

THE SARAH JANE ADVENTURES

**Episode 3
By**

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1 EXT. LAVENDER LAWNS -- NIGHT 1

1

Establishing shot. A large sign: LAVENDER LAWNS REST HOME FOR THE ELDERLY. Beyond it is a large, grand house in sprawling grounds.

The late night breeze rustles the trees and a distant owl hoots.

CUT TO:

2 INT. LAVENDER LAWNS. MRS RANDALL'S ROOM -- NIGHT 1

2

Outside the owl hoots again.

The room is in darkness. A bedside digital clock reads 02:36. MRS RANDALL, in her seventies, is fast asleep.

Then - suddenly she's awake. Something is in the room...

MRS RANDALL
(nervously)
Hello? Who's there?

And out of the darkness comes a silent, staring NUN. Mrs Randall screams.

MRS RANDALL (CONT'D)
The Nun! Help me! She's here!

She reaches for her bedside lamp. In the flick of a switch the small room is filled with light.

But the nun has vanished.

Mrs Randall looks about her, confused and scared.

MRS RANDALL (CONT'D)
The nun!

CUT TO:

TITLES

3 INT. SARAH JANE'S CAR. -- DAY 2

3

(The dialogue from scene 4 has been incorporated into this scene).

LUKE is beside SARAH JANE and CLYDE'S in the back seat as Sarah Jane's car drives along a leafy road.

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 out of the bathroom, and there she was - the nun - by her chest of drawers.

SARAH JANE

And what happened?

MRS RANDALL

Oh, she fainted like a schoolgirl. No constitution at all. Surprised, amount of times she's been married. Since then we've just about all seen her. Them that's not too ga-ga not to notice, any ways.

Luke is still at the window and outside, one of the blank-faced pensioners suddenly looks straight at him.

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 steady 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)

SARAH JANE is with Lavender Lawns manager MRS GRIBBINS. Residents in the background are enjoying pastimes. A pair of binoculars sits on a window ledge with a book on bird watching (though not prominently in view). Mrs Gribbins studies Sarah Jane's business card...

MRS GRIBBINS

I understand that you're looking for a good story, Miss Smith. But might I suggest you try Westminster for something rather more newsworthy.

SARAH JANE

You don't believe Lavender Lawns is haunted, then?

MRS GRIBBINS

One old dear has a nightmare, she tells her friend she's seen a ghost, and - what do you know? - next thing, they're all seeing one. It's hysteria, Miss Smith. It's as simple as that.

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 steadyng 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
sees.

LUKE

Who's watching?

Bea looks nervous.

BEA

The...

(struggles again for
her words)

Oh, for goodness' sake...

(raps her head in
frustration)

I have these holes...

Luke is bemused.

LUKE

Holes in your head?

Luke doesn't understand, but they are at the tree now...

BEA

Hold this.

She hands him the walking stick and reaches into a
crevice in the trunk. She smiles as she withdraws her
hand, and studies what she holds with eyes watery with
memories.

Her eyes turn grim with determination as she looks at
Luke.

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:

12

INT./EXT LAVENDER LAWNS.DAY ROOM/ GARDENS -- DAY 2

12

...But LUKE and BEA have been observed - by MRS GRIBBINS through her binoculars (Sarah Jane now gone). She lowers the binoculars, having seen everything. She plots.

CUT TO:

13

EXT. LAVENDER LAWNS -- DAY 2

13

SARAH JANE is waiting beside the car with complaining CLYDE.

CLYDE

Why is it old people always want you to do everything for them? Turn the mattress over. Move things on the top shelf. Get the spider out of the bath. I came here looking for spooks, not jobs.

SARAH JANE

We all get old, Clyde. Even you.

CLYDE

Not me. Way technology's moving, by the time I'm forty I can get my brain put in a robot and live for ever.

Sounds like a Cyberman to Sarah Jane. She shakes her head, a little despairing. As LUKE shows up.

SARAH JANE

Where have you been?

LUKE

Just - looking around.

SARAH JANE

Come on. Let's get going.

As they get into the car...

CLYDE

So what's the story? Is the place haunted, or what?

As Sarah Jane gets behind the wheel she catches the eye of MRS GRIBBINS standing at the door of the house, watching them. Clyde and Luke see her, too.

SARAH JANE

I don't know. But there's something about it here I don't like.

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 CRISSIE 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?

CHRISSIE

What's that supposed to mean?

ALAN

It means, why didn't you stop and think
before you dumped yourself on us today,
like nothing had ever happened? Where
Maria and I live, it isn't your home,
Chrissie. You took our home apart six
months ago. Showing up like that, with
your bags, it has consequences...

Chrissie looks at him, long and hard. And inside she
knows he's right. She's screwed up. Again. But she's
damned if she's going to admit it.

CHRISSIE

I might not be perfect like you, Alan,
but I'm still her Mum.

Chrissie gets off the bed. Determined.

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.

MRS GRIBBINS raps the heavy door knocker. The door opens
and a NUN stands there.

MRS GRIBBINS

I've come to see Sister Helena.

CUT TO:

19 INT. ST AGNES'S ABBEY. GREAT HALL -- DAY 2

19

SISTER HELENA (in her thirties, an ice queen in a
wimple), stands with her back to MRS GRIBBINS as she
speaks.

SISTER HELENA

And you're sure it was the talisman?

MRS GRIBBINS

Absolutely. I saw her give it to the
boy.

SISTER HELENA

(barely controlled
anger)

Why would she give it to the boy unless
she knew we were looking for it? You
told us she barely knows her own name.

Sister Helena's tone clearly worries Mrs Gribbins.

MRS GRIBBINS

(trying to soothe...)

I know where you can find him.

Mrs Gribbins has Sarah Jane's card in her hand. Sister
Helena turns and snatches it, glances at it, then screws
it up. She's far from pacified.

SISTER HELENA

All the same, we've paid you well for
your assistance, Mrs Gribbins, but this
complicates everything. The Abbess will
want to see you.

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 can't tell you anything, Miss Smith.

It's the Alzheimer's, you know. Such a tragedy. After the life she led.

Maria is enthralled by the old lady's life enshrined in the room.

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?

MRS RANDALL

(shakes her head)

No children. Too busy having adventures, from the look of it. All well and good, but adventures don't look after you when you're old, do they?

The thought makes Sarah Jane uncomfortable. She looks around the room - is this how she will end up?

And Maria notices something in the photograph - Bea is wearing the talisman.

MARIA

That's the talisman!

MRS RANDALL

Talisman? I thought you wanted to talk to her about the ghost?

Sarah Jane ignores and looks at the picture. BEA shuffles quietly into the room.

MRS RANDALL (CONT'D)

You've got visitors, Bea.

BEA

(to Sarah Jane and
Maria)

Do I know you? I'm sorry, these days I'm not very good with faces.

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.

Sarah Jane turns pale...

SARAH JANE

What did you say?

MRS RANDALL

Oh she's always talking rubbish about spacemen and monsters...

Sarah Jane's mind is reeling with shock.

SARAH JANE

She's seen Sontarans!

MARIA

What's a Sontaran?

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

24

MRS RANDALL has left SARAH JANE and MARIA to it. They
still sit with BEA who is humming Slow Boat to China to
herself. Maria is fascinated by the old photograph.

MARIA

So if Bea's wearing this talisman, and
it's alien, and she's seen these
Sontarans, then she isn't just talking
about a bunch of old horror movies, like
Mrs Randall thinks, is she?

SARAH JANE

Aliens have been coming to Earth for
centuries, Maria. Maybe Bea's adventures
with her archaeologist husband involved
a lot more than just old pots and bones.

Bea sings quietly to herself.

BEA

I'd love to get you on a slow boat to
China...

(looks at Sarah Jane)

That was our song. Edgar had such a
lovely voice.

SARAH JANE

Did he? I'm sure he was quite a man.

But Bea is humming to herself, once more lost in her own
world.

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 had no idea.

MARIA

So, what is it?

Suddenly Bea grabs Sarah Jane and Maria, her eyes blazing with terror.

BEA

They mustn't find it! They mustn't!

MARIA

Who, Bea? Who do you mean?

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

MARIA and SARAH JANE are approaching her car...

MARIA

The Gorgon? That's Greek mythology, right?

SARAH JANE

There were three. The Daughters of Phorcys the sea god and Ceto. Medusa, Stheno and Euryale.

MARIA

All snakes for hair and turning people to stone just by looking at them?

Sarah Jane's phone goes. She gets it.

SARAH JANE

Hello?

It's CLYDE, running down the street, gasping into the phone.

CLYDE

Luke - he's been nabbed by a nun.

Sarah Jane is horrified.

CUT TO:

*

26A EXT. NON SPECIFIC STREET -- DAY 2

26A

*

CLYDE is still getting his breath back as Sarah Jane's car screeches to a stop alongside him. SARAH JANE is immediately jumping out. MARIA (DOUBLE) is in the back of the car.

Clyde is guilty and anxious as Sarah Jane turns to him. He's gabbling...

CLYDE

I warned him not to talk to the freaky nun - I tried to stop it - just happened so fast - they pull up, and, bam!

*

*

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?

27 CONTINUED:

27

The nun looks doubtful...

SARAH JANE (CONT'D)
Perhaps Sister Helena?

She gets the reaction she wanted. The Nun opens the door. Sarah Jane glances over her shoulder, at her parked car, then goes in.

After a beat the passenger door to the apparently empty car opens. CLYDE and MARIA, keeping low, slip out, using the car as cover. Maria checks the coast over the bonnet then, together, they dash down the side of the Abbey.

CUT TO:

28 INT. ST AGNES'S ABBEY. LIBRARY -- DAY 2

28

The NUN leads SARAH JANE into a large library, then closes the door on her. Sarah Jane immediately tries the door - locked. She is wry.

SARAH JANE
So much for fake ID.

She takes in the library. It's traditional, beautiful. There's a bust of a Gorgon on a plinth in the room.

CUT TO:

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

29

Stealthily moving around the outside of the abbey, MARIA and CLYDE find an open window...

CUT TO:

30 INT. ST AGNES'S ABBEY. CORRIDOR -- DAY 2

30

MARIA and CLYDE move cautiously through the echoing empty passageway. (The open window behind them.)

CLYDE
Now what? Where do we go?

MARIA
I don't know. What do nuns do with kids they kidnap?

They reach a door - the one to the Abbess's room. Maria lays her hand on the handle.

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 cautiously opens the door and together they slip in...

CUT TO:

31

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

31

The room is empty - or so they think... then they turn and see MRS GRIBBINS, her face contorted with horror, her body turned to STONE!

MARIA gasps with horror. CLYDE almost falls over with the shock. But as one they turn to get out of there - to find The veiled ABBESS standing, malevolent, in the doorway!

CUT TO:

32

INT. ST AGNES'S ABBEY. LIBRARY -- DAY 2

32

SARAH JANE is leafing through a large, old book of Greek mythology. There's a beautiful, detailed illustration of Perseus slaying the Gorgon.

She hears the door being unlocked and turns. LUKE, unharmed and untroubled enters. Sarah Jane hugs him to her.

SARAH JANE

Luke! Are you all right?

He's bemused by her reaction.

LUKE

Yes, I'm fine.

Sarah Jane turns angry...

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: (2)

32

SISTER HELENA

The Gorgons travelled to our world three thousand years ago. Once there were three. Now only one.

Sister Helena regards the Abbess with an emotional mix of sadness and loyalty. Maria and Clyde, realising the implication, back off from the Abbess, who seems to watch them intently from behind the veil. Luke is fascinated.

LUKE

A real live Gorgon?

Sarah Jane draws him to her protectively.

SISTER HELENA

Generations of our sisterhood have served and protected the Gorgons down the centuries.

CLYDE

If she's survived three thousand years, what happened to the other two?

SISTER HELENA

One was killed in the ancient days, when our sisterhood still served Demeter, when the key was stolen...

And now Sarah Jane sees everything...

SARAH JANE

The key to whatever brought the Gorgons to Earth. And the Sisters have been searching for it ever since. Did you get close once, Sister Helena? Maybe fifty years ago? Was that when the second Gorgon died?

SISTER HELENA

Professor Nelson-Stanley and his meddlesome wife. But you have the key now, Miss Smith. I'm sure you will be more reasonable.

SARAH JANE

I wouldn't bet on it. Kidnapping and turning people to stone aren't the kind of things that make me feel reasonable.

Sister Helena is almost pleading.

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.

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 EXT. SARAH JANE'S HOUSE -- DAY 2

33

SARAH JANE and MARIA are moving towards the front door, on edge. Maria glances over her shoulder as SISTER HELENA, the ABBESS and two HENCH-NUNS follow them from another parked car.

MARIA

We can't give them the talisman.

SARAH JANE

I know that, but at least we're on my territory now, not theirs.

33 CONTINUED:

33

Sarah Jane puts her key in the door.

MARIA

We are. But they've still got the boys.

Sarah Jane looks at Maria, and she's worried.

CUT TO:

34 INT. SARAH JANE'S HOUSE. LOUNGE -- DAY 2

34

SISTER HELENA, THE ABBESS and the HENCH-NUNS join SARAH JANE and MARIA in the lounge.

SISTER HELENA

Where is the talisman?

SARAH JANE

Wait here. I'll get it.

SISTER HELENA

The girl stays with us.

CUT TO:

35 EXT. JACKSONS' HOUSE -- DAY 2

35

ALAN notices Sarah Jane's car parked in her drive and crosses the road.

CUT TO:

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

36

SARAH JANE picks up the talisman.

MR SMITH

I'm afraid I haven't yet completed my analysis.

SARAH JANE

Ssshh! Keep your voice down!

MR SMITH

(more quietly)

Is this because I'm picking up a hostile alien intelligence within the house?

SARAH JANE

And it's about to meet another one.

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:

37

Sister Helena shakes her head.

SISTER HELENA

I warned you Miss Smith. Now look on
the face of the Gorgon - and feel your
flesh turn to stone!

And the Abbess begins to lift her veil.

SARAH JANE

Don't look, Maria...

Sarah Jane turns to shield Maria - as she does so ALAN comes through the door, and everything else happens in a heartbeat...

ALAN

Hello? The door was open...

And as Sarah Jane's attention is diverted, Sister Helena snatches the talisman from her grasp!

FX SHOT: The Abbess's eyes glow a cold blue, and she opens her mouth with a strange wailing sound and from it, and from her eyes leap thrashing, serpentine beams of lights - as if she's full of these things reaching out of her...

MARIA

Dad! Get out! Don't look at it!

But it's too late - and Alan is right in the path of the Gorgon snake-lights...

ALAN

Oh my...

FX SHOT: The Gorgon's snake-lights snare Alan (effectively taking Sarah-Jane's bullet). He is enveloped, glowing, and unable to move.

It lasts only a moment or two.

And then the real horror...

FX/PRAC EFFECT: As the glowing subsides Maria and Sarah Jane see that Alan has been turned to stone!

MARIA

Dad!!!

CUT TO:

37 CONTINUED: (2)

37

END OF EPISODE THREE.