

THE SARAH JANE ADVENTURES 4

EPISODE 3

by Phil Ford

Shooting Script

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**1**      **EXT. ASYLUM -- DAY**

**1**

FX SHOT: DMP - Establishing shot. A big old house with large overgrown grounds surrounded by high fencing. The place looks empty and semi-derelict. There's a an old faded sign - ST JUDE'S HOSPITAL. It's faded - over it has been nailed another sign - PRIVATE PROPERTY, KEEP OUT! But even this has been hanging there for decades.

There are a lot of Keep Out signs.

But they don't deter GILL, a teenage girl. With a glance around her, she is slipping through a gap in the fence,

She's about 17, dressed in jeans and a biker's jacket. No girly-girl. She can clearly handle herself. But she keeps low as she runs towards the derelict hospital, as if she's expecting someone to take a shot at her.

CUT TO:

**2**      **INT. ASYLUM CORRIDOR. -- DAY**

**2**

GILL is coming through a window. Still wary, exploring. On edge.

This place doesn't look like anyone has set foot in it in decades.

She continues to explore.

CUT TO:

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

**3**

GILL moves cautiously down another corridor. From her jacket pocket she takes something - a small ACTIVATOR DISC, its covered in alien runes.

FX SHOT: It starts to glow, dimly.

She's found what she's looking for. She holds the device out in front of her.

FX SHOT: The disc glows brighter

Suddenly a whole section of wall slides aside - revealing a massive VAULT DOOR.

Gill smiles.

CUT TO:

**4**      **INT. DREAD'S BASE -- DAY**

**4**

A subterranean chamber somewhere in the asylum. Dark, filled with alien technology - but it's dusty, covered in cobwebs. No-one has set foot here in a very long time.

(CONTINUED)

4 CONTINUED: 4

At one side of the room - three man-sized metal caskets. Cables and pipes running into them.

Suddenly a light begins to flash above each casket.

CUT TO:

5 **INT. ASYLUM. VAULT CORRIDOR -- DAY** 5

GILL closes on the vault door - it's massive, the kind of thing they'd keep gold bullion in. She strokes the door - almost reverential.

Gill then takes the disc and fits it into a recess clearly made for it.

It begins to revolve. Lights begin to come on around the door.

CUT TO:

6 **INT. DREAD'S BASE -- DAY** 6

With a burst of gas the locks on the three caskets release and the lids open just a little.

CLOSE on one of them - as a man's hand extends from the casket. A flash of white cuff and black jacket sleeve - as the lid is pushed aside. Lots of gas.

Black shoes hit the floor. Three pairs - making their way out of there.

CUT TO:

7 **INT. ASYLUM. VAULT CORRIDOR -- DAY** 7

On GILL's face - we can see that she's ready for a big moment. Something she's been waiting for.

Anxious, she pulls on the door - won't open.

GILL

What?!

She tries again. Still nothing. She starts to lose it.

GILL (CONT'D)

Open! You've got to open!

And then she sees a second recess...

She looks at the alien disc in the door, realizing with horror -

GILL (CONT'D)

Two access discs?

And then a noise - she turns around -

\*

(CONTINUED)

7 CONTINUED:

7

Three men at the end of the corridor all dressed in black suits, white shirts and black ties. All with dark glasses. All tall, thin, with whitish skin. Two have dark hair, their leader is ash blond.

MISTER DREAD and his MEN IN BLACK.

MISTER DREAD  
Prepare to be incinerated.

And the three raise their left hands - and remove them.

Revealing laser blasters.

Gill grabs the disc and runs for it!

CUT TO:

**TITLES**

8 **EXT. MARTIAN SURFACE -- DAY**

8

It's a low-angle view of an alien landscape - the camera-view of a robot probe moving across the Martian surface.

MISSION CONTROL (O.S.)  
Oh boy, it's looking like a  
beautiful morning on Mars today.

On-screen graphics roll down one side of the screen, showing surface temperature and the probe's Martian latitude and longitude, battery charge, and other info...

MISSION CONTROL (CONT'D)  
Mars Probe systems operational.

CUT TO:

9 **INT./EXT SARAH JANE'S ATTIC/MARTIAN SURFACE -- DAY**

9

And we find SARAH JANE and CLYDE watching the Mars footage on MISTER SMITH's screen. It's a split screen, one side shows the footage from NASA's PoV with numbers and text etc, the other side the clean footage direct from the probe to Mister Smith.

MISSION CONTROL (O.S.)  
Continuing on programmed route.

As RANI comes through the door, bursting with news -

RANI  
Hi there! Guess what!

She sees Mars on Mister Smith's screen, but -

\*

LUKE  
Hey, Rani! How are you?

\*

\*

And we find LUKE webcams on Sarah Jane's computer screen -

\*

(CONTINUED)

9

CONTINUED:

9

RANI

Luke! Great thanks.

\*

\*

And Mars is almost forgotten -

\*

RANI (CONT'D)

How's Oxford?

LUKE

It's so brilliant!

\*

\*

Meanwhile - Sarah Jane and Clyde watching the Mars footage.

\*

SARAH JANE

Can you two keep it down? We need  
to time this to the second.

\*

\*

\*

RANI

Sorry. Is that Mars?

\*

\*

Clyde is loving it.

\*

CLYDE

It's a feed from the latest Mars  
robot probe. Sarah Jane is about  
to upset NASA big time.

\*

\*

\*

\*

MISTER SMITH

Probe will be in sight of the target  
in twenty seconds.

\*

\*

\*

LUKE

So how's everybody at school?

\*

\*

RANI

Oh, you know. Clyde's still winding  
my dad up. Those flatmates working  
out okay?

\*

\*

\*

\*

CLYDE

He says they just live off curry  
and baked beans. Must be like  
living with the Slitheen!

\*

\*

\*

\*

Clyde, Rani and Luke laugh. Sarah Jane remains intent on  
Mister Smith's screen.

\*

\*

(CONTINUED)

9 CONTINUED: (2)

9

SARAH JANE  
Get ready, Mister Smith.

\*

MISTER SMITH  
Approaching point of visibility.

FX SHOT: And on screen, on the horizon - the tip of what looks like a pyramid -

MISTER SMITH (CONT'D)  
Jamming signal now!

And suddenly the NASA half of the screen breaks up with static.

MISSION CONTROL (O.S.)  
Where did the signal go? We've  
lost contact with the probe.

Sarah Jane smiles.

FX SHOT: They see the pyramid on their half of the screen.

SARAH JANE  
Well done, Mister Smith.

And then the other half of the screen blanks out too.

LUKE  
Looks like NASA just lost yet  
another Mars probe.

(CONTINUED)

9 CONTINUED: (3)

9

RANI

What was that? On the horizon?

SARAH JANE

The remains of an ancient civilization. Ancient and terrible. Some of Mars' secrets are best left undiscovered.

LUKE

You see? That's what mum does now that I'm not around to keep an eye on her. Sabotages NASA probes.

\*  
\*  
\*

CLYDE

She is so out of control.

\*

SARAH JANE

Only the ones heading for trouble.  
(to Rani)  
So, "guess what"? What?

RANI

What? Oh! Where Mum's dragged my dad!

\*

CUT TO:

10 INT. COMMUNITY HALL -- DAY

10

GITA is on her feet.

GITA

My name is Gita Chandra. And I've seen aliens.

There's an explosion of applause from around her. And we see that Gita is on her feet. There's a horseshoe of chairs taken by a whole range of regular people, all ages, some a little stiff, some a little geeky. But they're all applauding. And Gita feels the love. Beside her sits HARESH, arms crossed, barely hiding his grumpiness - can't believe he's here.

The group leader is a librarian-like woman in her sixties - OCEAN WATERS. She smiles broadly.

OCEAN

Welcome to the British UFO Research and Paranormal Studies Society.

And behind Ocean we see the society's banner - the BURPSS acronym is unmistakable.

OCEAN (CONT'D)

We've all seen them. What were yours like?

And Gita is so pleased to be taken seriously...

(CONTINUED)

GITA  
Rhinoceros men. And another one.  
Like a lizard.

Flashback from 3.2 - GITA and HARESH watch in amazement as the JUDOON escort ANDROVAX past.

Gita still on her feet, Ocean and the others, listening keenly.

GITA (CONT'D)  
This is my husband Haresh. We  
both saw them.

Haresh really doesn't want to be here.

HARESH  
Hello.

GITA  
This is my card, by the way.  
Bloomin' Lovely. Flowers for flower  
people. \*

Ocean takes the offered card. Is friendly. \*

OCEAN  
I do love fresh flowers. \*

GITA  
I do home deliveries. I've got a  
new ad in the Echo - I was checking  
it, when I saw your group advertised  
and I had to come, Miss Waters,  
and tell you what I'd - we'd -  
seen. \*

OCEAN  
Oh, call me Ocean. So many people  
feel awkward - even embarrassed -  
admitting to a close encounter.  
But we at BURPSS believe you should  
let it all out. \*

And Haresh has to stifle a burst of laughter. Gita notices, elbows.

GITA  
Oh, I feel so much better for it.

OCEAN  
Ealing is the centre of so much  
alien activity. And Friday is our  
monthly UFO-watch.

Among the other members - a geeky, chubby man in a woolly tanktop - MINTY - pipes up.

MINTY

We had some interesting sightings last time. I'm Melvin, by the way. Melvin Minton - but call me Minty. I'll be doing tomato and lentil soup.

HARESH

Sounds thrilling.

\*

\*

OCEAN

Believe me, Mr Chandra, Ealing is a thrilling place. For some reason, the aliens are watching us. And, maybe, just waiting for the right moment...

\*

\*

\*

\*

\*

\*

10 CONTINUED: (3) 10

CUT TO: \*

11 OMITTED 11  
AND AND  
12 12

13 EXT. ASYLUM GROUNDS -- DAY 13

GILL is running - looks almost fit to drop. The look of someone being hunted.

Behind her, the MEN IN BLACK led by MISTER DREAD pursue her relentlessly.

She staggers as her ankle twists. She catches her breath. Hopeless.

MISTER DREAD calls to her.

MISTER DREAD  
Escape is not an option.

Gill looks back at Mister Dread. And she limps hurriedly around a corner...

CUT TO

14 EXT. ASYLUM GROUNDS -- CONTINUOUS 14

GILL flattens herself against the wall.

She snarls - but it's not a girl's voice -

ANDROVAX  
Human bodies! Useless!

FX SHOT: Gill shimmers - and out of her body slips ANDROVAX. His clothes are covered in dried-on dirt. He looks about him warily. Gill's body lies unconscious on the ground.

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

And he runs away - just as MISTER DREAD and the MEN IN BLACK arrive.

Mister Dread takes a scanner from his pocket - passes it over Gill's body.

MISTER DREAD  
She is unconscious. The Veil has gone.

CUT TO:

14A EXT. ASYLUM GROUNDS -- CONTINUOUS 14A

Nearby ANDROVAX hiding in the undergrowth, panting.  
Exhausted and weak. Then moves off.

CUT TO:

14B EXT. ASYLUM GROUNDS -- CONTINUOUS 14B

MISTER DREAD takes in their surroundings through his dark  
glasses.

FX SHOT: The slightest green glow behind the dark lenses.

MISTER DREAD  
We will find him.

CUT TO:

15 OMITTED 15

16 EXT. BANNERMAN ROAD -- DAY 16

Haresh's car pulls up outside their house.

CUT TO:

17 INT./EXT HARESH'S CAR/BANNERMAN ROAD -- CONTINUOUS 17

HARESH turns off the ignition. He and GITA are in the  
middle of something -

HARESH  
Gita, they're called BURPSS.  
They're a bunch of windbags.

GITA  
Why do you refuse to believe what  
you've seen with your own eyes?

HARESH  
I'm not denying aliens exist.  
But whatever they were doing here,  
it was a one-off. You're not going  
to see them again.

As Haresh turns to get out of the car - and Gita turns to  
see stealthy ANDROVAX across the road.

She screams.

Androvax runs out of sight into Sarah Jane's garden - as  
Haresh spins around to Gita.

HARESH (CONT'D)  
What's wrong?

GITA  
It was - it was one of them!  
(MORE)

(CONTINUED)

17 CONTINUED:

17

GITA (CONT'D)

An alien! The alien. The lizard one. I swear to you, I saw it!

HARESH

Oh, yes. Very funny.

And he's getting out of the car.

CUT TO

18 **EXT. BANNERMAN ROAD -- CONTINUOUS**

18

And GITA is jumping out of the car, too. Angry. She pops the boot. Confronting HARESH.

GITA

It ran into Sarah's drive.

She pulls a wheel brace from the boot - presses it into Haresh's hand.

GITA (CONT'D)

(emphatic)

Now you go and look, my darling.

On Haresh.

HARESH

Me? What about you?

And there's the bang of the car door - we see Gita has locked herself in Haresh's car.

CUT TO:

19 **OMITTED**

19

20 **EXT. SARAH JANE'S DRIVE -- DAY**

20

HARESH walks into the drive. He's not expecting to find anything. And isn't intending to do more than take a quick look.

But there's the snap of a twig.

Haresh spins around. Suddenly on edge.

Hidden deep amid big, thick bushes, ANDROVAX watches...

HARESH

Hello? Is there anybody there?

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

HARESH (CONT'D)

I warn you. I'm armed.

*Sort of.*

(CONTINUED)

20 CONTINUED:

20

And Haresh thinks he sees something amid the bushes.

Androvax's POV: Haresh coming towards him.

As -

SARAH JANE

Haresh?

Haresh almost jumps out of his skin as Sarah Jane emerges from the front door - RANI and CLYDE with her.

RANI

Dad? What are you doing?

In the bushes, Androvax pulls back deeper into the shadows.

Haresh is more than a little embarrassed.

HARESH

I'm sorry. Gita thought she'd seen someone suspicious.

CLYDE

And you thought they needed a hand changing a tyre?

Haresh gives in.

HARESH

(to Sarah Jane)

She thought she'd seen the lizard alien we saw at Genetech.

Sarah Jane tries to hide the shiver of worry. Smiles.

SARAH JANE

An alien? In my garden?

And she consciously starts to lead them back to the door - away from any possible threat.

Clyde and Rani exchange a worried glance, and follow (Rani bringing up the rear).

HARESH

She dragged me along to this UFO society this morning. BURPSS.

CLYDE

Pardon me?

HARESH

Exactly. I think it's got her imagination running wild. You know what your mother's like.

Rani's distracted by something nearby - more a feeling than a sound, but tries to ignore -

(CONTINUED)

RANI

Yeah. Once she reckoned she'd seen Elvis at the Post Office.

CLYDE

What was he doing? Return to Sender?

SARAH JANE

Well if I come across any aliens I'll be sure to let Gita know.

- Unseen by the others, Rani senses something behind her; turns...

HARESH

(smiles, confidential)  
Actually, keep it to yourself.

As Hareh leaves.

HARESH (CONT'D)

See you later, Rani. Macaroni cheese for tea.

RANI

(over enthusiastic)  
Oh, great.

\*  
\*  
\*

CLYDE

Thought you said your dad's macaroni cheese was like eating super-glue?

Rani ignores. Turns to Sarah Jane.

RANI

We should go back up to the attic. Use Mister Smith.

CLYDE

What for? Androvax? No way. The Judoon took him prisoner. He isn't coming back here. Why would he? It's like your dad said - your mum's seeing things.

\*

SARAH JANE

On the other hand, Androvax is a genocidal killer who destroyed twelve worlds. Never mind that nasty habit he has of jumping into other people's bodies.

Sarah Jane shivers at the memory of her possession by Androvax.

(CONTINUED)

20 CONTINUED: (3)

20

SARAH JANE (CONT'D)

If he is here it can only be trouble.

RANI

Which is why we should ask Mister Smith for help now.

And she's moving past Sarah Jane towards the front door. Something about her manner isn't right. Sarah Jane is wary.

SARAH JANE

We don't need Mister Smith. I can do a scan right here.

Sarah Jane opens her watch - and it's instantly setting off alarms.

CLYDE

Oh. That is not good.

Sarah Jane is grim.

SARAH JANE

No, it isn't - is it, Androvax?

And she's looking at Rani.

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

Rani pushes past Sarah Jane - launches herself through the front door.

SARAH JANE (CONT'D)

Stop!

But Rani is through the door. Slams it on Sarah Jane and Clyde.

CUT TO

21 **INT. SARAH JANE'S HOUSE. HALLWAY -- CONTINUOUS**

21

RANI locks the door on CLYDE and SARAH JANE outside.

She rushes up the stairs.

CUT TO:

22 **EXT. SARAH JANE'S HOUSE -- CONTINUOUS**

22

SARAH JANE, CLYDE -

CLYDE

When did he get her?

SARAH JANE

It only takes a second for Androvax to take a body.

(CONTINUED)

22 CONTINUED: 22

Sarah Jane pulls out the sonic lipstick - aims at the door.

CUT TO:

23 **INT. SARAH JANE'S ATTIC -- DAY** 23

RANI is crossing the attic, stealthy. Composed, but urgent.

RANI

Mister Smith, I need you. Now!

MISTER SMITH emerges with grinding brickwork, steam and fanfare. And if he could do a double-take he would.

MISTER SMITH

Aaaah, Rani. I sense that you are not quite yourself today.

RANI

You're just as annoying as you were last time I was here.

As SARAH JANE and CLYDE burst in.

SARAH JANE

And I hoped we'd seen the last of you then.

RANI

I don't mean you harm.

CLYDE

What?! And that's why you jumped inside Rani, is it? Get out of her, you freak!

RANI

I didn't expect a warm welcome.

SARAH JANE

You were right! Whatever you want, I remember exactly what it's like having you under my skin. Now, release her!

FX SHOT: ANDROVAX steps out of Rani's body.

Rani almost collapses - Clyde catches her.

CLYDE

Are you okay?

RANI

Yes - yes, I'm fine.

ANDROVAX

Sarah Jane Smith, I need your help.

(CONTINUED)

23 CONTINUED:

23

CLYDE

My hearing must be going. Did Androvax the Destroyer of Worlds just ask us for help? Like we're going to swallow that.

ANDROVAX

I released the young female. Call it a token of my integrity.

SARAH JANE

Mister Smith. Containment vortex.

MISTER SMITH

Initiating.

FX: Androvax is trapped in a PRAC beam of light.

SARAH JANE

Call that a token of my not being taken for a fool.

CUT TO:

24 INT. CHANDRAS' KITCHEN -- DAY

24

GITA is looking through a book on UFOs as HARESH shows up - track-suited and carrying a racquet.

HARESH

I'm going to salvage what's left of my Saturday at badminton. Are you coming, or sticking to space shuttles instead of shuttlecocks?

GITA

Enjoy your game, my darling. I don't suppose you'll be able to play once the Lizard People make us all their slaves.

Haresh shakes his head, and leaves. Gita waits to make sure he's gone. Then grabs her phone.

GITA (CONT'D)

Is that Ocean? This is Gita Chandra... That's right... Guess what! I've seen them again. Here on Bannerman Road.

\*

CUT TO:

25 EXT. SARAH JANE'S ATTIC -- DAY

25

FX SHOT: The containment vortex shimmers as ANDROVAX touches it. SARAH JANE, CLYDE and RANI take a cautious step backwards -

(CONTINUED)

SARAH JANE

You won't get out of there. So you can forget any idea of body-jumping any of us.

ANDROVAX

Taking a body gives me more strength - a little more time.

Androvax, passes a hand over his face, staggers a little.

SARAH JANE

For what? What's wrong with you?

She moves a little closer - Clyde's on alert.

CLYDE

Careful. He's putting it on.

RANI

No, he's ill. I felt it. Really ill.

MISTER SMITH

I am detecting the poison of the the Moxolon swamp viper. The Judoon have a prison on one of the swamp worlds of the Calistro Cluster.

ANDROVAX

Twenty million square centons of stinking quagmire with mosquitoes the size of my fist, schools of fish that devour you to the bone before you feel the first bite and weeds that trap you, wrap you up and drink your blood. Not many escape from there.

MISTER SMITH

Swamp viper toxin is fatal. Androvax is dying.

Sarah Jane, Clyde and Rani exchange a look.

ANDROVAX

I don't have much time. I need you to help me. Help save my people!

SARAH JANE

But your species is dead. Your planet turned into a ball of ice when its star died.

Androvax spasms with pain.

ANDROVAX

At my trial they told me before our planet was destroyed, my people  
(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

ANDROVAX (CONT'D)  
 launched a ship. Aboard it were a  
 hundred of my kind, in cryogenic  
 sleep, who would rebuild our  
 civilisation on a new world. But  
 they crashed.

RANI  
 On Earth?

ANDROVAX  
 Forty years ago.

Within the containment vortex Androvax staggers, and falls  
 to his knees.

Sarah Jane can't help but feel concerned - even for him.

SARAH JANE  
 Androvax?

MISTER SMITH  
 I am reading heightened pulse rates  
 and increasing blood pressure.

Androvax takes out the alien disc..

ANDROVAX  
 In prison I met a Bouken pirate.  
 He had acquired the activator disc  
 to a vault here on Earth. But he  
 tricked me. The vault needs two  
 discs. I need Mister Smith to  
 help me crack the vault's second  
 code.

CLYDE  
 Hold on. Who puts a crashed  
 spaceship in a vault? Just how  
 big is that going to be?

Androvax is weak but determined. Time running out.

ANDROVAX  
 Does it matter? I have destroyed  
 twelve planets. Twelve  
 civilizations. Please, help me  
 save just one.

CUT TO:

26 **EXT. SARAH JANE'S HOUSE -- DAY**

26

SARAH JANE, CLYDE and RANI leaving the house. Sarah Jane  
 has the activator disc.

CLYDE  
 You can't trust him, Sarah Jane.  
 You of all people know that.

(CONTINUED)

SARAH JANE

Of course I do. Androvax taking control of my body was one of the worst experiences of my life.

She gives Rani's hand a comforting squeeze.

SARAH JANE (CONT'D)

But I was inside his mind as much as he was in mine - I felt his pain and grief. He raged against the universe for taking his people.

RANI

And almost destroyed Earth.

SARAH JANE

I know. But now Mister Smith has traced the alien energy signature that matches this.

(the activator)

If that is some sort of vault and there is a chance of saving a species - whatever Androvax has done, I can't ignore them.

As GITA appears - with her, OCEAN and MINTY (who is carrying a big bag).

GITA

Hello, Sarah! These are my friends, Ocean and Minty.

CLYDE

(to Rani)

They sound like a toothpaste.

Ocean, all smiles, extends a hand.

OCEAN

Lovely to meet you, we're BURPSS.

SARAH JANE

Better in than out, I'm sure.

OCEAN

The British UFO Research and Paranormal Studies Society. Ealing Branch.

SARAH JANE

Sorry, I don't have much time for flying saucers - unless they've got a cup of tea on board. And I'm afraid we are in a hurry.

MINTY

We understand there's been an alien sighting.

(CONTINUED)

RANI

Mum, it was someone messing about.

GITA

I know what I saw. Rani. This isn't a sunflower on my shoulders, my darling. There was an alien and it ran up your drive, Sarah.

SARAH JANE

Well, I am very proud of my begonias. But I didn't realize they were a cosmic must-see.

Ocean smiles, like she's endured all this before.

OCEAN

I'm used to scepticism, Miss Smith.

GITA

They just want to do some tests.

From his bag, Minty takes an unwieldy contraption.

MINTY

Invented this myself. Anything that passes through the outer layers of the atmosphere will pick up beta particles. Including extra-terrestrial visitors. This will find them.

SARAH JANE

An alien detector. How clever. Have you thought of taking it on Dragons' Den?

Ocean endures...

OCEAN

I promise we won't damage anything.

Sarah Jane motions for the kids to get in the car...

SARAH JANE

Well, if you do find any aliens, I can always use another set of green fingers in the garden.

Sarah Jane flashes a smile - and as she gets into the car no-one sees her pull out the sonic lipstick and zap Minty's contraption.

CUT TO:

27 INT. SARAH JANE'S CAR -- CONTINUOUS

27

SARAH JANE, CLYDE and RANI in the car.

(CONTINUED)

27 CONTINUED:

27

CLYDE  
Do you think that gizmo could really  
find Androvax?

SARAH JANE  
I'm pretty sure it won't now.

And the car heads off.

CUT TO:

28 **EXT. ASYLUM -- DAY**

28

Sarah Jane's car pulls up outside the boarded asylum.  
SARAH JANE, RANI and CLYDE get out.

RANI  
How creepy is this place?

Clyde reads the old sign -

CLYDE  
Saint Jude's Hospital.

SARAH JANE  
Not a hospital. It was an asylum.

Rani and Clyde exchange a look. Creeped out.

Sarah Jane sonics the padlock on the gate.

CUT TO:

29 **EXT. ASYLUM QUAD -- DAY**

29\*

SARAH JANE, CLYDE and RANI are heading towards the building. \*

SARAH JANE  
From the look of the signs back  
there, someone still owns this  
place. \*

RANI  
Along with a vault big enough to  
hide a spaceship in? \*

Sarah Jane moves off, exploring. Scanning with her watch.

SARAH JANE  
The vault must be hyper-dimensional.

CLYDE  
Which means, exactly...?

SARAH JANE  
The entrance might be on Earth -  
but the vault itself is somewhere  
else.

(CONTINUED)

29 CONTINUED:

29

RANI  
And big enough for the Veil ship?

SARAH JANE  
And maybe more besides.

They've reached the door. Sarah Jane sonics it.

\*

CUT TO

\*

**29A INT. ASYLUM CORRIDOR. -- DAY****29A\***

SARAH JANE, CLYDE and RANI are in now, cautious. Taking the place in.

\*

\*

RANI  
But if this ship crashed on Earth  
and now it's in some sort of vault -

CLYDE  
Who put it there?

SARAH JANE  
Just what I want to find out.

As Sarah Jane's watch picks something up.

SARAH JANE (CONT'D)  
Maybe the answer is through here.

They've come to a door. She opens it - a flight of steps leading down.

SARAH JANE (CONT'D)  
We could do with some light down here.

Clyde pulls out out his trusty pen-torch.

CLYDE  
Some of us carry a sonic lipstick.  
Me? I've got a light-up torch.

And they head into the gloom - but none notice the thread of red light they break at ankle height.

CUT TO:

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

A car (an immaculate black 1965 Humber Super Snipe) prowls. Inside MISTER DREAD and his MEN IN BLACK continue to look for Androvax.

CUT TO:

**31 INT. MISTER DREAD'S CAR -- CONTINUOUS****31**

MISTER DREAD notes a flashing light on the car's dashboard.

(CONTINUED)

31 CONTINUED:

31

MISTER DREAD  
The asylum has been compromised.

CUT TO:

32 **INT. ASYLUM CELLAR STEPS -- DAY**

32

SARAH JANE, CLYDE and RANI descend narrow stone steps by  
the light of his torch.

(CONTINUED)

32 CONTINUED:

32

And find their way blocked by a steel door. Like a submarine door, rusted.

CLYDE

If you ask me the other side of a door like that is never a place you want to be.

Sarah Jane takes out the sonic lipstick.

SARAH JANE

Well, let's find out.

She zaps the door. Heavy locks clunk on it release. And the door swings inwards.

CUT TO:

33 **INT. DREAD'S BASE -- DAY**

33

CLYDE, SARAH JANE and RANI come through the door into the dark, dusty chamber. Their movement triggering lights. Clyde's on edge - spins around, ready for an attack.

SARAH JANE

The lights are motion-activated.

And then they see -

CLYDE

Uh-oh I think we just found where Daddy Bear sleeps with Mummy Bear and Baby Bear.

And we see the caskets in the room. They investigate -

\*

SARAH JANE

The question is - where are their occupants?

\*

CLYDE

Maybe they left when all this was was shut down?

SARAH JANE

Or maybe something woke them up.

Rani is examining some of the equipment.

RANI

And I don't think this equipment ever belonged to the NHS.

SARAH JANE

It's alien.

She looks more closely at a panel of instruments -

(CONTINUED)

SARAH JANE (CONT'D)

I'm sure this is a transmat device.  
But there's no power to it. It's  
been shut down. And has been for  
a long time.

Meanwhile Clyde has found something else -

CLYDE

Somebody needs to get a scrapbook.

It's a wall covered in newspaper clippings. All very old  
and yellowing. All of them with headlines about Flying  
Saucer sightings, or people being abducted by aliens.

SARAH JANE

Some of these go back to the  
nineteen-fifties.

RANI

Why do aliens keep newspaper  
clippings about UFO sightings?

CLYDE

ETs with big egos?

But one clipping has caught Sarah Jane's attention - a  
picture of a woman in her 20s. Under the headline SPACEMEN  
KIDNAPPED ME. It's a much younger Ocean Waters. Sarah  
Jane takes it from the wall.

SARAH JANE

Nineteen-seventy-two. That's Ocean  
Waters from BURPSS.

RANI

Mum's friend? She was abducted by  
aliens?

Sarah Jane is a little saddened.

SARAH JANE

That must be why she started BURPSS.  
If only she'd had a better name  
for it, people might have taken  
her more seriously.

CLYDE

But what does this have to do with  
Androvax and an alien vault?

Sarah Jane puts the newspaper clipping in her pocket.

SARAH JANE

I don't know. But we need to find  
that vault. Come on.

CUT TO:

34 INT. ASYLUM CORRIDORS. -- DAY

34

SARAH JANE, CLYDE and RANI making their way through the corridors again. Sarah Jane is still following her watch.

SARAH JANE

I'm picking up more alien energies.

RANI

The vault?

SARAH JANE

Could be.

CLYDE

You know, I'm thinking - is this a good idea? I mean, whether a whole race of body-popping aliens is something the universe really needs?

SARAH JANE

Androvax did some terrible things. But that doesn't mean his entire species is better off extinct. Earth has had its fair share of bad men, but Humanity deserves its place in the cosmos.

And they turn a corner - and find themselves confronted by MISTER DREAD and his MEN IN BLACK.

MISTER DREAD

Stay where you are!

CLYDE

Oh, boy. Men in Black.

RANI

So where's Will Smith?

SARAH JANE

My name is Sarah Jane Smith.

MISTER DREAD

Thank you for the introduction. But all I'm interested in is the activator disc.

SARAH JANE

Well, unlike you I prefer to know who I'm dealing with.

MISTER DREAD

My name is Dread. Mister Dread.

RANI

Well, you don't look like any bundle of laughs. That's for sure.

(CONTINUED)

Mister Dread removes the scanning device from his pocket -  
notes its readings -

MISTER DREAD

The Veil is not among you.

SARAH JANE

The Veil, Androvax, says this could save his species. That the last of them were in stasis aboard a ship that crashed here. That they are held here in a hyper-dimensional vault. Would you know anything about that, Mister Dread?

MISTER DREAD

These are off-world matters. Humans are irrelevant.

SARAH JANE

Earth is my planet and, believe me, that makes me very relevant. And if you have the second vault activator disc you have the survival of an entire species in your hands. Whoever you are, I won't let you ignore that. Where is the other disc?

MISTER DREAD

We do not have it. It's security is assured. One alone is useless. Give me the activator disc and bring me the Veil. Or prepare to be incinerated.

As one, Mister Dread and the Men in Black remove their left hands - revealing their blasters.

CLYDE

That's handy.

RANI

They're androids.

SARAH JANE

Run!

Sarah Jane, Rani and Clyde make a run for it.

FX SHOT: Mister Dread and the Men in black fire.

Sarah Jane and the kids hide around a corner. She takes out the sonic and smiles.

SARAH JANE (CONT'D)

If they're androids, I've got just the shade to slow them down.

(CONTINUED)

34 CONTINUED: (2)

34

And Sarah Jane jumps into the corridor - sonic at the ready as MISTER DREAD and the MEN IN BLACK head towards her.

Sarah Jane zaps with the sonic.

FX SHOT: Electricity seems to arc around Mister Dread and the Men in Black - like a suddenly visible force field.

The sonic doesn't touch them.

Sarah Jane is horrified.

FX SHOT: Mister Dread fires.

Sarah Jane just gets out of the way in time.

SARAH JANE (CONT'D)

It doesn't work! Run!

CUT TO:

35 **EXT. ASYLUM -- DAY**

35

SARAH JANE, CLYDE and RANI run from the asylum towards the waiting Figaro. The MEN IN BLACK pursue, walking but unstoppable. Then MISTER DREAD stops, as do the other two.

MISTER DREAD

Let them go.

SARAH JANE, RANI and CLYDE get into the Figaro and it powers away.

MISTER DREAD (CONT'D)

Without the second activator disc they are irrelevant. If they present a danger, we will cauterize it.

CUT TO:

36 **OMITTED**

36

37 **INT. SARAH JANE'S ATTIC -- DAY**

37

SARAH JANE, CLYDE and RANI burst back in. MISTER SMITH is out - keeping watch over ANDROVAX, still held in the containment vortex.

SARAH JANE

We just met your friend, Mister Dread.

ANDROVAX

The man in black?

CLYDE

Yeah. He's an android with a laser blaster up his sleeve. Thanks for mentioning that.

(CONTINUED)

MISTER SMITH

Androids dressed in black? They were instruments of the Alliance of Shades.

RANI

Which is what?

MISTER SMITH

An alien initiative to inhibit human awareness of extra-terrestrial life. The Men in Black operated in the period of 1953 to 1972, when the Alliance was disbanded. During this time they reputedly wiped the memories of people who encountered aliens and engineered the disposal of off-world debris.

SARAH JANE

Apparently into a hyper-dimensional vault. Which the Men in Black are still guarding.

CLYDE

(to Androvax)

You woke them up when you tried to bust into it. Thanks, mate.

RANI

Seventy-two? That's when Ocean Waters was abducted.

SARAH JANE

We need to find out everything we can about Mister Dread. We should talk to Miss Waters.

ANDROVAX

If Dread wiped her memory you will learn nothing. But if I come with you...

SARAH JANE

No, Androvax.

ANDROVAX

My species is at stake. If I take her body I will find her memories of the Men in Black. She will be unharmed.

SARAH JANE

I can't ask anyone to let you take them over.

ANDROVAX

It will be her choice.

(CONTINUED)

37 CONTINUED: (2)

37

RANI

I know what I'd say. Anyway, I'd  
freak the minute I saw him.

Sarah Jane makes a big decision.

SARAH JANE

Mister Smith, deactivate the  
containment vortex.

MISTER SMITH

Deactivating.

FX: The PRAC light beam goes off.

CLYDE

What are you doing?

SARAH JANE

Androvax will have to travel there  
in me.

ANDROVAX

Old friends reunited.

Sarah Jane steels herself, as Androvax reaches towards her -  
but Clyde grabs her, draws her aside.

CLYDE

No. If something goes wrong with  
this, we need you. Take me,  
Androvax. Do it now!

FX SHOT: Clyde closes his eyes tight as Androvax takes  
him.

Clyde just stands there. Unmoving. Eyes closed.

RANI

Clyde?

Clyde opens his eyes.

FX SHOT: Androvax's tongue snaps out.

CUT TO:

**38 INT. DREAD'S BASE -- DAY****38**

MISTER DREAD stands before the wall of newspaper cuttings.  
He has seen the missing clipping. Touching the empty space.

CUT TO:

**39 INT. OCEAN WATERS' KITCHEN -- DAY****39**

SARAH JANE, CLYDE and RANI are being led into the kitchen  
by OCEAN - MINTY is at the table with his alien detector  
in bits, working on it.

(CONTINUED)

OCEAN

Well, this is a surprise, Miss Smith. I'm afraid our alien hunt was something of a lost cause.

MINTY

A minor malfunction. Don't really understand it. The bi-conductor is working.

He touches something in there. Cries out with pain as he gets a small electric shock.

MINTY (CONT'D)

Yes. That's working all right.

Rani and Sarah Jane try to hide their amusement. Clyde just stares. Unnatural.

Minty gets back to work on his contraption as -

SARAH JANE

My visit is more of a professional nature. I'm a journalist. Given your "expertise" in the field of ufology, I wondered what you could tell me about Men in Black? For instance, have you ever met someone called Mister Dread?

Ocean can't hide her shock.

OCEAN

Where did you hear that name?

RANI

Coming out of his face.

And suddenly Ocean is over-joyed -

OCEAN

You've seen him? I - I don't believe it! This - this is -

She can barely get the words out for her excitement. She grabs Minty, hugs him so tight he might pop.

OCEAN (CONT'D)

This is amazing! You've seen him!

Then...

OCEAN (CONT'D)

But - but he must be so old now.

SARAH JANE

He's surprisingly sprightly. But Ocean, I need you to tell me what you know about him... And why you're so pleased.

(CONTINUED)

OCEAN

Because it proves he exists! That I'm not mad! No-one would ever believe me. About the abduction, or about them - the Men in Black. It's been almost forty years. How many times do you think I've even asked myself if I was mad?

RANI

But you remember them?

Ocean is anguished.

OCEAN

Not the details. Nothing you could call evidence. That's what they do to you. Every time I've tried to remember - my head, it's just filled with this bright green glow. But I remember him. Mister Dread. Nothing could wipe out that face.

Ocean looks somehow lost...

MINTY

That's why she founded BURPSS - it's been her life. Trying to find some way of proving what happened to her. That aliens exist.

And a light starts to pulse under Ocean's top.

RANI

Sarah Jane, look!

And Sarah Jane takes the activator from her pocket - it too pulses with PRAC light. Ocean stares in disbelief.

OCEAN

Oh... my...

Ocean removes a chain from around her neck - another alien disc.

SARAH JANE

I don't think Mister Dread just wiped your memory, Ocean - I think he left something with you for safe-keeping in 1972.

Ocean looks at it, tears in her eyes.

OCEAN

Something has always told me this was special. I had no idea where it came from. When I bought it, or found it. It's just always felt so precious. I haven't taken it off in 40 years.

(CONTINUED)

CLYDE

Give it to me!

And Clyde snatches it from Ocean.

SARAH JANE

No, Androvax!

Suddenly Minty jumps back from his alien detector - its lights suddenly flashing and sensors spinning.

RANI

What's happening?

MINTY

Aliens! It's picking up aliens!  
It's working! It's working!

And the kitchen door falls to the floor. MISTER DREAD stands there, weapon pointing at them.

MISTER DREAD

Prepare to be incinerated!

**END OF EPISODE**