

**THE SARAH JANE  
ADVENTURES II**

**Episode 1  
By**

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1 **EXT. SARAH JANE'S HOUSE -- NIGHT 1**

1

FX SHOT: A star-strewn night sky. Beneath it, Sarah Jane's house.

SARAH JANE (V.O.)

I've always loved the night sky. As a child I would lie in bed gazing out of my window, and fall asleep counting the stars, then dream about what might be out there. But I never dreamed that one day I would find out.

FX SHOT: And we zoom in through the window to:

CUT TO:

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

2

SARAH JANE stands in the window, looking up. One arm around MARIA's shoulders.

SARAH JANE

How could I possibly have imagined everything that I would see?

She glances from the sky to Maria..

SARAH JANE (CONT'D)

Everything that we would see?

MARIA

The Bane, Slitheen, the Gorgon, the Trickster. When I moved into Bannerman Road I thought creatures like that were just stories. It's amazing, Sarah Jane.

Sarah Jane looks at Maria and smiles.

SARAH JANE

And there's still so much more to discover.

And from elsewhere in the room...

LUKE (O.S.)

Mum.

Sarah Jane and Maria turn to see LUKE and CLYDE. They are putting the finishing touches to decorations in the attic. The whole place looks like Christmas.

LUKE (CONT'D)

I think we're ready.

(CONTINUED)

CLYDE

What do you reckon? Party time or what?

And it is so over the top.

MARIA

(laughing)

Wow!

MR SMITH is out. And, like the rest of the room, decorated with white fairy lights and balloons.

MR SMITH

The Rylixian Festival is an ancient tradition celebrated across the galaxies for millennia. But normally with rather fewer fairy lights.

Clyde laughs.

CLYDE

Looking like Graham Norton's Christmas tree, Mr Smith? Said I'd get my own back for zapping me when you tried to blow up the world!

MR SMITH

Once again, Clyde, I am so sorry. It won't happen again.

CLYDE

So, if we're having a party, we have to have a cake. They do that, yeah? In outer space?

SARAH JANE

Cake? Oh, it's universal.

MARIA

And what is it we're celebrating again?

Sarah Jane smiles, warm. Her family around her.

SARAH JANE

Us. Friends. The Rylixian Festival is the one day of the cosmic year - that's just about once every generation in our time - when planets across the four hundred and eighty two million recognized galaxies celebrate life itself. The simple joy of living and love for your fellow beings - whatever planet they come from, however many heads.

(CONTINUED)

2 CONTINUED: (2)

2

LUKE

So does that mean we won't get invaded today?

SARAH JANE

Well, not today. Today we eat cake with friends and thank them for everything they have brought into our lives, and for always being there, no matter what. As for tomorrow... well, that's another story.

CUT TO:

3 **EXT. RADIO TELESCOPE -- NIGHT 1**

3

FX SHOT: A radio telescope complex in a large, open field, its dish turned to the sky. The complex is encircled by woodland.

CUT TO:

4 **INT. RADIO TELESCOPE. CONTROL ROOM -- NIGHT 1**

4

PROFESSOR NICHOLAS SKINNER (mid-40s) with unkempt hair, grizzled and a fondness for loud Hawaiian shirts is working at a computer and drinking tea from a large mug. A man energized by his work, with an infective enthusiasm. His daughter, LUCY (16), pretty and definitely not a geek is at another computer. She's downloading tunes from the internet onto her Mp3 player as her father makes final adjustments to his instruments.

Dominating one wall is a huge screen, currently carrying the Tycho Project logo.

PROFESSOR SKINNER

All right, we'll be coming up on Rigel Beta-Five in thirty seconds.

(NB: pronounced: Ry-Jel Beeta-Five)

He glances across at her. Sees she's engrossed. Crosses to the computer and sees the music download.

PROFESSOR SKINNER (CONT'D)

(light-hearted)

I know it's a radio telescope, Lucy, but that's not really the kind of thing we tune into here.

LUCY

Sorry, Dad.

(CONTINUED)

4 CONTINUED: 4

She unplugs the Mp3.

CUT TO:

5 **EXT. RADIO TELESCOPE -- NIGHT 1** 5

FX SHOT: The dish begins to move.

CUT TO:

6 **INT. RADIO TELESCOPE. CONTROL ROOM -- NIGHT 1** 6

PROFESSOR SKINNER's enthusiasm is at boiling point. One arm around LUCY's shoulders (this is a loving father unlocking the secrets of the universe for his daughter) he's hitting the final keys on a computer keyboard.

PROFESSOR SKINNER

This is our kind of show!

And the big screen is filled with the image of a star cluster, breath-taking in its beauty. Lucy is entranced.

LUCY

It's beautiful.

Professor Skinner smiles. Proud of his daughter, proud of the universe.

PROFESSOR SKINNER

And your mother wants you to go into chemistry! You see sights like that down a microscope? No. You tell her from me next time you see her, your veins run with starlight. You are going to be an astronomer!

Lucy smiles. But she's a kid caught between parents that she loves.

LUCY

She says chemistry is hands-on.  
Astronomy is just eye-spy.

PROFESSOR SKINNER

Chemists smell of formaldehyde.  
Astronomy is science gone rock'n'roll!

As the image of Rigel Beta-Five starts to break up.

LUCY

Well, something's definitely got all shook-up on Rigel Beta-Five.

(CONTINUED)

6 CONTINUED:

6

Professor Skinner sees the interference and starts tapping into the computer, intrigued.

PROFESSOR SKINNER

I've never seen anything like this before. Cyclic wave pattern. That's not background cosmic radiation. It's got a regular signature. It's intelligent.  
(his brow furrows deeply)  
And...

Suddenly he rushes for the door.

CUT TO:

7 **EXT. RADIO TELESCOPE -- NIGHT 1**

7

PROFESSOR SKINNER bursts out of one of the observatory buildings, looking up at the sky. We see his face - full of wonder, and a little fear.

There is a low buzzing sound.

LUCY comes through the door a beat later. They look up and we see their faces bathed in shifting PRAC lights - red, yellow, green...

FX SHOT: And we see what they see - half a dozen football-sized spheres of colour-shifting light moving around the giant dish of the radio telescope.

Their buzz shifts up and down the scale as they move around.

PROFESSOR SKINNER

Amazing.

FX SHOT: Then, as if they realize that they've been spotted, with a buzz, the lights shoot off across the field, towards the woods beyond.

PROFESSOR SKINNER (CONT'D)

Lucy, stay here!

FX SHOT: Professor Skinner takes off after the light balls which are now flying maybe six or seven feet off the ground.

Lucy hesitates, but there's no way she's being left behind.

(CONTINUED)

7 CONTINUED:

7

LUCY  
Dad! Wait for me!

But he doesn't hear, chasing ahead of her into the woods.

Lucy chases after him.

CUT TO:

8 **EXT. WOODS -- NIGHT 1**

8

LUCY runs into the woods. The moonlight casts strange shadows of the trees. But there's no sign of the glowing orbs - or her dad.

LUCY  
Dad?

There's no answer. And Lucy is getting scared.

LUCY (CONT'D)  
Dad, where are you?!

There's the snap of a branch behind her. Lucy spins around...

And screams!

CUT TO:

**TITLES**

9 **INT. JACKSON'S HOUSE. HALLWAY/KITCHEN -- DAY 2**

9

A letter drops on the doormat as MARIA comes down the stairs. She picks it up - it's addressed to Alan. She smiles, excited, and rushes through into the kitchen where ALAN is standing, holding toast that has just popped out of the toaster. He's frozen. He's heard the mail box go and looks pale. Maria ignores and holds up the letter.

MARIA  
I think it's come.

ALAN  
What if it's "no"?

MARIA  
Then it's "no" and nothing's changed,  
has it?

Alan anxiously regards the letter that Maria still holds.

(CONTINUED)

9 CONTINUED:

9

ALAN

Maria, this is one of the biggest computer systems corporations on the planet. This new London office - a job like that could change our lives.

MARIA

More than they have already? I mean - Xyloks, being turned to stone, alternate realities? Anything else is just money.

Alan seems to suddenly relax.

ALAN

You know, you're right. How much of a shocker can this be?

He takes the letter, tears it open and reads. His brow furrows.

CUT TO:

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

10

MR SMITH's screen. A CG representation of massed Napoleonic soldiers at Waterloo - the British and the French.

CLYDE and LUKE sit before the screen, each holding a small Wii-like Controller.

CLYDE

You're done for, Boney!

But a column of the French soldiers move forward on the screen - controlled by Luke.

LUKE

Non, Monsieur le Duc. I've divided your forces. You're outnumbered. You don't stand a chance.

CLYDE

See, that's your problem, Boneparte. All mouth and short trousers.

As SARAH JANE walks in.

SARAH JANE

What's going on?

(CONTINUED)



LUKE

It's our history project for the weekend. On Monday Clyde and I have to demonstrate the different battle strategies of Bonaparte and Wellington at Waterloo.

CLYDE

I wanted to do the Battle of Hoth, But Mrs Pittman reckons that Star Wars isn't historically accurate, or something like that.

SARAH JANE

I see. Well, I'm sorry, but I need to speak to Mr Smith.

MR SMITH

Of course, Sarah Jane. What can I do for you?

SARAH JANE

There's a report on the news about a village called Goblin's Copse. Apparently, last night people saw strange lights in the sky.

Clyde and Luke exchange a glance at the name of the village.

SARAH JANE (CONT'D)

Did you detect any spacecraft activity?

MR SMITH

No. Lights in the sky can, of course, have many explanations other than those of an extra-terrestrial nature.

CLYDE

An alien computer de-bunking flying saucers? Now I've heard everything.

MR SMITH

If every aerial phenomenon reported as a UFO was in fact an alien spacecraft, I assure you, Earth would be at the centre of a solar grid-lock backing up to the outer rings of Saturn.

SARAH JANE

It could be my imagination, Mr Smith, but since your re-boot have you acquired a sense of humour?

(CONTINUED)

10 CONTINUED: (2)

10

MR SMITH

I will run a diagnostics check  
immediately.

Sarah Jane and the boys exchange a smile.

CUT TO:

11 **INT. JACKSON'S HOUSE. KITCHEN -- DAY 2**

11

Shaken ALAN drinks coffee, the toast forgotten, as MARIA reads the letter. When she looks up she seems genuinely excited - but there's an undercurrent...

MARIA

But this is incredible!

ALAN

I know. But - I said it would change our lives - but this would be so much more.

MARIA

Dad, it's fantastic.

She throws her arms around him. He holds her tight.

ALAN

Are you sure?

MARIA

What are you asking me for?

ALAN

Because this isn't just a job offer, Maria. It can't just be up to me. This decision involves you. Even your mum.

He looks into her eyes.

ALAN (CONT'D)

And Sarah Jane, Luke, Clyde... All of it will be over.

But Maria knows that. And her front drops a little.

CUT TO:

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

12

SARAH JANE is unlocking the car. CLYDE and LUKE are leaving the house.

(CONTINUED)

12 CONTINUED:

12

LUKE

I thought Mr Smith said there was no alien connection to the lights last night.

\*  
\*  
\*  
\*

SARAH JANE

(smiles)

Mr Smith is bright, but he doesn't have a journalist's nose for a story.

\*  
\*  
\*  
\*

They haven't noticed MARIA.

MARIA

What's going on?

Clyde sparkles.

CLYDE

Strange lights in the sky, a creepy-sounding village and a radio telescope.

Maria smiles, but it doesn't quite cover that there's something on her mind.

MARIA

Better catch it while I can.

The boys have missed Maria's distraction; Sarah Jane hasn't.

SARAH JANE

Fancy a ride into the country?

CUT TO:

13 **OMITTED**

AND

14

13

AND

14

\*

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

15

FX SHOT: Sarah Jane's car approaches the radio telescope complex.

SARAH JANE (O.S.)

The Tycho Project is a network of radio telescopes around the world searching for friendly life in outerspace. This one was converted from a Cold War listening station.

FX SHOT: As the car pulls to a halt, LUKE gets out, looking up at the big dish as SARAH JANE, MARIA and CLYDE follow suit.

(CONTINUED)

LUKE

So instead of listening to the Russians,  
it's listening out for aliens.

CLYDE

So how come they've never spotted any  
when we've got aliens bent on invasion  
coming out of our ears?

LUKE

Space is a big place, Clyde. All the  
radio telescopes in the world couldn't  
monitor all of it.

CLYDE

You mean they're always looking the  
wrong way?

MARIA

And let's face it, most aliens don't  
want to be seen.

CLYDE

Until they're ready to jump us.

FX SHOT: KAAGH'S FIELD GLASSES POV: Unaware, Clyde and  
the others are being watched from the woods...

Clyde looks around him. The place looks deserted. The  
door that Professor Skinner and Lucy came through last  
night still stands open. He feels uneasy.

CLYDE (CONT'D)

Why do I get the feeling they're about  
to do it again.

Sarah Jane looks around her, too. The same sense of  
uneasiness.

SARAH JANE

Come on.

And she heads towards the open door. The others follow.

On the edge of the woodland, amid the bushes - a glimpse  
of alien Sontaran hands, one scarred across the back,  
(KAAGH, pronounced *Karg*, never wears gloves) as KAAGH  
lowers his field glasses.

CUT TO:

16

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

16

The control room's instruments are all on (although the telescope viewing screen is now blank) but the room is empty as SARAH JANE, MARIA, CLYDE and LUKE enter.

SARAH JANE  
Hello! Is there anybody here?

MARIA  
Hello?

There's no answer.

SARAH JANE  
It's like the Mary Celeste.

Luke is running his eyes over the instruments.

LUKE  
Everything is operational.

SARAH JANE  
But no sign of life.

Clyde opens another door, looks down an empty corridor. Still no-one. Shuts the door.

CLYDE  
Tea break?

Sarah Jane picks up Professor Skinner's big tea mug, still where he left it last night. Most of the coffee still there.

SARAH JANE  
Stone cold. It's as if something happened out of the blue. They left, suddenly. Just dropped everything and went.

CLYDE  
(inspired!)  
Lottery win.

The others look at him, annoyed.

CLYDE (CONT'D)  
I'm just trying to be positive.

Luke has gone to one of the work stations. Types in quickly.

(CONTINUED)

16 CONTINUED:

16

LUKE

According to the data records the antenna was in place to observe Rigel Beta-Five last night at 22.08. But there seems to have been a burst of interference.

SARAH JANE

Around ten o'clock. That's when villagers said they saw lights in the sky.

CLYDE

So the people of Rigel Beta-Five don't like telescopes being pointed at them. They come down to sort it. Like popping a paparazzi on the nose.

Maria smiles. But there's a hint of sadness, too.

MARIA

Clyde. It just wouldn't be the same without you.

CLYDE

(unsuspecting)

Good thing for you I'm not going anywhere.

And Maria is about to tell them...

And there's the slam of a door!

Sarah Jane, Clyde and Luke spin around to see LUCY, dirty and torn, scratches on her head, leaning against the doorway. Exhausted and semi-delirious.

LUCY

Something in the woods! There's something in the woods!

And she collapses as Sarah Jane and the others lunge towards her.

CUT TO:

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

17

It's a small windowless sitting area. Books lying around, a TV, pool table. It also doubles as a store room with a pile of boxes in one corner. If we see outside, from the corridor, we should see it has a cardswipe reader for access.

(CONTINUED)

17 CONTINUED:

17

LUCY is on one of the armchairs, SARAH JANE and LUKE are there as CLYDE (a little bit smitten with Lucy) comes through with a glass of water.

CLYDE

Here. Drink some of this.

Lucy takes the water.

LUCY

Thank you.

CLYDE

(grins)

You're welcome.

LUCY

Have you seen my dad?

SARAH JANE

No. The place was empty when we got here. My name is Sarah Jane Smith, I'm a journalist. Who are you?

LUCY

Lucy. My dad is Professor Nicholas Skinner. He runs the observatory. He lets me come down from school at weekends when there's no-one here. Last night there were lights in the sky, circling the telescope. We went after them - into the woods but I lost him, and...

Her eyes are suddenly wide with fear...

LUCY (CONT'D)

Something in the woods! It chased me! I fell, hit my head. Dad! Maybe it got him!

Sarah Jane comforts...

SARAH JANE

Calm down. It's all right. What did you see in the woods?

LUCY

I couldn't see it. It was like it was there - and it wasn't.

LUKE

Like it was invisible?

(CONTINUED)

17 CONTINUED: (2)

17

LUCY

It's got my dad! It must have!

CLYDE

Don't worry. We'll go and look for him.  
It'll be all right.

(to Luke)

Come on.

And they head for the door. But Sarah Jane is after them.

CUT TO:

18 **INT. RADIO TELESCOPE. CORRIDOR -- DAY 2**

18

SARAH JANE catches LUKE and CLYDE outside the Rec Room.  
MARIA (double) listening.

SARAH JANE

Just a minute. No-one is going into those woods until I know what we're dealing with.

LUKE

I think Clyde wants to impress Lucy.

CLYDE

(covers)

Actually her old man might be hurt out there.

Sarah Jane considers...

SARAH JANE

All right, Clyde. Have a look around the observatory buildings, but don't go into the woods.

CLYDE

Received and understood.

Clyde and Luke move off.

CUT TO:

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

19

CLYDE and LUKE are checking out around the small observatory complex (no more than two or three small buildings).

LUKE

Lucy's dad isn't here.

(CONTINUED)



19 CONTINUED:

19

Clyde looks towards the woods.

CLYDE

Then he's probably out there somewhere.

He's clearly itching to go. But Luke has his reservations.

LUKE

Mum said we shouldn't go into the woods.

CLYDE

She meant all the way in. We'll just have a nose around the edges. That's all.

Clyde starts to head for the woods. Luke glances over his shoulder, not sure about this at all. But follows.

Amid the cover of woodland bushes: we don't see all of him, just a glimpse, as KAAGH reaches for a control on his sleeve.

FX SHOT: And KAAGH becomes semi-invisible.

FX SHOT: The bushes part as semi-invisible Kaagh (like light refracted through water) moves out of cover and follows the boys.

CUT TO:

20

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

20

MARIA is looking at images of space on the big screen - pictures taken by the radio telescope: spectacular distant star clusters, multi-coloured gas clouds, supernovae, etc... She is entranced, and maybe a little sad...

SARAH JANE joins her.

SARAH JANE

Lucy's sleeping. Exhausted, I expect.

MARIA

Should we ring the police about her dad?

SARAH JANE

I'd like to think this is something the police could handle. My instincts tell me it isn't... They also tell me there's something you want to tell me.

Maria hesitates. Steels herself.

(CONTINUED)

MARIA

My Dad's been offered a new job. In America.

Sarah Jane smarts with the shock.

SARAH JANE

America?

MARIA

He applied for this place in London. Then, out of the blue, they offered him a job at the head office in Washington.

Sarah Jane's old emotional armour-plating goes up.

SARAH JANE

Well, that's excellent news.

Maria is torn.

MARIA

Yes. I suppose. But, how can I leave all this behind? Everything I've seen?

Sarah Jane is frosty. Hiding her pain.

SARAH JANE

Nothing stays the same for ever. If there's anything I've learned in my life, it's that. Nothing stays the same, and people always move on.

Maria is horrified by Sarah Jane's frosty reaction.

MARIA

Why are you being like this? I don't want to leave you.

But Sarah Jane doesn't crack.

SARAH JANE

All the same, you must.

MARIA

Please don't. I'm sorry...

SARAH JANE

You don't have to be sorry, Maria. I'm sure you'll have a wonderful life in America.

CUT TO:

21

INT. JACKSON'S HOUSE. KITCHEN -- DAY 2

21

CHRISSIE collapses heavily into a chair.

CHRISSIE

America?

She's struggling to get a handle on this, looks around her...

CHRISSIE (CONT'D)

But you've only just finished  
decorating.

ALAN is standing there. He doesn't really look like a man who's just pulled the job of a lifetime.

ALAN

It's the job of a lifetime, Chrissie.

Chrissie struggles to get a grip.

CHRISSIE

Are you going to take it?

ALAN

It's not just about what I want to do.

Chrissie absorbs. The implications soaking in.

CHRISSIE

Does Maria want to go?

Alan gazes out of the window, almost talking to himself.

ALAN

Maria didn't think a job could change  
our lives any more than they have  
already. But she wasn't expecting this.  
Neither was I. Didn't think anything  
could surprise me now.

CHRISSIE

You never know what's round the corner,  
Alan.

Alan looks at her.

ALAN

If we go, Maria has a lot more to give  
up than I do.

The enormity is sinking in for Chrissie.

(CONTINUED)

21 CONTINUED:

21

CHRISSIE

And my little girl will be on the other  
side of the world.

Chrissie looks at him, dumbfounded.

CUT TO:

22 **EXT. WOODS -- DAY 2**

22

CLYDE and LUKE are making their way through the woods.

CLYDE

I hate woods. The city is civilization,  
this is the Land that Time Forgot.

LUKE

So why didn't we just stay on the edge,  
like you said?

There's the crack of a branch behind them.

CLYDE

What was that?

They're looking around them - nothing.

LUKE

Maybe it's Professor Skinner.

CLYDE

I can feel the hair on the back of my  
neck standing on end.

LUKE

That's strange. So can I.

They're both still looking around them.

CLYDE

No, Luke, that is not strange. That is  
one hundred per cent creeped-out to the  
max.

LUKE

Or the result of an electro-static  
field. There's something here, Clyde.  
Right here.

CLYDE

The alien? Where?

FX SHOT: And right ahead of them, SEMI-INVISIBLE KAAGH  
drops out of a tree.

(CONTINUED)

22 CONTINUED:

22

FX SHOT: It lands on the ground heavily, crushing the woodland carpet, throwing up dirt, and leaving the imprint of two feet.

LUKE

There.

FX SHOT: Semi-invisible Kaagh stands upright, then utterly still.

Luke and Clyde don't move. Their eyes riveted on the humanoid shape of refracted light.

CLYDE

(whispers)

Maybe it can't see us. Maybe - you know - if we can't see it properly, maybe it works both ways. Like it's sight is operating on some other wavelength or something.

LUKE

No, Clyde. I think it sees us.

CLYDE

So why isn't it coming after us?

Luke looks at the shape.

FX SHOT: There's the slightest inclination of the Kaagh's big head.

LUKE

I think it's studying us.

FX SHOT: Suddenly, Kaagh turns off his invisibility device and the boys see the full Sontaran, *helmet on*.

Kaagh suddenly lunges forward.

LUKE (CONT'D)

Run!

And Clyde and Luke start to run. Crashing through the undergrowth. Running as hard as they can.

Kaagh gives chase.

The boys dodge through trees, leaping fallen logs.

Kaagh keeps coming after them.

Then Clyde pulls Luke after him, into a dip, masked by leaves and branches.

(CONTINUED)

22 CONTINUED: (2)

22

The two boys lie there, holding their breath.

Kaagh looking around.

Unable to see Kaagh, Luke and Clyde flinch as dirt and moss falls on them.

Unable to find the boys, Kaagh stomps off into the woods.

Clyde and Luke creep out from the dip.

CLYDE

Come on!

CUT TO:

23 **OMITTED**

23

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

24

LUKE and CLYDE emerge from the trees into a woodland clearing.

LUKE

This is wrong. We didn't come this way.

Clyde knows, but spots a pathway.

CLYDE

Look. We follow that, it's bound to lead to the road. Come on.

Clyde turns towards the path. And walks straight into an invisible wall that knocks him off his feet.

CLYDE (CONT'D)

What was that?

Luke comes forward.

LUKE

I can feel the hair on the back of my neck again. There's something here that's cloaked.

And he starts to feel around something invisible. Something large and spherical.

FX SHOT: Energy in the air where Clyde touches the invisible ship.

CUT TO:

25

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

25

SARAH JANE is looking at her watch, worrying.

LUCY wakes.

LUCY

Is my dad here?

SARAH JANE

No, Lucy. But Clyde and Luke have gone to find him. I'm sure they'll be back soon.

Lucy jumps up. Heads for the door.

LUCY

I have to find him!

Sarah Jane goes after her.

SARAH JANE

No, Lucy!

But she is already through the door.

CUT TO:

25A

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

25A

MARIA is there as LUCY enters, pursued by SARAH JANE.

SARAH JANE

There could be something dangerous out there.

LUCY

Why should I listen to you? I don't even know who you are.

SARAH JANE

Believe me, Lucy, I know about things like this.

MARIA

It's true. She does.

Lucy has stopped, seems to be listening to them.

SARAH JANE

Tell me about the lights you saw.

(CONTINUED)

25A CONTINUED:

25A

LUCY

They were the size of footballs.  
Circling the dish.

MARIA

Footballs? So we're not talking about  
spaceships.

SARAH JANE

Don't be so sure, The Vorkazian Hoardes  
of Meta-Vorka Six travel in spacecraft  
about the size of a coffee cup. But I  
think what Lucy saw last night were some  
sort of drones.

LUCY

Spaceships? You're talking about  
spaceships? Here?

SARAH JANE

Come on, in this day and age the idea of  
aliens shouldn't be so difficult to  
accept.

As Lucy's eyes light up - PROFESSOR SKINNER stand ins the  
doorway.

LUCY

Dad!

PROFESSOR SKINNER stands in the doorway. She runs to  
him.

LUCY (CONT'D)

Dad! I was so worried.

She throws her arms around him. Professor Skinner,  
stands there and takes it, doesn't hug back, his eyes  
somehow not quite focused.

PROFESSOR SKINNER

I've been looking for you, Lucy.

LUCY

Something chased me last night in the  
woods.

PROFESSOR SKINNER

There's nothing in the woods.

SARAH JANE

Perhaps something to do with the lights  
you saw, Professor?

(MORE)

(CONTINUED)



25A CONTINUED: (2)

25A

SARAH JANE (CONT'D)

My name is Sarah Jane Smith, this is my friend, Maria. What happened to you last night?

PROFESSOR SKINNER

This is a private scientific facility. Visitors are not welcome.

MARIA

We were helping Lucy. Something scared her - and she was worried about you.

LUCY

Miss Smith is a journalist.

PROFESSOR SKINNER

I see. Well, I'm sorry to disappoint you, but there's no story here. The lights were ball lightning. A rare, but fascinating meteorological phenomenon. Not an invasion of little green men. Not this time. Goodbye.

SARAH JANE

Oh. I see.

LUCY

But there was something in the woods.

PROFESSOR SKINNER

Your imagination, Lucy. That's all.  
(to Sarah Jane and Maria)

Now, if you will excuse us. I want to take care of my daughter.

SARAH JANE

Yes. Of course. Come on, Maria.

And Sarah Jane leads a puzzled and reluctant Maria out of there. Professor Skinner watches them go. And we see - but Lucy doesn't - a blinking red light - an implant - at the base of his skull.

CUT TO:

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

26

SARAH JANE and MARIA are heading towards the car.

MARIA

There's something wrong here, Sarah Jane.

(CONTINUED)

26 CONTINUED:

26

SARAH JANE

Yes. His body language was all wrong. He didn't look like a worried father who's been out hunting for his missing daughter. In fact, he didn't act like her father, at all.

And Sarah Jane's phone goes.

SARAH JANE (CONT'D)

It's Luke.

CUT TO:

27 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

27

PROFESSOR SKINNER is working at a computer. LUCY brings him a coffee.

LUCY

I made you a coffee, Dad.

But the Professor remains, typing, fixed. Doesn't respond. Lucy worries.

LUCY (CONT'D)

Dad...? Dad, are you all right?

Professor Skinner abruptly stands up, turns on Lucy, staring. Scary. Lucy takes an uncertain step backwards..

LUCY (CONT'D)

Dad...? Daddy...?

Professor Skinner closes on her.

CUT TO:

28 **EXT. WOODLAND ROAD -- DAY 2**

28

Sarah Jane's car rolls to a halt. LUKE and CLYDE are waiting by the roadside. SARAH JANE and MARIA get out.

SARAH JANE

I thought I told you two to stay out of the woods!

CLYDE

I know. But did you really think we would?

Sarah Jane tries to control her anger.

(CONTINUED)

28 CONTINUED:

28

SARAH JANE  
(reluctantly)  
Of course not. That's why I'm so angry  
with myself.

LUKE  
It's this way.

They go into the woods.

CUT TO:

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

29

LUKE and CLYDE are leading SARAH JANE and MARIA.

CLYDE  
We thought it was some sort of a force  
field at first.

LUKE  
But it isn't. I think it's a perception  
camouflage matrix. I think that's what  
the alien was using, too.

And Clyde has reached the point where he was knocked  
over. He now has his hands extended, tracing the shape  
of something that we can't see.

CLYDE  
See? It's got a shape. Sort of round.

MARIA  
Is it the alien's ship?

Sarah Jane already has a feeling of dread.

SARAH JANE  
Let's see shall we?

She aims the sonic lipstick and zaps.

FX SHOT: The invisibility cloaking shimmers and  
disappears, revealing a plated, spherical craft. A  
Sontaran space pod.

Sarah Jane pales.

SARAH JANE (CONT'D)  
Oh, no. It can't be.

MARIA  
What is it?

(CONTINUED)

Sarah Jane is flashing looks around her. Frightened.

SARAH JANE

We have to get away from here. Right now. Back to the car. Quickly.

CLYDE

What is it, Sarah Jane?

SARAH JANE

This is too big for us. We can't handle this. I have to contact UNIT.

CLYDE, MARIA and LUKE look at each other, alarmed. They've never seen Sarah Jane like this before.

MARIA

You've never wanted to call in UNIT before. You don't like the military.

SARAH JANE

That is a Sontaran space pod. I've seen one, twice before, and I prayed I would never see another. And never on Earth. The Sontarans are brutal killers. If there are Sontarans here we are in trouble. Very big trouble. They only ever have one thing on their minds. Conquest.

And from behind them...

KAAGH (O.S.)

Sontar-*ha!*

Sarah Jane and the others turn. Helmeted KAAGH is behind them, gun drawn. Kaagh presses a stud on his equipment pack.

FX SHOT: And his helmet armadillos back.

Kaagh's face is revealed - and he's ugly, even for a Sontaran, with a vicious blackened scar that runs over his eye and disfigures his mouth.

CLYDE

I am so off baked spuds.

KAAGH

Consider yourselves prisoners of war!

Sarah Jane and the others take in the Sontaran's pointing weapon. Sarah Jane hesitantly steps in front of the kids, shielding them. Forces herself not to show fear.

(CONTINUED)

SARAH JANE

Who are you? What are you doing on Earth?

KAAGH

I am Commander Kaagh, attached to the Tenth Sontaran Fleet. Kaagh the Slayer, soon to be Kaagh the Avenger! Kaagh the Destroyer!

CLYDE

Sounds like Kaagh Who Watches Too Many Conan DVDs to me.

Sarah Jane knows this is one alien you don't joke with.

SARAH JANE

Clyde, be quiet!

(to Kaagh)

I take it you're responsible from the lights last night?

KAAGH

Simple devices to draw the primitives out of the radio telescope.

He motions with his gun.

KAAGH (CONT'D)

You are my prisoners. Move!

MARIA

Look! It's UNIT!

And Kaagh spins around, gun-ready to meet the attack. But there's nothing there.

He turns back - Sarah Jane and Clyde have run one way; Luke and Maria the other, disappearing into the trees.

KAAGH

By the might of Sontar!

FX SHOT: Kaagh fires into the woods.

FX SHOT: A laser blast strikes a tree over running Sarah Jane's head. With Clyde, she keeps on running.

KAAGH (CONT'D)

Resistance will be crushed.

CUT TO:

31 **EXT. WOODS -- DAY 2**

31

LUKE and MARIA run through the woods.

MARIA

What about Sarah Jane and Clyde?

LUKE

We'll go back to the car. Mum'll find us there.

MARIA

Unless Kaagh finds her first...

CUT TO:

32 **EXT. WOODS -- DAY 2**

32

SARAH JANE and CLYDE run through the woods. Clyde is leading.

SARAH JANE

Clyde, do you know where you're going?

CLYDE

As far away from Kettle Head as I can get!

Sarah Jane grabs Clyde, making him stop running and listen.

SARAH JANE

We have to go back to the telescope. Lucy is there. And her father - whatever Kaagh has done to him.

CLYDE

I don't get it. What does an alien want with a radio telescope anyway?

SARAH JANE

I don't know. But Sontarans are among the deadliest species in the cosmos. Whatever Kaagh is up to, we have to stop him.

CUT TO:

33 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

33

PROFESSOR SKINNER is sitting at his work station, his fingers running quickly over the keys. Figures stream across his computer screen, but his eyes are blank. He's working in a trance.

(CONTINUED)

33 CONTINUED:

33

The red light continues to flash at the base of his skull.

On the big screen we see representations of satellites.

As SARAH JANE and CLYDE cautiously enter.

SARAH JANE  
Professor Skinner?

He doesn't respond. Sarah Jane cautiously advances...

SARAH JANE (CONT'D)  
Professor Skinner?

Still no response. He continues to work, unaware.

Clyde notes the flashing red light.

CLYDE  
Whoah! What is that?

SARAH JANE  
Some sort of neural control implant, I imagine. I always thought the Sontarans used hypnosis to control their drones.

CLYDE  
Is he dangerous?

Sarah Jane is paying close attention to the Professor's work, and the satellites coming up on the other screen.

SARAH JANE  
Probably not as long as we let him get on with whatever he's doing.

Clyde looks around, concerned.

CLYDE  
Where's Lucy?

SARAH JANE  
Maybe I can fix what Kaagh has done to the Professor and find out.

She aims the sonic lipstick at the implant.

KAAGH (O.S.)  
Put it down, Female.

(CONTINUED)

33 CONTINUED: (2)

33

KAAGH stands before them, his weapon aimed directly at Sarah Jane, who puts the Sonic back in her bag.

CUT TO:

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

34

MARIA and LUKE lurk in hiding, watching the building.

LUKE

How do you know Mum'll be here?

MARIA

Lucy. She would have wanted to be sure she was safe. Besides, this place is right in the middle of what ever Kaagh is up to. She'll have come back here. It's what I would do.

LUKE

Trouble is, so would Kaagh.

MARIA

I know. But where else could we find out what he's planning? We have to find a way in there without him seeing.

And Luke's eyes find a manhole cover.

CUT TO:

35 **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**

35

KAAGH aiming his blaster.

KAAGH

The first law of the battlefield - think like your enemy. You didn't escape me. You saved me the trouble of your escort.

SARAH JANE

What about my two friends? They escaped.

KAAGH

Half-forms! What trouble can they cause?

CLYDE

You should ask my teacher.

Kaagh takes a step closer to Sarah Jane.

(CONTINUED)



35 CONTINUED:

35

KAAGH

But you interest me, female. You know my kind.

SARAH JANE

(with distaste)

Oh, very well, Commander Kaagh. I met your people a long time ago. And some time off yet. I can tell you that the Sontaran Empire is going to be around for another ten thousand years. Unfortunately there will still be no end to your war with the Rutan Host. But knowing Sontarans, that's probably the way you like it, isn't it?

KAAGH

You have encountered my kind and survived. You are indeed an extraordinary female.

SARAH JANE

Flattery won't get you anywhere. But you could tell me what you think you're doing on this planet. And why Professor Skinner is hacking in to the access codes of satellites in Earth orbit. That is what he's doing, isn't it?

Kaagh regards Sarah Jane, impressed.

KAAGH

I am the sole survivor of the Tenth Sontaran Battle Fleet's Earth Invasion Force.

CLYDE

(delighted)

You mean we already beat you? Loser!

Unnoticed, a ventilation/service hatch at the base of the wall, hidden away in a corner of the room, opens a fraction.

CUT TO:

36 **INT. SERVICE TUNNEL/ RADIO TELESCOPE CONTROL ROOM -- CONTINUOUS**

LUKE and MARIA are in a dark, cramped tunnel beneath the control room. Looking through the cracked-open service hatch that gives us a low-angle view of KAAGH, SARAH JANE and CLYDE.

(CONTINUED)

36 CONTINUED:

36

KAAGH

The Empire had a plan. We infiltrated your automotive technology to introduce Caesofine gas into the atmosphere.

(NB: pronounced SEEZA-FINE)

CUT TO:

37 **INT. RADIO TELESCOPE. CONTROL ROOM -- CONTINUOUS**

37

SARAH JANE, CLYDE, and KAAGH. As they were.

SARAH JANE

ATMOS! The Sontarans were behind  
ATMOS! No wonder Mr Smith told me not to have one of those gadgets in my car. The sky - it burned.

KAAGH

We were tricked.

SARAH JANE

How?

KAAGH

A man they called The Doctor.

Sarah Jane can't help but smile.

SARAH JANE

Of course. I'll bet that must be quite annoying. One man destroying an entire battle fleet. Embarrassing, even.

CLYDE

Yeah, and I bet he could reach the top shelf, and everything!

SARAH JANE

The Doctor is my friend, Kaagh. So you had better watch out!

KAAGH

No - it is you who are in peril. I should take you back to Sontar to pay for his crimes. For what he's done to me!

Clyde regards Kaagh savaged face with shock.

CLYDE

The Doctor did that to you?

(CONTINUED)

37 CONTINUED: 37

CLOSE on Kaagh. He remembers...

CUT TO:

38 **EXT. THE SKY -- DAY X** 38

Flashback: The sky is burning!

(Footage from DW 4.5)

39 **EXT. SPACE** 39

Flashback: The SONTARAN MOTHER SHIP explodes!

(Footage rom DW 4.5)

KAAGH (V.O.)

I was being despatched to Earth from the  
Battle Fleet when he destroyed the  
mother ship.

CUT TO:

40 **EXT. EARTH ATMOSPHERE -- DAY X** 40

Flashback:

FX SHOT: A Sontaran space pod (traditional spherical  
Sontaran design) tumbling, out of control, through the  
atmosphere towards the UK.

KAAGH (V.O.)

I lost control of my craft.

CUT TO:

40A **OMITTED** 40A

41 **INT. KAAGH'S SPACE POD -- DAY X** 41

Flashback: Helmetted KAAGH is torn from the controls of  
his crashing ship and thrown against a wall like a rag  
doll by the G-forces.

KAAGH (V.O.)

It nearly burned up as it crashed,  
through your atmosphere. The G-forces  
nearly killed me.

CUT TO:

41A     **EXT. WOODS -- DAY X**     41A

FX SHOT: The pod shoots across the sky and disappears behind the treeline.

CUT TO:

42     **EXT. WOODLAND CLEARING -- DAY X**     42

Flashback:

FX SHOT: The Sontaran space pod has crashed to the ground, rolls, cutting a trench in the ground, before it comes to a and sits there, beaten and scorched, steam and smoke rising from it...

CUT TO:

43     **EXT. WOODLAND CLEARING -- DAY X**     43

Flashback: The door to the Sontaran space pod opens.

KAAGH (V.O.)

But I survived. Sontar-ha!

The shadowy figure of KAAGH, helmet gone, staggers out of the pod, green blood on his face and hand, dragging one injured leg behind him. He collapses to the ground.

Kaagh looks up into the sky.

KAAGH (V.O.) (CONT'D)

I was injured, alone, my fellow warriors - the entire battle-force - destroyed.

The lone survivor of a shamed campaign, defeated by a single man without so much as a blade in his hand.

CUT TO:

44     **OMITTED**     44  
THRU     THRU  
46     46

46A     **INT. RADIO TELESCOPE. CONTROL ROOM -- DAY 2**     46A

SARAH JANE, CLYDE and SKINNER listen as KAAGH reports.

KAAGH

But I am a commander in the Special Assault Squad, trained to operate behind enemy lines.

(MORE)

(CONTINUED)

46A CONTINUED:

46A

KAAGH (CONT'D)

And as long as I have breath, I am  
undefeated.

CUT TO:

47 INT. KAAGH'S SPACE POD -- DAY Y

47

Flashback: Through the door, we see KAAGH working to  
repair his spacecraft.

KAAGH (V.O.)

I moved my craft away from human eyes as  
I repaired it. And laid my plans for  
the revenge of the Sontaran Empire!

FX SHOT: We see the pod go invisible.

CUT TO:

48 OMITTED

48

AND

AND

49

49

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

50

SARAH JANE and CLYDE watch as KAAGH Spreads his arms,  
taking in the control room.

KAAGH

Here I have all the weaponry I need to  
render your miserable planet a cinder  
floating in space.

SARAH JANE

By dropping satellites out of the sky?

CLYDE

Hold on, satellites come crashing down  
all the time. We get it on the news,  
but it's no big deal. They drop into  
the sea or they burn up.

But Sarah Jane is looking grim.

SARAH JANE

We guide them into the sea, Clyde. I  
think Kaagh is planning something much  
more dramatic.

KAAGH

My scans detect more than three thousand  
satellites orbiting your planet.

(MORE)

(CONTINUED)

50 CONTINUED:

50

KAAGH (CONT'D)

Your primitive, but deadly, nuclear reactors on Earth will make effective targets.

SARAH JANE

You'll trigger a nuclear chain reaction that will wipe out all life.

KAAGH

And I shall return to Sontar as the avenging hero. My name shall be purged of the shame of defeat, it will echo through the Halls of the Fallen and the Brave. Sontar-*ha!*

SARAH JANE

And when does this happen?

Kaagh presses a button on his arm control.

The big screen lights up with a graphic indicating satellites in position around the world. As Kaagh speaks the satellites are being connected by a network of inter-connecting lines.

KAAGH

When they are in the primary position of alignment a signal from the telescope antenna will bounce across the satellite network and trigger their fall.

A digital clock on a computer screen starts to count down from forty five minutes.

KAAGH (CONT'D)

In forty five minutes.

Clyde and Sarah Jane exchange a worried glance

CUT TO:

51 INT. SERVICE TUNNEL. -- DAY 2

51

MARIA and LUKE look at each other - *what can they do?*

CUT TO:

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

52

CLYDE is defiant.

(CONTINUED)

CLYDE

Forget it, mate. It's not going to happen. We've seen off all sorts of aliens. No way is Earth going to go down to the Baked Spud From Outer Space!

KAAGH closes on him, something like a smile on his face.

KAAGH

Your defiance is good, Half-Form. I like it. Our battle intelligence on semi-developed organisms is incomplete. The countdown will give me time to expand it with the experiments I shall perform on you.

Clyde's eyes pop with horror, and Sarah Jane lunges for Kaagh...

SARAH JANE

Don't you lay a finger on him! I won't let you!

KAAGH

Defiance will be eliminated!

FX SHOT: Kaagh turns towards CAMERA and fires!

**EPISODE ONE ENDS**