

# **THE SARAH JANE ADVENTURES II**

**Episode 4  
By**

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**Blue Revisions  
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1

**INT. CIRCUS MUSEUM. LOBBY -- LATE AFTERNOON 2**

1

ODD BOB looms over the trapped SARAH JANE, LUKE, CLYDE and RANI, their backs to the locked doors of the museum. Odd Bob is reaching out to them.

ODD BOB

Fear me! You are mine!

Sarah Jane grabs a fire extinguisher from beside the entrance, fires it at Odd Bob.

SARAH JANE

Don't let him touch you!

Odd Bob is enveloped by the gas, but it doesn't stop him. He just laughs.

ODD BOB

Oh, sweet, sweet fear!

Clyde lunges at the immobile doors, shouldering them hard. But there's just no give!

CLYDE

Luke! Give me a hand!

And Luke shoulders the doors with Clyde - but still they are trapped. As Odd Bob reaches for Rani...

RANI

Why are you coming after me? I don't even know what you are!

ODD BOB

You have a ticket. You're mine.

Sarah Jane uses the butt end of the dead fire extinguisher to fend him off.

SARAH JANE

Get away from her!

Odd Bob snarls at Sarah Jane.

SARAH JANE (CONT'D)

I'm not scared of you!

Odd Bob grabs the fire extinguisher and throws it across the room - Sarah Jane is defenceless.

ODD BOB

But you are scared of me, Sarah Jane Smith. I can taste it!

(CONTINUED)

1 CONTINUED:

1

And we can see that she is.

And Odd Bob takes a step forward.

ODD BOB (CONT'D)

Of all the things you've seen, Sarah Jane, of all the things out of the dark that you have fought, it's me that lives in your nightmares. The painted face of a clown.

And Sarah Jane is almost paralysed with fear. As Odd Bob closes...

LUKE

Mum!!

And that's when Rani's phone goes off. It's something absurd, ridiculously incongruous.

Rani grabs her phone - can't believe it's ringing at a time like this (on screen it's MUM).

At the same time Odd Bob is just momentarily frozen - and the museum doors suddenly fly open to Luke and Clyde's shoulders!

CLYDE

Quick! We're out!

Sarah Jane sees the open doors...

SARAH JANE

Run!

CUT TO:

2 **EXT. CIRCUS MUSEUM -- LATE AFTERNOON 2**

2

LUKE, CLYDE, RANI and SARAH JANE rush outside - the doors slam shut behind them.

SARAH JANE

The phone's electromagnetic wave must have temporarily interfered with Spellman's energies. They must have a similar frequency. But it won't last. In the car! Now!

She has the door open.

RANI

Isn't someone going to tell me what's going on?!

(CONTINUED)

2 CONTINUED:

SARAH JANE

Rani, there's a time and a place for an interview. And being chased by a clown from outerspace is most definitely not it!

LUKE

Just get in the car. We'll explain later.

Rani gets into the car.

CUT TO:

3 **EXT. 13 BANNERMAN ROAD -- LATE AFTERNOON 2**

3

The car pulls up. SARAH JANE, CLYDE, LUKE and RANI get out. Her phone starts up again.

CLYDE

Okay, annoying ring tones have their uses - I think we've all learned that today. But they are still annoying!

RANI

It's my mum again. What do I tell her?

SARAH JANE

That you're on your way home.

RANI

Just like that? You expect me to go home?

Sarah Jane hesitates.

LUKE

Mum, I think you have to tell her everything.

Sarah Jane doesn't want to do this...

SARAH JANE

(to Luke)

No. I told you.

(Luke and Clyde)

Both of you.

CLYDE

Please, Sarah Jane. That phone is doing my head in!

Sarah Jane considers, grim. Then takes the phone from Rani. Turns it off.

(CONTINUED)

3 CONTINUED:

3

SARAH JANE

I'm going to offer you a choice, Rani. Cross over the road, go back to your parents and the life you had before you moved here. And nothing will have changed. Or you can come with me. If you do that, nothing will ever be the same again.

Rani sees she means it.

RANI

I want to know the truth.

Sarah Jane gives her the phone back.

SARAH JANE

Then tell your mum I'm giving you a little work experience.

CLYDE

That's one way of putting it.

Sarah Jane unlocks the front door.

CUT TO:

3A

**INT. SARAH JANE'S HOUSE. HALLWAY-- LATE AFTERNOON 2**

3A

RANI steps over the threshold as SARAH JANE holds the door open for her. Her first step on the way to the inner-sanctum. An important moment. Sarah Jane moves quickly to the stairs.

SARAH JANE

This way.

As LUKE and CLYDE follow her into the house, Rani's eyes are taken by the decorations, the exotic mementos of a traveller who has never had an interest in following the beaten track (we're talking about Sarah Jane's travels across Earth now, but some of these items might be so strange they could as well have come from another planet, other times... tribal masks, a framed ancient illustrated script, a small tapestry that looks medieval, more, much more...).

Rani is entranced.

RANI

This place is huge.

(CONTINUED)

3A CONTINUED:

3A

CLYDE  
You ain't seen nothin' yet.

CUT TO:

3B INT. SARAH JANE'S HOUSE. STAIRS-- LATE AFTERNOON 2

3B

RANI travels up the stairs, but her eyes continue to follow the story of Sarah Jane's life in wonderful, colourful artefacts, but also now with framed newspaper articles and magazine covers.

And towards the top of the stairs there's the skateboarding picture of the whole gang from Whatever Happened to Sarah Jane. There's a beat as LUKE, coming up the stairs behind CLYDE notes the picture - a pang of sorrow.

CUT TO:

4 INT. SARAH JANE'S ATTIC -- LATE AFTERNOON 2

4

SARAH JANE, still unhappy about the whole situation, leads RANI into the attic. CLYDE and LUKE follow.

CLYDE  
And this is where it gets interesting.

Rani takes it all in with wide-eyed wonder.

RANI  
How cool is this? This is where you work?

SARAH JANE  
That's right.

Rani heads straight for a strangely-shaped piece of alien technology.

RANI  
What's this?

She picks it up, curious and delighted. Luke and Clyde enjoy her wonder. Sarah Jane moves in quickly, taking it off her.

SARAH JANE  
That's a distress beacon from a Cylethian scoutship. Careful! You'll have an inter-galactic rescue team landing on the corner of Bannerman Road.  
(MORE)

(CONTINUED)

SARAH JANE (CONT'D)

You might be a hundred and fourteen by the time they get here - Cyletha is a very long way off - but it would come.

Rani's eyes are wide with wonder.

RANI

I thought you were a journalist?

SARAH JANE

I am.

RANI

With alien gizmos in her attic, who doesn't bat an eyelid at a shape-changing alien clown-pied-piper thing?

SARAH JANE

That's more of a hobby.

Rani is having trouble taking this all in...

RANI

Okay, any second now, my alarm's going to go off and it's my second day at Park Vale. A new school with your dad as Head Teacher - anyone would have nutty dreams.

Sarah Jane is impatient.

SARAH JANE

All right, Rani, this is what we do. Luke, Clyde and me. When aliens come to Earth - and they do, all the time - if they are friendly and they need help, we're here to give it.

CLYDE

On the other hand, if they're looking for trouble, we give 'em that, too.

Sarah Jane flashes Clyde a scolding look.

SARAH JANE

I wouldn't put it quite like that.

LUKE

But we have saved the world twelve times.

RANI

For real?

4 CONTINUED: (2)

4

SARAH JANE  
No-one is keeping score.

CLYDE  
Except for Luke.

SARAH JANE  
What's important are the rules - we look  
after each other, we respect all life -  
whatever planet it's from - and we tell  
no-one what we do. Do you understand?  
No-one.

Rani absorbs.

RANI  
Yeah. I understand.

Sarah Jane turns towards Mr Smith's wall.

SARAH JANE  
Mr Smith, I need you!

Rani spins around at the sound of brickwork moving apart -  
and her jaw drops open, and her eyes bulge with  
disbelief, as clouds of gas escape the growing void...

RANI  
What - what's happening?

CLYDE  
Don't worry, it's only Mr Smith.

And MR SMITH emerges in all his Xylok-cybernetic glory...

MR SMITH  
Yes, Sarah Jane, how can I help you?

RANI  
It's a computer! A talking computer!  
You've got a talking computer in your  
wall!

LUKE  
Actually, he's a Xylok. A crystalline  
life form. Just about the smartest in  
the galaxy. But computer is close  
enough. Super computer.

Rani is still standing there with her mouth open, gaping  
at Mr Smith.

CLYDE  
Do you know your mouth is open?

(CONTINUED)

4 CONTINUED: (3)

4

Rani shuts it. But still gazes in wonder as Sarah Jane gets down to business.

SARAH JANE

Mr Smith, I need you to tell me everything you know about the Pied Piper and a clown called Odd Bob.

MR SMITH

Ah, this has to do with the children that have gone missing?

CLYDE

Yeah, Pied Piper kind of gives it away.

RANI

He's an alien supercomputer and you cheek him?

CLYDE

Me and Mr Smith have got a sort of special relationship - since he kidnapped me and tried to destroy the planet. Oh, but everything's cool now.

Rani's head does cartwheels...

MR SMITH

Actually, Clyde, the name Odd Bob is equally significant. Across America in the period 1932 - 1940 there were disappearances of children connected to a travelling clown known as Odd Bob.

On Mr Smith's screen there are old US newspaper cuttings - stories of the missing kids. Sarah Jane absorbs solemnly.

SARAH JANE

So many...

RANI

What about the Pied Piper?

MR SMITH

I'm sorry, I don't think we've been introduced.

SARAH JANE

This is Rani. She's - just visiting.  
What about the Pied Piper?

(CONTINUED)

4 CONTINUED: (4)

4

MR SMITH

A legendary figure who in 1284 rid the German town of Hamelin of rats by means of a magical tune. When the town refused to pay his fee he enchanted away all its children.

SARAH JANE

Could there be any truth in the story?

MR SMITH

It is a matter of historical fact that Hamelin lost its children.

RANI

Whoah! You mean it's true?

Sarah Jane takes out Clyde's museum ticket.

SARAH JANE

I want you to scan this, Mr Smith.

She places the ticket in Mr Smith's scanner.

MR SMITH

I'm detecting traces of an alien energy.

LUKE

What sort of energy?

MR SMITH

I can find no comparable data for analysis.

CLYDE

(to Rani)

So this is something from way off.

SARAH JANE

Mr Smith, show me the historical extra-terrestrial records for Lower Saxony in the Thirteenth Century.

An ancient map of Germany comes up on screen. Over it Mr Smith transposes more modern graphics. Luke spots something.

LUKE

What's that? In the Weserbergland [Vessa-bear-gland] Mountains?

The point on the map begins to pulse.

(CONTINUED)

4 CONTINUED: (5)

4

MR SMITH

A meteorite fragment which landed in 1283.

RANI

The year before the Piper appeared.  
Yes! The Piper was in the meteor!  
Result!

MR SMITH

The meteorite had a diameter of thirty point one two centimeters. An unlikely spacecraft, Rani.

Rani is crestfallen, but Sarah Jane can't help but admire her enthusiasm, and gives her a warm smile. It's the first sign of any thawing.

SARAH JANE

Still, what do we know about it?

MR SMITH

The meteorite is currently on loan for scientific research from the University of Munich to the UK.

CLYDE

You mean it's here?

LUKE

He came with it.

MR SMITH

Perhaps if I were able to analyse a fragment, I could provide more information on the energy sample.

SARAH JANE

Of course. Where is it?

MR SMITH

The Pharos Institute.

Sarah Jane raises an eyebrow, and exchanges a look with Clyde and Luke.

CUT TO:

5 **EXT. BANNERMAN ROAD -- NIGHT 2**

5

SARAH JANE is walking RANI across the road towards her house, checking for traffic as always.

(CONTINUED)

5 CONTINUED:

5

RANI

So are you going to get this meteorite  
for Mr Smith?

SARAH JANE

I'm going to try. It might provide the  
key to stopping Spellman. I have a  
contact at the Pharos Institute - I  
think they'll help me.

Rani can barely keep the excitement out of her voice.

RANI

I'd like to help you, Sarah Jane.

Sarah Jane stops walking, looks at Rani.

SARAH JANE

Rani, the last thing I wanted was for  
you to get involved in all of this. In  
what I do.

Sarah Jane glances up at the star-glittery sky.

SARAH JANE (CONT'D)

Up there, among the stars, and so much  
further beyond, there are countless  
fabulous worlds. There are fantastic  
civilizations. Life forms beyond our  
imagination. But there are those that  
are dangerous. That, for whatever  
reason, mean us harm. I stop them.  
It's what I do, I've done it for so  
long. But if I could turn back time,  
neither Luke nor Clyde would be  
involved. I don't know if I'll always be  
able to protect them.

RANI

You don't need another kid to worry  
about, is that it?

SARAH JANE

Yes, it is.

RANI

But I'm already involved. Odd Bob is  
coming after me and every other kid that  
had one of his tickets.

Sarah Jane takes a strange gadget from her pocket.

(CONTINUED)

5 CONTINUED: (2)

5

SARAH JANE

This is a Vorgatt defence field emitter. Turn it on and place it in the middle of your room. It will throw up a force field that will stop anything getting in to harm you. Beyond that, make sure that you are never alone.

Rani takes the gizmo.

RANI

And that's it?

SARAH JANE

And I promise you, Rani, I will stop Spellman.

RANI

Even if you do, you can't expect me to live across the road and forget about all of this.

SARAH JANE

No. But I expect you to keep it a secret. To never tell anyone.

RANI

Not even Mum and Dad?

SARAH JANE

(smiles)

Do you think they would believe you?

RANI

(smiles)

No.

SARAH JANE

Goodnight, Rani.

Rani takes a few steps towards her door as Sarah Jane watches, then turns back.

RANI

It's incredible, isn't it? The universe. Aliens and everything. I mean, it's scary. But it's all real, and that's... that's amazing.

Sarah Jane regards Rani warmly. Despite the horrors, she sees the wonders...

SARAH JANE

Yes, Rani. Yes, it is.

(CONTINUED)

5 CONTINUED: (3)

5

And smiling, Rani goes into the house.

CUT TO:

6 **INT. SARAH JANE'S HOUSE. LOUNGE -- NIGHT 2**

6

It's late. SARAH JANE sits with a laptop, clicking through pictures of clowns. All sorts of clowns. She isn't aware of LUKE, ready for bed, slipping into the room. He sees.

LUKE

Why do they scare you?

Sarah Jane jumps. Laughs at her own fright.

SARAH JANE

Oh. Luke.

LUKE

Today, Odd Bob, he scared you. I've never seen that before.

Sarah Jane glances away - a memory...

CUT TO:

7 **INT. YOUNG SARAH JANE'S BEDROOM -- NIGHT A**

7

FLASHBACK to 1958: A darkened child's bedroom. A 1930s style CLOWN PUPPET hangs by its strings from a hook.

CUT TO:

8 **INT. SARAH JANE'S HOUSE. LOUNGE -- NIGHT 2**

8

LUKE is beside SARAH JANE, she has her arm around him.

SARAH JANE

When my Aunt Lavinia was bringing me up  
my room had lots of old toys  
that used to be hers. One of them was a  
marionette. A puppet clown.

CUT TO:

9 **INT. YOUNG SARAH JANE'S BEDROOM -- NIGHT A**

9

FLASHBACK to 1958: YOUNG SARAH JANE (7/8) only her frightened eyes peeping over the top of the covers in the dark, staring fearfully at the hanging clown...

SARAH JANE (V.O.)

I never liked it.

(CONTINUED)

9 CONTINUED:

9

CLOSE on the puppet clown's eyes...

SARAH JANE (CONT'D)

It always seemed to be watching me.

CUT TO:

10 INT. SARAH JANE'S HOUSE. LOUNGE -- NIGHT 2

10

SARAH JANE

Then, one night, there was the most  
tremendous thunder storm.

CUT TO:

11 INT. YOUNG SARAH JANE'S BEDROOM -- NIGHT A

11

FLASHBACK to 1958: YOUNG SARAH JANE is in her bed, awake,  
staring as lightning blasts the room. And in its dancing  
light, the clown puppet comes to jerky life on its  
strings!

CUT TO:

12 INT. SARAH JANE'S HOUSE. LOUNGE -- NIGHT 2

12

SARAH JANE

I screamed the house down.

LUKE

What happened?

SARAH JANE

Aunt Lavinia told me not to be so silly.  
It was a puppet. It was a trick of the  
light in the storm. And perhaps it was.  
But it was the first time that I ever  
cried out for my parents. You see, I  
never really knew them - I was only a  
baby when they died.

She looks at Luke and he sees the tears in her eyes. And  
Luke holds Sarah Jane.

FADE TO

13 INT. CHANDRAS' HOUSE. KITCHEN -- DAY 3

13

GITA is in the kitchen, putting breakfast together,  
kettle boils, etc. She picks up a cuppa and heads out  
into the hall.

CUT TO:

13A

INT. CHANDRAS' HOUSE. UPSTAIRS LANDING -- DAY 3

13A

GITA is there with a cup of tea. Knocks on Rani's door...

GITA

Rise and shine!

CUT TO:

14

INT. RANI'S BEDROOM -- DAY 3

14

RANI is in bed, just waking up as GITA opens the bedroom door and starts to come through....

GITA

Morning!

FX SHOT: A sunburst of sparks around Gita as the force field knocks her back with a cry.

RANI

Mum!

As she springs out of bed, grabs and de-activates the defence-field emitter and quickly shoves it into a drawer, all in one movement before going to her dazed mum in the doorway.

RANI (CONT'D)

Mum, are you all right?

GITA

I - I don't know.

Gita reaches out, tentatively touches the air in Rani's room. There's nothing there. Rani quickly leads her to her bed, she sits...

RANI

(covering)

Is it one of your migraines coming on?

Gita rubs her forehead gently.

GITA

I suppose it must be. Aches like I walked into a brick wall. Felt like I did, too.

RANI

Maybe you've been over-doing it.

(CONTINUED)

14 CONTINUED:

14

GITA  
(still dazed)  
Yes. I suppose. Here's your tea.  
Hurry up, breakfast is on.

Rani takes the tea. Gita gets up, in a bit of a dream.  
And heads back down the stairs.

Rani, relieved, pushes open her curtains and looks across  
at Sarah Jane's house, excitement building up inside her.

Then she sees the red balloon tied to something in the  
garden - Odd Bob was there in the night!

Rani shudders.

CUT TO:

15 **OMITTED**

15

CUT TO:

15A **INT. PHAROS INSTITUTE. RECEPTION -- DAY 3**

15A

The interior is cutting-edge high-tech, all white paint,  
stainless steel and glass.

SARAH JANE passes through a glass door that bears PHAROS  
INSTITUTE. As she does so, she catches a fleeting  
glimpse of ODD BOB reflected in the glass. She spins  
around, looking - but there's no sign.

Sarah Jane is spooked.

PROFESSOR RIVERS, director of the institute is on an  
intercept course, a welcoming hand extended.

PROFESSOR RIVERS  
Miss Smith. So good to see you again.

Sarah Jane gets herself under control. Manages a smile.

SARAH JANE  
Professor Rivers.

CUT TO:

16 **INT. PHAROS INSTITUTE. CORRIDOR TO LAB -- DAY 3**

16

SARAH JANE is walking with PROFESSOR RIVERS.

(CONTINUED)

16 CONTINUED:

16

PROFESSOR RIVERS

Of course, we owe you a great debt of gratitude over that business with Nathan Goss. If anything had appeared in the media, it would have been the end of the institute.

SARAH JANE

I may be a journalist, Professor Rivers, but there are some things it's best the public don't know.

PROFESSOR RIVERS

Thank you. But your interest in the Weserbergland meteorite - it's not dangerous, is it?

SARAH JANE

On the contrary - I hope it can help end something that is.

CUT TO:

17

INT. PHAROS INSTITUTE. LABORATORY -- CONTINUOUS

17

The laboratory is deserted. On a plinth, at its heart, is a small lump of meteorite. SARAH JANE and PROFESSOR RIVERS stand back from it, regarding.

PROFESSOR RIVERS

We think it came from deep, deep space. But we've seen samples from Mars that offer more evidence of extra-terrestrial life.

Professor Rivers glances around nervously.

PROFESSOR RIVERS (CONT'D)

You won't take much, will you? I mean - this is highly irregular. Normally, I would never allow it, but - as I say - the institute is in your debt, Miss Smith.

SARAH JANE

You'll hardly notice the difference.

PROFESSOR RIVERS

Well perhaps it would be best if I wasn't here ...

SARAH JANE

If you wish.

(CONTINUED)

17 CONTINUED:

17

Professor Rivers makes her exit, and Sarah Jane takes out her sonic lipstick.

FX SHOT: Sarah Jane carves a piece from the meteorite.

SPELLMAN (O.S.)

What are you doing Miss Smith?

She spins around - SPELLMAN is standing in the laboratory.

SPELLMAN (CONT'D)

(grinning, sinister)

I didn't mean to frighten you.

FX SHOT: Spellman turns into ODD BOB.

Sarah Jane shivers. But tries to control her fear.

SARAH JANE

I'm going to find out what you are, Odd Bob. We're only scared of what we don't understand. When I know where you come from - what you really are - I will stop you.

Odd Bob laughs.

ODD BOB

Is that what you think? Suppose there isn't anything to be understood? Suppose I am beyond understanding?

He closes on Sarah Jane. She backs off

ODD BOB (CONT'D)

Suppose as the thunder crashed and the lightning flashed, your aunt's clown really did come to life?

CUT TO:

17A INT. YOUNG SARAH JANE'S BEDROOM -- NIGHT A

17A

Flashback to 1958: We see YOUNG SARAH JANE staring at the clown puppet, bedclothes pulled right upi around her.

CUT TO:

17B INT. PHAROS INSTITUTE. LABORATORY -- DAY 3

17B

SARAH JANE still facing ODD BOB. Sarah Jane is freaked.

(CONTINUED)

17B CONTINUED:

17B

SARAH JANE

How could you know about that?

Odd Bob smiles. It chills her blood.

She fights her fear, refuses to be intimidated.

SARAH JANE (CONT'D)

It was a trick of the light.

Off-camera, Odd Bob has transformed into SPELLMAN.

SPELLMAN

Then why are you still so scared?

Sarah Jane's jaw tightens with determination.

SARAH JANE

I know what you're trying to do. You need people to be frightened of you. That's why you take the children. It's the thing that scares us most, the thing it's almost impossible to understand...

Spellman grins. It's ugly.

SPELLMAN

And today, just for you, Miss Smith, I will chill the blood of a nation. A thousand families will ache with loss and millions will shudder, sleepless with a bone-gnawing fear.

Sarah Jane quakes.

SARAH JANE

What are you going to do?

As the door opens. Unsuspecting Professor Rivers.

PROFESSOR RIVERS

Are you finished?

Sarah Jane has looked away for the briefest moment. She looks back and Spellman has gone. *What is he going to do?*

CUT TO:

18

EXT. PARK VALE SCHOOL PLAYGROUND -- DAY 3

18

It's break time, RANI is with CLYDE and LUKE.

(CONTINUED)

18 CONTINUED:

18

RANI

I can't believe we're at school with  
that alien still out there.

CLYDE

Welcome to our world. We're the  
Fearless Alien Hunters, Defenders of  
Earth - but everything stops for the  
school bell. Tell me about it!

RANI

So was Maria one of you, then? A  
"Fearless Alien Hunter"?

LUKE

Yes.

RANI

And that's what you meant when you said  
we couldn't be friends in the same way?

Clyde raises his eyebrows.

And that's when a red balloon on a string drifts by...  
and Rani freezes...

RANI (CONT'D)

He's here. The balloon. It's Odd Bob.  
He's here.

As more balloons drift past. Dozens, hundreds. Kids  
start laughing and reaching for them, and as they do we  
start to hear a strange kind of music in the air -  
something strangely hypnotic, and sinister. And as each  
kid catches a balloon their laughter dies, their faces  
turn blank, they freeze...

CLYDE

What's going on?

LUKE

It's as if the balloons are taking  
control of them.

And then all of the kids have a balloon. Clyde, Luke and  
Rani are faced with a playground filled with zombie-eyed  
kids. Staring. Unmoving, but threatening...

CLYDE

Okay, this does not feel good.

Then, as one, the school kids turn and start to move off,  
towards the gates. Out of them.

(CONTINUED)

18 CONTINUED: (2)

18

RANI

He's leading them away - like the Pied  
Piper! Come on!

As crowds of kids start to sweep through the gates, all  
of them holding a red balloon, Clyde, Luke and Rani  
follow.

CUT TO:

19 **INT. PARK VALE - HARESH'S OFFICE -- DAY 3**

19

HARESH is at his desk reading reports. He pushes them  
aside, gets up and looks out of his window.

CUT TO:

19A **EXT. PARK VALE SCHOOL PLAYGROUND -- DAY 3**

19A

HARESH's PoV of the events outside

CUT TO:

19B **INT. PARK VALE - HARESH'S OFFICE -- DAY 3**

19B

He reacts and runs out of his office.

CUT TO:

20 **INT. PARK VALE - SCHOOL CORRIDORS -- DAY 3**

20

HARESH runs through the corridors, his footsteps echoing  
in the emptiness, passing two other, equally bemused,  
TEACHERS wandering out into the corridors from deserted  
classrooms.

CUT TO:

21 **EXT. SCHOOL PLAYGROUND -- DAY 3**

21

HARESH and the TWO TEACHERS comes out onto the  
playground. Like the school building, it is deserted.  
Haresh looks around him bemused and anxious. *Where has  
everyone gone?*

CUT TO:

22 **INT. SARAH JANE'S ATTIC -- DAY 3**

22

SARAH JANE waits as MR SMITH scans the fragment of  
meteorite.

(CONTINUED)

22 CONTINUED:

22

MR SMITH

The meteorite originated in the Jeggora-bax Cluster.

SARAH JANE

I've never heard of it.

MR SMITH

It is a dark nebula on the cusp of the Zeta-Vordak System. Largely unexplored. If I might speak in the modern idiom...

SARAH JANE

If you must.

MR SMITH

The Jeggora-bax Cluster is in the back end of nowhere. In terms of cosmological reference.

SARAH JANE

What about energy traces?

MR SMITH

There is an energy residue matching the sample I analysed.

SARAH JANE

I knew it! But are we closer to identifying it?

MR SMITH

There are legends about the Jeggora-bax Cluster. Unsubstantiated stories from the few craft that have passed through it and survived.

Sarah Jane is electrified.

SARAH JANE

Go on!

MR SMITH

Stories of energy entities created by emotion. Particularly fear.

SARAH JANE

And this energy came here in a meteor that fell near Hamelin - where the people were terrified by a plague of rats. And their fear manifested as the Pied Piper. Is that possible?

(CONTINUED)

22 CONTINUED: (2)

22

MR SMITH

Apparently. And once manifested the entity required more fear for its survival.

SARAH JANE

It took the children. To create fear. And has been doing the same thing ever since.

As Sarah Jane's phone goes.

CUT TO:

23 **EXT. STREET -- DAY 3**

23

It's LUKE on his mobile. He's watching the crowd of Park Vale kids, all clutching their balloons moving as one through the street...

LUKE

Mum? I think you'd better get down here...

As CLYDE and RANI at the front of the surge try desperately to make the kids see reason.

CLYDE

Hey, turn around! You don't know what you're doing!

RANI

You're in danger! All of you! Don't you understand?!

But the kids just push past, blank-eyed. Clyde and Rani are swamped by the swarm of kids.

LUKE

(into phone)

I think they're heading for the circus museum.

CUT TO:

24 **INT. SARAH JANE'S ATTIC -- DAY 3**

24

SARAH JANE speaks quickly into the mobile.

SARAH JANE

(to herself)

This must be what he was talking about, he's going to make the whole school vanish.

(MORE)

(CONTINUED)

24 CONTINUED:

24

SARAH JANE (CONT'D)

(to the phone)

Luke, whatever you do, don't follow them into the museum. I'll be there as soon as I can.

She terminates the call. Finds herself staring at her phone for a moment. Then looks at Mr Smith.

SARAH JANE (CONT'D)

Mr Smith, I have a job for you.

CUT TO:

25

**INT. SARAH JANE'S HOUSE. STAIRS/HALLWAY-- DAY 3**

25

SARAH JANE is hurrying down the stairs as someone presses the doorbell.

Sarah Jane opens the door. At first sight it's a creature that's mostly human with a massive plant-like head! Then GITA smiles over the top of the huge bouquet.

GITA

Hello, Sarah! Just a little thank you for yesterday.

Sarah Jane hasn't got time for this. But Gita's already through the door.

GITA (CONT'D)

I'll just put them in some water.

Sarah Jane grabs her arm, as she steps over the threshold.

SARAH JANE

Gita, I really don't have time.

And Sarah Jane practically drags her out of the house with her.

CUT TO:

26

**EXT. 13 BANNERMAN ROAD -- CONTINUOUS**

26

SARAH JANE slams the door behind her. GITA proudly hands her the flowers.

GITA

I do arrangements for all sorts of big functions.

She hands Sarah Jane a card.

(CONTINUED)

26 CONTINUED:

26

GITA (CONT'D)

That's my business - Bloomin' Lovely.  
That's what it's called. It is, an'  
all. Bloomin' marvellous!  
(then, as if it's just  
struck her - which it  
hasn't)

You could do an article on me.

SARAH JANE

Perhaps. Some time. But not now.

And Sarah Jane throws the flowers into the car and jumps in.

GITA

We'll talk later. Yeah?

CUT TO:

27 EXT. CIRCUS MUSEUM -- DAY 3

27

SARAH JANE pulls up outside the circus museum. The flood of balloon-carrying kids is approaching. LUKE, CLYDE and RANI run towards her.

RANI

We tried to get them to turn back, but they just won't listen.

CLYDE

They're almost like zombies.

SARAH JANE

I think Spellman is controlling them much like he did the clown mannequins.

LUKE

But what's he going to do with them?  
It's practically the whole school.

SARAH JANE

They'll just vanish like the others without a trace. It isn't the children he's really interested in - it's the fear that their disappearance causes. Spellman is an energy entity that feeds on fear.

And as the schoolkids reach the museum, SPELLMAN steps out through the doors, and raises his hat theatrically...

(CONTINUED)

27 CONTINUED:

27

SPELLMAN

Roll up! Roll up! Roll up! Welcome to Spellman's Magical Museum of the Circus. There's nowhere like it on Earth - or anywhere else for that matter! Just step this way!

And Sarah Jane steps between Spellman and the schoolkids.

SARAH JANE

I don't think so, Mr Spellman.

SPELLMAN

I don't think you have any say in the matter, Miss Smith.

As the kids move towards the museum...

SARAH JANE

Perhaps I should call a friend?

CUT TO:

28 **INT. SARAH JANE'S ATTIC -- DAY 3**

28

MR SMITH is out, an x-ray-style diagnostic of a mobile phone rotating on his screen...

MR SMITH

Connecting now.

CUT TO:

29 **EXT. CIRCUS MUSEUM -- DAY 3**

29

And dozens of mobile phones start to ring - it's a cacophony of tunes and tones. All the school kids' mobiles activated at once.

SARAH JANE

(smiling)

Oh. It looks like his line's busy.

LUKE

(to Rani)

It must be Mr Smith. He's scanned the school records and rung every pupil.

And the phones have disrupted Spellman's hold over the kids. They answer their phones, letting go of the balloons, looking around them, wondering what they're doing there.

(CONTINUED)

Spellman's face turns thunderous. He turns his eyes on Sarah Jane, they blaze with anger.

SPELLMAN

You meddle with me at your cost, Sarah Jane Smith!

SARAH JANE

I'm not scared of you! Or Odd Bob! I know what you are. You're an alien energy entity from the Jeggora-bax Cluster. You're the manifestation of a billion moments of fear across seven hundred years. And the scarefest is over, right now!

Spellman regards her, the anger gone from his eyes, replaced by a reptilian cold.

SPELLMAN

You think you have conquered your fear, Miss Smith? I will show you fear!

And Spellman slides backwards through the museum doors, which instantly slam shut behind him.

CLYDE

Sounds like a bad loser to me.

But Sarah Jane is shaken.

Rani notices the crowd of schoolkids has begun to disperse.

RANI

Everyone's going back to school.

Luke turns as we catch a glimpse of red, yellow and blue.

And then Sarah Jane notices...

SARAH JANE

Luke?

She spins around, panic building inside, looking for Luke...

SARAH JANE (CONT'D)

Luke?

CLYDE

He was right next to me.

29 CONTINUED: (2)

29

RANI  
Where's he gone?

And then all eyes fall on the closed doors of the museum.  
Sarah Jane quakes. Spellman has him!

Clyde lunges towards the door.

CLYDE  
No! I'm not having this!

But Sarah Jane grabs his arm.

SARAH JANE  
No, Clyde. Stay here. You, too, Rani.  
Luke is my son. I'm going after him on  
my own.

RANI  
No way. We're going to help you!

SARAH JANE  
I'm not going to risk losing both of  
you, as well. Now, stay here!

Sarah Jane opens the museum door, and steps inside.

CUT TO:

30 **INT. CIRCUS MUSEUM. LOBBY -- DAY 3**

30

Dark and threatening. SARAH JANE looks around her, and then takes out the sonic and zaps the lock to the front doors. Then moves off.

CUT TO:

31 **EXT. CIRCUS MUSEUM -- DAY 3**

31

CLYDE tries the door. It won't open.

CLYDE  
She's locked us out!

RANI  
So, what are we going to do? She might  
need us.

CLYDE  
We've got to find another way in!

(CONTINUED)

31

CONTINUED:

31

And Clyde takes off to find the way around back. Rani follows.

CUT TO:

32

**INT. CIRCUS MUSEUM. CORRIDOR -- DAY 3**

32

SARAH JANE moves cautiously through the darkened museum, its exhibits lit by spotlights. She passes a miniature fairground scene, as she does so the laughing clown starts up.

She stops to look at it, on edge. Then turns away - and comes face to face with one of the clown mannequins.

She raises the sonic to blast it - but the clown is immobile. All the same, she's shaken. She moves on.

SARAH JANE

Spellman, where are you? I've come for my son!

There's no answer.

Sarah Jane turns down another corridor...

CUT TO:

33

**INT. CIRCUS MUSEUM. HALL OF MIRRORS -- CONTINUOUS**

33

...And SARAH JANE sees LUKE facing her along the corridor. She can't hear him, but it looks as if he's crying out to her - banging on some invisible barrier.

SARAH JANE

Luke!

She runs towards him. Luke is swamped in darkness, and Sarah Jane finds herself running into a mirror...

SARAH JANE (CONT'D)

(agonized)

Luke!

She turns around and finds that she's in a labyrinthine hall of mirrors. There's no longer any sign of Luke, but she is surrounded by bizarrely distorted images of herself.

She sees a doorway. Briskly heads towards it.

But it's just another trick reflection.

Sarah Jane whirls around, disoriented.

(CONTINUED)

33 CONTINUED:

33

SARAH JANE (CONT'D)  
Spellman! Where are you?!

She is answered by an eerie chuckling sound.

PRAC EFFECT: She spins around and catches the hideously distorted reflection of ODD BOB smiling at her - his face looks like it's about six feet long, his body, six inches.

Sarah Jane runs towards him, she sees the reflection running away, but there's no sign of the physical clown.

Sarah Jane is disoriented, and scared.

Spellman's voice echoes around her.

SPELLMAN (O.S.)  
Not scared of me, Miss Smith? Oh, I think you are!

And his laughter fills the chamber.

Sarah Jane fights her fears. Is defiant.

SARAH JANE  
If you've hurt my son, Spellman, if you've done anything to him, I will destroy you!

SPELLMAN (O.S.)  
The fear of a mother for her young. The strongest fear of all.

SARAH JANE  
You had better believe it!

And Sarah Jane aims the sonic lipstick at the nearest mirror.

FX SHOT: The mirror shatters, and reveals the way out.

Sarah Jane walks with purpose. Determined to find Spellman - and Luke.

CUT TO:

34 **EXT. CIRCUS MUSEUM. REAR -- DAY 3**

34

CLYDE and RANI have found an open window.

RANI  
Give me a boost up.

(CONTINUED)

34 CONTINUED:

34

CLYDE

Maybe you should stay here. It's going to be dangerous in there.

RANI

(fuming)

Would Maria have stayed out here?

CLYDE

No. But she knew the score. Look, aliens - they've got more tricks up their sleeve than Derren Brown.

RANI

Everything has got to be a joke with you, hasn't it? Can't you just be serious?

And Clyde is serious.

CLYDE

I've done Serious. My dad walking out on me and my mum was Serious. I get on better with Funny.

Rani hadn't expected that.

RANI

I'm sorry.

Clyde shrugs it off. Funny Clyde again.

CLYDE

Yeah. Now you better not put my back out!

And he helps her through the window.

CUT TO:

35 **INT. CIRCUS MUSEUM. CLOWN ROOM -- DAY 3**

35

SARAH JANE finds herself in the clown room again, surrounded by the (lifeless) mannequins (NB only 5 - not the one from Sc 32). She's still on edge, holding the sonic lipstick at the ready.

SARAH JANE

Come on, Spellman, no more smoke and mirrors. If you're planning on getting fat on my fear, you're looking at a local lunch.

(CONTINUED)

And that's when ODD BOB reaches out of the darkness behind her and touches Sarah Jane's shoulder. She gasps with fright and jumps away, whirling to face the clown.

Odd Bob smiles and licks his fingers that just touched her.

ODD BOB  
Tastes like fear to me.

She forces herself to take a step towards the clown.

SARAH JANE  
What have you done with Luke?

ODD BOB  
He's with the others.

SARAH JANE  
The others?

Wearily Odd Bob starts to count them off on his fingers.

ODD BOB  
The boy in the stationery cupboard, the boy playing football... If you want me to count them all you should pull up a chair, it's been over seven hundred years, you know.

SARAH JANE  
Where are they?

ODD BOB  
Somewhere between this world and another. I don't really know where, or what it is. It just is. They're sleeping. I don't want to harm them. I don't need to.

SARAH JANE  
All of them? They're fine?

ODD BOB  
Well, after a while, they just fade away.

SARAH JANE  
Bring them back! Bring them back now!

ODD BOB  
Oh, I can't do that. Can you imagine it?

(MORE)

(CONTINUED)

35 CONTINUED: (2)

35

ODD BOB (CONT'D)

The bogeyman that brings children back  
from Never-Never-Land? Who would be  
scared of me then? I would cease...

FX SHOT: Odd Bob transforms into SPELLMAN.

SPELLMAN

... to be.

SARAH JANE

And if you don't exist any more all the  
harm you've done is reversed. The  
children you have taken will be  
returned, at least the ones taken from  
here. Luke.

And we see, hiding around a corner, CLYDE and RANI,  
listening.

SPELLMAN

But you can't destroy me, Miss Smith.  
No-one can destroy fear.  
It's a part of you all. I am a part of  
you all.

On Rani and Clyde.

CLYDE

He's right. How do you fight fear?  
What can we do?

Rani has a sudden idea.

RANI

I'll tell you what you can do.

And Clyde looks at her - Rani has a plan.

As Spellman closes on Sarah Jane.

SPELLMAN

Now, if you are so concerned for your  
son, let me take you to join him. I'm  
sure your disappearance will, in time,  
give me much nourishment.

Spellman reaches out towards her - Sarah Jane stumbles  
backwards... As Clyde steps out of the shadows, nervous  
but determined.

(CONTINUED)

35 CONTINUED: (3)

35

CLYDE

All right, Mr Spellman, listen to this: two aerials got married - you should've seen the reception!

Spellman and Sarah Jane both turn to look.

SARAH JANE

Clyde!

SPELLMAN

Another child, another frightened mother. Yes, you have a ticket, Clyde Langer.

And Spellman veers for Clyde instead.

SARAH JANE

You keep away from him!

But Clyde has a plan...

CLYDE

What do you call a sheep with no legs?  
A cloud!

Around the corner, Rani laughs.

Spellman hesitates.

CLYDE (CONT'D)

Police station toilet stolen - the cops have nothing to go on!... What do you call a fish with no eyes? A fsh... A magician was driving down the road, then he turned into his house.

Spellman is confused.

SPELLMAN

What is this?

CLYDE

(to Sarah Jane)

Come on folks, how about a little audience participation? What's invisible and smells like carrot? Rabbit farts... Two snowmen standing in a field - one says to the other, "Funny I can smell carrots, too."

Rani steps out, applauding and laughing. Spellman spins from one to the other, his confusion growing.

(CONTINUED)

35 CONTINUED: (4)

35

CLYDE (CONT'D)

I thank you.

RANI

Where would you find a one-legged dog?  
Where you left him.

Sarah Jane laughs.

CLYDE

Hey, what is this? She's nicking my  
material.

And as they laugh, Sarah Jane realises that together they  
are overcoming their fear - and Spellman.

SPELLMAN

Stop this! Stop this now!

SARAH JANE

What's wrong Mr Spellman, does the sound  
of laughter upset you? Does it frighten  
you?

Spellman is starting to shake, whether with rage or  
something else is unclear.

SPELLMAN

You will fear me!

FX SHOT: Spellman half transforms into ODD BOB - but  
seems to fail, instead he returns to Spellman.

RANI

He's getting weaker!

The whole time, Clyde just keeps firing the jokes...

CLYDE

Two fish in a tank, one says to the  
other, "You know how to drive this?".  
.. Optician tells this guy he's colour  
blind - "Well that was a bolt out of the  
green!". ..How did Count Dracula get  
out of Transylvania? He used a blood  
vessel!... Why did the vampire buy The  
Sun? He heard it had good  
circulation...

SARAH JANE

What's wrong, Mr Spellman? Not game for  
a laugh?

Spellman is clearly weakening...

(CONTINUED)

35 CONTINUED: (5)

35

SPELLMAN

People have shuddered with fear in my  
shadow for seven hundred years.

SARAH JANE

And now they're rocking with laughter.  
That must be a real kick in the ego.

Rani spots something (PRAC) glowing within Sarah Jane's  
pocket.

RANI

Sarah Jane! Your pocket!

Sarah Jane reaches into her pocket and pulls out the  
meteor fragment -

FX SHOT: It glows...

CLYDE

I went to the dentist he said, "Say  
Aah!" I said, why. He said, "My dog's  
dead.".

SARAH JANE

(working it out)

Of course... that's it!

CLYDE

So the new Head Teacher came up to me  
and said I'm going to chop off the  
bottom of your trousers and put it in  
the library - I thought, that's a turn-  
up for the books.

Spellman turns on Sarah Jane, one last burst of  
malevolence...

SPELLMAN

Do you think you can destroy me with  
these pathetic jokes?

CLYDE

Hey, this is classic material.

SARAH JANE

I'm not going to destroy you, Mr  
Spellman.

I'm going to put you back where you  
belong. Where you don't need anyone's  
fear to survive.

She brandishes the meteor fragment.

(CONTINUED)

35 CONTINUED: (6)

35

SPELLMAN

No!

\*

FX SHOT: Spellman begins to break apart, into separate sparkling lights.

SARAH JANE

This is where you belong. The meteor that brought you to Earth. You've always been attached to it, but you were strong enough to resist its pull. But not any more, Mr Spellman - the nightmare is over!

FX SHOT: With a burst of light that is almost blinding, Spellman's form is drawn back into the meteor. Suddenly he is gone. It is over. Clyde takes a bow.

CLYDE

Thank you! The Joker in the Pack - every alien-busting team should have one.

SARAH JANE

It was good thinking, Clyde.

CLYDE

Well, it was Rani's idea.

RANI

Yeah, but I told him to be funny.

Sarah Jane looks at the meteor. And then, out of the darkness, walks LUKE...

LUKE

Mum!

SARAH JANE

Oh, Luke! Luke, you're all right!

As she throws her arms around him.

LUKE

What happened? Where's Spellman?

Sarah Jane looks at the piece of rock.

SARAH JANE

I imagine you could say he's finally paid the piper.

(CONTINUED)

35 CONTINUED: (7)

35

She smiles.

CUT TO:

36 **INT. SARAH JANE'S ATTIC -- DAY 3**

36

SARAH JANE is holding the meteor fragment (no longer glowing) with a pair of tongs over a puzzle box made of strange metal. LUKE, CLYDE and RANI are there, watching. MR SMITH is out.

MR SMITH

The children taken in recent weeks have all been found safe and well. They have no memory of what happened to them, but were clearly released when the energy entity was returned to the meteor fragment.

SARAH JANE

And that is going in here. Halkonite steel. Nothing can get through it. Not even thoughts. The Jeggora-bax energy entity is trapped back inside the meteor. That's the last we've seen of the Pied Piper. Except in fairy tales.

As she puts the box away. RANI, CLYDE and LUKE watch.

RANI

And stuff like this - it happens to you all the time?

CLYDE

You get used to it. "Weird" happens.

LUKE

Of course, not all aliens are bad.

CLYDE

Just the ones that come here. It's like Earth's got this big sign in orbit -  
Invade Please!

SARAH JANE

(smiles)

Clyde, you know that's not true. There are lots of good, decent aliens.

LUKE

But they do tend to stay at home, watching TV.

Rani laughs. Luke is delighted.

(CONTINUED)

36 CONTINUED:

36

LUKE (CONT'D)

She laughed. She likes my jokes.

CLYDE

Hey let's not forget who saved your hide with their comedy club routine. And Spellman was one tough audience.

RANI

Yeah. But you didn't actually make him laugh, did you?

Rani, Luke and Sarah Jane laugh. Clyde takes it on the chin.

CUT TO:

37

**EXT. 13 BANNERMAN ROAD -- DAY 3**

37

SARAH JANE, LUKE, CLYDE and RANI step outside, ready to go their separate ways.

RANI

(to Sarah Jane)

So what happens now? Do you trust me to keep all this secret?

SARAH JANE

When it comes to getting a true glimpse of the universe, there are two types of people. Those who refuse to believe, that will tell themselves anything to deny the evidence of their eyes, to keep themselves safe in their tiny world. And those that embrace the universe, and just how special life is, and that want it to stay that way, by keeping it safe, and secret.

RANI

And that's me?

Sarah Jane puts her arms around Luke, Clyde and Rani.

SARAH JANE

That's all of us.

As GITA and HARESH head across from the other side of the road. Haresh looks angry.

HARESH

Rani, where do you think you've been? I thought you would have had more sense than to get involved in this walk-out.

(CONTINUED)

SARAH JANE

Walk out?

HARESH

Stupid prank. The whole school went walk-about. Then wanders back a couple of hours later, claiming not to have known what they were doing. Obviously some bright spark thought it would be a good way of winding up the new Head Teacher.

And he's looking at Clyde.

CLYDE

Yeah, of course. 'Cos I'm the joker in the pack, aren't I?

RANI

We had free periods this afternoon. We've been at the library in town researching for a project. Clyde, Luke and me.

GITA

(to Haresh)

See. That's why she wasn't answering her phone. She was in the library. I told you our daughter had more sense.

(to Sarah Jane)

Men, Sarah - what can you tell them? Absolutely nothing!

SARAH JANE

(to Haresh)

I was at the library myself and brought them home.

Clyde gives Haresh a smile

CLYDE

Thought I'd take your advice, sir. Try applying my brains to something other than being funny. But don't worry, I won't be giving up comedy. Couldn't disappoint my fans.

Sarah Jane, Luke and Rani flash each other a look of mock disappointment. Haresh, however, still harbours his doubts.

HARESH

And what was this project, exactly?

37 CONTINUED: (2)

37

Clyde and Rani struggle for inspiration.

LUKE

The history of the circus.

Sarah Jane, Clyde and Rani look at him with raised eyebrows.

GITA

By the way, it was on the news, those kids have all turned up like nothing ever happened.

All very happy-ever-after, but I can't help thinking, weird.

RANI

Not weird, Mum. Surprising. The universe is a surprising place.

Sarah Jane raises an eyebrow and shares her smile with Rani.

GITA

Any way, Haresh is making a veggie chilli for tea. You're all welcome to share.

That's news to Haresh, who looks at Clyde warily.

RANI

Dad's the most amazing cook. You'll love it, Clyde.

CLYDE

Yeah? I'm the most amazing eater. Result, eh, Mr Chandra?

Haresh forces an unconvincing smile.

HARESH

My life is complete.

As he heads back to the house.

GITA

Sarah, we can talk about that article you want to write on me.

And that's news to Sarah Jane.

SARAH JANE

I'd love to but I really have to get on with some work. But Luke...

(CONTINUED)

37 CONTINUED: (3)

37

LUKE

Yes, please.

GITA

Come on then. Haresh always cooks way too much, he's got a thing about Dawn French. His mother always said I was too skinny.

As she leads Luke and Rani towards the house after Haresh. Clyde follows, too. Then turns back to Sarah Jane.

CLYDE

Look at me with the Head Teacher cooking me tea! The universe really is a surprising place.

With a big grin he catches up with the others as they head into the house. Sarah Jane watches them go, smiling.

SARAH JANE

Yes, it really is.

FADE OUT:

**EPISODE 4 ENDS**