

THE SARAH JANE ADVENTURES 4

Episode 9

By

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PINKS

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1

EXT. LONDON STREET & ANTIQUES SHOP -- DAY

1

CU, local NEWSPAPER PAGE, torn from the paper. The headline: 'ALIEN SIGHTED AT LOCAL SHOP?' A photo of an antiques shop.

The newspaper's whipped away to REVEAL... WIDE SHOT, the actual shop, exactly like the photo. The sign above the door reads: 'SMALLEY & CO - ANTIQUES & COLLECTIBLES.'

REVERSE, SARAH JANE, CLYDE & RANI over road, staring at it.

SARAH JANE

(reads from newspaper)

The shop's owner, Mr Smalley, who refused to give his age, said he saw a creature twelve feet tall, with huge fangs and red eyes.

CLYDE

What we up against - the Gruffalo?

RANI

There's only one way to find out.

They cross the road - SJ jams newspaper page into a pocket - and up to the shop door. The bell tinkles as they enter.

CUT TO:

2

INT. ANTIQUES SHOP -- CONTINUOUS

2

SARAH JANE, RANI & CLYDE by the door, surveying the dark, eerily still shop, jam-packed with antiques, curios and junk: china, toys, books, furniture, ornaments, paintings, etc.

SARAH JANE

Hello? ... Hello?

SQUAAAAAAAAAAWK! They all look round, startled. But it's just a MACAW PARROT in an antique cage.

Sarah Jane moves off, SCANNER WATCH open. Clyde & Rani scout around, examining things. After a moment or two of looking:

RANI

What is it we're looking for?

SARAH JANE

Haven't the foggiest.
(MORE)

(CONTINUED)

2

CONTINUED:

2

SARAH JANE (CONT'D)
(snaps SCANNER shut)
But I'll know it when I see it.

CLYDE
That's what Mum says when she's dragging
me round Primark.

Rani has picked up a MUSIC BOX. She opens it. A small, ornate bird pops up, rotating, and a sweet lullaby plays.

RANI
Always wanted one of these when I was
little.

Clyde is inspecting an ancient ARROW ON A WOODEN STAND, with dried blood on the tip.

CLYDE
Is that a blood stain?

SHOPKEEPER
But whose blood? That's the question.

Standing in front of a velvet-curtained archway at the rear, hardly visible through the gloom, the SHOPKEEPER.

SARAH JANE
Oh, sorry. Didn't see you there. Mr Smalley? Or... co?

The Shopkeeper strides over, into the light. He's charming, twinkly, enigmatic, dressed like an Edwardian magician: waistcoat, cravat, smoking jacket, tasseled cap. Nearby (but we don't get the significance yet) a SMALL CASE on the floor.

SHOPKEEPER
Some say that arrow was pulled from the eye of King Harold himself after the Battle of Hastings.

RANI
And some say he wasn't shot in the eye at all. Read that on-line.

SHOPKEEPER
The tapestry of Time is a fragile thing.
Apply the slightest pressure and the
threads of history can unravel. But you
understand that, don't you, Sarah Jane?

SARAH JANE
How do you know my name?

(CONTINUED)

2 CONTINUED: (2)

2

SHOPKEEPER

I know many things. That music box, Rani, once belonged to Miss Charlotte Bronte.

SARAH JANE

The newspaper story, it was entirely for our benefit, wasn't it? Look, I don't like being tricked - who are you, and what do you want?

SHOPKEEPER

I need your help, to save the world. Time itself is under threat.

SARAH JANE

From what?

SHOPKEEPER

Chronosteen! A metal forged within the Time Vortex, with the power to reshape destiny. Three pieces of it, moulded into different objects, are lodged at key points in Earth's history. They must be recovered.

RANI

What objects? Where in history?

SHOPKEEPER

They could be anything, anywhere.

Sarah Jane turns to go.

SARAH JANE

Well, good luck with that.

SHOPKEEPER

But only you can do this! You are Earth's last hope.

SARAH JANE

Even if I believe you, how can we possibly find this Chronosteen?

SHOPKEEPER

This is a Time Window, Sarah Jane. It will take you close to the objects.

He gestures with his hand. PRAC light illuminates his face, the room. SJ & co look to see what's producing it.

(CONTINUED)

2 CONTINUED: (3)

2

FX SHOT: a TIME WINDOW. And it is just that, a window-like rectangle of nothingness hovering in mid-air, with bright white light flooding out of it.

CLYDE

If you can create *that*, why can't you go yourself?

SHOPKEEPER

It is forbidden for me to travel through Time, but you can - you have all passed through it before.

The gang stare at the TIME WINDOW (but keep it OOS here), PRAC light flooding them.

SARAH JANE

Look, if we go, and I'm not saying we will, then how do we get back?

SHOPKEEPER

Find the objects and they will bring you home. I'm afraid, Sarah Jane, there is no choice in the matter!

The Shopkeeper clicks his fingers at the Window and -

FX SHOT: - light from the Time Window flares up, blindingly bright, and our heroes are engulfed with a *SHVOOOOOM* and sucked into the Window!

SARAH JANE

(fading away)

NOOOOOOOOO - !

SHOPKEEPER

(during this; shouting)

And be careful...

(quieter; they've now disappeared)

...history can be a dangerous place.

During this the light's died away; just the Shopkeeper remaining. He takes a large SAND TIMER off a shelf, turns it over. The grains of sand pour down.

The caged PARROT lets out a *SQUAAAAAAWK!* Addressing it:

SHOPKEEPER (CONT'D)

That's right, Captain, they have until the sands run out - or this world is doomed!

CUT TO: **OPENING TITLES**

3

EXT. BEACH -- DAY (1941)

3

CLYDE sits up, dusts himself down, looks around.
Confused:

CLYDE
Sarah Jane, Rani, where are you?!

His POV: an empty expanse of beach, the sea crashing in, some rocks, sand dunes behind.

CLYDE (CONT'D)
More to the point, where am I?

CUT TO:

4

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

4

SARAH JANE is on her back on the floor. She sits up, looks around her. She's in a dark, dingy understairs room.

SARAH JANE
Hello? Clyde? Rani? Can anyone hear
me? *

She stands, moves to the door, tries the handle. Locked.

PAN DOWN to the keyhole - and an eye peering through! *

CUT TO:

5

INT. TOWER OF LONDON, DRESSING ROOM -- NIGHT (1553)

5

RANI's POV: everything's out of focus, blurred. Then a Tudor lady's dressing room - screen, chaise longue, wardrobe, bay window, etc - all comes into focus.

Rani turns (MUSIC BOX still in hand), bit woozy, and bumps straight into MISTRESS ELLEN - 40s, matronly Tudor frock.

MISTRESS ELLEN
Heavens, you gave me a fair fright!
Creeping up like that! You are not
expected till the morrow.

RANI
Where am I? Where is this? And where's
this object he was on about?

She scans the room.

(CONTINUED)

5 CONTINUED:

5

MISTRESS ELLEN

Beg your pardon, my lady, are you all right? I am sure it has been a long journey from the East but -

RANI

(cuts in)

Did you say you're expecting me?

MISTRESS ELLEN

Of course we are. 'Twas the Queen's personal request that you came.

RANI

Seriously? Is this Buckingham Palace?

MISTRESS ELLEN

This is the Tower of London, the royal chambers. And Queen Jane is eager to meet you.

RANI

Jane... Don't remember a Queen Jane.

MISTRESS ELLEN

My, you are tired from the journey.
(spells it out clearly)
I am Mistress Ellen, head of Her Majesty's household. I have been with her since she was a babe. Lady Jane she was then.

RANI

Lady Jane Grey? Well, I've certainly heard of her.

MISTRESS ELLEN

She was made Queen nine days ago.

RANI

Of course, the Nine-Days' Queen.

MISTRESS ELLEN

(sees the MUSIC BOX)
What's that you have there?

RANI

Er, it's for the Queen - a present.

MISTRESS ELLEN

How thoughtful. Now, we had best find more suitable attire - for the Queen's new lady-in-waiting.

(CONTINUED)

5 CONTINUED: (2)

5

ON Rani, wide-eyed.

CUT TO:

6 EXT. BEACH -- DAY (1941)

6

CLYDE stares at his MOBILE. The display: 'NO NETWORK.'

CLYDE

I don't think we're in Ealing anymore,
Clydey.

GEORGE (O.S.)

Pssst!

Clyde looks around, but sees no one.

GEORGE (O.S.) (CONT'D)

Quick, or they'll see you!

A boy, behind a dune, beckons to Clyde, then disappears.

Clyde runs over, jumps behind the dune and finds himself face to face with GEORGE - 13, London accent, 1940s knitted tank-top, grey shorts. In his hand, a pair of BINOCULARS.

GEORGE (CONT'D)

Get down!

And he pulls Clyde onto the sand beside him. Eying George:

CLYDE

Wherever I am, they've not invented style yet. I'm Clyde, who are you?

GEORGE

My name's George, George Woods...
(eying Clyde's outfit)
...and you can hardly talk. Now keep your voice down.

George peers through his BINOCULARS, along the beach.

CLYDE

Why, what you looking at?

GEORGE

Germans. I'm sure of it.

CLYDE

What, nabbing all the sun loungers?

(CONTINUED)

BINOCULARS POV: a DINGHY, with THREE GERMANS in it, wearing civilian great coats (ie, to cover their Nazi uniforms), has just come ashore, and they're starting to climb out. They have TWO CASES (as described later) and a BAG with them.

GEORGE

Mum warned me when I was evacuated that country folk were a bit thick.

CLYDE

Evacuated? Right, I get it, so this is like 1939 or something?

GEORGE

But she didn't say just how thick. It's the seventh of June, 1941.

CLYDE

Really? That's seriously cool.

(sinking in)

So when you said Germans, you actually meant - Nazis!

CUT TO:

INT. VICTORIAN HOUSE, UNDERSTAIRS/ENTRANCE HALL -- DAY (1889)

SARAH JANE has her SONIC in hand, about to use it on the door, when a bolt snaps back, and it creaks open. SJ steps back, the bright light from a GAS LAMP now blinding her.

EMILY

At last, I have you trapped! Now speak your name, spirit!

The lamp moves to show EMILY - 15, 1880s tomboy garb, satchel.

SARAH JANE

I'm not a *spirit*, I'm Sarah Jane Smith.

And she steps out into the wide, grand, ground-floor hallway. It's empty apart from an imposing GRANDFATHER CLOCK.

EMILY

Why are you haunting this house?

SARAH JANE

Look, if I was a ghost - and by the way, there's no such thing - you wouldn't be
(MORE)

(CONTINUED)

SARAH JANE (CONT'D)
able to touch me, would you? Go on, try it.

She reaches out, but Emily backs away, cautious. Sarah Jane keeps her hand there, smiling. And Emily looks at her, then steels herself, reaches out, takes her hand.

SARAH JANE (CONT'D)
See. Just as solid as you are.
(shaking her hand)
Pleased to meet you...?

EMILY
Emily Morris.

SARAH JANE
Do you live here?

EMILY
No one lives here. I'm just
investigating. There are ghosts in this
house. Everyone says so.

EMILY (CONT'D)
I mean, that door was *locked*, so if
you're not a ghost, how did you get in?

SARAH JANE
(looking around)
That's tricky to explain - what year is
this?

EMILY
(slightly thrown)
1889...

Just then a piercing CHILD'S YELL - 'NOOOOOOOO!' - echoes out through the house, coming from above. They look up.

EMILY (CONT'D)
No such thing as ghosts you said - well
what was that then?

ON Sarah Jane, sensing a mystery.

* * * * *

CUT TO:

BINOCULARS POV: TWO GERMANS dragging their dinghy up beach towards ROCKS. KOENIG watches, clearly the one in charge.

8 CONTINUED:

8

CLYDE

They could be Brits, hard to tell. You sure they're Nazis, George?

A gust of wind blows Koenig's great coat open, and we catch a glimpse of his NAZI UNIFORM beneath.

CLYDE (CONT'D)

Yeah, I see it! You're right!

Normal POV, and Clyde's lowering the binoculars.

CLYDE (CONT'D)

Time travel's awesome, isn't it? Gotta do it more often.

GEORGE hasn't heard any of this. He's been squatting a little way off, scanning the horizon. Coming over:

GEORGE

They must have come in on a U-Boat. Mr Porter warned me this could happen - an invasion! My turn.

And he grabs the binoculars off Clyde, looks through them.

CLYDE

But the Germans don't invade, we thrash 'em, that's a fact! Didn't get a C in History for nothing.

(light-bulb moment)

Hang on... Time is under threat he said. Clyde's mission comes into focus.

GEORGE

What you rabbiting on about?

CLYDE

Can't say. Let's just thrash 'em.

(Churchill voice)

We shall fight them on the beaches, we shall fight them on the... other places.

(thinks; frowns)

Actually, what are we gonna do?

GEORGE

Call the Home Guard, of course!

CLYDE

Good thinking, Forties boy.

GEORGE

Not quite the ticket, are you?

(CONTINUED)

8 CONTINUED: (2)

8

And they race off.

CUT TO:

8A **EXT. TOWER OF LONDON -- NIGHT (1553)**

8A

FX SHOT: WIDE, Tower as it would have looked in the 1550s.

CUT TO:

9 **INT. TOWER OF LONDON, DRESSING ROOM -- NIGHT (1553)**

9

RANI steps from behind the screen, looking gorgeous in a lavish Tudor gown. MISTRESS ELLEN folds her old clothes.

RANI

Ta-daaaa! What d'you think?

MISTRESS ELLEN

Most becoming, my lady.

RANI

So fill me in. What's going on at court? News is slow reaching... the East.

MISTRESS ELLEN

I'm so worried for Jane. Only nine days a queen, and now they call for Lady Mary to be crowned.

RANI

But Jane's the real queen, right?

MISTRESS ELLEN

That was what King Edward decreed, 'fore he died, but it is not what the people want.

(steals herself)

But enough of that. 'Tis time for you to attend audience.

RANI

Wow, never done an audience before.

Ellen sweeps out of the room. Rani picks up the MUSIC BOX from a table nearby and follows her.

CUT TO:

10

EXT. TOWER OF LONDON, PRESENCE ROOM -- NIGHT (1553)

10

MISTRESS ELLEN enters, with RANI behind her (MUSIC BOX in hand). Rani's nervous; she glances about in awe.

MISTRESS ELLEN

'Tis only me, Your Majesty, and your new Lady. May we enter?

They hover in the doorway, waiting to be called forward.

QUEEN JANE - 16, pretty, red hair, more gravitas than her age suggests - sits on a simple throne in a room designed for audiences. By her, LADY MATILDA - 21, a Lady-in-Waiting.

Jane gestures to Matilda for her CROWN, on a cushion nearby. Matilda reaches for it, carefully places it on Jane's head.

QUEEN JANE

We are ready to receive you now.

Ellen - followed by Rani - approach the throne.

MISTRESS ELLEN

May I present, Lady...

RANI

Lady Rani. From the court of...
(thinking fast)
...court of the Taj Mahal.

She makes a clumsy attempt at a curtsey.

QUEEN JANE

I know it not. But you have clearly travelled far, Lady Rani. I am most grateful, and pleased to make your acquaintance. You may leave us, Ellen. You too, Lady Matilda.

Ellen leaves, but Matilda stops partway and turns, making eye contact with Rani:

MATILDA

Forgive me, but I thought the request was for an elderly companion? And I heard the Countess of Arundel was already on her way. Your Majesty, can we trust this... foreigner?

(CONTINUED)

10

CONTINUED:

10

RANI

I hope the Queen will judge me on my own character. Just as she might judge you on yours.

JANE

Well said. Matilda, where are your manners? I say again, leave us.

Matilda shoots Rani a poisonous glance, leaves the room.

QUEEN JANE

And what is this you bring?

Rani hands Jane the MUSIC BOX.

RANI

It's a music box. Go on, open it.

Jane cautiously opens it. Her face lights up as the tinkling music begins and the ornate bird turns. Astounded:

QUEEN JANE

How is this possible? And the music...

RANI

They're dead clever where I come from.

QUEEN JANE

(touched)

Thank you, Lady Rani, I will treasure it - forever.

(beat; closes box)

It must be hard for you, being so far from home.

RANI

Especially if you knew how far away home really is.

QUEEN JANE

I too am alone. Even those I thought most loyal now call for Lady Mary to be crowned in my place.

(sighs; doesn't want to think about it)

It is all too distressing to discuss.

RANI

No, tell me. It's important.

Concerned Rani sits somewhere close to Jane.

(CONTINUED)

10 CONTINUED: (2)

10

QUEEN JANE

When the King died without an heir, we thought his sister, Mary, would take the throne. But they made *me* Queen - and I never wanted to be. My father-in-law saw it as a way to gain power for himself.

RANI

Father-in-law? You're married?

QUEEN JANE

My mother forced me to marry Lord Dudley. But the man is an ass!

They share a giggle.

QUEEN JANE (CONT'D)

He talks of nothing but himself, fails to compliment me if I wear a new gown... oh, and he never washes.

RANI

Yeah, I know guys like that.

A bigger giggle.

QUEEN JANE

I like you, Lady Rani, you speak to me as a real person, not a queen.

(beat)

Rani - such a pretty name. Tell me of yourself.

RANI

Not much to tell really.

QUEEN JANE

Are you married?

RANI

Shut up! Oh, sorry, I mean, no, Your Majesty. I'm only seventeen.

QUEEN JANE

I am but sixteen and wed. Do you not have a sweetheart?

RANI

Haven't got time.

QUEEN JANE

Come, there must be one gentleman who occupies your thoughts?

(CONTINUED)

10 CONTINUED: (3)

10

RANI

There is someone I spend a lot of time with. Guess that's pretty much like having a boyfriend. Wouldn't exactly call him a gentleman though...

CUT TO:

11 **EXT. COUNTRY LANE -- DAY (1941)**

11

CU CLYDE... then PULL BACK - he and GEORGE running along a lane that leads from the beach. In the distance, a small NORMAN CHURCH WITH TOWER. They stop to catch their breath.

CLYDE

Where are we going?

GEORGE

(points to church)
St Michael's. They've got a telephone.
(a thought)
So how come I've not seen you round here before?

CLYDE

Er... I'm from London.

GEORGE

When did you move to Little Malding?

CLYDE

Recently. Very recently. And I'm on the look-out for something. Not sure where I'm gonna find it though...

GEORGE

I left the Smoke two years ago. My mum thought I'd be safer in Norfolk. Mr Porter took me in, he's in the Home Guard, but he's not stuffy - we build radio sets together.

(beat; troubled)

Bombing must be shocking back in London.
Hope Mum's all right.

CLYDE

I'm sure she's fine. Mums are invincible. Where's your dad?

GEORGE

He's out at sea, fighting. I wanna join up too, soon as I'm sixteen.

(CONTINUED)

11

CONTINUED:

11

CLYDE

Why not wait till they call you up?
 Might all be over by then.

GEORGE

Not on your nelly! I wanna fight!

And he races off. Calling back to Clyde:

GEORGE (CONT'D)

C'mon, gotta report them Jerries!

Clyde takes a breath, then tears after him.

CUT TO:

12

INT. ANTIQUES SHOP -- DAY

12

The SHOPKEEPER gazes into an ALL-SEEING ORB - like a crystal ball - in his outstretched hand.

FX SHOT: in the ORB we see Clyde running off down the lane.

SHOPKEEPER

Clyde is doing well but -

The PARROT lets out a concerned *SQUAAAAAAAWK!* and the Shopkeeper looks at the SAND TIMER - it's a third through.

SHOPKEEPER (CONT'D)

- You're right, Captain, he must be quicker. We cannot keep the Time Window open much longer. Now what of Sarah Jane...?

And he waves a hand across the ORB, stares into it.

FX SHOT: in the ORB we see SARAH JANE & EMILY as follows:

CUT TO:

13

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

13

SARAH JANE wanders about, scanning with her SCANNER WATCH. Under her breath:

SARAH JANE

Odd... so much chronon energy...

EMILY comes downstairs, holding a THERMOMETER and NOTE PAD.

(CONTINUED)

13

CONTINUED:

13

EMILY

I've checked upstairs, there's no one there, so it's got to be ghosts.

SARAH JANE

(of the scanner)

Not according to this it isn't.

EMILY

What *is* that?

(frowns; suspicious)

And where are you from exactly?

SARAH JANE

A long way away. And this measures energy fields, amongst other things. The readings are very unusual here...

(beat; thinks)

Who owns this house?

EMILY

The Tillotsons. But they couldn't bear all the ghastly noises, so they moved out and locked the place up. I'm rather handy with locks.

SARAH JANE

You and me both.

Emily looks at her THERMOMETER, then her NOTE PAD.

EMILY

Funny thing is, it's sixty degrees - fahrenheit outside, but it's forty-one in here. Classic sign of ghosts.

SARAH JANE

What is it with you and ghosts?

EMILY

(guarded)

I'm just curious.

SARAH JANE

There's more to it than that.

*

EMILY

(this pains her)

Nine weeks ago... my mother... she... passed over.

SARAH JANE

I'm sorry to hear that.

(CONTINUED)

13 CONTINUED: (2)

13

EMILY

She just disappeared from my life.
 Father says she's gone, but she can't
 have gone - not forever.

Just then, the CLOCK strikes eight o'clock - *BONGGGG!* -
 ... *BONGGGG!* ... *BONGGGG!* They both turn and stare at
 it. It continues to chime ominously under the following:

EMILY (CONT'D)

Eight o'clock. That's it, that's the
 time they say it starts.

SARAH JANE

The time what starts?

EMILY

The haunting! It's supposed to happen
 each night at eight.

SARAH JANE

(more to herself)

That scream we heard, maybe my arrival
 caused some kind of time echo...

As it finishes chiming, the sound of the front door
 opening. But it doesn't open and no one is there. A
 GUST OF WIND blows down the hall ruffling Emily and Sarah
 Jane's hair.

EMILY

What was that?

SARAH JANE

Ssh. Listen.

A distorted, multi-tracked woman's voice - in fact, GEMMA
 the babysitter. We can't make out what's actually being
 said, just the sense of a voice:

GEMMA (V.O.)

*Hello, Mrs Bruce. Sorry I'm late. Have
 a great evening. And I'll see you about
 half eleven...*

The sound of the front door closing. Still no one there.

Sarah Jane gasps. Something pushes past her -
WHOOOOOSH! - something we can't see. And she's shoved
 against the wall.

Then, the sound of FOOTSTEPS heading upstairs.

(CONTINUED)

13 CONTINUED: (3)

13

EMILY

The stories are true. There *is* something strange in this house.

SARAH JANE

Yes - and it went *that* way.

She points up the stairs.

CUT TO:

14

INT. TOWER OF LONDON, PRESENCE ROOM -- NIGHT (1553)

14

While QUEEN JANE watches the bird turn on the MUSIC BOX. In the b/g RANI inspects objects on a shelf nearby. She picks up a golden goblet and studies it.

QUEEN JANE

The melody is so very pretty. I shall never tire of hearing it.

(noticing Rani)

Lady Rani, what are you doing? Are you looking for something?

Rani puts down the goblet, and turning to Jane:

RANI

Sorry, Your Majesty. I'm meant to be. It's complicated.

QUEEN JANE

You can tell me. We are friends now, are we not?

RANI

Of course we are. But...

QUEEN JANE

There's something so strange about you. Where are you really from?

Rani's torn - should she say? - but is saved from deciding when an agitated MISTRESS ELLEN bustles in, followed by LADY MATILDA. Jane rises, sensing something's wrong:

QUEEN JANE (CONT'D)

What is it, Mistress Ellen?

MISTRESS ELLEN

It is ill tidings. They say Mary and her army have reached London.

(CONTINUED)

14

CONTINUED:

14

LADY MATILDA

(holding out a SCROLL)

This was was found nailed to the door of
Saint Paul's.

QUEEN JANE

I fear to read it...

Rani takes the scroll from Ellen, reads it aloud:

RANI

On this the nineteenth day of July,
1553, Lady Mary makes just claim to the
crown of England, and she calls upon all
of her subjects to reject any unlawful
claimants...Her voice trails off. She looks at Jane, crushed for
her.

Jane slowly, sadly, removes her crown - places it down.

QUEEN JANE

Then I have no need of this, for I am no
longer Queen. And if I am not Queen
then I made false claim to the throne.
That makes me a traitor. The punishment
for traitors is death.

CUT TO:

15

EXT. CHURCH & CHURCHYARD -- DAY (1941)

15

WIDE SHOT. CLYDE and GEORGE race into view, dashing
across the churchyard, and heading for the church's main
entrance.

CUT TO:

16

INT. CHURCH -- DAY (1941)

16

Moments later. The door opens. CLYDE and GEORGE run in.

CLYDE

Right, so where does the vicar keep his
phone, Georgie-boy?

GEORGE

This way.

Clyde follows George towards the altar. Nearby is a
1940s TELEPHONE (maybe military-style). George picks up
the receiver, and into it:

(CONTINUED)

16

CONTINUED:

16

GEORGE (CONT'D)
Operator. Hello? Operator?!

He rattles the phone's cradle urgently - but no joy.

GEORGE (CONT'D)
It's dead. The line's completely dead.
That's strange.

CLYDE
So what now? Is there any other way of
getting help?

GEORGE
I remember Mr Porter saying something
about ringing the church bell. But that
was only in a real emergency.

CLYDE
And what's this when it's at home?

They're just moving off when they hear the sound of
STOMPING BOOTS outside - they freeze, listening.

GEORGE
That's them! Quick, hide!

As the door opens, Clyde & George leap over the back of
the nearest pew, crouch down under it, trying to remain
silent.

Stay with them as we hear the THREE GERMANS' boots on the
flagstones, then the door shuts, CLANK! The boys flinch.

KOENIG (O.S.)
Put the cases over there. And you,
check the place is empty.

Sounds of movement from the Germans - they're taking off
their overcoats, moving cases, scanning around, etc - and
Clyde gestures for George to follow him. They crawl
along under the pew, quietly as they can. Crawl, crawl,
crawl...

Clyde's POV: a pair of boots, he looks up, KOENIG towers
above. Caught! He stands up, so does George.

Koenig eyes them menacingly - he's 40s, blond, moustache,
Nazi officers' uniform, peaked cap (great coat off now).
He speaks good English with just the trace of a German
accent:

(CONTINUED)

16 CONTINUED: (2)

16

KOENIG (CONT'D)

I am Lieutenant Koenig. And you, are my prisoners.

CUT TO:

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

17

SARAH JANE and EMILY cautiously enter -

A large first-floor room, with two grand windows facing onto the street, big fireplace, but dusty and empty.

The door slams shut behind them. Emily jumps.

SARAH JANE

It's all right.

*

Sarah Jane uses her SCANNER WATCH:

SARAH JANE (CONT'D)

I'm getting the same readings here. It's like nothing I've seen before. Not even at Ashen Hill Manor.

The sound of FOOTSTEPS running overhead. Then CHILDREN, a boy and girl, laughing - distorted, multi-tracked echoing.

EMILY

What's that, if it's not a ghost?

SARAH JANE

Old houses sometimes retain echoes of the past, trapped within the very fabric of the building.

GEMMA's voice, again too distorted to make out the words:

GEMMA (V.O.)

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

EMILY

The same voice as in the hallway.

GEMMA (V.O.)

You know I've gotta look after Ben and Katy... Yes, I know but... Yeah, all right, just chill out...

The final three words are clear.

(CONTINUED)

17

CONTINUED:

17

SARAH JANE

Chill out? She said, chill out.

EMILY

What does it mean?

SARAH JANE

Ghosts are supposedly an echo from the past. But this person - is from the future.

ON stunned Emily.

CUT TO:

18

INT. CHURCH -- DAY (1941)

18

A SOLDIER, in Nazi privates' uniform, is heaving a LARGE LEATHER CASE, the size of a tea chest, onto the altar.

CLYDE & GEORGE sat in a front pew with the other SOLDIER, in similar uniform, guarding them with a gun. KOENIG's nearby.

CLYDE

This doesn't happen. You lot shouldn't even be in this country.

KOENIG

Quite a statement - from a negro.

This hits Clyde hard, and he retaliates hard:

CLYDE

Reduced to name-calling, are you? You're just a gang of bullies, picking on others for what they look like. That's why you'll lose this war - underestimating the enemy through blind, stupid prejudice!

Koenig's stung, so turns, and to the Soldier by altar:

KOENIG

Open the case.

The Soldier removes the front and top of the CASE on the altar. Inside: a TRANSMITTER, with dials, gauges, switches.

CLYDE

What's that, nineteen-forties iPod?

(CONTINUED)

18

CONTINUED:

18

DURING THE FOLLOWING, Koenig goes over and connects up the Transmitter, adjusts dials, etc. In the b/g, at the side of the altar, the Soldier opens a second, much SMALLER CASE.

KOENIG

This will guarantee certain victory for Germany. Our technology is far in advance of your pathetic efforts.

GEORGE

Oddest looking radio I've ever seen.

KOENIG

That's because it is so much more than a radio.

CLYDE

A transmitter then, maybe?

From the case, the Soldier carefully hands Koenig THOR'S HAMMER - an ancient Norse silver pendant in the shape of a hammer, and set into a fragile glass case with connecting wires protruding from it.

CLYDE (CONT'D)

And what is that?

DURING HIS FOLLOWING SPEECH, Koenig places the Hammer into a slot on top of the Transmitter, starts connecting the wires:

KOENIG

It was discovered beneath the Rhineland. The Fuhrer himself believes it to be Thor's Hammer.

CLYDE

God of thunder? That's just a legend. What else you got there, Excalibur?

KOENIG

Whatever its origins, our scientists have found it a great source of power.

The Transmitter lights up - humming, needles flicking.

FX SHOT: Clyde's POV: the Hammer glows with Time Window energy. [NB, only our heroes can see this 'time glow'.]

CLYDE

(to George)

Did you see that?

(CONTINUED)

18 CONTINUED: (2)

18

GEORGE

See what?

CLYDE

Must be what the junk shop bloke's
after... something that can change
history.

(to Koenig; urgent)

You've gotta give that to me!

Clyde rushes over, going to grab the Hammer -

KOENIG

Get back!!

He draws his revolver, and forces Clyde back to the pew.

CLYDE

But I *need* it!

KOENIG

I have work to do here, and you are
getting in my way.

For a moment it looks as if he's going to shoot them...

KOENIG (CONT'D)

(to the Soldier
guarding the boys)

Tie them up, lock them in the vestry!

The Soldier points his gun at the boys, forcing them
towards the rear of the church. Clyde glances back at
the Hammer.

CUT TO:

19 **INT./EXT. TOWER OF LONDON, CORRIDOR 1 -- NIGHT (1553)** 19Through a window we see RANI and MISTRESS ELLEN looking
out.

RANI

They're going to execute her. But she's
only sixteen, and she hasn't done
anything wrong.

MISTRESS ELLEN

We could all face the axe, my lady.

RANI

What have I got into? There has to be
something we can do.

(CONTINUED)

19

CONTINUED:

19

DURING THE FOLLOWING, Rani clocks LADY MATILDA talking to a HOUSEHOLD GUARD along the corridor. The Guard whispers to Matilda, who nods, looks around nervously, acting suspicious.

MISTRESS ELLEN

Not tonight there isn't. We shall see what the morning brings. Goodnight, Lady Rani.

And she heads off. Rani murmurs 'Goodnight', but her attention is focused on Matilda, who's left the Guard and is hurrying away. Rani quickly, quietly follows her.

CUT TO:

20

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

20

SARAH JANE and EMILY climbing the stairs to the top floor.

SARAH JANE

Something's causing this time and the future to cross over. Which means there must be a trigger, somewhere in the house. You see, I was sent to find an object.

*

EMILY

*

What object? This house is empty.

*

SARAH JANE

*

All I was told is it's made of metal, and it's interfering with the course of history - a very dangerous thing.

*

EMILY

*

So have you come here to help? Are you a ghost from the future?

*

SARAH JANE

*

Oh, you're brilliant, Emily. Yes, I am from the future.

*

SJ pulls the NEWSPAPER PAGE from her pocket, hands it to Emily. She stares at the date (23 Nov 2010) in disbelief:

EMILY

*

2010?! But it's over a hundred years in the future. That's impossible!

(CONTINUED)

20

CONTINUED:

20

SARAH JANE

Incredible, but not impossible. I've travelled here from the future, but that woman - whoever she is - is still there. We're just hearing a... an echo of her.

EMILY

You're either stark-staring mad, or you're telling the truth. And I don't think you're mad.

They've reached the landing. CHILDREN'S VOICES coming from the playroom. It's impossible to make out the actual words.

*
*

EMILY (CONT'D)

It's coming from in there.

CUT TO:

21

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

21

RANI rounds a corner, into another corridor, and she sees LADY MATILDA approaching a window. Not far away, a door, to the Queen's Chamber.

Rani reverses round the corner, peeks out, watching as Matilda opens the window. But she (and we) only see Matilda's back.

LADY MATILDA

Trent! Trent, are you there?

Matilda's addressing someone outside, but we don't see them.

LADY MATILDA (CONT'D)

I hear you bring word from Sir Thomas.

She's given something - a SEALED LETTER.

LADY MATILDA (CONT'D)

If this is what I think it is, then I will not have to hide my true purpose for much longer.

CU, Rani - smelling a rat.

CUT TO:

22

INT. VICTORIAN HOUSE, LANDING & PLAYROOM -- DAY (1889) 22

SARAH JANE and EMILY open the door, enter playroom. [NB, the door must remain open from now on.]

(CONTINUED)

22

CONTINUED:

22

They look around. It's a large room - a few packing cases, not much else.

EMILY

There's nothing here.

SARAH JANE

Nothing we can see.

Just then, children's voices - KATY and BEN, 7 or 8 years old - distorted, but we can just make out the words:

KATY (V.O.)

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

BEN (V.O.)

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

KATY (V.O.)

But you mustn't! Please don't!

EMILY

Sarah Jane, look!

She shows Sarah Jane the THERMOMETER.

EMILY (CONT'D)

It's gone from forty-one degrees downstairs to seventy-five in here!

The sound of a FIRE rising up - crackling, hissing, etc.

SARAH JANE

That's because this room, in the future, is on fire!

The sound of Katy (V.O.) crying, frightened.

CUT TO:

23

INT. CHURCH, VESTRY -- DAY (1941)

23

CLYDE & GEORGE, side by side on the floor, backs to a VESTMENT CUPBOARD, with CANDLESTICKS on top. Their hands tied behind their backs. There's a rug on the floor.

CLYDE

That machine's dangerous, I know it. And the hammer, that's what I'm here for. Got to be.

(CONTINUED)

23

CONTINUED:

23

GEORGE

Then we need to escape, don't we?

CLYDE

If you hadn't noticed, we're both tied up and locked in.

GEORGE

First things first, reach into my pocket, I've got a penknife.

CLYDE

Way to go, Georgie-boy!

Clyde shimmies himself round so he's in a position to reach into George's pocket. He does so and pulls out a PENKNIFE.

CUT TO:

24

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

24

KATY (V.O.) is crying, and the sound of a FIRE RAGING. But SARAH JANE & EMILY stand alone in the empty room.

KATY (V.O.)

You'll start a fire, Ben!

EMILY

Those poor children. They're trapped, aren't they, in this burning room? That's horrible!

Above the noise of the fire and the kids' frightened cries and shouts, the sound of a modern-day FIRE ENGINE SIREN.

Emily has her hands over her ears, really distressed:

EMILY (CONT'D)

I can't stand it! It's just like... like *that night!* Can't we save them?

SARAH JANE

Somehow, we have to find a way!

CUT TO:

25

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

25

RANI around the corner, watching discreetly, but she only sees the back of LADY MATILDA, who's still by the open window and passing the LETTER back out.

(CONTINUED)

25

CONTINUED:

25

LADY MATILDA

Tell Sir Thomas that the deed will be
done by daybreak.

Matilda's handed an ornate DAGGER in a scabbard. She turns, so Rani can see, holds it up, and it catches the light.

LADY MATILDA (CONT'D)

It is time to bid Lady Jane Grey
farewell, for she dies tonight!

CU, Rani - horrified.

CUT TO:

26

INT. CHURCH, VESTRY -- DAY (1941)

26

CLYDE's using the penknife to free himself, behind his back, but he sets a CANDLESTICK wobbling on the CUPBOARD. It hits the floor with a loud CLANGGGGG!

GEORGE

Hurry up, they'll have heard that.

CLYDE

But in good news, ta-daa!

The rope falls from his wrists. He starts untying George.

GEORGE

And in more good news, I know a way out
that they don't. There are benefits to
being an altar boy.

Free now, he pulls back the rug to reveal A WOODEN TRAPDOOR in the flag-stone floor.

GEORGE (CONT'D)

It leads outside.

The boys heave at the heavy trapdoor together, as indistinct German voices can be heard right outside the door:

GEORGE (CONT'D)

Clyde, quick!

They open the hatch just as the door flies open -

George leaps into the hole, but Clyde's still stuck holding open the trapdoor -

(CONTINUED)

26

CONTINUED:

26

And, too late, the SOLDIERS are in, guns trained on him; immediately followed by KOENIG, his revolver aimed at Clyde.

KOENIG

Stay exactly where you are!

Clyde freezes, then slowly raises his hands.

CUT TO:

27

INT. ANTIQUES SHOP -- DAY

27

The SHOPKEEPER stares into his ALL-SEEING ORB:

SHOPKEEPER

They are taking too long, Captain! We need the Chronosteen, now!

The PARROT lets out a really desperate *SQUAAAAAAAWK!*

The Shopkeeper turns, and from his POV we see the SAND TIMER - it's getting very close to running out.

SHOPKEEPER (CONT'D)

And the sands have nearly run through!
If Sarah Jane and her friends do not return soon, they will be trapped in the past - forever!

FX SHOT: in the ORB we see a flash of Sarah Jane - the horror! - then Rani - what to do? - then Clyde - arms raised, afraid...

END OF EPISODE 9