

# **THE SARAH JANE ADVENTURES 4**

## **Episode 10**

**By**

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**PINKS**

**21st May 2010**

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1 INT. CHURCH, VESTRY -- DAY (1941)

1

The TWO SOLDIERS and KOENIG stood in the doorway, guns trained on CLYDE - who's standing by the open TRAPDOOR HATCH.

CLYDE

Come on, you're not going to shoot me.  
Don't be stupid.

He edges backwards towards the hole. The Soldiers click their gun bolts. CU, fingers on triggers, itching to fire.

CLYDE (CONT'D)

If the shots are heard in the village,  
it's game over. Isn't that right,  
Lieutenant?

A beat. Then reluctantly, annoyed:

KOENIG

Hold your fire.

Clyde grabs his chance, jumps down into the hole - gone!

KOENIG (CONT'D)

Get after them!

CUT TO:

2 EXT. CHURCH & CHURCHYARD -- DAY (1941)

2

Seconds later... A HATCH - the doors to the coal hole - opens low down on the church's exterior wall and out pop GEORGE then CLYDE.

CLYDE

Nazis are right behind me.

GEORGE

We've gotta jam it. Here.

And he spots a stick, and together the lads jam it through the hatch's handles, securing it tightly.

*BANG-BANG-BANG!* The Soldiers thump against the hatch doors from the inside, their muffled angry shouts: 'Open up!' etc.

CLYDE

Ought to hold 'em. Let's get help!

(CONTINUED)

2 CONTINUED:

2

The boys hare off through the churchyard, top speed.

CUT TO:

3 **INT. VICTORIAN HOUSE, PLAYROOM -- DAY (1889)** 3

KATY and BEN's cries (V.O.), a BLAZE burning in the room, a FIRE ENGINE SIREN. EMILY, her ears covered, sobbing.

EMILY

It's horrible, these children trapped in a burning building! It's exactly how my mother died.

SARAH JANE throws her arms round Emily. They hug.

And then, a reverse symbol sound - ZZZZZHUM! - as all the cries, sirens and fire noises are sucked into silence!

SARAH JANE

It's over now. It's all over.

EMILY

But why did it stop so suddenly?

SARAH JANE

I guess because that's where it ends for these kids.

Emily can't bear to hear this and buries her head in Sarah Jane's shoulder, quietly sobbing.

CUT TO:

4 **INT. TOWER OF LONDON, CORRIDOR 2 -- NIGHT (1553)** 4

RANI's still hiding around the corner, not daring to breathe. She steels herself, peeks around, and sees:

LADY MATILDA closing the window, the sheathed DAGGER still in her hand. She closes her eyes in prayer:

LADY MATILDA

My Lord God, please grant me the strength to do what must be done, and forgive my actions, for they are in the name of the true faith...

She opens her eyes, steels herself, then marches towards the Queen's Chamber door, sheathed dagger in hand.

Before Rani can react, Matilda's turning the doorknob.

(CONTINUED)

4 CONTINUED:

4

RANI  
Matilda! NO!!!

And she's running...

Matilda turns, sees Rani racing towards her. She quickly bursts into the room, slamming the door in Rani's face.

CUT TO:

5

**INT. TOWER OF LONDON, QUEEN'S CHAMBER -- CONTINUOUS (1553)**

LADY MATILDA pushes across a CHEST to block the door -

The noise wakes QUEEN JANE, in her nighty in the four-poster bed, and she sits bolt upright; seeing Matilda, terrified:

QUEEN JANE  
Lady Matilda?!

Matilda approaches Jane, drawing the DAGGER -

Rani hammering on door throughout, shoving the chest -

Jane screams - 'NO!' - then rolls out the bed on the other side, dodging the blade as Matilda brings it down into the sheets (which we don't want to see - ie, focus on faces).

RANI  
Get away from her!!

Rani's in! And she grabs Matilda from behind, bashes her arm against the bedpost, and the DAGGER falls to the floor -

QUEEN JANE  
Lady Rani, be careful!

Rani pulls Matilda away from the bed, pins her to the floor -

And Jane rushes over, scoops up the dagger.

QUEEN JANE (CONT'D)  
Hold still! I will not hesitate to use this!

Matilda stops struggling, knowing it's over now.

RANI  
(to Jane)  
Are you all right?

(CONTINUED)

5 CONTINUED:

5

QUEEN JANE

I am fine, thank you. And you have just saved my life.

MISTRESS ELLEN rushes in, alarmed:

MISTRESS ELLEN

What is all this commotion?!

RANI

Matilda tried to kill Lady Jane!

MISTRESS ELLEN

A treacherous Catholic?

LADY MATILDA

I am no Catholic. I am a Protestant.

QUEEN JANE

One of my own? Then why?

LADY MATILDA

(bitter; contemptuous)

Your death would have inspired thousands to rise up against Mary. But now she will simply lock you up. And while you are locked up she will discredit you. Then, one day, she will have you quietly executed, when you could have died a martyr.

Rani's POV, she sees the DAGGER in Jane's hand, and -

FX SHOT: - it glows with Time Window energy. Rani's realisation:

RANI

That's it. The object that's changing history.

(to Jane)

But you weren't supposed to die tonight. I saved you. That's what I was sent here to do.

LADY MATILDA

Lady Jane has not been saved. You have condemned her to die, like a common traitor.

ON Jane, the fear in her eyes. ON Rani, so shocked.

CUT TO:

6

**INT. VICTORIAN HOUSE, STAIRS & ENTRANCE HALL -- DAY (1889)**

SARAH JANE & EMILY going down the stairs towards the hall.

EMILY

(upset)

It brought it all back to me, hearing those children. It would have been like that for Mother.

SARAH JANE

I know what you went through, Emily, what you're going through. I lost both my parents when I was very young.

\*

EMILY

You understand then, that if I'd found ghosts here, I'd know Mother was also out there somewhere.

SARAH JANE

But you have to live in the here and now. And you're lucky, there's someone here, and now, who loves you. Your father.

\*

\*

EMILY

I know. The here and now.

(beat; resolute)

But we must help those children. I couldn't save Mother, but there's got to some way we can save them.

SARAH JANE

Trouble is, it's all over now.

They've reached the ground-floor hallway now. They stop.

EMILY

But remember, it happens every night at eight o'clock. We'll have to come back tomorrow.

SARAH JANE

Not necessarily...

She's staring at the GRANDFATHER CLOCK, now showing 8:20.

SARAH JANE (CONT'D)

Think about this house, Emily. It's stripped bare. Empty - except for one thing...

(CONTINUED)

EMILY

The clock!

Examining the back of the clock carefully:

SARAH JANE

It's fixed to the wall. And do you know what? - I don't think it's ever going to move. When the clock strikes eight - just as it will in the future, on the night of the fire - there's a *resonance* through time. The house relives a horror yet to come.

EMILY

So we can *make* it happen?

She opens the glass covering the face and moves back the minute hand to twelve, so it shows eight o'clock again. It begins to chime ominously - *BONGGGG! ... BONGGGG!* - and continues under the following:

SARAH JANE

Let's find out, shall we?

EMILY

It's going to begin again, isn't it?

SARAH JANE

It has to. We can't help those kids unless we understand.

Emily takes a deep breath, and as final chime sounds -

FX SHOT: - GEMMA, the babysitter, appears out of thin air. She's 19, casual 1990s clothes.

[NB, whenever we see the Future People we see *just them*, not their future surroundings; the house stays in 1889.]

EMILY

Look, Sarah Jane, you did it! And we can see her now!

SARAH JANE

The echoes of the future must be getting stronger.

\*

EMILY

(to Gemma)

Hello? Can you hear me?

But Gemma neither hears nor sees her. Then, speaking to someone through the closed front door:

(CONTINUED)

6 CONTINUED: (2)

6

GEMMA

Have a great evening. And I'll see you  
about half eleven...

Gemma walks down the hall passing Sarah Jane and Emily - who step out of her way - oblivious. She heads up the stairs.

They follow her.

CUT TO:

7 **EXT. VILLAGE ROAD -- DAY (1941)** 7

CLYDE and GEORGE race down a one-track rural road leading to the village, just visible in the distance. They pause to catch their breath. Clyde looks over his shoulder:

CLYDE

I've really gotta get back to the church  
though. I need that hammer.

GEORGE

Why's that thing so important to you?  
Anyway, you can get it after the Home  
Guard nobble the Jerries.

They run on and round a bend in the road, and straight into MISS WYCKHAM on her bicycle! She's late 20s, all very jolly-hockey-sticks. She skids to a halt, shocked:

MISS WYCKHAM

Good golly! Look where you're going,  
young man! ... George?!

GEORGE

Am I glad to see you, Miss. Three  
Germans! At the church!

CLYDE

Who's this?

GEORGE

Miss Wyckham, our schoolteacher.

(to Wyckham)

They held us hostage but we escaped.  
We've gotta alert the Home Guard.

MISS WYCKHAM

They've been captured too, and the whole  
of Little Malding!

(CONTINUED)

7 CONTINUED:

7

CLYDE

(stunned)

Really? Everyone in the village? How many Germans are there then?

MISS WYCKHAM

Dozens! The place is surrounded, but I managed to slip through. We can't go anywhere near the village.

GEORGE

What now then?

MISS WYCKHAM

We must all go back to St Michael's.

CLYDE

She's right, we're the only ones who can stop those Nazis now - and their radio thingy.

GEORGE

But they're all armed, remember?

MISS WYCKHAM

Yes, George - and so are we.

She pulls back some papers in her bicycle's wicker basket to reveal the muzzle of a REVOLVER.

CUT TO:

8

**INT. TOWER OF LONDON, QUEEN'S CHAMBER -- NIGHT (1553)** 8

QUEEN JANE stands by the fireplace, RANI sits on the bed. The DAGGER is now back in its scabbard and in easy view.

QUEEN JANE

I am afraid of what the morning may bring. I fear I do not have long for this world.

(stifling a sob)

Forgive me, but I feel so alone.

RANI

(moving to her side)

You're not alone, Lady Jane, remember - you have me.

Just then, a flustered MISTRESS ELLEN enters.

QUEEN JANE

Has Lady Matilda been secured?

(CONTINUED)

8 CONTINUED:

8

MISTRESS ELLEN

Yes, Jane, but so have we, for the  
palace is surrounded by Mary's guards.

QUEEN JANE

Then I was right, the end is not far  
off.

RANI

This is so unfair! Can't we tell them -  
tell Mary - you've been used? You  
didn't want to be Queen!

MISTRESS ELLEN

I fear Mary still sees Jane as a threat.  
If she's to restore the Catholic faith,  
she will not want Jane fuelling the  
Protestant cause.

QUEEN JANE

Thank you, Ellen, you may go now.

Ellen bows and departs.

QUEEN JANE (CONT'D)

Somehow I knew, when Father brought me  
here to be crowned, I would not leave.  
This Tower was my palace, but now it is  
my prison.

(beat)

As I am no longer Queen, Lady Rani, you  
may return home, if you wish.

Rani's POV: the DAGGER.

RANI

You're right, I could go home so  
easily...

She turns back to Jane, smiles, her mind made up:

RANI (CONT'D)

...But I'm not going to. Not yet. Not  
while you still need a friend.

Jane beams, this means a lot to her, and they embrace.

CUT TO:

8A

INT. ANTIQUES SHOP -- DAY

8A

The SHOPKEEPER gazes into his ALL-SEEING ORB.

FX SHOT: Rani in the ORB, as in end of previous scene.

(CONTINUED)

8A CONTINUED:

8A

SHOPKEEPER  
No! She must not delay!

The PARROT lets out a desperate *SQUAAAAAAAWK!* and the Shopkeeper looks over at the SAND TIMER. His POV: the final grains fall through.

SHOPKEEPER (CONT'D)  
The Sands of Time have run out, Captain!  
They have failed in their missions! All  
is lost!

FX SHOT: the TIME WINDOW - it blazes with a new power, growing more aggressive, with maybe LIGHTNING BOLTS crackling in it.

He clicks his fingers (as in ep9, sc2). But nothing. He does it again. Still nothing.

SHOPKEEPER (CONT'D)  
But the Time Window should have closed!  
The Chronosteen must be holding it open!  
And unless it is found the whole planet  
will be sucked in - and destroyed!

CAMERA SHAKE, as the entire shop shudders!

CUT TO:

9

**INT. VICTORIAN HOUSE, DRAWING ROOM -- DAY (1889)**

9

SARAH JANE and EMILY enter, stop, and stare at GEMMA who's pacing and talking on her mobile phone:

GEMMA  
Yeah, but I can't come out, Joe, not  
tonight, it's impossible...

The sound of footsteps overhead, CHILDREN laughing.

GEMMA (CONT'D)  
You know I've gotta look after Ben and  
Katy... Yes, I know but... Yeah, all  
right, just chill out... Okay... I'll  
slip out. Where shall I meet you? ...  
Let's say eight fifteen. But remember,  
I'll need to be back by eleven...

THIS DIALOGUE RUNS UNDER THE FOLLOWING:

SARAH JANE  
She must be the babysitter. And not a  
very trustworthy one it seems.

(CONTINUED)

9 CONTINUED:

9

EMILY

So she's from the future? Goodness.  
She's got funny clothes, just like you.  
And what's she talking into?

SARAH JANE

It's a mobile telephone.

EMILY

I knew Mr Bell's invention would catch  
on. But a wireless telephone? The  
future must be very exciting.

GEMMA

...No, those two will be fine. I've  
locked their bedroom door - keep them  
out of trouble. Anyway, they'll be  
asleep soon.

(shouting up)

Go to sleep, you two!

FX SHOT: and Gemma vanishes into thin air.

SARAH JANE

(scanning around)

It's still not here.

EMILY

What's not here?

SARAH JANE

This object I'm looking for.

EMILY

So you thought maybe you'd be able to  
see it in this future time instead?

SARAH JANE

Exactly. But the room looks the same as  
it did before.

EMILY

There's still upstairs.

SARAH JANE

Then it's got to be there or Earth's  
future is in serious trouble.

And she heads for the door. Emily follows.

CUT TO:

10

EXT./INT. CHURCH & CHURCHYARD -- DAY (1941)

10

Over the churchyard wall, three heads appear - MISS WYCKHAM, CLYDE and GEORGE. They check the coast's clear, then they quietly run towards the church, keeping low.

JUMP CUT, to the three of them with their backs flat to the exterior wall of the church, a window just above them.

Wyckham draws her REVOLVER, holds it barrel-up, ready. Then she peers cautiously through the window above.

Sotto:

MISS WYCKHAM

Now listen to me. When the Jerries have their backs to the door, give me a signal, I'll burst in, you two bring up the rear. Understood?

Clyde salutes: aye-aye, sir.

GEORGE

Good luck, Miss.

As Wyckham creeps off towards the church door, the boys peer cautiously in through the window.

Through the glass: KOENIG and a SOLDIER with their backs to the door. Other SOLDIER, gun in hand, faces the door.

CUT TO Miss Wyckham standing by the church door, pressed flat up against the wall; still, tense, gun at the ready.

CUT TO Clyde and George, peering in through the window.

Through the glass: Koenig beckons to the other Soldier. He comes over, turning his back on the door.

CLYDE

This is our chance.

GEORGE

(sotto)

Now!

Clyde watches as Miss Wyckham disappears inside the church, and then he and George race after her, the back-up forces.

CUT TO:

11 INT. CHURCH -- DAY (1941)

11

Moments later. CLYDE and GEORGE rush in. MISS WYCKHAM has her revolver pointed at KOENIG and the SOLDIERS.

GEORGE

Good going, Miss.

CLYDE

What a star!

MISS WYCKHAM

Quite right. The star of the Fuhrer's conquering army.

And she turns her gun from the Germans - and aims it squarely at Clyde and George! They stiffen, shocked.

KOENIG

Welcome back, schwein!

CUT TO:

12 OMITTED

12

13 INT. TOWER OF LONDON, QUEEN'S CHAMBER -- NIGHT (1553)

13

QUEEN JANE and RANI sit side by side on the bed.

QUEEN JANE

You are so full of mysteries, Lady Rani.  
Please tell me, why are you *really* here?

RANI

I was sent here, on a mission.

QUEEN JANE

On a mission to save me?

RANI

I think so - in a way. Because I know history would have changed if you'd died tonight. And it mustn't.

(beat; frustrated)

I only wish I could *really* save you, from what's to come. But I can't, can I?

QUEEN JANE

No one can do that. But do not fear, I am ready to go.

(CONTINUED)

13

CONTINUED:

13

RANI

How can you be so brave when you know what's going to happen?

QUEEN JANE

We each have a path that we must tread, and this is mine. All I hope is that I will be remembered - even though I was Queen just nine days.

RANI

Of course you're remembered. I mean, will be remembered. For hundreds of years to come.

QUEEN JANE

You say that with such strange certainty, Lady Rani.

RANI

That's because it's true.

QUEEN JANE

But how can you know? This country you come from. It must be so different to England.

RANI

Different in some ways. But very similar in others.

QUEEN JANE

Is it fair and equal? Is there freedom for all?

RANI

It's easy to forget just how free everyone is. Course, to keep our freedom, we sometimes have to fight.

QUEEN JANE

Do you fight?

RANI

I have friends - amazing friends - and we fight together.

QUEEN JANE

I would have been honoured to have met your friends. I wish England could be more like your country.

RANI

It will be. I promise you that.

(CONTINUED)

13 CONTINUED: (2)

13

QUEEN JANE

How is it you seem so wise? Is there something you are not telling me? Are you truly of this world?

Rani so wants to tell her the truth, but she can't, so she just laughs it off:

RANI

Don't be daft, course I am.

QUEEN JANE

Whoever you are, wherever you are from, I would not wish to spend these last hours of freedom with anyone else.

CUT TO:

14 INT. CHURCH -- DAY (1941)

14

The SOLDIERS have their guns trained on CLYDE and GEORGE stood near the TRANSMITTER on the altar; lit up and humming.

In the b/g, MISS WYCKHAM is having a go at KOENIG, but they're too far away to hear.

CLYDE

I know most teachers have a touch of the Gestapo, but a Nazi spy at school - didn't anyone suspect?!

GEORGE

She replaced old Mrs Thwaite who went missing last month...

(making connection)

...right, explains that then. Wyckham must've lied about everything - the village being taken, the Home Guard.

But Clyde isn't listening, he's looking at something... His POV: THOR'S HAMMER on top of the TRANSMITTER.

FX SHOT: the Hammer glows mysteriously.

CLYDE

Definitely what that shop bloke's after. So perhaps I can kill two birds with one stone...

CUT TO Miss Wyckham catching sight of Clyde and George talking. And as she marches over, Koenig following:

(CONTINUED)

14

CONTINUED:

14

MISS WYCKHAM

If you're planning another escape, don't bother. Within the hour the German invasion will be underway.

CLYDE

Invasion? What you talking about?

MISS WYCKHAM

I wasn't posted to this dreary village at random.

Little Malding's coastline is dotted with early-warning radar. They have proved irritatingly successful at alerting the enemy to our aircraft and ships.

KOENIG

But we can render the entire system useless, with our Sieg Transmitter.

CLYDE

So that thing *blocks* British radar?

MISS WYCKHAM

Right now the glorious German fleet is preparing to depart harbours all along the Dutch and Belgian coast.

KOENIG

And your so-called British Intelligence will not suspect until it is far too late.

GEORGE

Yeah but we know. Clyde and me.

MISS WYCKHAM

And what can two schoolboys do?

Clyde steps forward, all cocky, surreptitiously slipping his hand into his back pocket, fiddling with something.

CLYDE

You'd be surprised. I've taken on bigger loonies than you lot. I've fought hideous, bug-eyed monsters. And defeated them all... *with this!*

He whips out his MOBILE. One click and it blasts out Dizzee Rascal's *Bonkers*, or something appropriately inappropriate.

(CONTINUED)

14 CONTINUED: (2)

14

KOENIG

What is that?!

CLYDE

Dizzee Rascal. Oh, this - it's a bomb.  
A very small bomb, but strong enough to  
blast this entire church!

KOENIG

He's bluffing! It can't be!

CLYDE

Do you wanna take that chance?

He walks straight at the Nazis, and they all back away,  
staring scared at the 'bomb'.

This gives George, in the b/g, a chance to edge nearer  
the Transmitter.

CLYDE (CONT'D)

Here you go - catch!

And he tosses it towards Miss Wyckham. Instinctively,  
she dodges it, and it hits the floor. Everyone leaps  
back. No one's looking at George, reaching out for the  
HAMMER.

GEORGE

Clyde, I've got it!

He holds aloft the HAMMER and rushes to Clyde's side.

MISS WYCKHAM

It was a trick!

And she stamps on the mobile, shattering and silencing  
it.

KOENIG

(advancing)

Give that to me!!

CLYDE

Get back! Or we'll smash it!

George holds the HAMMER by the very tip, as if he's about  
to let it fall. The lads sidle past the Nazis - who are  
powerless to stop them - and towards the TOWER DOOR.

CLYDE (CONT'D)

People like you disgust me.

(MORE)

(CONTINUED)

14 CONTINUED: (3)

14

CLYDE (CONT'D)

You hate and fear anyone who isn't the same as you. But we're British and we'll fight you every step of the way. And in the end, though it'll cost lives, loads of lives, we'll crush you lot.

MISS WYCKHAM

You don't stand a chance.

CLYDE

Really? But remember, you've lost this battle, and you'll lose the war too. I know - I've seen it.

They slip inside THE TOWER, slam the door, the key turns.

CUT TO:

15 **INT. CHURCH, TOWER -- CONTINUOUS (1941)**

15

CLYDE stares at the HAMMER in GEORGE's hand. Of it:

CLYDE

I'll need that later, so put it somewhere safe.

George puts it down on a table or some such.

Hammering on the door from outside, KOENIG's furious voice, and continued (improvised) throughout:

KOENIG (O.S.)

Open this door, or you'll regret it! I will make sure of that! ... [etc]

CLYDE

Ever rung a bell before, Georgie?

PAN ACROSS, a bell rope hangs down from the roof.

GEORGE

Course I have. Every Sunday.

CLYDE

Then make like it's Sunday!

And George grabs the rope, pulls. *CLAAAAAAAANGGGG!*

CUT TO:

16

INT. CHURCH -- CONTINUOUS (1941)

16

Another *CLAAAAAANGGGG!* And KOENIG, MISS WYCKHAM & the TWO SOLDIERS' faces fill with horror. Livid, Koenig tries even harder to open the TOWER DOOR.

MISS WYCKHAM

It's over, Koenig! The Home Guard will be here in minutes! Come on!

And she rushes towards the exit. The others follow.

CUT TO:

17

INT. VICTORIAN HOUSE, LANDING -- DAY (1889)

17

EMILY and SARAH JANE crossing the landing.

CHILDREN's voices, like before - laughing, chattering.

The door to the playroom is now shut, and it's different too. It's a modern door now, not panelled, with a 'Ben & Katy's room' sign on it - and a LARGE SILVER KEY in the lock.

EMILY

The children's room. But that door was open before. And it's different.

FX SHOT: Sarah Jane's POV: the KEY glows with Time Window energy. She reaches out, but her hand passes through it.

SARAH JANE

It's got to be what the shopkeeper was after. So he must have sent me to the wrong time. But why?

EMILY

Maybe you came to meet me.

SARAH JANE

Well, I'm certainly glad I did.

EMILY

So that key is in the future? And the door is still open in our time?

SARAH JANE

Precisely. Which means we can walk straight through it.

(CONTINUED)

17

CONTINUED:

17

FX SHOT: Sarah Jane walks straight through the closed door, and as she does the door *shimmers* strangely.

CUT TO:

18

**INT. VICTORIAN HOUSE, PLAYROOM -- CONTINUOUS (1889)**

18

FX SHOT: EMILY emerges through the door -

EMILY

Amazing!

She joins SARAH JANE, who smiles at her, and they watch -

- KATY and BEN, who we can actually see this time. They're sat on the floor in their pyjamas. Ben holds a candle and a box of matches. He opens the matchbox.

KATY

Ben, don't! You mustn't! You know what Mummy told us.

BEN

Shut up, Katy! It's only a candle! Mum does it all the time.

KATY

But you mustn't! Please don't!

EMILY

So he starts the fire. And they've been locked in here. How can we help them?

SARAH JANE

(desperate)

I'm thinking, racking my brain...

KATY

You'll start a fire, Ben!

EMILY

(so distraught)

I can't stand it!

Ben and Katy look up momentarily, as if they hear Emily.

EMILY (CONT'D)

They heard me!

SARAH JANE

But how? They're at a completely different point in Time.

(CONTINUED)

18

CONTINUED:

18

But the kids look down again, and Ben strikes a match and lights the candle.

KATY

I'm telling Gemma!

And she marches towards the door.

EMILY

I was thinking about the night Mother died - and then I felt it, just for a moment. I'm sure I crossed over into *their* time.

SARAH JANE

Your fear - it must be connecting to theirs!

KATY

(rattling door handle)

It's locked!

BEN

Let me try.

As Ben rushes to get up, he knocks the candle to the floor.

SARAH JANE

And if you can cross over - you can save them! You can turn your fear into a force for good! C'mon!

Sarah Jane and Emily race off out of shot (towards the door), as the kids back away from the door and the fire.

KATY

Ben, we're trapped!

The kids stare in horror at PRAC FIRE blazing before them.

CUT TO:

19

INT. VICTORIAN HOUSE, LANDING -- CONTINUOUS (1889)

19

Standing by the 1990s playroom door - LARGE SILVER KEY in the lock - EMILY has her eyes shut tight, tortured while really concentrating on the past. SARAH JANE at her side.

(CONTINUED)

19

CONTINUED:

19

EMILY

I saw it all happen... the school where  
Mother worked... the flames, so high!  
But she ran back inside, trying to  
help... She must have been terrified...  
but she didn't let it stop her...

SARAH JANE

That's it! Now harness that same  
strength, just like your Mum did. Hold  
onto it - and use it!

CU, Emily, eyes shut tight, really intense. Then she  
opens her eyes, stares directly at THE KEY. She steps up  
to it -

She reaches out, to take hold of it, utterly focussed -

FX SHOT: - but her hand goes straight through the key.

FX SHOT: so she tries again - but the same thing happens.

Then, using all her mental strength, she makes a third  
attempt, and this time she grasps the key, turns it,  
opens the door, then removes the key.

PRAC SMOKE billows out of the playroom, and BEN and KATY  
emerge from inside, coughing, choking, black with soot.

BEN

Who are you?

EMILY

I'm Emily Morris. I'm here to help. Now  
go!

The kids race off downstairs together.

Emily's so relieved, so happy. And as she turns round,  
there's Sarah Jane. The smoke's gone, all the sounds of  
the fire too, and the door is back to its 1889 look.

EMILY (CONT'D)

We did it! We saved them!

She throws her arms around Sarah Jane, so relieved.

SARAH JANE

No, Emily - you saved them. And your  
mother would be very very proud of you.

CUT TO:

20

INT. CHURCH, TOWER/CHURCH -- DAY (1941)

20

GEORGE gives the bell rope a final pull - *CLAAAAAANGGG!*  
CLYDE cautiously opens the door, checks the coast's clear, then beckons George to follow him into the main church.

CLYDE

They'll probably be back at the beach by now. Hope they don't get away after all we've done.

GEORGE

The Home Guard will catch 'em, you can bet your life on it.

(beat; determined)

And you're right, Clyde, what you said to the Jerries. We will crush them. I'm gonna join up and help do it myself.

CLYDE

But that's not what I meant. I don't want you to fight. It's dangerous out there.

GEORGE

But it's my duty. For King and Country.

CLYDE

At least leave it a few years. 1945 to be precise.

GEORGE

Not likely. I'm getting stuck in, soon as they'll let me. Just you wait and see.

Clyde sighs; there's no arguing with George.

GEORGE (CONT'D)

So what now?

CLYDE

You wait here for the Home Guard. Keep the doors locked though, in case the Jerries come back.

GEORGE

And where are you going?

CLYDE

Back to where I came from, I hope.

(CONTINUED)

20

CONTINUED:

20

GEORGE

London? But what about the bombing?

And Clyde heads across to the HAMMER on the table.

CLYDE

It's not the London you're thinking of.  
Look, I can't explain...

He grasps the HAMMER and -

CLYDE (CONT'D)

Good luck, Georgie-boy. And if you do  
join up - please, be careful.FX SHOT: - a WHITE VORTEX surrounds him. George boggles  
as Clyde begins disappearing... fading... fading... gone!

GEORGE

Well, stone me!

CUT TO:

21

**INT. TOWER OF LONDON, QUEEN'S CHAMBER -- NIGHT (1553)** 21LADY JANE steps from behind a screen, now wearing a  
simple, dress. She's calm, dignified. RANI tries to  
smile.

QUEEN JANE

How do I look?

RANI

Most becoming, my lady.

QUEEN JANE

I wish to be prepared, for it will not  
be long now. But promise me you will  
leave soon. It's too dangerous here.

RANI

I said I'd stay by your side, and I  
meant it.

QUEEN JANE

But they will arrest you too.

RANI

Don't worry about me, I can look after  
myself.

And she glances at the DAGGER on the floor, just as -

The door flies open, a distraught MISTRESS ELLEN enters.

(CONTINUED)

21

CONTINUED:

21

MISTRESS ELLEN

I'm so sorry, Jane, but Queen Mary has ordered you be taken to the Keep - to await trial. You must come now.

QUEEN JANE

Do not fret, Ellen.  
I have done my living, and I am ready for something far more important.

Rani turns her head away, she doesn't want Jane to see how upset she is, how close to tears.

QUEEN JANE (CONT'D)

I may go to my death, but you have given me hope that it will not be in vain.  
Tell me again that I am not forgotten.

RANI

I promise you. Not by your people, not by history - and never by me.

QUEEN JANE

Goodbye, Rani. My friend. It is time for me to leave you now.

RANI

And me to leave you.  
(beat; so very sad)  
Goodbye, Jane.

She picks up the DAGGER from the floor -

FX SHOT: a WHITE VORTEX wraps around her, she begins fading.

Ellen stares agog, and when we CUT BACK to where Rani stood, nothing of her remains.

MISTRESS ELLEN

But... 'tis witchcraft!

Jane is calm, as if she expected this:

QUEEN JANE

Lady Rani is not of this world, but she is no witch, Ellen. She is an angel - I always suspected so. And as angels speak only the truth, I know I do not die in vain.

CUT TO:

22

INT. VICTORIAN HOUSE, PLAYROOM -- DAY (1889)

22

EMILY and SARAH JANE in the empty room. All is still.

EMILY

The house is at peace again. Meeting you has taught me so much. I can't believe I was chasing after ghosts.

SARAH JANE

You had the urge to investigate, which is wonderful. But now you know there's so much more out there, more than anyone can imagine.

EMILY

Do you think my father will believe me, that I've travelled in Time?

SARAH JANE

Not everyone's as open to new ideas as us. But at least you two will be talking, sharing things, and not just dwelling on what's gone and can't come back.

EMILY

Yes, it's the here and now that counts, you were right. Though the future does sound exciting.

SARAH JANE

The future's got its problems too. Talking of which... Emily, I need the key. It's what I came for.

Emily hesitates, then takes the KEY from her pocket. - She slowly, sadly hands it to Sarah Jane.

SARAH JANE (CONT'D)

Thank you.

FX SHOT: Sarah Jane grasps hold of it and as she does so a WHITE VORTEX swirls around her, and she's disappearing...

EMILY

What's happening?

SARAH JANE

I'm going back, to my own time. I'm sorry, but this is goodbye.

(CONTINUED)

22

CONTINUED:

22

EMILY

But I don't want you to go! I want you here! I want to learn more!

FX SHOT: just as Sarah Jane is about to vanish completely Emily reaches into the VORTEX and grabs hold of the key.

SARAH JANE

You will, and all by yourself. Now please, let go!

FX SHOT: Sarah Jane vanishes, and so does the VORTEX, and Emily is left alone in the empty room holding the key.

CUT TO:

23

**INT. ANTIQUES SHOP -- DAY**

23

FX SHOT: first CLYDE then RANI come through the TIME WINDOW, holding the HAMMER and the DAGGER respectively. (The Window stays open, though OOS, throwing PRAC light on everyone.)

CLYDE

(checks himself)

Yep, all in one piece.

(to Rani)

And I'm loving the new look.

SHOPKEEPER

Please, let me have the Chronosteen!

CAMERA SHAKE - it's worse than ever now!

RANI

What's happening here? And where's Sarah Jane?

They hand the HAMMER and the DAGGER to the SHOPKEEPER. He puts them into the SMALL CASE (as seen in ep9, sc2).

SHOPKEEPER

She's still in the past, and without her the Earth is doomed!

FX SHOT: a beat, then SARAH JANE comes through the WINDOW.

SARAH JANE

Rani, Clyde, you're okay!

She embraces Clyde and Rani, so relieved.

(CONTINUED)

23

CONTINUED:

23

CAMERA SHAKE, the shop shudders more violently than ever. A grating sound from the TIME WINDOW, which is still open (but not in shot) and throwing PRAC light on everything.

SHOPKEEPER

Where's the Chronosteen, Miss Smith?  
The key! I need the third object!

SHOT of the DAGGER and HAMMER on a table.

SARAH JANE

I'm so sorry - but I lost it.

CLYDE

Send me, I'll get it back!

SHOPKEEPER

The Time Window is far too dangerous now. Only the key can close it. And it must be closed!

CAMERA SHAKE. Really violent. Things starting to fall off shelves, shatter. The grating from the TIME WINDOW is deafening; they have to shout.

RANI

There's gotta be something we can do?!

SHOPKEEPER

It's too late! Earth is about to be sucked into the Time Vortex!

A terrible moment - all seems lost! But then Sarah Jane turns, staring at something. And in the doorway stands ANGELA, early 70s, carrying a handbag.

ANGELA

(shouting over din)

Are you Sarah Jane Smith? I was asked to give you this.

She opens her handbag and produces - the KEY!

The Shopkeeper grabs it, shoves it into his SMALL CASE with the other objects.

PRAC light blazes from inside, reflecting on him until:

He slams the case shut - and:

FX SHOT: - ZZZZSHUM! The Time Window folds in on itself!

All the shuddering, shaking, etc. ceases at once.

(CONTINUED)

23 CONTINUED: (2)

23

RANI

We did it! The Time Window's shut!

The Shopkeeper is by the PARROT in the cage now. He picks it up, getting ready to leave.

SHOPKEEPER

Indeed you did. How marvellous!

CLYDE

Where are you going?

FX SHOT: during his following speech, the Shopkeeper and the Parrot start to slowly fade away into thin air:

SHOPKEEPER

Aaah now, that would be telling. The Captain's work is done here, that's all you need to know. Of course I'd love to stay and chat, but, well, duty calls.

The Parrot lets out a contented *SQUAAAAAWK!* and they're gone.

CLYDE

'The Captain's work'? What, we've been working for a flippin' parrot?

RANI

But who were they anyway?

SARAH JANE

I don't think they wanted us to know.

CLYDE

Can't stick these enigmatic types.

ANGELA

Well, I was warned to expect some strange things. And I must say, Miss Smith, you do not disappoint.

SARAH JANE

Welcome to my world. And thank you, Miss... Morris?

ANGELA

Angela Pryce. Emily Morris was my grandmother.

She produces a crumpled NEWSPAPER PAGE, hands it to Sarah Jane - the same SJ gave Emily but now yellowed and torn.

(CONTINUED)

23

CONTINUED: (3)

23

SARAH JANE

Good old Emily. She came through in the end.

ANGELA

When I was a little girl, Granny gave me that key, said she'd made a terrible mistake by taking it, and told me to bring it to the place in the article, on this very day. She said I'd meet a woman called Sarah Jane Smith. It's been quite a wait. A lifetime or two, in fact.

RANI

You and your granny have just saved the world.

SARAH JANE

So - what happened to Emily?

ANGELA

She became a doctor, then founded a hospital for children. She inspired so many to follow in her footsteps, including my mother and myself. And we loved her very much.

Sarah Jane puts an arm around her; they head for the door.

SARAH JANE

Let's get a cuppa, shall we, Angela? I want to hear lots more about your grandmother - and you.

The shop bell tinkles, and they're gone.

Rani and Clyde stare at one another, wide-eyed.

CUT TO:

24

INT. SARAH JANE'S ATTIC -- DAY

24

CLYDE in front of Mr Smith, with a newspaper article on screen. Stay CU on Clyde - beaming - as he reads:

CLYDE

Following his triumph as an evacuee in Norfolk, George Woods joined the Army, aged just sixteen, and fought in the Battle of Ardennes.

(MORE)

(CONTINUED)

24

CONTINUED:

24

CLYDE (CONT'D)

But it is for his work in the field of radar development during the 1950s and '60s that George, now 83, has been honoured this week by Her Majesty the Queen.

Then REVERSE, to show Mr Smith's screen - and an on-line newspaper article with a photo of proud George, aged 13, on the beach with a couple of Home Guards; Koenig & Wyckham tied up at their feet. There's an inset photo of George today, aged 83. The headline: 'KNIGHTHOOD FOR BOY HERO.'

CUT TO:

25

**INT. RANI'S BEDROOM -- DAY**

25

RANI, back in her everyday clothes, touches the TUDOR DRESS on a coat hanger behind her door. She smiles sadly, fondly. Then over to her bed, where she sits in front of her LAPTOP, scrolls down. ON her face, reading, but internal monologue:

RANI (V.O.)

And in the final hours before her execution...

(pause, so sad)

...Lady Jane wrote to her sister, Katherine: 'I am touching my death, but rejoice, good sister. I shall be delivered of corruption. And though I lose my mortal life, I am assured that I win immortality.'

Rani looks up from the screen and smiles.

CU of laptop - ZOOM IN on the 'Streatham Portrait' of Lady Jane Grey, and the tinkling tune of the music box rises up.

**END OF EPISODE 10**