

# **THE SARAH JANE ADVENTURES**

**Episode 4  
By**

**Phil Ford**

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

1

ALAN stands in the middle of the room, turned to stone, as SARAH JANE and MARIA cower.

FX SHOT: The ABBESS's Gorgath mantle continues to thrash. Maria is distraught.

MARIA

Dad!

Sarah Jane covers Maria's eyes.

SARAH JANE

Don't look, Maria!

The Abbess holds the glowing talisman. SISTER CASSANDRA regards...

SISTER CASSANDRA

After three thousand years. The doorway to your people can be opened again.

Sarah Jane is still huddled with Maria...

SARAH JANE

And what then? Invasion?

SISTER CASSANDRA

The Gorgath need us to survive, Miss Smith. Opening the portal to their world isn't opening the door to invasion, but salvation.

MARIA

What have you done to my Dad?

SISTER CASSANDRA

Pay heed to the Gorgath's warning, and don't interfere!

Sister Cassandra and the Abbess (her wimple fixed in place again) sweep out of the room. Maria breaks free of Sarah Jane and runs to Alan.

MARIA

Dad! Dad!

Sarah Jane's heart is breaking for Maria...

CUT TO:

2

EXT. BANNERMAN ROAD - DAY 2

2

\*

SISTER CASSANDRA and the ABBESS get into their car. The NUN behind the wheel pulls away. In the Abbess's hand, the talisman glows brightly.

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\*  
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CUT TO:

3

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

3

\*

MARIA weeps as she looks at stone ALAN.

\*

MARIA

He can't be... (dead). He can't... I  
didn't mean to shout at you, Dad. I'm  
sorry... I'm so sorry.

\*  
\*  
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\*  
\*

SARAH JANE holds her. Fixes her eyes.

\*

SARAH JANE

Listen to me, Maria. You are not going  
to fall apart. You are not going to  
lose it, do you understand me? Whatever  
has happened to your father, there's one  
thing I've learned after all these years -  
there is always a chance. Do you hear  
me?

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And then someone is hammering at the front door. Sarah Jane and Maria exchange looks...

CHRISSIE (O.S.)

Maria? Maria, are you in there?

MARIA

(to Sarah Jane)

Mum?

CUT TO:

4

EXT. SARAH JANE'S HOUSE - DAY 2

4

\*

CHRISSIE is on the doorstep. She knocks the door again, urgent. SARAH JANE opens it, doing her best to look normal...

SARAH JANE

Can I help you?

CHRISSIE

Is my daughter in there?

\*

SARAH JANE

Maria? No. I haven't seen her all day.

4 CONTINUED:

4

But Chrissie senses something, is suspicious.

CHRISSIE

You sure?

SARAH JANE

Quite.

CUT TO:

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

5

Tearful MARIA holds on to ALAN, looking at his dead, stone eyes, holding her breath as she hears SARAH JANE and CHRISSIE out on the doorstep.

CHRISSIE (O.S.)

What about Alan? I've lost him, as well.

CUT TO:

6 EXT. SARAH JANE'S HOUSE - DAY 2

6

SARAH JANE

I can't help you. Now, if you don't mind, I'm in the middle of something important.

But CHRISSIE isn't quite finished...

CHRISSIE

Just so you know, I've moved in over the road. So don't be surprised if you don't see so much of Maria from now on. I get how she might need an older woman to talk to sometimes. Well, see, now she's got her mum back, hasn't she?

SARAH JANE bristles.

SARAH JANE

I'll bear it in mind.

Chrissie turns to go, then turns back...

CHRISSIE

Never been any Mr Smith. Has there?

Sarah Jane really hasn't got time for this...

SARAH JANE

No.

6 CONTINUED:

6

CHRISSIE

You won't find him round here, luv.

And with that she heads off. Sarah Jane allows herself a moment's death-ray glance then slams the door.

CUT TO:

7 INT. SARAH JANE'S HOUSE. HALLWAY - DAY 2

7

SARAH JANE finds MARIA in the hallway, her eyes shining with tears.

\*

MARIA

Mum was right! I shouldn't have had anything to do with you! It's all your fault!

\*

\*

\*

\*

Sarah Jane takes it like a slap in the face. Says nothing. Can't.

\*

\*

MARIA (CONT'D)

You and your flaming aliens! I wish I'd never seen that one in your garden! I wish I'd never seen you! Everything was fine 'til we moved here! Everything was fine!

\*

\*

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\*

And sobbing, she collapses into Sarah Jane's arms. And she holds her tight. Comforting, guilty...

\*

\*

SARAH JANE

I know, Maria, I know... But we have to try. We have to try to put things right.

\*

\*

\*

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Maria's tearful eyes find Sarah Jane's, and she's already sorry for her outburst.

\*

\*

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SARAH JANE (CONT'D)

We're going to do everything we can. Come on.

\*

\*

\*

Sarah Jane leads the way to the attic.

\*

CUT TO:

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

8

LUKE is reading a volume from the bookshelves as CLYDE is pacing the room impatiently. Tries the door handles - looks like he's done it a dozen times before.

8 CONTINUED:

CLYDE

What's happening, Luke? Sarah Jane  
really going to give that Gorgon-thing  
the talisman?

Luke doesn't look up from the book.

LUKE

'Course not. If the Gorgath only wanted  
to go home why would Mrs Nelson-Stanley  
have been so scared of the nuns finding  
it. Mum knows that. She'll find some way  
of tricking them.

CLYDE

You sure of that? I mean, what if she  
doesn't?

LUKE

She's my Mum. She won't let us down.  
She'll get us out of this.

CLYDE

All the same, you and me - we should be  
looking for a way of escaping. Not  
catching up on our reading.

Luke holds up the book.

LUKE

It's the history of the abbey.  
Originally it was a private house, built  
in the 16th Century.

Clyde looks bored.

CLYDE

Bangin'.

LUKE

That was during the Reformation when the  
new Protestant church outlawed the old  
Catholics and hunted down their priests.

CLYDE

Look, I can get a history lesson any  
time I want off Mrs Pittman.

Luke is ignoring him, making his way towards the  
library's large fireplace.

8 CONTINUED: (2)

8

LUKE

But what the Catholics used to do was build secret rooms and passages in their houses so the priests could hold their services in secret, and escape. The people here were Catholic.

And Luke pushes a panel in the wall and a secret opening appears beside the fireplace - an escape route!

Luke grins. And delighted Clyde gives him five.

CUT TO:

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

9

MARIA is passing a scanner over ALAN's petrified body.

CUT TO:

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

10

SARAH JANE connects the scanner to MR SMITH as MARIA waits anxiously. Mr Smith analyses...

MR SMITH

My scan indicates Mr Jackson has undergone massive molecular transmutation.

Sarah Jane is short on time and patience.

SARAH JANE

We know that, Mr Smith. He's been turned to stone.

MR SMITH

Not stone. Not strictly speaking. It's an organic petrification process.

MARIA

Like fossilization?

\*

MR SMITH

It is comparable. And, to correct you again, Sarah Jane, Mr Jackson hasn't turned, but is turning.

New hope bursts into life in Maria's eyes.

SARAH JANE

You mean the process isn't complete? Could it still be reversed?

\*

\*

10 CONTINUED:

10

MR SMITH  
Theoretically.

MARIA  
What does that mean?

MR SMITH  
It can be done. The molecular transmutation isn't yet stable. But I don't know how to do it.

MARIA  
Then you've got to work it out! You've got to save my Dad!

MR SMITH  
I'm not sure that there's sufficient time. My scan suggests molecular stabilization will be complete in approximately ninety minutes.

Maria is thrown into despondency. Sarah Jane feels desperate for her...

SARAH JANE  
There must be something you can do...

MR SMITH  
I can only be realistic... And, to be candid, things look worse for you all the time.

MARIA  
Please, Mr Smith! You've got to help us!

MR SMITH  
Perhaps if I were more familiar with the Gorgath...

And Maria seizes on that...

MARIA  
Bea! She might know something!

SARAH JANE  
Well she might... but Bea has Alzheimer's. Her mind is trapped in the past.

MARIA  
It doesn't matter! That's where she met the Gorgath!

\*  
\*  
\*

10 CONTINUED: (2)

10

Maria sets her digital watch - it's counting down from ninety minutes...

MARIA (CONT'D)  
(determined)  
And we've only got ninety minutes.

Sarah Jane's heart goes out to her.

SARAH JANE  
Like I said, there's always a chance.  
We'd better get going.

\*  
\*

CUT TO:

11 EXT. ST. AGNES'S ABBEY. GROUNDS - DAY 2

11

A little distance from the abbey, LUKE and CLYDE emerge from a small, overgrown outbuilding, mucked-up and messy.

LUKE  
We made it.

Clyde is plucking cobwebs out of his hair with disgust.

CLYDE  
I'm telling you, I'd rather take my chances with the Gorgath than make like a mole through any more tunnels.

But Luke isn't listening to him. He's moving off. Still dusting himself down, Clyde follows. But as they move around the building, Luke stops dead. Then Clyde sees what he's seen...

CLYDE (CONT'D)  
Whoa!

Stretched before them across the grounds: dozens of petrified Gorgath victims.

Like Luke, Clyde takes the bizarre scene in with disbelief.

CLYDE (CONT'D)  
Couldn't they get garden gnomes like everyone else?

LUKE  
(fascinated horror)  
It's killed all these people. Then put them on show - like trophies. Or a warning.

11 CONTINUED:

11

CLYDE

Yeah, and I'm taking it. Let's get out of here.

They move off, quickly.

CUT TO:

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

12

LUKE and CLYDE come to the front of the abbey. Luke is about to make a run for the gates - when Sister Cassandra's car rolls up...

Clyde pulls Luke back under cover.

SISTER CASSANDRA gets out of the car and lets The ABBESS out. OTHER NUNS approach from the abbey and Sister Cassandra brandishes the talisman.

SISTER CASSANDRA

We have the key! Rejoice sisters! The Gorgath shall be free!

Hidden from the nuns' sight, Clyde and Luke exchange a look of worry.

Sister Cassandra and the Abbess head towards the Abbey with the other nuns, but the Abbess stumbles at the door and would fall, but for Sister Cassandra.

NUN

Mother Abbess!

SISTER CASSANDRA

She is weakening. We must open the portal as soon as possible.

Sister Cassandra and the other nuns help the Abbess inside. The door closes behind them.

CLYDE

Right. Now, while the coast's clear!

But Luke restrains.

LUKE

I can't.

CLYDE

What you talking about?

12 CONTINUED:

LUKE

I promised Mrs Nelson-Stanley I wouldn't let them get the talisman. I've let her down.

CLYDE

(exasperated)

When you promised her, did she tell you you'd be going up against the Gorgon and if you kept your word you'd probably end up a garden ornament?

LUKE

Well - no, but...

CLYDE

She wasn't straight with you, Luke and this goes way beyond the call...

LUKE

Mum would never have given them the talisman - unless something had happened...

Clyde hesitates...

CLYDE

You don't mean you think that thing... Sarah Jane and Maria ...?

Luke's eyes are set with determination.

LUKE

I just know I'm not going to let the Gorgath win. But I'm going to need your help.

He fixes Clyde, daring him to let him down.

CUT TO:

13 EXT. LAVENDER LAWNS - DAY 2

13

Sarah Jane's car pulls up. MARIA and SARAH JANE jump out. They both have their pain to cope with...

SARAH JANE

Everything Bea knows about the Gorgath is still inside her head, Maria. You just have to find a way to unlock it. Good luck. I really wish I could help you more.

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13 CONTINUED:

13

MARIA

It's all right, you need to find the  
boys.

SARAH JANE

You were right, Maria, I never should  
have let any of you get involved. It's  
not just you or me that gets threatened  
by all this alien madness. It's everyone  
we know.

MARIA

I'm sorry about what I said. It's not  
your fault. I wanted to see aliens.  
What kid wouldn't?

Maria hugs Sarah Jane.

SARAH JANE

If there's a way of saving your Dad,  
Maria, I know you're going to do it.

Maria welcomes her support, and runs towards the home.  
Sarah Jane watches, then jumps into her car and guns the  
engine.

CUT TO:

14

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

14

As MARIA approaches BEA'S door she can hear the old  
lady's record player. Bing Crosby singing Slow Boat to  
China. We can see the knowledge on Maria's face - this  
isn't going to be easy. She looks at her watch: 82  
minutes... She steels herself, and knocks on the door.

CUT TO:

15

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

15

BEA is sitting in her chair listening to the record,  
singing along quietly with Bing. Maria, getting no  
answer to her knocking, opens the door and slips in...

MARIA

Bea? Hello, It's Maria? Do you remember  
me?

Bea stops singing and smiles at Maria.

BEA

Hello, darling, you're a little young,  
aren't you?

15 CONTINUED:

15

MARIA

Young?

BEA

To be Curator. Of the Museum of  
Egyptology.

Maria is frustrated - this isn't going to be easy.

CUT TO:

16 INT. JACKSONS' HOUSE. KITCHEN - DAY 2

16

CHRISSIE is boiling the kettle, and keeping an eye out of the window for some sign of Maria or Alan. Clearly worried. Then her mobile goes. It reads IVAN. She's relieved, but doesn't want him to hear that...

CHRISSIE

(into phone)

Feeling ashamed of yourself now, are you?

CUT TO:

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

17

It is a big, obviously important room for the abbey. At its centre stand what look like two ancient Grecian pillars - the Gorgath's portal.

Before it are SISTER CASSANDRA and the ABBESS (now in a wheelchair and looking weaker). Other NUNS are also in attendance. As they watch, Sister Cassandra places the talisman in a depression on the portal that's clearly shaped for it.

FX SHOT: The portal begins to come to life with a swirling vortex of colour between the pillars.

Sister Cassandra steps back.

SISTER CASSANDRA

The Gorgath world is a million lightyears away. It will take time for the portal's signal to find and connect with the home beacon.

She kneels before the Abbess.

SISTER CASSANDRA (CONT'D)

But only an hour from now the portal will open and your people will join you.  
(MORE)

17 CONTINUED:

17

SISTER CASSANDRA (CONT'D)

After all these centuries the Gorgath  
will have their promised land.

Suddenly the Abbess grabs Sister Cassandra's shoulder  
with a strength that makes her gasp. Sister Cassandra  
reads the unspoken urgency in the Abbess's eyes.

SISTER CASSANDRA (CONT'D)

But the time grows short.

(to the other nuns)

The host is dying. We must find a new  
carrier before the portal opens.

CUT TO:

18 EXT. ABBEY GATES. - DAY 2

18

SARAH JANE pulls up at the closed abbey gates. She gets  
out of the car and uses the sonic lipstick to open a  
heavy padlock (PRAC EFFECT) - but only then sees the  
heavy iron bar across the gate that not even the sonic  
lipstick is going to budge.

Leaving her car, Sarah Jane starts to look for another  
way in.

CUT TO:

19 INT. JACKSONS' HOUSE. KITCHEN - DAY 2

19

CHRISSEY is drinking her coffee, talking to Ivan over the  
phone.

CHRISSEY

I'm telling you, Ivan, there's something  
odd about that woman. I can't put my  
finger on just what -but I'm telling  
you, when she said she hadn't seen Maria  
or Alan, she was lying. I know she was.  
Just know it.

And we can see Chrisse is plotting...

CUT TO:

20 EXT/INT. SARAH JANE'S HOUSE/LOUNGE - DAY 2

20

CHRISSEY approaches the house. She tries to peer through  
a window, but sees nothing. She makes her way around the  
back, and tries her luck with another window - and gets  
the shock of her life: standing in the lounge is a life-  
size STATUE OF ALAN!

20

CONTINUED:

20

Chrissie tries the window and finds it's open. She climbs in and moments later stands before the "statue", aghast.

CHRISSIE

The woman's obsessed!

CUT TO:

21

INT. LAVENDER LAWNS - DAY 2

21

MARIA looks at her watch - 70 minutes. She's worried, and getting nowhere as BEA sets the needle to another old record.

MARIA

Bea, please help me. You have to tell me about the Gorgath.

But Bea doesn't seem to hear. She's swept away by the music.

BEA

Edgar and I danced to this once in the palace of the... Sultan of...

Ishkanbah. I always thought it an odd combination - listening to Perry Como and eating... python ... stuffed with monkey meat. Do you know the Sultan?

Maria is on the verge of tears...

MARIA

No. I never even heard of Ishkanwherever. Listen, Bea, the Gorgath has turned my dad into stone, and if you don't help me I'm never going to get him back. Do you understand? He's all I've really got. You met it before, didn't you? You have to tell me. Please.

BEA

The Sultan was such a fascinating man...

Maria's heart sinks, she's just not getting through...

BEA (CONT'D)

He had seen the Yeti, you know? He was one of the few people Edgar and I could really talk to about the things we'd seen... He had seen the Yeti, you know?

Again Maria feels new hope...

21 CONTINUED:

21

MARIA

Tell me. Tell me about the things you saw. I've seen all kinds of things with Sarah Jane...

BEA

Who is Sarah Jane? Do I know her? It's silly I know, but I keep forgetting...

MARIA

She's my friend. She's seen loads of aliens and monsters - on Earth, even other planets. She's had hundreds of adventures, just like you and Edgar did. Like I want to.

Bea smiles and touches Maria's face.

BEA

Oh, I had adventures once, such adventures. But no-one believes me now. No-one listens to you when you're old.

Maria feels tears of frustration, but tears of sadness, too.

MARIA

I believe you, Bea! ...Bea!

But Bea is looking through the window and into another age...

Maria is desperate. What can she do?

CUT TO:

22 EXT. ST. AGNES'S ABBEY FENCE - DAY 2

22

SARAH JANE is working her way along the boundary of the abbey grounds, looking for a way in. She finds a gap. Squeezes through.

CUT TO:

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

23

FX SHOT: Lights swirl within the portal, still coming to life. SISTER CASSANDRA and a few OTHER NUNS remain before it.

NUN

How long before the portal opens?

23

CONTINUED:

23

SISTER CASSANDRA

Soon.

NUN

And the Mother Abbess?

SISTER CASSANDRA

Her strength is failing. Soon we will  
select a new host. Soon the Gorgath and  
Humanity will be one.

\*

Secreted in the room, hidden from view, LUKE watches and  
listens, and checks his watch.

CUT TO:

24

INT. ST. AGNES'S ABBEY. BELL TOWER - DAY 2

24

CLYDE is looking at his watch. It's time. He looks up at  
the bell ropes.

CLYDE

All right, Quasimodo, time to do your  
thing!

And he hauls on one of the ropes.

CUT TO:

25

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

25

Distantly, and discordantly, the abbey bells begin to  
ring.

SISTER CASSANDRA

What on Earth is going on?

SISTER CASSANDRA sweeps out of the room, the OTHER NUNS  
with her.

LUKE dives from his cover and grabs the talisman. Two  
things happen - (FX SHOT) the portal dies, and doors  
behind Luke suddenly fly open.

FX SHOT: The ABBESS in her wheelchair. She might be  
dying, but she's also a fighter, and she's mad as hell -  
and the serpents are loose on her head.

Luke runs, diving by instinct behind a chair...

FX SHOT: The serpents spit blue light - and the chair is  
instantly turned to stone...

25

CONTINUED:

25

Luke breaks cover, running for another door... He grabs a pot plant and throws it at the Abbess...

FX SHOT: Another flash of blue light, and the plant hits the ground and shatters into pieces of stone...

But Luke has made the door...

FX SHOT: As it slams after him, another flash of light turns the wood to a tablet of stone.

CUT TO:

26

INT. ST. AGNES'S ABBEY. BELL TOWER - DAY 2

26

CLYDE is running for all he's worth down the steps.

CUT TO:

27

EXT. ST. AGNES'S ABBEY - DAY 2

27

CLYDE bursts out into the open - to find a phalanx of NUNS heading towards him. They're not hurrying, just closing on him with steady determination, somehow even more threatening and unstoppable for their lack of haste.

Clyde runs the other way, towards the front of the abbey...

LUKE throws the front door open and runs down the steps, as Clyde dashes into view...

CLYDE

You got it?

Luke flashes him the talisman.

And MORE NUNS come from the other side...

LUKE

There's loads of them!

CLYDE

And they're everywhere!

As Sarah Jane runs towards them...

SARAH JANE

Quick! This way!

27

CONTINUED:

27

Luke and Clyde run towards her. But MORE NUNS emerge from the trees behind Sarah Jane - and they realise they are surrounded. There's no where to run, they surrender.

\*

CUT TO:

28

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

28

Fascinated CRISSIE is still examining the ALAN "STATUE", going over every detail.

CRISSIE

I'll give her one thing, if she made this, she's done you proud. Though I reckon she's taken a bit off your bum. But, flamin' heck, who'd have a statue of their neighbour in their lounge? I'm telling you, Alan, she's a bunny-boiler this one. Couldn't have the real thing so she's made herself a statue...

She looks Alan in the eye...

CRISSIE (CONT'D)

I suppose you'd be flattered if you knew, wouldn't you?... You didn't know, did you? I mean, you didn't pose for this?

She looks the statue over...

CRISSIE (CONT'D)

No, wouldn't pose in them old jeans, would you? Suppose if she had you posing, she'd have you in the all-together, wouldn't she? Cheeky... [mare]

\*

\*

\*

Chrissie sits down on the couch, but never takes her eyes off the statue. There's some sadness.

\*

\*

\*

CRISSIE (CONT'D)

So is this what it's come to? Talking to a flaming statue of you, instead of the real thing? Maybe her and me aren't so different. Both of us have to make do with what we can... Difference is, she doesn't know what she's missing, does she? What you never had... I should be so flamin' lucky. You don't have to give me that look, I know - my fault.

\*

\*

\*

\*

(MORE)

CHRISSIE (CONT'D)

I should have tried more, should have -  
 I don't know - should have done more,  
 listened more... What do you want me to  
 say? The world doesn't revolve round  
 me? Yeah, I get it. Now. When it's  
 too late. Still, you're all right -  
 anyone can see that. You and Maria.  
 Get along great, don't you? Better off  
 without me around messing things up ...  
 Well, like I said, I can make do. At  
 least, 'til I mess it up again. Which I  
 will, cos I'm me, aren't I?

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She gets up, pulls herself together a little and makes  
 towards the window that she came in through.

CHRISSIE (CONT'D)

Anyway, been nice talking to you.

And she's gone. And a single tear rolls down Alan's  
 stone cheek.

\*  
\*

CUT TO:

SARAH JANE, LUKE and CLYDE are locked in a poorly-lit  
 cellar. Clyde is checking out the lock on the door.

CLYDE

I bet your lipstick thing would have had  
 this licked, no problem.

SARAH JANE

Shame the nuns made me check my bag in  
 at the door.

LUKE

I hope Maria is having better luck with  
 Mrs Nelson-Stanley.

Sarah Jane squeezes Luke's hand. She hopes so, too. But  
 Clyde is far from out of ideas...

CLYDE

We don't need any Star Trek gadgets.  
 This place is full of secret passages  
 and stuff. Luke read all about it. Got  
 them all filed in that superbrain of  
 his.

29

CONTINUED:

29

And Clyde starts rapping on the walls, listening for a hollow section.

LUKE

I don't remember any down here.

SARAH JANE

All the same, it's worth looking.

Sarah Jane joins Clyde in looking for a way out. But Luke is thinking...

LUKE

Mum, I think the Gorgath is dying.

That gets her attention.

SARAH JANE

Why?

CLYDE

We saw her stumble, like she was sick.

\*

LUKE

I heard Sister Cassandra talking about them having to find a new host. And she said when the portal opened something about Humanity and the Gorgath would be one.

Suddenly the pieces fit into place for Sarah Jane.

SARAH JANE

That's what she meant! At the house, when she took the talisman, Cassandra said the Gorgath needed us to survive. I don't think the Abbess is the Gorgath...

CLYDE

What?

Sarah Jane is about to reply - when the cellar door opens: SISTER CASSANDRA flanked by TWO OTHER NUNS.

SISTER CASSANDRA

Miss Smith, will you come with us?

Sarah Jane gives the boys a reassuring look.

SARAH JANE

I'll be fine.

Sarah Jane is shepherded out by the two nuns. Sister Cassandra favours Luke and Clyde with a chilling smile.

29 CONTINUED: (2)

29

SISTER CASSANDRA

Don't worry, boys, we won't harm a hair  
on her head.

And the door slams after her. Clyde and Luke exchange  
worried looks.

CLYDE

We got to find a way out of here.

And they set to.

CUT TO:

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

30

FX SHOT: The portal is once more active. Nearby, the  
ABBESS sits in her wheelchair.

FX SHOT: The serpents move lazily in the glow of the  
portal.

OTHER NUNS stand in attendance as SARAH JANE is led in.

SARAH JANE

What makes you think the Gorgath will  
still want to invade? Three thousand  
years is a long time.

SISTER CASSANDRA

Not for the Gorgath.

SARAH JANE

Without host bodies to carry them? The  
Gorgath are parasites, aren't they,  
Sister Cassandra?

SISTER CASSANDRA scowls.

SISTER CASSANDRA

Parasite is such an unattractive word.

SARAH JANE

It's what they are. A life form that  
lives on another. That depends on  
another to feed and survive.

Sister Cassandra looks sad, and takes the Abbess's hand.

SISTER CASSANDRA

There have been many hosts over the  
generations.

30

CONTINUED:

30

The Abbess, very weak now, squeezes Sister Cassandra's hand.

SISTER CASSANDRA (CONT'D)

She was my sister when the Gorgath chose her. My blood sister. She was twenty five.

Sarah Jane is incredulous.

SISTER CASSANDRA (CONT'D)

The Gorgath may live centuries, but its human hosts age rapidly. She has served the Gorgath proudly for five short years. But now her time is coming, and the Gorgath has chosen a new host to lead its domination of Earth.

\*  
\*  
\*  
\*  
\*  
\*  
\*

The Abbess points at Sarah Jane.

SISTER CASSANDRA (CONT'D)

You, Miss Smith.

Sarah Jane pales.

CUT TO:

31

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

31

BEA is still gazing out of the window. MARIA is fighting back tears of wretched frustration as she looks at her watch - 41 minutes...

MARIA

Sarah Jane was right, wasn't she? The first alien I saw - it was so beautiful. Like nothing I'd ever seen before - like nothing I'd ever dreamed. And I thought meeting creatures from other planets was going to be exciting and cool... But she told me - she said it wasn't anything like that. In the end it just messes you up. Your whole life. And the people you love. That's why Sarah Jane's always been on her own. That's why you're here, isn't it, Bea? With no-one in the world that really knows you, or cares. This is how we all end up, isn't it?

And Maria almost jumps when Bea's fingers wrap around her hand.

31 CONTINUED:

31

BEA

I had my Edgar. You're young, you will  
find yours.

MARIA

Bea! Are you really there?

BEA

Where else would I be? \*

Maria smiles. Beams.

MARIA

Bea, I haven't got much time. The  
Gorgath. Do you remember the Gorgath?  
The Gorgon?

Bea looks worried.

BEA

You've... seen it?

MARIA

It's turned my dad to stone. Is there a  
way to save him?

BEA

Your father? Oh, dear. Oh, deary-  
dear... That's - that's most unpleasant.  
(shudders)

I should know. The nasty little...  
beast did it to me, you know!

Maria can't believe what she's hearing.

MARIA

You? It turned you to stone?

BEA

Oh, yes. Those nuns - Edgar always  
referred to them as the ...  
(frustrated, bangs her  
fist on the chair)  
Sisters of Medusa - they came after the  
talisman.

MARIA

But he saved you - he must have. How?

BEA

The ... talisman. It is the key to the  
doorway between this ... world and  
theirs. But it's more.  
(MORE)

31 CONTINUED: (2)

31

BEA (CONT'D)

Edgar didn't realise, it was just an accident - or divine providence -but he touched me with the talisman and returned me to flesh and blood.

MARIA

The talisman. The Gorgath's got it.

Bea gasps with shock, and grabs Maria's arms with a strength she would never have believed.

BEA

Then you have to get it back! Not just for your father! For every soul on Earth!

Maria meets Bea's eyes.

MARIA

Just saving my dad is good enough for me. Thanks, Bea.

She turns to go, but Bea won't let go.

BEA

Not so fast, young lady. Reach my... for goodness' sake!... my... mirror, for me.

Bea indicates the hand mirror on the nearby dressing table - Maria is impatient, but takes the mirror, goes to hand it to Bea.

BEA (CONT'D)

I don't want it! What do you think I'm going to do, comb my hair while you take on that monster? It's for you!

MARIA

For me?

Bea rolls her eyes impatiently.

BEA

Whatever do they teach you in school these days?

CUT TO:

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

32

SISTER CASSANDRA presses a hand against the brow of the apparently sleeping Abbess.

32 CONTINUED:

32

FX SHOT: Activity within the portal continues.

SARAH JANE has been tied up.

\*

SISTER CASSANDRA

Not long now, Miss Smith. When my sister dies, the Gorgath will release its hold on her, and you will become leader of a new race ruling Planet Earth.

SARAH JANE

It'll never work out. My hairdresser is scared of snakes!

CUT TO:

33 INT. ST. AGNES'S ABBEY. CELLAR - DAY 2

33

LUKE and CLYDE are searching for a way out of the cellar. With no luck. Then Luke finds an old flat trowel. Clyde isn't impressed.

CLYDE

You're going to dig a tunnel?

LUKE

No. I'm going to make a screwdriver. The old-fashioned sort.

CUT TO:

34 EXT. LAVENDER LAWNS - DAY 2

34

MARIA dashes out of the home and looks at her watch: 34 minutes. She runs for all she's worth.

\*

\*

CUT TO:

35 INT. ST. AGNES'S ABBEY. CELLAR - DAY 2

35

CLYDE watches as LUKE works patiently on the screws of the door lock with the point of the trowel. The last screw comes free and Luke fiddles inside the mechanism for a moment... and the door springs open.

They exchange a grin, and step out.

CUT TO:

36 INT. ST. AGNES'S ABBEY. OUTSIDE THE CELLAR - DAY 2

36

CLYDE pushes the door to behind them.

36 CONTINUED:

36

LUKE

We need a plan.

CLYDE

Yeah, sure. When we get chance we'll work one out. Meantime we got to find Sarah Jane.

And Clyde leads the way.

CUT TO:

37 EXT. SUBURBAN ROAD - DAY 2

37

MARIA running.

\*

CUT TO:

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

38

A panel in the wall obscured by a wall-hanging opens; LUKE and CLYDE slip unseen into the room, hidden behind the tapestry.

FX SHOT: The portal swirls with more colour. Getting more active.

SARAH JANE remains bound as SISTER CASSANDRA stands before the ABBESS, her head bowed sorrowfully.

\*

SISTER CASSANDRA

The Mother Abbess's work is done.

(looks up at Sarah  
Jane)

Prepare to serve the Gorgath, Miss Smith.

Sister Cassandra raises her arms high, and the other nuns begin to chant...

NUNS

Serve the Gorgath! Serve the Gorgath!...

Clyde looks at Luke...

CLYDE

I guess now would be a good time for that plan, yeah?

FX SHOT: Sister Cassandra places her hands on the nest of serpents on the Abbess's head, prepares to lift them free. Sarah Jane is scared, but trying to think fast...

38

CONTINUED:

38

SARAH JANE

Sister Cassandra, wait! The Gorgath is controlling you, just like it did your sister! It's controlling all of you! You have to fight it! If you don't they'll destroy all the Human Race.

SISTER CASSANDRA

No! The Gorgath will save us! From wars, from greed. We will exist only to serve them. We will be at peace everlasting! And you will be our queen!

FX SHOT: Sister Cassandra lifts the Gorgath from the body of the Abbess, and carries it towards Sarah Jane.

Luke blows his cover - runs headlong at Sister Cassandra...

SARAH JANE

Luke! No!

But he's piling into Sister Cassandra, knocking her flying one way, and the Gorgath the other...

At the same time, Clyde is going for Sarah Jane, helping her to free herself...

Luke struggles with Sister Cassandra.

FX SHOT: The Gorgath is using its tendrils to haul itself across the floor towards them...

Sister Cassandra throws Luke aside - and he finds himself face to face with the Gorgath on the floor...

FX SHOT: It rears back to strike...

As, from nowhere, MARIA lunges across the floor with Bea's hand mirror...

MARIA

Rock on!

FX SHOT: The Gorgath spits its blue light - it is reflected back off the mirror, turning it instantly to stone!

Luke exchanges a look with Maria as he gets up.

LUKE

Thanks.

38 CONTINUED: (2)

38

With the death of the Gorgath, the nuns are suddenly confused...

SISTER CASSANDRA

Where am I?

SARAH JANE

The Gorgath has lost its control over them.

But it's not over yet!

Clyde's eyes are suddenly wide with horror...

CLYDE

The portal!

FX SHOT: Through the swirling light the indistinct shape of something is making its way towards them - something with a head of lashing snakes...

Maria lunges for the portal, tearing the talisman from it.

The portal dies instantly. The creature vanishes.

Sarah Jane's eyes glow with thanks, and pride. She and Maria hug.

SARAH JANE

What about your father?

Maria looks at her watch - 20 minutes. And looks at the talisman.

MARIA

Come on! Quick!

CUT TO:

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

39

MARIA stands looking at the talisman uncertainly. She is before the STONE ALAN. Nervous.

MARIA

What if it doesn't work?

SARAH JANE is close by with LUKE and CLYDE.

SARAH JANE

If it saved Bea, it will save your father.

39

CONTINUED:

39

Clyde looks at his watch.

CLYDE

You've only got a couple of minutes.

Maria hangs the talisman around Alan's neck. It glows beautifully with PRAC LIGHT.

FX SHOT: Its glow wraps around Alan and fills the room for the briefest moment.

Then it's gone.

And Alan - flesh and blood once more - crashes, unconscious, to the floor.

MARIA

(freaked)

Dad!

Luke feels for a pulse.

LUKE

He's just unconscious.

SARAH JANE

Quickly. We have to get him out of here before he comes round.

CUT TO:

40

EXT. SARAH JANE'S GARDEN - DAY 2

40

\*

ALAN comes slowly round, and finds himself lying on a garden bench. He's confused and disorientated.

\*

\*

CUT TO:

41

INT. JACKSONS' HOUSE. KITCHEN - DAY 2

41

CHRISSEY's bags are packed and waiting by the door when ALAN walks in, sleepy but otherwise unharmed and unaware. He almost trips over them. As Chrissey walks in.

ALAN

Leaving already?

CHRISSEY

Where the heck have you been? I've been out looking for you. It's been ages.

ALAN

Has it?

(MORE)

41 CONTINUED:

41

ALAN (CONT'D)  
(glances at his watch)  
Goodness! I fell asleep.

CHRISSIE  
You what?

ALAN  
Must have been over-doing it a bit. I went out looking for Maria, and I must have sat down in Sarah Jane's garden and dozed off.

CHRISSIE  
(suspicious)  
Her garden? I never saw you there.

ALAN  
What were you doing in Sarah Jane's garden?

CHRISSIE  
Never mind me. Look, I've had enough of all this.

ALAN  
Of what?

As MARIA comes through the door, playing it innocent - but a little on edge.

MARIA  
Hi.

CHRISSIE  
Another one of the Disappearing Jacksons!

But Alan is delighted to see her...

ALAN  
Maria. I'm so sorry about earlier...

He holds her, and Maria's emotions sweep over her.

MARIA  
No, Dad. I'm really sorry, I shouldn't have yelled. And I shouldn't have run off, like that. It was stupid. I could have lost you forever.

ALAN  
Don't be silly. It was only a tiff.  
You're never going to lose me.

41 CONTINUED: (2)

41

He dries her eyes, and Chrissie watches, feeling excluded.

CHRISSIE

Maria, do you know what that woman over there has in her lounge?

Instinctively, Maria knows exactly what she's talking about - and her eyes are wide with shock...

CUT TO:

42 EXT. BANNERMAN ROAD - DAY 2

42

CHRISSIE is headed for Sarah Jane's house. ALAN and MARIA follow.

ALAN

A statue of me? But why?

CHRISSIE

Because she's a nutter.

MARIA

There isn't any statue, Mum. I'd have seen it.

CHRISSIE

Imagining things am I? Going to be seeing little green men next, am I?

As she hammers on the door. Maria looks unsure, maybe she will, at that... But it's SARAH JANE who answers.

SARAH JANE

Hello again. I see you found your family.

CHRISSIE

I've found a whole lot more than that, lady. I've seen what you've got in there.

CUT TO:

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

43

CHRISSIE bursts into the lounge, followed by ALAN and MARIA - to find only LUKE and CLYDE playing a video game. SARAH JANE follows, hiding a smile.

SARAH JANE

What exactly was it you were looking for, Mrs Jackson?

43

CONTINUED:

43

Stunned Chrissie can't believe her eyes. Alan shrugs.

ALAN

Pity really. Do you think I'd look good  
as one of those Greek statues, Maria?

He strikes a pose. Maria smiles.

MARIA

Prefer you the way you are.

CHRISSIE

(to herself)

But it was here. I saw it.

ALAN

Come on. I think we'd better go.

And she allows herself to be led out. Sarah Jane gives  
Maria a conspiratorial wink. Maria smiles warmly.

CUT TO:

44

EXT. MARIA'S HOUSE. - DAY 2

44

ALAN loads CHRISSIE's things into the boot of a taxi.  
Chrissie is with MARIA on the pavement.

CHRISSIE

Sorry I couldn't stay, luv, but Ivan was  
in floods on the phone.

MARIA

It's all right. I understand.

Chrissie looks at her daughter. Feels guilty.

CHRISSIE

I might not be under the same roof,  
darling, but you know I'll always be  
there if you need me. You just got to  
pick up the phone. Yeah?

MARIA

I know. Thanks, Mum.

And they hug. Maria holds her tight.

MARIA (CONT'D)

And, Mum, I'll always be there for you,  
too. Okay? I mean it. Always.

Chrissie fills up a little. Not entirely sure she  
deserves it.

44 CONTINUED:

44

CHRISSIE  
Thanks, darling.

Alan joins them.

ALAN  
Bags are in the car.

\*  
\*  
\*  
\*  
\*

CHRISSIE  
Thanks. And, I'm sorry about that whole  
statue thing... I had this head ache and  
I took a couple of tablets, they must  
have been a bit stronger than I thought.

ALAN  
Forget it. I had some pretty weird  
dreams myself. You should have heard  
the things you were saying to me.

\*  
\*  
\*  
\*  
\*

Chrissie looks at him, curious and disturbed. And she  
doesn't really want to know. She gets into the taxi.  
Alan puts his arm around Maria, and they watch her go.

CUT TO:

45 INT. SARAH JANE'S HOUSE. ATTIC - DAY 2

45

MARIA joins SARAH JANE and LUKE.

MARIA  
Mum's gone back to Ivan. It's just me  
and dad, again.

LUKE  
What about seeing your dad turned to  
stone?

MARIA  
Thinks she dreamed it.

\*

SARAH JANE  
(smiles)  
Maybe one day we'll all wake up.

Luke is looking at the talisman.

LUKE  
But if the talisman was the key to the  
Gorgath's portal, how come it could also  
turn Mr Jackson back to flesh and blood?

MR SMITH  
All matter has an atomic default.  
(MORE)

45 CONTINUED:

45

MR SMITH (CONT'D)

Some alien technology uses this default to turn things on and off. Such technology can reverse cellular distortion.

A light goes on in Maria's head.

MARIA

You mean it can make things the way they used to be?

MR SMITH

Yes.

Maria looks at Sarah Jane.

MARIA

Maybe it could help Bea?

SARAH JANE

(doubtful)

Maria, Bea has Alzheimer's. Besides, she had the talisman all that time...

LUKE

But it was hidden. And in a tin box. Maybe she hasn't actually touched it in all these years.

MARIA

She helped save my Dad. If it could change him back from stone... Please, we have to try.

Sarah Jane draws a breath, thinking. She smiles.

CUT TO:

46 INT. LAVENDER LAWNS. BEA'S ROOM - NIGHT 2

46

BEA is sitting in her chair, listening to Bing Crosby, as MARIA and SARAH JANE slip in.

MARIA

Hello, Bea. It's Maria. I've got something that belongs to you.

BEA

Is it my compact? I'm always leaving it lying around. Edgar says I'll lose my head one of these days.

46 CONTINUED:

46

MARIA

No, it's not your compact. It's something Edgar gave you.

Maria shows her the talisman. Bea gasps with recognition, and a little fright.

BEA

You must put it back where I hid it. Put it back - in case they come...

SARAH JANE

It's all right, Bea. They're never going to come looking for it again. The Gorgath is dead.

MARIA

It's all right. Everything's going to be all right.

A tear falls from Bea's eye.

BEA

Is it true?

Maria smiles and nods, and passes the talisman to Bea. It glows in her hands (PRAC), Bea gazes at it in wonder.

BEA (CONT'D)

Edgar gave it to me.

MARIA

I know.

BEA

We saw such things together. Not only horrible creatures like the Gorgath, but wonderful things. People made of light, mermaids leaping with dolphins, young Yetis frolicking in the snow, mermaids... We saw so much together... But he's been gone so long, and I've always been so scared to wear this. But it's so beautiful. You know, he put this around my neck, and kissed me for the first time, and told me that he loved me.

\*  
\*  
\*

Bea slips the talisman around her neck. Maria holds her breath, but there's no light show. The glow flickers, and dies. It means nothing to Bea, who presses a hand against it and closes her weeping eyes.

46 CONTINUED: (2)

46

BEA (CONT'D)

Thank you for bringing him back to me.

Sarah Jane puts a comforting arm around, Maria. Bea starts to sing Slow Boat to China, once again lost in the past with her husband.

CUT TO:

47 EXT. LAVENDER LAWNS - NIGHT 2

47

SARAH JANE walks towards the car with MARIA.

SARAH JANE

You shouldn't be upset. The talisman didn't cure Bea, but it did something amazing, all the same. It gave her peace.

Maria can see that, but she's still preoccupied.

MARIA

She was lucky, wasn't she? Having Edgar.

SARAH JANE

I suppose she was.

MARIA

Don't you wish you had found someone special to share it all with?

Sarah Jane looks at Maria for a moment, and smiles.

SARAH JANE

I think I have. For the second time. \*

Maria smiles. It's a warm moment.

SARAH JANE (CONT'D)

Now let's get back. The Viszeran Royal Fleet are passing through the Solar System tonight. All six hundred ships. Only takes a few seconds, but it's the most fabulous stellar light show this side of the galaxy.

And they're into the car, and away.

CUT TO:

END OF EPISODE FOUR \*