DAY 114

Alarms, PRAC STEAM, lights flashing.

MRS WORMWOOD runs through the chaos -

She stops at a door. Looks back. Furious.

MRS WORMWOOD
Until the next time, Miss Smith.

And she slams the door shut, gone -

CUT TO:

115 EXT. FACTORY COURTYARD - DAY 115

SARAH JANE & MARIA help the BOY to run across the courtyard -

Behind them -

(PRAC?) EXPLOSION, as many doors and windows of the Factory as possible explode outwards -

CUT TO Sarah Jane, Maria & the Boy, lying on the floor, looking back, amazed. Stunned. Delighted. PRAC SMOKE drifting across them.

MARIA
We stopped them...

SARAH JANE
(to the Boy)
Are you all right?

As they stand...

BOY
Their control has gone. I'm free. And that's... good.

SARAH JANE
Oh yes, that's good!

(CONTINUED)

115 CONTINUED:

115

And Sarah Jane hugs him.

SARAH JANE (CONT'D)

I'd be dead, without you. We all would!
You're amazing! The pair of you!
Amazing!

BOY

ALAN

Oh, I had a bit of a turn, that's all - it's all over the news, they said some chemicals escaped from that Factory. Gave everyone hallucinations - hello there...

Because SARAH JANE's followed her in, with THE BOY.

SARAH JANE

Hello. Just checking everything's all right.

ALAN

That's very neighbourly.

SARAH JANE

Yeah, well, sorry about before. Welcome to the neighbourhood.

Shakes his hand. Nice little smile between them.

ALAN

It's certainly been lively, is it always like this?

SARAH JANE

No, this is a quiet day.

ALAN

(of the Boy)
And who's this?

Sarah Jane thinks. Looks to Maria. What's she gonna say? And, after all, who is he? A big moment.

SARAH JANE

This is, um... I suppose... He's my son. My adopted son.

Maria smiles, delighted.

BOY

Hello.

Alan shakes his hand.

ALAN

And what's your name?

BOY

I don't have one.

(CONTINUED)

SARAH JANE

Sorry. Old family joke. He's called,
um...

Interrupted by CHRISSIE, barging in -

CHRISSIE

Look at you, leaving your front door
open! After everything that happened!
Did you hear, about the chemicals, oh,
it was a nightmare -

(kiss for Maria)

I had Ivan, chasing me round the
bedroom, saying 'Drink it,' I said get
off, but he wasn't having it, haven't
you unpacked yet? Alan, I said, the
longer it stays in boxes, the less it
feels like a home, and you are?

SARAH JANE

Oh! Sarah Jane Smith. I'm from next
door.

MARIA

This is my mother.

CHRISSIE

(of the Boy)

What's he wearing?

BOY

These are the clothes I was born in.

CHRISSIE

...right. Well thanks very much, but if
you don't mind, I've had a bit of a
trauma. Family time. Thanks for
calling in.

SARAH JANE

Okay. We'll be off.

BOY

This woman is rude.

SARAH JANE

Yes, definitely going, see you -
(takes Boy's hand)
Let's go home.

MARIA

(disappointed)

You don't have to go...

(CONTINUED)

CHRISSIE

Come on now, Maria, invite the neighbours round and you never get rid of them, next thing you know it's holidays together and that's a recipe for disaster, no offence, nice to meet you, Sarah-Lou.

Sarah turns to go. Nice, secret smile at Maria. Then she and the Boy go.

Stay on Maria, somehow sad, Chrissie rattling on in b/g.

CHRISSIE (CONT'D)

So! There he was, chasing me round the bedroom with a bottle of pop, I said, that's novel, next thing you know, her next door's doing the same thing, I said, have you two been colluding? When did that happen? Oh, and while I'm here, I'll have that cheque, thanks.

ALAN

Can't you give it a week? I've had to pay the removal men.

CHRISSIE

Well then, you should've planned! That's Alan, no plans. But Ivan's booked this villa just outside Skiathos, and it's gorgeous, but we've got to pay the rest...

Alan & Maria b/g, Maria forgotten.

She goes to the door. Last little look back. Then, with a smile, she slips away...

CUT TO:

117 EXT. SARAH JANE'S HOUSE, SIDE GARDEN - NIGHT

117

SARAH JANE and MARIA sat in garden chairs. A warm evening. A glass of lemonade each.

SARAH JANE

Cheers.

MARIA

Cheers. And it's normal pop!

SARAH JANE

Hooray for normal pop. How's your friend Kelsey?

(CONTINUED)

MARIA

She's backtracking like mad, saying it was all hallucinations. No such thing as aliens.

SARAH JANE

But we know better.

The BOY comes from the house, wearing ordinary clothes.

MARIA

Oh, that's more like it!

BOY

This is good?

MARIA

Yup!

(to Sarah Jane)

How're you gonna adopt him then? I mean, you'll need forms and things, who are you gonna say his real mum is, the Bane Mother?

SARAH JANE

Mr Smith's sorted that out.

She gets out a sheaf of official papers.

SARAH JANE (CONT'D)

Officially done and dusted. All he needs is a name.

MARIA

(to the Boy)

You can choose your own. What d'you think?

BOY

I like yours. Maria.

MARIA

Maybe not... How about Jack? Josh? Nathan?

SARAH JANE

Harry? Alistair? Luke?

BOY

Muffin?

MARIA

I like Luke.

(CONTINUED)

SARAH JANE

I like Luke.

BOY

If you like Luke, I like Luke.

SARAH JANE

That's the name I was always going to choose, if ever I had kids. Except it never happened.

MARIA

But now it has. Luke Smith. You're a mum!

SARAH JANE

(smiles)

I am.

MARIA

I never asked, have you got a boyfriend, or..?

SARAH JANE

There was only ever one man for me. After him, nothing compared.

(beat)

When I was your age, I thought ohh, when I'm grown up, I'll be sorted. I'll know what I want, I'll be happy. But it never works out. You never feel grown up, not really, you never sort it all out. So I thought I could manage on my own. But after today... I don't want to.

A smile between Sarah Jane, Maria and Luke.

Luke points into the night sky.

FX: a blinking light passing overhead.

LUKE

What's that?

MARIA

Just a plane.

LUKE

That's a flying machine, right?

SARAH JANE

Or perhaps it's a spaceship.

(CONTINUED)

117 CONTINUED: (3)

117

She looks up. The CAMERA rises up, looking down on Sarah Jane, Luke and Maria. Tiny people, looking up at the stars.

SARAH JANE (CONT'D)

I saw amazing things, out there in space. But there's strangeness wherever you turn. Life on Earth can be an adventure too. You just need to know where to look...

THE END