

**THE SARAH JANE  
ADVENTURES II**

**Episode 4  
By**

**Phil Ford**

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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!

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!

2 CONTINUED:

2

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

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





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)

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:

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

(CONTINUED)

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: (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



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)

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





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)

GITA (CONT'D)

That's my business - Bloomin' Lovely.



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.

(CONTINUED)

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)

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.





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 (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)

CLYDE

All right, Mr Spellman, listen to this:  
two aerals 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)

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)

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 -

\*  
\*

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)





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?

(CONTINUED)

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 onH JANE

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**