

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.

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. Only the ones heading f

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** liev 57hathasthausted and weak. Then moves off. CU You' **15** not go

**16 EXT. BANNERMAN ROAD -- DAY 16**

Hareh's car pulls up outside their house.

CUT TO:

**17 INT./EXT HARESH'S rT2Y6nNNERMAN ROAD -- DANTINUOUS 17**



20 CONTINUED:

20

And Haresh thinks he sees something amid the bushes.



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

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 saher pull out.000.000 Tf 1.00cpdf0 12.

27 CONTINUED:

27

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)





34 CONTINUED:

34

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

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

37

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.

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 justs 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



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.

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**