

**THE SARAH JANE
ADVENTURES**

**Episode 3
By**

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3 CONTINUED:

3

CLYDE

My Nan and Mrs Randall go back forever.
She used to live next door 'til her old
feller died.

(beat)

Nan says there's no way Mrs Randall sees
things or makes things up.

SARAH JANE

And it's not just her that's been scared
by this ghostly nun? Other residents
have seen it, too?

Clyde confirms.

CUT TO:

4 EXT. SUBURBAN ROAD/ENTRANCE TO LAVENDER LAWNS -- DAY 2 4

Sarah Jane's car takes a right through the Lavender Lawns
gates.

CUT TO:

5 INT. LAVENDER LAWNS. MRS RANDALL'S ROOM/GARDENS -- DAY 25

SARAH JANE is taking notes as MRS RANDALL talks,
delighted by the interest. Bemused CLYDE is examining her
collection of Toby jugs as LUKE stands at the window,
curious, watching RESIDENTS out in the gardens - many of
them simply sitting there, almost lifeless.

MRS RANDALL

Nora Connelly saw her first. She'd been
to the loo - terrible trouble with her
waterworks, she has. Three or four
times every night. Any way, she comes

5 CONTINUED:

5

Slender, probably very athletic 60 years ago, and probably very attractive, this is BEA NELSON-STANLEY - and she seems to look straight into Luke's head. The look gives him a start.

Mrs Randall is smoothing her hair...

MRS RANDALL (CONT'D)

So, will there be a photographer? You wouldn't think it, but I was in all the papers once. Miss Ealing 1951.

Clyde is way shocked - no you wouldn't believe it.

And outside Bea smiles at Luke, then looks away, as if she'd never seen him.

SARAH JANE

Well, it depends...

(gets up)

I have to talk to the manager first.

MRS RANDALL

While you do that I've got a couple of little jobs for Clyde.

Clyde's eyes almost pop - what?

MRS RANDALL (CONT'D)

Your grandma said you wouldn't mind.

So what can he do?

CUT TO:

6 OMITTED

6

7 INT. JACKSONS' HOUSE. KITCHEN -- DAY 2

7

ALAN is making a cake. He dips his finger into the mix and tastes...

ALAN

Delicious.

Which is when the kitchen door bursts open: CHRISSIE is standing there - with a suitcase.

Fuming Chrissie puts the suitcase down on the kitchen floor.

7 CONTINUED:

7

CHRISSIE

It's his own stupid fault. If he hadn't been spending so much time at that flaming office I'd never have thought of going to salsa lessons, would I?

ALAN

Salsa?

CHRISSIE

Then Ivan gets the hump. Gets all possessive. And next thing I know Carlos is on the ballroom floor with a bloody nose.

ALAN

Carlos?

CHRISSIE

My salsa teacher.

ALAN

(matter of fact)

So has Ivan got the push, then?

CHRISSIE

Don't get your hopes up, more of a nudge. Reminding him what he stands to lose if he doesn't sharpen up. You know he even said I was having a mid-life crisis! Mid-life, cheek!

Alan eyes her ominous suitcase, as MARIA comes in.

ALAN

And you're planning to stay here?

CHRISSIE

Where else am I going to go?

(to Maria)

Be just like old times.

MARIA

(excited)

Mum!

Maria hugs Chrissie, gives her a big "welcome home" kiss.

CUT TO:

8 OMITTED

8

(Content of sc 8, now sc 9A)

9 EXT. LAVENDER LAWNS. GARDENS -- DAY 2

9

LUKE is wandering through the gardens when he sees BEA, unsteady on her feet, making her way across the lawn with a walking stick, talking to herself...

BEA

The Colonel won't believe us, darling.
Who would? Better to keep mum. Yes,
better that way...

She stumbles, nearly falls - but Luke is quickly there with a steadying hand.

LUKE

Are you all right?

Bea looks at him, yet somehow it feels like she doesn't see him.

BEA

Yes, yes. Quite all right, thank you.
Are you one of the...
(she struggles hard
for a word)
one of the ... Colonel's chaps?

LUKE

The Colonel? No.. I...

But Bea beams.

BEA

I'm Bea Nelson-Stanley. I'm looking for
my husband, the Professor. He said to
meet him between the paws of the .. oh,
what's it called?... the blessed
thing... The Sphinx.

Luke doesn't understand...

LUKE

The Sphinx? That's in Egypt.

And then it's as if she's somehow starting to see him for the first time.

She smiles.

BEA

You're the boy in the window.

9 CONTINUED:

9

LUKE

My name's Luke. We were visiting Mrs
Randall. She says this place is haunted
by a nun. Have you seen her?

Bea's smile fades.

BEA

Yes. I have. But she's no ghost.

And Bea is looking at him, curiously.

BEA (CONT'D)

There's something... different... about
you, Luke...

Luke takes a wary step backwards.

BEA (CONT'D)

Don't be afraid. It's all right, I've
met... unusual... people before...
Perhaps you can help me.

Luke is curious.

CUT TO:

9A INT. LAVENDER LAWNS. DAY ROOM -- DAY 2

9A

(Previously scene 8)

9A CONTINUED:

9A

SARAH JANE
Perhaps. Or maybe it's a cry for
attention.

Under the surface, Mrs Gribbins seethes.

CUT TO:

10 OMITTED

10

11 EXT. LAVENDER LAWNS. GARDENS -- DAY 2

11

LUKE is steadying BEA as they head towards a tree.
Although he is helping her, she now walks with purpose.

BEA
We have to be quick, Luke. Before anyone
see3RaAuntm BT -0.0174 Tc 12 0 0 1cH 0.01c 12 0 0 12 180 29

11 CONTINUED:

11

BEA (CONT'D)

I knew they might find me one day. But I couldn't be parted from it. Foolish old woman.

She hands Luke a small tin box. Inside lies a beautiful talisman.

FX SHOT: The talisman glows with CG green light.

LUKE

What is it?

BEA

Never mind. Just ...

(struggles)

Promise me, you won't tell anyone you have the ...

(struggles)

talisman. And, whatever you do, do not let her get it. Do not let her get it.

LUKE

Who?

BEA

Put it away and promise me!

Luke slips the talisman into his pocket.

LUKE

I promise. But who's after it?

Bea looks at him, vague.

BEA

Do I know you?

Luke is confused.

LUKE

What?

Bea begins to walk away, singing sadly to herself.

BEA

I'd love to get you on a slow boat to China. All to myself alone. Get you to keep you in my arms evermore...

Confused and intrigued, Luke watches her go.

CUT TO:

13 CONTINUED:

13

And she pulls away. Mrs Gribbins watches the car drive off.

But there's someone else watching both Sarah Jane and Mrs Gribbins... and as Sarah Jane's car heads down the drive, spying from the cover of bushes on the edge of the grounds, we find a hidden NUN watching, sinister.

CUT TO:

14 INT. JACKSONS' HOUSE. MARIA'S BEDROOM -- DAY 2

14

MARIA is doing homework when CHRISSIE comes in.

CHRISSIE

Anything I can help with?

MARIA

(grins)

You and maths? I don't think so.

CHRISSIE

(smiles)

When I was at school the only figures I was interested in were fellers' phone numbers.

Maria smiles and gets back to her work.

CHRISSIE (CONT'D)

Maybe we can do something together after you've finished? Go into town, do some more maths on my credit cards?

MARIA

I'd like to, Mum, but I said I'd go over to Sarah Jane's later.

CHRISSIE

(annoyed)

Sarah Jane's? Come on, Maria, I'm your mum. What are you doing, always off galavanting with those weirdos over the road?

Maria takes it like a joke.

MARIA

Sarah Jane and Luke aren't weirdos.

14 CONTINUED:

14

CHRISSIE

It's weird how much time you spend with her. And there's something about that boy. I hope you don't fancy him because I don't know what it is, but he's not right.

Maria's starting to see red now.

MARIA

What?

CHRISSIE

I'm telling you, Maria, there's some funny people in this world...

And indignant Maria is on her feet, seething...

MARIA

You don't know anything about them!

CHRISSIE

I'm your Mum, luv. I'm only trying to protect you.

MARIA

I don't need you to protect me.

CHRISSIE

Come on, darling, every girl needs her mum.

MARIA

Yeah? So how come you walked out on me, then?!

That hurts Chrissie...

CHRISSIE

Maria...

MARIA

Just shut up and get out! Get out!

Chrissie reluctantly goes. Maria buries her face in her pillow and sobs.

She is unaware of ALAN coming into the room until he speaks...

ALAN

(sensitive)

What's the problem?

14 CONTINUED: (2)

14

MARIA

She doesn't like me seeing Sarah Jane and Luke - like she knows anything about them!

ALAN

(sensitive)

We'll be back to normal in a few days.

MARIA

(bitter)

You mean she'll be back with Ivan.

ALAN

(tries for a joke)

If he doesn't see sense and do a runner while she's gone.

But Maria isn't in the mood for jokes.

MARIA

Doesn't it bother you?

And Alan worries about where this is going.

ALAN

Maria, your mum and me - you know that's all over. For good.

She flares. Angry.

MARIA

Well, that's great for you, isn't it? Some solicitor gives you a bit of paper and it's all over! What good's that to me, Dad? She's always going to be my Mum!

ALAN

Yes, I know that. Of course she is, sweetheart.

MARIA

So maybe I want her to get to know my friends, so she doesn't think they're weird any more. Maybe I don't want her to go back to Ivan. But that's never going to happen, is it? Because you've got a bit of paper!

She thunders out of the bedroom. Alan is wounded.

CUT TO:

15 OMITTED 15

(Scene 15 has been incorporated into sc 14)

16 OMITTED 16

17 INT. SARAH JANE'S HOUSE. THE ATTIC -- DAY 2 17

SARAH JANE, CLYDE and LUKE enter.

SARAH JANE
Mr Smith, I need you.

With a surge of steam and the whine of heavy hydraulics, MR SMITH emerges from the wall. (As LUKE slopes off into another part of the attic where he secretly studies the talisman.)

MR SMITH
Yes, Sarah Jane. What can I do for you?

SARAH JANE
The Lavender Lawns Rest Home is apparently being haunted by a nun. I need you to access the central land registry database for me, and see if there's anything to historically support the possibility.

MR SMITH
(tongue in cheek)
Of a haunting?

SARAH JANE
Just run the check, Mr Smith.

MR SMITH
Very well.

And Mr Smith starts to process. Clyde is curious.

CLYDE
Doesn't Mr Smith believe in ghosts?

SARAH JANE
Not as such. And neither do I.

Mr Smith has finished processing...

MR SMITH
There is no record of any past ecclesiastical building on the site of Lavender Lawns.

17 CONTINUED:

17

SARAH JANE

So no obvious reason for the home to be haunted by a nun, then?

MR SMITH

I assume that by haunting you mean the projection of energies imprinted on psychic-assimilating matter.

SARAH JANE

Obviously.

CLYDE

Come again?

SARAH JANE

Events get recorded on their surroundings then, under certain circumstances get played back.

MR SMITH

There is, of course, also the possibility of trans-dimensional interference...

Sarah Jane considers this... And as Luke studies the talisman it begins to glow again with PRAC LIGHT...

MR SMITH (CONT'D)

Sarah Jane, are you aware that Luke has brought an unidentified element of alien technology into the attic?

SARAH JANE

What?

Luke half-tries to hide the glowing talisman as Sarah Jane and Clyde turn to look at him. Clyde is fascinated by the glowing talisman.

CLYDE

Whoa, Luke! No way did that come off the Shopping Channel.

Concerned Sarah Jane holds out her hand for the glowing talisman.

SARAH JANE

Give it to me, Luke.

Reluctantly, he hands it to her.

17 CONTINUED: (2)

17

LUKE

One of the residents, Mrs Nelson-Stanley, gave it me. She said someone was looking for it, but they mustn't find it. And I had to keep it a secret. Sorry. Was that wrong?

SARAH JANE

I'm not sure. Mr Smith, is it safe?

MR SMITH

Insufficient data. I'd like to carry out a detailed analysis.

Sarah Jane gives the talisman to Mr Smith as MARIA enters, still angry, slams the door behind her.

SARAH JANE

(to Maria)

Do you mind? There's a lot of sensitive equipment in here.

MARIA

Sorry.

Maria notices the glowing talisman.

MARIA (CONT'D)

What's going on?

CLYDE

Some old biddy's given Luke an alien gizmo.

LUKE

(to Sarah Jane)

She said the nun wasn't a ghost - and it's looking for the talisman.

SARAH JANE

I'd better go back and talk to Mrs Nelson-Stanley.

Sarah Jane considers Maria. Knows something is up.

SARAH JANE (CONT'D)

Do you want to come with me?

Maria nods.

SARAH JANE (CONT'D)

(to the boys)

You two stay here.

17 CONTINUED: (3)

17

The boys are put out.

LUKE

But she gave it to me.

CLYDE

And I brought you in on this, it's -
like - my case.

SARAH JANE

No arguments.

And she's sweeping out with Maria.

SARAH JANE (CONT'D)

(to Maria)

Is everything all right?

MARIA

Mum's back.

Sarah Jane doesn't pry further. They're out of the door.

CUT TO:

17A INT. MARIA'S BEDROOM -- DAY 2

17A

*

Worried CHRISSIE is sitting on the bed, Maria's favourite
teddy in her arms. ALAN stands at the window. The air
is tense.

*

CHRISSIE

It isn't like my Maria, running off like
this. Never used to be such a drama
queen.

*

*

*

*

ALAN

No. Thank goodness. That was another
gene she managed to give the slip.

*

*

*

Chrissie gives him an icy look. Decides not to rise to
the bait.

*

*

CHRISSIE

(with distaste)

She'll be over the road, won't she?
With that Sally Jane.

*

*

*

*

ALAN

We all need a friend, Chrissie. You've
got your Salsa teacher.

*

*

*

17A CONTINUED:

17A

CHRISSIE

I told you, there's nothing going on
with Carlos. I'm not stupid. I've got
a good thing going with Ivan.

ALAN

(stung)

And you hadn't with me and Maria?

Chrissie could bite her tongue. She hadn't meant it to
come out like that...

CHRISSIE

That was different.

ALAN

Of course it was. It was my fault.
(Not!)

Chrissie stops and turns on Alan.

CHRISSIE

Look, Alan, if you want to pick a fight
over dirty old laundry, do it some
other washday. Right now I'm too
worried about our daughter.

ALAN

Oh, you're worried now

17A CONTINUED: (2)

17A

CHRISSIE (CONT'D)

And if she's upset, it's me she should
be talking to, not some stranger.

*
*
*

CUT TO:

*

18 EXT. ST AGNES'S ABBEY -- DAY 2

18

*

A big, dark, ancient abbey. A long way from anywhere.

19 CONTINUED: 19

MRS GRIBBINS
(shaken)
The Abbess?

The door opens, and two stern-faced NUNS appear. Worried, Mrs Gribbins turns from them to Sister Helena, who looks grave. This is a big deal.

CUT TO:

20 INT. ST AGNES'S ABBEY. THE ABBESS'S ROOM -- DAY 2 20

The NUN's leads MRS GRIBBINS into a room where another elderly nun, THE ABBESS, sits. She's dressed in a grey habit. Strangely, her face is hidden behind a veil. Confused Mrs Gribbins is on edge. The other nun closes the door as she leaves.

Unsure Mrs Gribbins clears her throat. The Abbess turns towards Mrs Gribbins and the old nun's hand goes to lift her veil.

CUT TO:

21 INT. ST AGNES'S ABBEY. OUTSIDE THE ABBESS'S ROOM -- DAY 21

On the closed door to The Abbess's room.

MRS GRIBBINS screams.

CUT TO:

22 INT. LAVENDER LAWNS. BEA'S ROOM -- DAY 2 22

A room much like Mrs Randall's, but decorated with artefacts from around the world - tribal masks, totems, an Egyptian scarab, Chinese jade figures. There's a very distinctive old clock on the mantelpiece, another trophy of distant, long-ago travels. And there are photographs, black and white and faded: a young Bea all over the world, sometimes with a young, handsome man.

MARIA and SARAH JANE take it all in, as MRS RANDALL leads them in.

MRS RANDALL
This is her room. Poor Bea, she really

22 CONTINUED:

22

MARIA

She's been everywhere. Was this her husband?

Maria points to one of the photographs.

MRS RANDALL

Archaeologist, so the nurses reckon. They went all over the world together.

SARAH JANE

What happened to him?

MRS RANDALL

He died about five years ago. Bea started to lose it after that, and that's when she washed up here.

MARIA

Does anybody visit her?

fmA12 0 akkh 211 3e W 20.

22 CONTINUED: (2)

22

Mrs Randall helps Bea into a seat.

MRS RANDALL

This is Sarah Jane Smith. She's a reporter.

BEA

Oh. It's my husband you want to talk to, then.

Sarah Jane is saddened by Bea's condition. And she knows this won't be easy. She shows her the photograph.

SARAH JANE

It's you I need to talk to, Bea. Can you tell me where you got this talisman?

Bea looks at the photo. Recognizes her husband. Smiles.

BEA

That's my Edgar.

MARIA

Your husband?

BEA

Yes.

She gazes at the pic, her mind travelling back in time...

BEA (CONT'D)

He always said the Sontarans were quite the silliest-looking race in the galaxy.

22 CONTINUED: (3)

22

BEA

The silliest looking race in the galaxy!
That's what Edgar used to say. Like a
great big potato with a ... a ... ray
gun. Quite nasty blighters they were,
all the same.

Sarah Jane laughs. In that one moment feeling a sudden
overwhelming empathy with Bea...

SARAH JANE

Yes, Bea, they are! You're absolutely
right!

Mrs Randall clucks and shakes her head.

MRS RANDALL

It's no good encouraging her. She'll
just go on and on about monsters -
specially the Gorgon. Saw that at the
flicks years ago. Christopher Lee and
Barbara Shelley.

Sarah Jane and Maria exchange a glance. If only they
could get into Bea's mind...

CUT TO:

23 EXT. SARAH JANE'S HOUSE -- DAY 2

23

A woman's hand presses Sarah Jane's doorbell.

LUKE opens the door. It's SISTER HELENA.

LUKE

Hello?

Sister Helena gives him her most dazzling smile.

SISTER HELENA

Hello, I'm Sister Helena from St Agnes's
Abbey. And who might you be?

As intrigued CLYDE joins Luke at the door.

CLYDE

He's Luke. I'm Clyde.

Sister Helena's smile is fixed.

23 CONTINUED:

23

SISTER HELENA

And which one of you two fine young men was at Lavender Lawns today and left with a gift from one of the old ladies?

Clyde is suspicious...

CLYDE

We don't know what you're talking about.

But Luke is more inquisitive...

LUKE

How would you know if she gave me anything, anyway? She wouldn't have told you.

CLYDE

Can it, Luke.

LUKE

Why have you been hunting through the old people's rooms looking for the talisman?

Clyde can't believe the trouble Luke's getting them into...

CLYDE

Luke!

And Clyde's shutting the door on Sister Helena - who gets her foot in to stop it.

SISTER HELENA

(urgent)

Boys, you don't understand what you've got your hands on!

CLYDE

Well you're not getting your hands on it, either.

SISTER HELENA

(suddenly vicious)

Give me that talisman!

... As unaware ALAN turns up...

ALAN

Hello, Sister. Collection, is it?

23 CONTINUED: (2)

23

Sister Helena flashes him a look, remembers to switch back to Julie Andrews mode.

SISTER HELENA

Abbey roofs don't fix themselves. One miracle we're still waiting on.

Alan smiles and digs a couple of quid from his pocket.

ALAN

Well, I always give to needy causes. You could say it's a good habit of mine.

She looks at him, blank. Then, as if she doesn't know what else to do, takes the money, gives the boys a brief, blistering look, and goes. Luke and Clyde relax visibly.

ALAN (CONT'D)

(to Luke and Clyde)

I was after Maria. She was... a bit upset earlier. You haven't seen her, have you?

LUKE

She's gone out with Sarah Jane.

ALAN

(clearly worried)

Look, do me a big favour, will you? When they get back, tell her I was looking? Please.

LUKE

'Course.

Alan smiles his grateful thanks and goes. Clyde gives Luke a disbelieving look.

CLYDE

Listen, Luke. When weirdo nuns turn up on your doorstep asking you about freaky glowing alien gizmos one thing you never do -all right? - is tell them you got one.

LUKE

I didn't. But we should call Mum and tell her what's happened.

Clyde nods and gets out his mobile. Then stops. Inspired.

23 CONTINUED: (3)

23

CLYDE

Better still, we should get round there
and tell her.

LUKE

Isn't phoning quicker?

CLYDE

Sure we could phone. Or we could get
round there and get back in on the
action. Yeah?

Luke sees his point and they head off. Unseen, but close
by, in a waiting car driven by another NUN, Sister Helena
watches.

CUT TO:

24 CONTINUED:

24

MARIA

It's so sad. The things she must have seen. And now everyone just thinks she's crazy.

That gives them both cause for thought. Sarah Jane takes in the small room, the memories of long-gone adventures, the loneliness...

SARAH JANE

(reflective)

Who knows where any of us will end up?

She looks back to Bea

SARAH JANE (CONT'D)

But someone doesn't think you're crazy, do they, Bea? Someone knows what that talisman is, and they want it.

Bea stops humming. Looks at Sarah Jane and Maria...

BEA

The talisman?

Sarah Jane is electrified.

SARAH JANE

Yes, Bea. The talisman. Tell me what you know. I promise I'll believe you. Sometimes people have thought I've been mad. But I've seen things, too. Just like you.

Bea is still distant, lost in her memories, but lucid.

BEA

Edgar unearthed it at a dig in...
(she raps her head)
in Syria and gave it to me... Of course, he had no idea what it was. He

24 CONTINUED: (2)

24

Bea tries to answer, but the words won't come. She's angry with herself, forcing it out...

BEA

The Sisters!

SARAH JANE

You mean as in nuns?

BEA

They protect her.

SARAH JANE

Protect who?

BEA

(struggles again...)

The Gorgon.

Sarah Jane looks at Bea, incredulous. And Bea glazes over once again...

CUT TO:

25 EXT. NON-SPECIFIC STREET -- DAY 2

25

As LUKE and CLYDE walk, Sister Helena's car pulls alongside. The boys see her and Clyde tugs on Luke's arm.

CLYDE

Come on, it's Sister Sinister again.

SISTER HELENA steps out of the car, back to her sweet persona.

SISTER HELENA

Don't run away, Luke. I won't hurt you.
I just want us to have a little talk.

LUKE

What about?

CLYDE

Don't listen to her. No way is she really a nun.

Sister Helena looks blissfully bemused.

SISTER HELENA

Whatever else would I be?

25 CONTINUED:

25

CLYDE

I don't know. But I bet you ain't got legs under them robes, just a bunch of slimy tentacles, or something.

Sister Helena laughs.

SISTER HELENA

(to Luke)

Your friend watches too much TV. I think perhaps we could talk a little more sensibly without him. Jump in the car and we'll go to the abbey.

LUKE

I don't think so.

SISTER HELENA

You're safe with me.

CLYDE

We're not going anywhere with you.

SISTER HELENA

(to Clyde)

It's not an open invitation.

(to Luke)

Listen to your friend here and you'll be in far more danger, I guarantee. But I can help you. I want to help you.

LUKE

The talisman is dangerous?

SISTER HELENA

More than you can imagine.

Luke considers. He's a little closer to the open door, and Sister Helena sees her chance, pushing him into the back seat.

Clyde jumps forward...

CLYDE

No way, Luke.

But Sister Helena shoves Clyde aside (with surprising force for a nun) and Clyde finds himself suddenly on the floor, and the car is speeding away with Luke in it.

25 CONTINUED: (2)

25

Clyde gets to his feet and, after the briefest hesitation, sets off at a run, pulling his mobile out as he goes.

CUT TO:

26 EXT. LAVENDER LAWNS/NON-SPECIFIC STREET -- DAY 2

26

26A CONTINUED:

26A

SARAH JANE
Clyde, just calm down...

*
*

CLYDE
She was after the talisman.

*
*

Sarah Jane absorbs.

*

SARAH JANE
Where has she taken Luke? Have you any
idea?

*
*

CLYDE
She said she was from some abbey.

*
*

SARAH JANE
(sharply)
Well, obviously. She's a nun, Clyde!
Think! Which one?

*
*
*

CLYDE
I've been trying to! Some old woman's
name... Like that writer... The old lady
detective...

*
*

SARAH JANE
Miss Marple? You mean Agatha Christie?
St Agatha...?

*
*

Clyde snaps his fingers -

*

CLYDE
Agnes! St Agnes's Abbey!

*
*

SARAH JANE
Get in the car!

*
*

CUT TO:

*

27 EXT. ST AGNES'S ABBEY -- DAY 2

27

*

SARAH JANE is alone outside the abbey door. From her bag
she takes a bunch of press cards - all her face, but
different names. She selects one and hammers on the door.

A NUN opens up.

SARAH JANE
Hello, my name's Felicity Barnes.
(flashes the fake ID)
I'm doing a story for The Times on
religion in the 21st Century. Is there
anyone I can talk to?

30 CONTINUED:

30

MARIA (CONT'D)

Let's start here.

Clyde isn't so sure.

CLYDE

Hold on. What if it's in there? This
Gorgon.

Maria is despairing.

MARIA

Just keep your eyes closed and hold my
hand.

Clyde looks at her offered hand - no way! Satisfied Maria

32 CONTINUED:

32

SARAH JANE

So what do you think you were doing getting into a stranger's car? For an intelligent boy, sometimes I can't believe how stupid you are!

LUKE

I didn't just get in...

She hasn't seen SISTER HELENA enter the room.

SISTER HELENA

Luke was never in any danger, Miss Smith. But it seemed that bringing him to the Abbey was the fastest way of attracting your attention. Although your two other young friends were a surprise.

As MARIA and CLYDE rush into the library to join Sarah Jane and Luke, followed by the ABBESS and TWO OTHER NUNS.

CLYDE

We found Mrs Gribbins...

MARIA

She's been turned to stone.

Sarah Jane's eyes widen with horror. Sister Helena looks genuinely regretful.

SISTER HELENA

Unfortunately Mrs Gribbins always was something of a useless old fossil.

SARAH JANE

Are you really protecting a Gorgon here?

Sister Helena smiles and picks up the book that Sarah Jane had been looking at, regards the picture of the Gorgon.

SISTER HELENA

A creature with writhing serpents for hair? Those melodramatic Greeks. They never could resist embellishing a story (more threatening) - but, as you've seen, the myth isn't entirely without foundation.

MARIA

But it's an alien. Right?

32 CONTINUED: (3)

32

SISTER HELENA

Sarah Jane, three thousand years is a long time, even for a being with the Gorgon's lifespan. She is old. The talisman opens a portal to the Gorgon world. She only wants to go home to die. You can understand that, can't you? Would you deny her?

Sarah Jane looks at the Abbess. Then at the kids.

SARAH JANE

Why should I believe you?

SISTER HELENA

Miss Smith, you have no choice.

Sarah Jane sees that's true. And she has to get the kids out of there...

SARAH JANE

All right. We'll get it.

CUT TO: SISTER HELENA

The two boys will stay here.

SARAH JANE

No. If I'm going to trust the Gorgon, you have to trust me.

SISTER HELENA

Like we trusted Professor Nelson-Stanley? The boys stay here. They're perfectly safe - as long as you don't try to deceive us.

And there's no room for argument.

CUT TO:

33

36 CONTINUED: 36

With the talisman in one hand, Sarah Jane takes out the sonic lipstick. She has a plan.

CUT TO:

37 INT. SARAH JANE'S HOUSE. LOUNGE/HALLWAY -- DAY 2 37

MARIA is nervously watching SISTER HELENA, the HENCH-NUNS and the silent ABBESS...

MARIA

Doesn't she speak English?

SISTER HELENA

The Gorgon doesn't need to speak.

MARIA

You mean she's - like - telepathic? Is that how she controls you?

I mean, looking after a Gorgon isn't exactly normal for a bunch of nuns, is it?

The Abbess turns towards Maria.

SISTER HELENA

I'd shut up if I were you, or the Abbess might show you her idea of solving a problem like Maria.

SARAH JANE returns, the talisman in one hand (the other discretely hidden behind her).

SARAH JANE

Is this what you've spent three thousand years looking for?

Sister Helena gasps with delight. The talisman glows with PRAC LIGHT brighter than ever.

SISTER HELENA

The key to the portal!

The Abbess makes a move to grab it. Sarah Jane takes a step back and points the lipstick at the talisman.

SISTER HELENA (CONT'D)

What do you think you're doing?

SARAH JANE

Either you let my son and his friend go, or I'll destroy the talisman with sonic disruption.

37 CONTINUED: (2)

37

END OF EPISODE THREE.