

THE SARAH JANE ADVENTURES 4

EPISODE 4

by Phil Ford

Shooting Script

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1 INT. OCEAN WATERS' KITCHEN -- DAY

1

CONTINUOUS FROM PREVIOUS EPISODE.

MISTER DREAD aims his blaster at SARAH JANE, CLYDE, RANI, OCEAN and MINTY.

SARAH JANE
Mister Dread - no!

MISTER DREAD
Give me the activator discs.

Clyde grabs the second disc from Sarah Jane. (Now he has both).

FX SHOT: Androvax's tongue flashes across his face.

CLYDE
Never!

OCEAN
He's an alien, too!

SARAH JANE
We only want to save Androvax's species. Why won't you help us?

MISTER DREAD
The equilibrium must be maintained.

RANI
What does that mean?

MISTER DREAD
The Veil ship must not be taken from the hyper-dimensional vault.

SARAH JANE
And if it is?

MISTER DREAD

4 CONTINUED:

4

MISTER DREAD

I am a remarkable machine, Miss
Smith. And one hundred per cent
reliable.

Mister Dread shakes Rani off his sleeve and walks out of
the house - Sarah Jane and Rani follow.

OCEAN and MINTY stand, semi-dazed in the kitchen doorway,
watching...

OCEAN

Wait 'til BURPSS doPs0 iTnr

5 CONTINUED:

5

MISTER DREAD

It will do him no good. My associates will be waiting at the vault.

RANI

They'll kill my mum!

MISTER DREAD

But we will save your planet.

And Mister Dread gets into the black Humber and pulls away.

Clyde touches anguished Rani's arm.

CLYDE

I'm sorry, I should've done something to stop Androvax.

SARAH JANE

This isn't your fault, Clyde. It's mine. I should've kept Androvax in that containment vortex.

*

RANI

We've got to find mum before they do!

*

*

*

SARAH JANE

We will!

*

*

And determined Sarah Jane rushes to the car, followed by Rani and Clyde.

CUT TO:

6 OMITTED

AND
7

6
AND
7

8 EXT. ASYLUM -- DAY

8

The Bloomin' Lovely van pulls up outside the asylum gates. GITA gets out of the van, and staggers slightly.

She speaks - but with Androvax's voice.

ANDROVAX

I'm running out of energy. And time.

*

She starts to make her way stealthily towards the asylum.

CUT TO:

9 EXT. NON-SPECIFIC ROAD WITH TRAFFIC LIGHTS -- DAY

9

Sarah Jane's car racing against the clock.

And the car come to a stop at traffic lights. Two lanes of traffic.

CUT TO:

10 INT./EXT. SARAH JANE'S CAR/TRAFFIC LIGHTS -- CONTINUOUS

10

SARAH JANE - clearly anxious behind the wheel as she waits for the lights to change. RANI beside her, CLYDE in the back.

SARAH JANE

Androvax is desperate to save his species before the viper poison kills him. But however good his intentions, he's as dangerous as he ever was.

RANI

You were doing what you thought was right. We were trying to help him.

CLYDE

Some people you just can't help.

SARAH JANE

Well we're going to help Gita. He's taken her body because he needs it to survive. But we're going to save her.

CLYDE

And what about Androvax and his people?

SARAH JANE

Gita is Rani's mum. And Earth is our planet. My people come first.

And in the other lane, a couple of cars ahead - the black Humber. MISTER DREAD behind the wheel.

RANI

Look. There. It's Mister Dread.

As the lights turn to green.

SARAH JANE

Those old cars - they can conk out just like that.

And Sarah Jane fires the sonic lipstick at the Humber.

CUT TO:

11 EXT. TRAFFIC LIGHTS -- CONTINUOUS

11

And the Humber dies with a loud clunking noise and burst of steam - as Sarah Jane drives by - CLYDE giving MISTER DREAD the loser sign out of the rear window.

Mister Dread tries to get the car going again. No luck.

(CONTINUED)

11 CONTINUED:

11

And behind him - a blue van. Complete with VAN DRIVER leaning on the horn and out of the window.

VAN DRIVER
Oi! Mate! Get a move on!

Mister Dread gets out of the car.

VAN DRIVER (CONT'D)
Come on! Shift it!

Mister Dread walks towards the van.

VAN DRIVER (CONT'D)
You need a new motor, mate.

MISTER DREAD
Thank you. I'll take this one.

Mister Dread rips the van door off - as the Van Driver does a runner.

CUT TO:

12 INT. ASYLUM. WARD -- DAY

12

GITA comes through a window. It's a big room, a deserted, peeling, damp ward. There are bed frames still, the occasional mattress.

Gita winces with pain. She's sweating. The swamp viper toxin is catching up with Androvax.

12 CONTINUED: 12

And she forces herself on.

CUT TO:

13 **EXT. ASYLUM -- DAY** 13

Sarah Jane's car pulls up behind the Bloomin' Lovely van.

RANI leaps put of the car with SARAH JANE and CLYDE.

SARAH JANE

Quickly.

And they run towards the asylum.

CUT TO:

14 **INT. ASYLUM LOBBY -- DAY** 14

SARAH JANE, CLYDE and anxious RANI come through the front doors. *

CLYDE

Androvax is after that vault and we still don't know where it is. This place is huge. If we're going to find Gita, we should split up. *

RANI

We've got to find her! Before the Men in Black do - and before Androvax gets her into that vault! *

SARAH JANE

All right. But you two stay together. Be careful.

RANI

Oh, mum - please be safe! *

Sarah Jane reassures, but is firm. *

SARAH JANE

Rani, it's going to be all right. But, remember - if you find your mum, don't go near her. Even if she says it's her - you can't believe her. Call me. 332.6800 xQ6800 Tm (Rani, it's goi *

15 CONTINUED:

15

RANI

Maybe I should've told mum and
dad.

CLYDE

What do you mean?

RANI

After they saw the Judoon with
Androvax.

(MORE)

(CONTINUED)

16 INT. ASYLUM. PHYSIOTHERAPY ROOM -- DAY

16

CLYDE

We should be okay here for a bit.

Rani eyes Gita - leaning against the wall on the other side of the room. Panting and sweating. Not in a good way.

RANI

Are you going to be all right?

GITA

Of course not! The swamp viper venom is killing me!

RANI

Then give me my mum! Now!

GITA

I need her. To free my people.

CLYDE

You can't talk sense to him. He's twisted up worse than a bag of snakes in a tumble dryer. I'm calling Sarah Jane.

Clyde pulls out his mobile.

RANI

No, Clyde. Wait. Just trust me, okay?

Clyde doesn't look happy about it. But he puts the mobile away. And Rani turns back to Gita.

RANI (CONT'D)

I know how you feel, Androvax. I felt it earlier. Upset and angry, and you want to save your people. But I want my mum back.

And for a moment - it really is Gita...

GITA

Rani?

RANI

Mum?

Rani takes a step towards Gita. Clyde grabs her arm.

CLYDE

No, Rani. It's a trick!

FX SHOT: Androvax's tongue flashes across Gita's face.

Her eyes glitter with malevolence.

Rani pulls away from Clyde's hold. Takes a step towards Androvax.

(CONTINUED)

RANI

We all want to save the people we love. You don't need my mum. You can take me.

CLYDE

No!

Rani turns - stares at Clyde.

RANI

I've got to save my mum.

Androvax speaks through Gita -

ANDROVAX

Your body for hers?

*

RANI

I'm younger than she is. I'm fitter. Take me.

Gita smiles.

ANDROVAX

You have a deal.

*

FX SHOT: ANDROVAX emerges from Gita's body - and he's on the verge of collapse.

Rani swings into action.

RANI

Clyde!

And as Clyde grabs Gita, Rani rams a wheeled desk into Androvax - pinning him against the wall.

GITA

What - what's happening? Clyde?
Rani?

And then she sees Androvax - pinned against the wall hissing, trying to reach Rani -

ANDROVAX

Never mind your body! I'll have your blood!

GITA

It's you!

Rani is dodging Androvax's claws.

RANI

Get her out of here!

(CONTINUED)

18 CONTINUED: (3)

18

Clyde pushes the door barricade out of the way. And dives out of there with Gita - and Rani steels herself, releases the wheeled desk and goes through the door after them.

CUT TO:

19 INT. ASYLUM CORRIDORS -- CONTINUOUS

19

RANI, CLYDE and GITA

RANI

Run!

And they take off down the corridor. Gita babbling, her brain struggling to get a hold -

GITA

It's a dream, Gita. It's just a bad dream... But at least you've got your jeans on. This time...

And they carry on running.

CUT TO:

20 INT. ASYLUM. VAULT CORRIDOR -- DAY

20

SARAH JANE moves cautiously - and discovers the vault door.

She scans it with her watch.

From out of the shadows of a room behind her - MISTER DREAD emerges and grabs her arm (with his left hand).

MISTER DREAD

Impressive, don't you agree?

SARAH JANE

Mister Dread. What happened, did you call out the AA? I suppose in your case, that would be the Androids' Association.

MISTER DREAD

140 Mr Dread. What happened, did you call out the AA? I suppose in your case, that would be the Androids' Association. (She b) 01 on 006

SARAH JANE (CONT'D)

Did the Alliance of Shades realize you were doing such a bad job and pull the plug? Literally, in your case.

MISTER DREAD

The Alliance was disbanded. We became guardians of the vault. But now we have been reactivated our other protocols remain intact.

SARAH JANE

What does that mean?

MISTER DREAD

You have alien technology. It must be confiscated. And you must be processed.

*
*

And Mister Dread takes off his dark glasses.

FX SHOT: Mister Dread's eyes are glowing balls of green energy.

Sarah Jane looks away.

SARAH JANE

Sorry.

As she grabs Mister Dread's hand that holds her arm, and twists it - disconnecting it from him.

SARAH JANE (CONT'D)

Hands off!

She runs.

CUT TO:

21 INT. ASYLUM CORRIDORS -- DAY

21

CLYDE, RANI and GITA come running to an intersection.

RANI

Which way?

CLYDE

The way out sounds good to me.

GITA

Oh, my dreams are never normally as exciting as this. Except when George Clooney stops by for a cup of tea.

(CONTINUED)

RANI

Mum, this isn't a dream.

CLYDE

It's the after-effects of Androvax.
Got her all mixed up.

RANI

You have to believe me, mum, because we're in big trouble. Really big trouble. That alien you saw at Genetech - he's a Veil life form and his name's Androvax. The other aliens were Judoon. Me, Clyde, Sarah Jane and Luke, we know all about them. We always have. I'm sorry we lied to you.

GITA

You knew? How?

CLYDE

It's a long story and we don't have time right now because Androvax is after us and so are the Men in Black. Oh, and if we don't get a move on the world's going to end.

GITA

What?!

RANI

Oh, don't worry. We're used to that.

And then a MAN IN BLACK appears at the end of the corridor.

CLYDE

Come on!

But the Man in Black gives chase.

Clyde, Rani and Gita make a turn and find themselves at a dead end.

RANI

We're stuck!

Clyde thinks fast.

CLYDE

I guess that means it's up to me, then. Lightning Clyde Langer steps up to the starting blocks.

RANI

Be careful.

CLYDE

Me? Since when?

(CONTINUED)

21 CONTINUED: (2)

21

And he runs back along the corridor - sees the Man in Black coming up to the intersection.

CLYDE (CONT'D)

Oi! Annie Android!

And Clyde takes off down the corridor as the Man in Black gives chase.

Rani leads Gita away.

CUT TO:

22 INT. ASYLUM. PRIVATE WARD -- DAY

22*

SARAH JANE dodges through a door. Puts her back to it - clearly hiding from Mister Dread.

She's in a deserted ward. Old. Dirty. Creepy. *

Suddenly Sarah Jane realizes that Mister Dread's hand is still attached to her sleeve.

FX SHOT: Close up - the fingers wriggling... *

With a grimace of disgust she pulls the hand off and throws it back through the door. *

Sarah Jane shuts the door again, leans against it. Catching her breath. *

And behind her - ANDROVAX's hand reaches for her.

Sarah Jane catches Androvax's reflection in a mirror - moves like lightning. *

There's an old mop lying against the wall. Grabs it and makes him keep his distance -

SARAH JANE

Stay back!

CUT TO:

23 INT. ASYLUM CORRIDORS -- DAY

23

CLYDE runs down a corridor. The MAN IN BLACK follows him.

He turns a corner - the other MAN IN BLACK coming that way, too.

He's going to be trapped. Has to think fast.

As both Men in Black close on him from either end of the corridor.

Raising their weapons.

(CONTINUED)

23 CONTINUED:

23

CLYDE

Okay. Count of four - One! Four!

And Clyde throws himself through an open doorway -

CUT TO:

24 INT. ASYLUM OFFICE/CORRIDOR -- CONTINUOUS

24

SLO-MO CLYDE leaping through the doorway as a brilliant PRAC green light bleaches out behind him, as he falls to the floor.

CUT TO:

25 INT. ASYLUM CORRIDORS -- DAY

25

CLYDE comes to the office doorway. Tentative. There's a whole lot of smoke - and lying on the floor, just a pair of dark glasses.

Clyde tries them on. Looks damn cool.

CLYDE

Hasta la Vista.

CUT TO:

26 INT. ASYLUM. PRIVATE WARD -- DAY

26*

SARAH JANE is still holding the mop defensively between her and ANDROVAX. But Androvax is in pain and exhausted, leaning against the wall. She lowers the mop a little, but remains guarded.

*

ANDROVAX

The venom is getting stronger.
Every vein in my body is on fire.

SARAH JANE

Where's Gita? What have you done with her?

ANDROVAX

The poison clouded my head. Her brat of a daughter tricked me.

SARAH JANE

You shouldn't have taken Gita in the first place. I said I would help you. But that didn't include using my friends' bodies.

ANDROVAX

And now what, Sarah Jane Smith? Will you still help me? When the re-birth of my civilization means the end of yours?

Sarah Jane is regretful.

(CONTINUED)

26 CONTINUED:

26

SARAH JANE
You know I can't let that happen.

CUT TO:

27 **INT. ASYLUM CORRIDOR -- DAY**

27

FX SHOT: Mister Dread's hand scuttling along the floor - it's found him.

FX SHOT: MISTER DREAD bends down, picks up the hand and re-attaches it.

As he does so he sees RANI and GITA turn into the corridor ahead of him.

Rani jumps in front of Gita.

RANI
Don't shoot! It's not Androvax!

Mister Dread takes the scanning device from his pocket as he walks towards them.

MISTER DREAD
Yes, the Veil energy has gone.

Gita is fixated, somewhere between terrified and fascinated.

GITA
Are you - are you an alien?

MISTER DREAD
No, I'm an android. And you are my prisoners.

FX SHOT: His eyes glow behind his glasses. And Gita's eyes pop.

But close by, around a corner - CLYDE watches.

CUT TO:

28 **INT. ASYLUM. PRIVATE WARD -- DAY**

28*

ANDROVAX spasms with pain. Weakening quickly now. SARAH JANE watches, anxious and helpless, and torn. She puts the mop aside.

SARAH JANE
Is there anything I can do?

ANDROVAX
You heard what your Xylok said.
Swamp vipers - they don't give you any second chances.

SARAH JANE
No, it doesn't seem like it.

(CONTINUED)

ANDROVAX

Oh, my people, Sarah Jane Smith, if only you could have seen what they had done. The Gleaming Tower of Tripolann - to watch the dawn light of our blue sun shimmer on it... To hear our poetry, such words that would fracture your heart... Our galleries of spectral paint. We had such beauty, Sarah Jane Smith. Such... humanity.

Sarah Jane aches for him, but won't weaken.

SARAH JANE

I'm sorry, Androvax. To lose an entire world like that. I can't imagine how it could feel. To have nothing and no-one left. Across the whole universe.

Androvax's eyes fill with tears.

ANDROVAX

You fill with rage. Become a lost avenger, destroyer of worlds. The lives I have taken are countless. It was my wrath against the universe for destroying my planet, my people, my children.

Sarah Jane feels his grief.

SARAH JANE

The universe sometimes does things that we can't understand. Things that seem terrible, brutal and savage. Things that make us all want to rage against it. But it doesn't listen, Androvax. The universe is terrible and beautiful at the same time, in ways that we can never hope to understand. But I know this, that out of all its destruction something new and wonderful is always born.

ANDROVAX

Is that supposed to comfort me in my failure and moment of death?

Sarah Jane knows that he is dying now...

SARAH JANE

I know you would have done anything to save your species. When the Judoon were hunting you and you took my body, I felt that grief and rage boiling inside you.

(MORE)

(CONTINUED)

29 CONTINUED:

29

RANI

What if he gets to the vault first?

MISTER DREAD

My associates will handle that.

As Clyde appears behind him. He's wearing the sunglasses on top of his head.

CLYDE

No, mate. Your associates have been Clydinated.

And Clyde gives Mister Dread a shove - he falls right into the open casket.

Rani moves fast, sliding the top closed, and she and Clyde slam the locks into place. Mister Dread is trapped.

Drops the glasses over his eyes.

CLYDE (CONT'D)

Cool shades, though.

RANI

Quick! We've got to find Sarah Jane.

Clyde leads Rani and Gita out of there.

CUT TO:

30 **INT. ASYLUM. VAULT CORRIDOR -- DAY**

30

SARAH JANE comes to the vault. Spreads her hands over it, lovingly.

SARAH JANE

Soon my brothers and sisters, soon
I will release you. And our people
will live again among the stars.
And for eternities to come you
shall worship my name as saviour
of our race.

She takes the glowing discs from her pockets - as CLYDE, RANI and GITA run up.

RANI

Sarah Jane.

Quickly, Androvax switches to Sarah Jane mode.

SARAH JANE

Rani. You got your mum. Well done.

(CONTINUED)

CLYDE

All I want to know is how did they get them all in there? This door isn't that big.

RANI

The transmat device that Sarah Jane found. Remember?

And Sarah Jane's eyes are fixed on one of the spacecraft.

SARAH JANE

There isn't much time!

And she starts to go through the door - but spasms with pain.

CLYDE

Sarah Jane?

FX SHOT: And they see Sarah Jane has Androvax's tongue.

RANI

Androvax!

Sarah Jane, grabs the door - tries to pull it - but Clyde grabs her arm -

CLYDE

No way!

FX SHOT: ANDROVAX loses his hold on Sarah Jane. The two of them come apart.

GITA

Somebody tell me I didn't just see that.

Clyde still has weakened Sarah Jane in his arms, as fatigued Androvax hangs on to the vault door.

SARAH JANE

If you start that ship's engines the vault will be de-stabilized. The dimensional imbalance will destroy Earth.

ANDROVAX

I was born for this moment! This was always my destiny - to save my people. Their ship - it was always calling to me! Even when I crashed on Earth with the Judoon! Destruction and re-birth, Sarah Jane Smith. It is the way of the universe.

*
*
*
*
*

Androvax slams the vault door behind him as he leaps inside.

SARAH JANE

No!

Clyde still has one of the discs in his hand.

(CONTINUED)

34 INT. ASYLUM. DREAD'S BASE -- DAY

34

SARAH JANE, CLYDE, RANI and GITA lurch into the base. Everything around them shakes violently.

Sarah Jane uses the sonic to open Mister Dread's casket.

MISTER DREAD lies there as if he's gone to sleep.

SARAH JANE

Mister Dread! We need your help!

He doesn't move.

RANI

What's wrong with him?

CLYDE

It's like he's de-activated himself.

SARAH JANE

Well if he's de-activated, maybe this will work.

And Sarah Jane fires the sonic at him.

Mister Dread jerks and spasms.

MISTER DREAD

That hurt.

Mister Dread sits up and gets out of the casket.

SARAH JANE

I'm sorry, but we need you. Androvax has started his ship's star drive.

MISTER DREAD

And the vault matrix has been compromised. I did warn you. Earth will be destroyed in approximately two minutes.

GITA

Two minutes?! Well, you've got to do something!

MISTER DREAD

The laws of hyper-dimensional physics cannot be changed.

SARAH JANE

Then use them, Mister Dread. The transmat equipment. That's how you put all those ships in there, isn't it?

MISTER DREAD

Yes.

(CONTINUED)

SARAH JANE

Then you can use it to beam that
Veil ship out of there and into
space.

MISTER DREAD

Theoretically. But this equipment
was all deactivated in 1972. There
is no power source.

SARAH JANE

Yes there is. You. You've got a
power cell that will keep you
running for five hundred years.

Around them the shaking is getting worse. Gita wraps her
arms around Rani as debris and dust falls.

GITA

34 CONTINUED: (2)

34

But around them the place is still falling apart.

CLYDE

Hurry up, Mister Dread. I don't think we've got much time.

MISTER DREAD

Scanning the vault. Locking on. Setting coordinates.

Mister Dread gasps.

MISTER DREAD (CONT'D)

Powering trans-matter equalizer.

He gasps again.

SARAH JANE

The system is draining him.

Mister Dread slumps a little over the equipment, as the place continues to shake around them.

MISTER DREAD

Transmat systems at eighty per cent. Eighty five. Ninety. Locking on.

*

He throws some switches

MISTER DREAD (CONT'D)

Transmat energizing.

*

CUT TO:

35 **INT. HYPER-DIMENSIONAL VAULT -- DAY**

35

FX SHOT: The Veil ship glows and vanishes.

CUT TO:

36 **INT. ASYLUM. DREAD'S BASE -- DAY**

36

And suddenly everything is still.

SARAH JANE, CLYDE, RANI and GITA look about them in the silence. Can hardly believe it's over.

GITA

We did it! We did it! We saved the world!

And she is hugging everyone, dancing for joy.

Sarah Jane smiles, and looks at Mister Dread. He is unplugging himself from the equipment. Re-fixing his hand. Clearly weakened.

MISTER DREAD

I need a holiday.

(CONTINUED)

SARAH JANE

Thank you.

MISTER DREAD

My energy levels are at critical.
Four hundred and fifty years of
power used in two minutes.

CLYDE

Can you re-charge?

MISTER DREAD

It's unnecessary. Without the
second activator disc the vault
can never be opened again. The
hyper-dimensional link has been
severed. My mission is terminated.

And Gita is buzzing.

GITA

Oh, Rani, wait until your father
hears all about this! Wait until
Ocean hears. Oh, my darlings -
we'll be on the news! All around
the world!

RANI

No, mum. That's not the way it
works.

GITA

Don't be silly, my darling. We
just saved Earth. I'll be on
Newsnight! Haresh'll be so jealous -
I've got a thing for Jeremy Paxman.

Rani looks at Sarah Jane, feeling helpless. Sarah Jane
looks at Clyde - who just shrugs. What are they going to
do?

GITA (CONT'D)

I can see the headlines! Lizard
Spaceman Used Me Like An Overcoat -
By Gita Chandra!

CLYDE

(to Rani)

This is not good.

RANI

I know.

Sarah Jane turns to Mister Dread.

SARAH JANE

Mister Dread, could I ask for one
last favour before you retire?

Mister Dread steps forward.

(CONTINUED)

36 CONTINUED: (2)

36

MISTER DREAD
You should all look away.

He positions himself before Gita.

MISTER DREAD (CONT'D)
Gita Chandra?

And Mister Dread removes his sunglasses, as she turns -

GITA
Yes, my darling?

FX SHOT: A flash of green light that bleaches everything out.

DISSOLVE TO:

37 **EXT. BANNERMAN ROAD -- DAY**

37

Sarah Jane's car, pulls onto the drive. SARAH JANE, RANI, GITA and CLYDE get out.

GITA
Oh, that was such a good laugh.

SARAH JANE
Good. I'm glad you're feeling yourself again.

GITA
Can't remember the last time I went on a picnic. Let's do it all over again next week!

*
*
*
*

CLYDE
Yeah. Great. Love to.

*

Not.

*

RANI
Dad will be so jealous he missed all the fun.

*
*
*

As OCEAN and MINTY show up.

*

(CONTINUED)

CLYDE

Uh-oh, it's Mulder and Scully again.

GITA

Don't I know you two from somewhere?

OCEAN

Of course you do. Ocean and Minty from BURPSS.

GITA

Oh, pardon you.

OCEAN

The British UFO Research and Paranormal Studies Society.

MINTY

Ealing branch.

GITA

I'm sorry. I don't believe in aliens.

Which delights Rani. She puts an arm around Gita. *

RANI

(To Ocean and Minty)

But if you ask me, my mum's out of this world.

Gita beams, and gives Rani a kiss. *

GITA

Thank you, my darling. Now I wonder what your dad's cooking for tea. *

CLYDE

Err - you just had a picnic. Remember? *

GITA

I know. How weird is that? *

And Gita heads over the road. Ocean and Minty watch her go, then look at Sarah Jane, Clyde and Rani. *

OCEAN

But you were there. The Men in Black. You saw them. *

(realizes)

They got you, didn't they?

Sarah Jane considers for a moment - torn about taking Ocean into her confidence, then...

SARAH JANE

Men in Black?

(CONTINUED)

37 CONTINUED: (2)

37

And Sarah Jane, Clyde and Rani head back towards the house.
Ocean shakes her head, sadly.

OCEAN

Oh come on, Minty. It's the same
old story. The aliens always win.

And they go. Clyde slips the sunglasses on again.

CLYDE

So Mister Dread went back in his
box and that's the last of the Men
in Black?

(CONTINUED)

37 CONTINUED: (3)

37

SARAH JANE

His energy cell was completely
depleted. But Ocean's right.
This time the aliens did win - he
saved the world, not us.

Rani looks up to the sky.

RANI

What about Androvax? Do you think
he made it? Will he save his race?

SARAH JANE

Despite everything, I hope so. I
really do.

DISSOLVE TO:

38 **EXT. SPACE -- NIGHT**

38

FX SHOT: The Veil ship hurtling away from the solar system.
Inside, we see Androvax, grim, determined and free.

END OF EPISODE