

**THE SARAH JANE  
ADVENTURES 3**

**Episode 7  
By**

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**Green Revisions**

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**EXT. ASHEN HILL MANOR -- NIGHT**

1

1655. Ashen Hill Manor - a large ancient building.  
Dating back hundreds of years. Imposing. Dark.  
Sinister.

The CAMERA CLOSES on it slowly as...





5A CONTINUED:

5A

SARAH JANE

In that case, I'm delighted that you invited me along to cover the story.

Professor Rivers smiles, and leads off into the control hub (The Panelled Room). As Sarah Jane follows, Clyde catches her arm.

CLYDE

You are sure about this, aren't you? I mean, there are no such things as ghosts, yeah?

RANI

(teases)

7 CONTINUED:

7

RANI

I'm sort of Sarah Jane's apprentice.

CLYDE

And I'm...

Clyde takes a pack from the bag over his shoulder...

CLYDE (CONT'D)

I'm carrying the sandwiches.

RANI

So are you the technical genius, then?

Toby puts aside the screwdriver he's working with.

TOBY

I don't know about that. I'm just interested in the quantifiable effects of meta-normal energies on established phenomena. Preferably within contained environments.

RANI

Yeah. We should've brought Luke.

CLYDE

Only he said people who believed in ghosts were still living in the Dark Ages.

He catches Toby's stung look...

CLYDE (CONT'D)

Or something like that.

SARAH JANE

(awkwardly apologetic)

Luke is my son.

PROFESSOR RIVERS

Toby is the son of Professor Sir Rupert Silverman.

SARAH JANE

The physicist? What does your father think of his son dabbling in the paranormal?

TOBY

(evasive)

You know, just because there are things we can't see and touch, it doesn't mean they aren't there. The universe has a lot of secrets.

(CONTINUED)





8

CONTINUED:

8

SARAH JANE

It's so sad how the house has fallen  
into disrepair. It must have been  
quite wonderful.

RANI

8 CONTINUED: (2)

8

SARAH JANE (CONT'D)

But I've seen so many strange things in my life - wonderful and frightening - yet all of it had a scientific explanation of some kind. The trouble with ghosts is that there simply isn't any scientific basis for them to exist.

Suddenly - a BELL tolls. Deep, loud and ominous. Almost deafening. From nowhere. Again.

CLYDE

What's that? Dinner time?

RANI

I didn't see any bell tower.

SARAH JANE

There isn't one.

As the bell continues to toll.

Sarah Jane hurriedly heads back down the stairs, Clyde and Rani follow.

The bell tolls.

CUT TO:

9





13

INT./EXT ASHEN HILL MANOR. PAVILION -- CONTINUOUS

13

CLYDE and RANI look about them. The pavilion is dark and dusty. An old rotting wooden boat, and a pile of junk - the building has evidently been used to store all kinds of unwanted stuff from the big house - including an old fractured mirror. The door stands open behind them.

CLYDE

Smells like cucumber farts in here.

But Rani is a little entranced by the place...

RANI

It's just old and damp. It must have been wonderful here years ago. A picnic by the the fountain. Taking the boat out on the lake.

Clyde has found a big hole in the bottom of the boat.

CLYDE

If you like to paddle.

Then - outside - the fountain suddenly bursts into life.

They rush out onto the pavilion terrace.

CLYDE (CONT'D)

Who turned that on?

And there's the sound of teenagers laughing, maybe four or five of them. But no-one's there.

RANI

Hello? Who's there?

And the fountain dies - and so does the laughter. Just like that.

CLYDE

(all bravado)

Hey! Is someone out here messing with us? Cos we're not falling for it!  
Okay?

And then, behind them in the pavilion - the sound of an old radio being tuned, and then, clear as a bell, Glenn Miller playing.

Clyde and Rani spin around...

CUT TO:





TOBY

Stories of the Grey Lady that walks a castle rampart. Or - sometimes - a legion of Roman centurions marching along a road. Only people only ever see them from the knee up -

CLYDE

Because the Roman Road was lower!

PROFESSOR RIVERS

Spot on.

CLYDE

(with ghoulish relish)

I heard about this castle where some lord was murdered by his jealous brother on the ramparts. Lopped off his head. And every Hallowe'en it comes rolling down the castle steps.

Rani fixes him with a spooked look.

RANI

Thanks Clyde.

Clyde gives her a mischievous, innocent shrug

RANI (CONT'D)

(to Sarah Jane)

The man I saw in the mirror - he didn't look like any sort of recording.

PROFESSOR RIVERS

Well, if it was a disembodied spirit, let's hope he shows up again tonight.

She checks her watch.

PROFESSOR RIVERS (CONT'D)

It's after eight. It's gone dark. It's time to begin the experiment.

TOBY

If I could have everybody's mobile phone, please.

RANI

Our phones? What for?

PROFESSOR RIVERS

Mobiles can interfere with our equipment.

(MORE)

(CONTINUED)

16 CONTINUED: (2)

16

PROFESSOR RIVERS (CONT'D)

We can keep in touch throughout the house with walkie-talkies.

SARAH JANE

I'd like to speak to Luke first. And Rani and Clyde should call their parents.

PROFESSOR RIVERS

Of course. We'll be in the control hub running final checks.

As she and Toby leave.

Clyde has his phone in his hand. Mock-rehearsing his call.

CLYDE

Hi Mum. Yeah everything's cool. Just bedding down for the night in the old haunted house - haven't seen any ghosts yet, I reckon they must be on a skeleton staff. Still, if nothing happens I can do my homework - brought my exorcise books with me. Yes, mum, I've had my tea - we had ghoulish!

Sarah Jane and Rani, shake their heads despairing.

CUT TO:

17

17 CONTINUED:

17

PROFESSOR RIVERS

Video cameras?

Toby checks the bank of monitor screens. One of them - for the briefest, almost subliminal moment - is filled with DARKENING's face. And then it's gone. Toby isn't sure if he even saw it...

PROFESSOR RIVERS (CONT'D)

Toby?

TOBY

- Sorry. For a moment, I thought I saw...

Toby hits a button. A timestamp in the corner of the screen shows he's re-winding a few seconds - but there's nothing there, no face...

PROFESSOR RIVERS

You saw what?

TOBY

Nothing. The cams are all fine.

RANI

I don't think so. Not any more. Dad taught him to play chess today. And Luke beat him six times before he went home.

SARAH JANE

Oh, I'm sure he had your father in pieces.

She turns and sees the book lying on the table. Open. Stops dead.

SARAH JANE (CONT'D)

I closed this book. I know I did.

And then the pages flutter, as if a breeze is blowing through them.

CLYDE

Is there a draft in here? Someone tell me the window is open. Please.

RANI

It isn't.

SARAH JANE

Must be a draught coming down the chimney.

And the pages stop fluttering. As if something has found what it wanted.

Rani gasps. The book is open to an old picture of ERASMUS DARKENING.

RANI

That's him! That's the man in the pavilion.

Darkening's name is beneath the picture.

SARAH JANE

That's Erasmus Darkening.

CLYDE

The magician?  
Bet he made a mean balloon giraffe at kids' parties.

CUT TO:

19

**INT. ASHEN HILL MANOR. NURSERY -- NIGHT**

19

PROFESSOR RIVERS enters. The nursery is old fashioned.

21 CONTINUED:

21

PROFESSOR RIVERS (CONT'D)  
(into walkie-talkie)  
Happy with the positioning, Toby?

TOBY (O.S.)  
(walkie-talkie)  
Right on target. Miss Smith wants to  
talk to you.

PROFESSOR RIVERS  
I'll be down in a minute.

Professor Rivers turns away from the video camera. And  
hears a child's laughter...

The mobile above the bed begins to turn...

CUT TO:

22 INT. ASHEN HILL MANOR. PANELLED ROOM/NURSERY-- NIGHT 22

PROFESSOR RIVERS on the cam monitor. But TOBY is  
checking the EMF network - no-one sees her, or the moving  
mobile. CLYDE and RANI with SARAH JANE.

SARAH JANE  
I refuse to believe that book was opened  
by any ghost, and certainly not the  
ghost of a supposedly evil magician from  
the 17th Century.

RANI  
Something opened it, Sarah Jane. And  
there wasn't any breeze - we'd have felt  
it. And that was definitely the man in  
the pavilion.

Sarah Jane considers - As Toby gets excited over his  
equipment...

TOBY  
Oh! Wow! Look at that!

SARAH JANE  
What is it?

Toby indicates his EMF monitors.

TOBY  
EMF read-outs across the house are  
spiking. Something is happening.

CUT TO:

22A INT. ASHEN HILL MANOR. NURSERY -- NIGHT 22A

PROFESSOR RIVERS is captivated by the turning mobile.

Behind her we see ERASMUS DARKENING - pointing towards her with his staff -

CUT TO:

22B INT. ASHEN HILL MANOR. PANELLED ROOM -- NIGHT 22B

And on the cam monitor screen: a fizz of obscuring static.

CUT TO:

23 INT. ASHEN HILL MANOR. NURSERY -- NIGHT 23

CU: PROFESSOR RIVERS screams.

CUT TO:

24 INT. ASHEN HILL MANOR. PANELLED ROOM/NURSERY-- NIGHT 24

SARAH JANE, CLYDE and RANI launch themselves at the monitor screen.

SARAH JANE

What happened?

TOBY is just staring at the screen in shock.

TOBY

Where did she go?

On the monitor screen the nursery is empty. (And the mobile has stopped revolving.)

RANI

She's vanished.

SARAH JANE

Come on!

Sarah Jane rushes out, followed by Rani, Clyde and Toby.

CUT TO

25 INT. ASHEN HILL MANOR. GALLERY -- CONTINUOUS 25

SARAH JANE leads RANI, CLYDE and TOBY towards the nursery.

(CONTINUED)

25 CONTINUED:

25

And Clyde catches something out of the corner of his eye - ELIZABETH and JOSEPH MARCHWOOD holding hands, watching them from along the passageway off. It's all but subliminal. And when he looks again - they've gone.

He chases after the others.

CUT TO:

26 **INT. ASHEN HILL MANOR. NURSERY -- NIGHT**

26

SARAH JANE, CLYDE, RANI and TOBY burst into the nursery. No Professor. No sign of her. All is still. There's a clean chalkboard there.

RANI

Professor Rivers didn't strike me as the kind that plays hide and seek.

And then Toby's walkie-talkie comes to life...

PROFESSOR RIVERS (O.S.)

Hello? Hello? Is anybody there?

Toby relaxes, relieved...

TOBY

Professor? Where are you? You had us all worried for a second...

Professor Rivers comes over the walkie-talkie again, but her voice is distant, strangely distorted by weird interference...

PROFESSOR RIVERS (O.S.)

Hello? Where am I? Is there anybody there? Can anyone help me?!

And she's gone.

TOBY

Professor! Celeste!

SARAH JANE

Wherever Professor Rivers has gone, she can't hear you...

As she begins to scan with the watch.

CLYDE

Yeah. But where is she?

(CONTINUED)





26 CONTINUED: (3)

26

Sarah Jane aims the sonic at the door.

CHILD (CONT'D)

A-tissue...

The door flies open - Sarah Jane pushes them all out.

CHILD (CONT'D)

We all fall down!

The door slams itself shut behind them!

CUT TO:

27 INT. ASHEN HILL MANOR. GALLERY -- CONTINUOUS

27

SARAH JANE, CLYDE, RANI and TOBY - through the door.

A massive BANG on the other side of it! Like a wrecking ball.

Toby looks at Sarah Jane, almost breathless with excitement and triumph.

TOBY

Still say there's no such thing as the paranormal, Miss Smith? I only wish the Professor were here to see it...

(bitterly)

And my father.

RANI

(to Sarah Jane)

Your watch. Did it pick up something alien?

SARAH JANE

The readings were... confused.

TOBY

Alien?

CLYDE

Now, that's more like it. Aliens I can handle.

TOBY

Alien?

SARAH JANE

We have to track down the source of

27 CONTINUED:

27

TOBY

And how do we do that?

RANI

We do what we always do. We look for clues.

CUT TO:

28 **INT. ASHEN HILL MANOR. ENTRANCE HALL -- NIGHT**

28

SARAH JANE, CLYDE, RANI and TOBY are in the entrance hall. Sarah Jane is taking in the whole house, scanning again.

SARAH JANE

My readings are different now. There are still energy signatures that I don't recognise - neither human or alien, but it's less intense - almost dormant.

Toby scans with his hand-held EMF meter.

TOBY

The EMF readings have gone back to normal, as well. But those readings in the nursery were completely unnatural.

SARAH JANE

Unnatural, but not supernatural. There's an energy-source somewhere in the house. If we can locate that, we'll be on our way to finding the Professor.

RANI

So we split up?

SARAH JANE

I don't think so, Rani. Professor Rivers vanished somehow in the blink of an eye, and the same thing may have been happening here for centuries.

CLYDE

Yeah. But it's a big house, and we don't know how much time we might have.

SARAH JANE

All right. But you two stay together. And don't take any unnecessary risks.

(CONTINUED)

28 CONTINUED:

28

CLYDE

Hey, nothing to worry about - everybody knows Luke's the loose cannon in the gang!

And Clyde and Rani take off towards the study.

TOBY

I need to check the EMF levels through the house.

SARAH JANE

See what you can find out. But be careful.

CUT TO:

29 INT. ASHEN HILL MANOR. RED ROOM -- NIGHT

29

RANI and CLYDE slip in. Look around.

CLYDE

Okay. The study. Always a good place for clues.

As Rani pulls the sheet off the desk, and starts to go through the drawers.

RANI

And this place doesn't look like it's been touched since the last people disappeared.

CLYDE

Just be careful. Around here I wouldn't be surprised if there really was a skeleton in the cupboard.

CUT TO:

30 INT. ASHEN HILL MANOR. MIRROR ROOM -- NIGHT

30

SARAH JANE walks cautiously into the large, empty music room. The lights flicker, threatening to go off, casting creepy shadows off the shrouded furniture.

Sarah Jane, despite herself, is a little freaked.

SARAH JANE

Jumping at shadows, now. You're letting this place get to you.

Then from behind her: a voice

(CONTINUED)

30 CONTINUED:

30

ELIZABETH (O.S.)

Please, you must leave here.

Sarah Jane swings around - and sees ELIZABETH and JOSEPH standing there, holding hands. Sarah Jane freezes - recognizes them instantly, but can't believe what she's seeing... (The tapping has stopped.)

SARAH JANE

You're Lord Marchwood's children... But you can't be...

And momentarily the children flicker and fade in and out...

ELIZABETH

We want our father.

30 CONTINUED: (2)

30

And then she hears something: claws against glass. Tapping. Tapping. After a beat of listening, she leaves the room, determined.

CUT TO:

31 INT. ASHEN HILL MANOR. RED ROOM -- NIGHT

31

RANI and CLYDE are still searching the study. But Rani has found something. A folder of hand-written sheets, pictures and plans.

RANI

Clyde, look at this. Someone was researching the house and the people that disappeared.

CLYDE

Didn't do them much good, did it? They still all vanished.

There's a list of names and dates...

RANI

Look - this list of people goes all the way back to 1655. Lord Marchwood and his children.

CLYDE

And your friend Erasmus Darkening...

31 CONTINUED:

31

RANI

We should show this to Sarah Jane.

But Clyde has another sheet of paper from the folder...

RANI (CONT'D)

What's that?

CLYDE

It's a map. Of the secret passages.  
And guess what? There's one in Toby's  
control hub.

CUT TO:

32 **EXT. ASHEN HILL MANOR. TERRACE -- NIGHT**

32

SARAH JANE steps cautiously through the garden doors from the music room. The sonic lipstick is in her hand. There's a full moon throwing silvery light across the garden.

She takes another cautious step forward.

SARAH JANE

Hello? Is there anybody out here?

There's just the rustle of nearby bushes. Moonlight shadows moving around her.

Sarah Jane is on edge. Takes another step forward.

SARAH JANE (CONT'D)

Whoever you are, I'm not here to hurt you. I promise.

And that's when Sarah Jane hears the inhuman growling sound from off to one side - she turns, and sees...

FX SHOT: A CREATURE. It's indistinct, more shape than features but with big, glowing inhuman eyes.

THE CREATURE'S POV - charging at Sarah Jane!

Suddenly another figure is there - LORD MARCHWOOD.

LORD MARCHWOOD

Save yourself, my lady!

Lord Marchwood steps out of the shadows, draws his sword and lunges forward at the unseen creature...

LORD MARCHWOOD (CONT'D)

Get thee back to the Netherworld!

(CONTINUED)



33 CONTINUED:

33

35

**INT. ASHEN HILL MANOR. GRAND STAIRCASE -- NIGHT**

35

As TOBY comes down the stairs, preoccupied with his EMF meter, SARAH JANE (a little shaken) comes out of the music room. He visibly jumps.

SARAH JANE  
It's all right, Toby. It's only me.

TOBY  
Are you all right, Miss Smith?

SARAH JANE  
I'm not sure.

TOBY  
They do exist, Miss Smith. And we could be on the verge of something so enormous here.

SARAH JANE  
Is that why you're so jumpy?

TOBY  
I'm not "jumpy", I'm excited.

As he leads into the panelled room, and the control hub.

CUT TO:

35A

**INT. ASHEN HILL MANOR. PANELLED ROOM -- CONTINUOUS**

35A

\*

TOBY is heading for his equipment, SARAH JANE behind him...

TOBY  
This could be the scientific discovery of all time. The ultimate question answered. Is there life after death.

\*

SARAH JANE  
And that would mean you could prove yourself to your father? I'm presuming that he doesn't approve of your area of research.

Toby looks at Sarah Jane for a long moment, painful memories surfacing ...

\*

TOBY  
Science has a very short sighted view of the paranormal

\*

\*

(CONTINUED)

35A CONTINUED:

35A

SARAH JANE

For good reason.

\*  
\*

TOBY

There is nothing scientific about  
ignoring phenomena because they don't  
fit with your view of the universe, Miss  
Smith.

\*  
\*  
\*  
\*

SARAH JANE

Believe me Toby, my view of the universe  
is very detailed. And I understand  
humanities need to believe in some sort

\*



RANI

And I know what I saw in the pavilion.  
It was him. Darkening.

CLYDE

Well, I've got to admit, I've seen some  
weird stuff, but there's weird and then  
there's this place...

Rani opens an esoterically carved ancient cupboard... To  
reveal a mass of what looks like electronic equipment -  
but designed and built 340 years ago. It is covered in  
cobwebs.

CLYDE (CONT'D)

And what was I saying, again?

RANI

It's like electronics but from hundreds  
of years ago.

Rani wipes away some of the thick cobwebbing - to reveal  
glowing lights...

RANI (CONT'D)

And it's still working!

The sound of footsteps in the darkness behind them...

Rani and Clyde spin around. But it's too dark to see.

RANI (CONT'D)

Who's there?!

And from the darkness...

DARKENING (O.S.)

Welcome to my dominion. My halls of  
granite. You have crossed my threshold  
of your own free will - and by my will  
you shall stay...

And out of the darkness looms ERASMUS DARKENING, his  
staff outstretched, about to touch them...

DARKENING (CONT'D)

For all eternity!

Rani and Clyde shrink back in shock and horror.

CUT TO:

**EPISODE ENDS**