

THE SARAH JANE ADVENTURES 5

Episode 3

By

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Yellow Revisions

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1

EXT. RAILWAY ARCHES PARK -- NIGHT - 3

1

A dark night. No clues to where we might be. Just a campfire crackling and spitting in the night. The sound of a storm raging in the background.

CLYDE's hand feeds the fire with a piece of junk wood - a broken chair leg, broken up crate, something like that.

CLYDE

Where were you the day of the storm?
You know the one I mean. No-one's ever
going to forget that day.

CUT TO:

2

INT. PARK VALE. SIXTH FORM COMMON ROOM -- DAY - 1

2

RANI is writing an essay on her laptop. CLYDE is up a corner (apparently) making notes on paper inside a big history text book. Concentrating intently. Around them - other SIXTH FORMERS doing their common room stuff, working, chatting, whatever...

CLYDE (V.O.)

I was at school.

Rani pushes the laptop aside. Studies Clyde - he's totally absorbed. She twinkles, mischievous.

RANI

So then, Clyde. Your starter for ten.
What are the parallels between the fall
of the French aristocracy in the 1790s
and the credit crunch of 2008?

CLYDE

Hmmm...?

RANI

Mrs Pittman always says history can
teach us stuff about the present.

Clyde is still intent...

CLYDE

Yeah.

And Rani reaches out, grabs the history book - reveals the comic book that Clyde is drawing -

CLYDE (CONT'D)

Hey!

(CONTINUED)

2 CONTINUED:

2

Clyde's own superhero creation - crime busting masked avenger, THE SILVER BULLET. It's cool and action-packed and could sit alongside any Marvel adventure.

RANI

The Silver Bullet?

Clyde basks in his own genius.

CLYDE

"Every crook is a target in Blood River City."

Rani smiles. Impressed.

RANI

It's good.

Despite his genius bravado, Clyde can't hide his delight.

CLYDE

You think so?

RANI

Yeah. Really good. Though don't see how he's going to get you through the history exam.

Clyde is fired up -

CLYDE

Yeah, but this is what I'm going to do when I finish school. Comic books. The Silver Bullet's only one idea. Wait 'til you see Suzi-June Jones - Alien Slayer.

RANI

Suzi. June. Jones. You are joking. Tell me you're joking.

Clyde is grinning - is he joking or isn't he?

Then - *THUMP!*

It's a noise from above - and a SIXTH FORMER asks what that was!

THUMP! THUMP! THUMP!

(CONTINUED)

2 CONTINUED: (2)

2

CLYDE

(to Rani)

Sounds like your dad doing his
Riverdance practice on the roof again.

CUT TO:

3 **INT. PARK VALE. HARESH'S OFFICE -- DAY - 1**

3

HARESH is behind his desk, opposite him - SARAH JANE and SKY. Both a little on edge. But Haresh smiles.

HARESH

Well, Sky, I hope you'll enjoy life at Park Vale. Luke certainly flourished here.

SKY

I like to learn stuff. There's lots I don't know yet.

HARESH

That's a very healthy attitude. These days too many of our students think they know it all.

SARAH JANE

Oh, Sky's a keen student.

SKY

Clyde says I'm a bright spark.

Sky giggles. And Haresh's desk lamp flickers on and off.

Sarah Jane flashes Sky a look, but Haresh barely notices the lamp - as something hits his window -

HARESH

What on earth - ?

FX SHOT: On the windowsill outside - a wriggling FISH.

Sarah Jane regards, confused and amused. As Haresh jumps to his feet, with barely controlled anger.

SARAH JANE

Haresh, there seems to be a trout on your windowsill.

HARESH

Excuse me, Sarah Jane, Sky. Some of our pupils, as I think you know, have an over-developed sense of humour.

(CONTINUED)

3 CONTINUED:

3

But as Haresh heads for the door - we hear the THUMP of another fish hitting the window.

And another - and another.

THUMP! THUMP! THUMP!

And Sarah Jane, Sky and Haresh are drawn to the window - we don't see what they see, only their eyes widening.

And we hear the battering sound of things hitting the ground.

CUT TO:

4 **EXT. PARK VALE SCHOOL. PLAY GROUND -- DAY - 1**

4

KIDS burst out of the doors - looking up at the sky and across the playground in wonder. Among them CLYDE and RANI. And then - SARAH JANE, SKY and HARESH.

CLYDE

Now this looks dead fishy.

FX SHOT: Fish raining from the sky.

FX SHOT: The playground littered (but in no way covered or filled) with wriggling fish.

TITLES

5 **INT. SARAH JANE'S ATTIC/ LONDON STREET -- DAY - 1**

5

SARAH JANE bursts into the attic, followed by SKY, RANI and CLYDE.

SARAH JANE

Mister Smith, I need you!

And with the grinding of brickwork, steam and fanfare - MISTER SMITH emerges.

MISTER SMITH

Yes, Sarah Jane. How can I help you?

CLYDE

You got a good recipe for the biggest fish pie in history?

MISTER SMITH

I have been monitoring reports of the unusual storm over London.

(CONTINUED)

5 CONTINUED:

5

SKY

I love this planet. Just when you think
you get fish in the sea they start
falling out of the sky.

MISTER SMITH

Through the ages there have been many
reports of fish raining from the sky.
There is a meteorological explanation.

RANI

You mean it's natural?

SARAH JANE

Storms and tornadoes suck fish out of
the water into the upper atmosphere.
They freeze, then later come raining
down.

But those fish are small. Wouldn't
satisfy next door's cat. Mister Smith,
the fish today were this big.

And she holds her hands apart - a fisherman's tale. She
feels the others stare. And adjusts the size of her
fish.

SARAH JANE (CONT'D)

There is nothing natural about that. I
want you to scan for alien energies.

MISTER SMITH

Of course.

CLYDE

And, Mister Smith - better cast your net
pretty wide.

Sarah Jane and Rani roll their eyes - but Sky laughs.

RANI

Don't encourage him.

Clyde beams, puts an arm around Sky.

CLYDE

I'm glad Sky turned up. Finally there's
somebody here that appreciates my comic
genius.

MISTER SMITH

Sarah Jane, you may be interested to
know that the Museum of Culture is
(MORE)

(CONTINUED)

5 CONTINUED: (2)

5

MISTER SMITH (CONT'D)
currently staging an exhibition of totem
poles. Among them is what has become
known as the Totem of the Lost Tribe.

RANI

My dad wants to go and see that. It was
found in a cave, like it had been
hidden.

SARAH JANE

But I don't see the connection.

MISTER SMITH

The totem pole was discovered in the
Mojave Desert. A legend surrounding its
discovery suggests that when it was
first removed from the cave a storm came
out of nowhere - and it rained fish.

The gang exchange a look.

CUT TO:

5A **OMITTED**
THRU
5D

5A
THRU
5D

6 **EXT. THE MUSEUM OF CULTURE -- DAY - 1** 6

SARAH JANE leads CLYDE, RANI and SKY towards the museum.

SKY

So what's in a museum?

CLYDE

Dead things, mostly.

SKY

And people like to look at dead things?
Isn't that a bit weird?

CLYDE

If you ask me, yeah.

SARAH JANE

Museums help preserve our past, Sky.
They're fascinating places. You'll see.

There's a homeless girl sitting on the pavement outside
the museum. ELLIE, 16, in an anorak and jeans, with a
backpack - everything that she owns. Despite a life on
the street, she's still pretty.

(CONTINUED)

6 CONTINUED:

6

The gang moves past her in conversation without even noticing...

RANI

Mum and Dad met in a museum.

SARAH JANE

How romantic. Though I never saw your mum as the museum type.

RANI

It was raining.

Clyde is the last of the gang...

ELLIE

You got some change? Just enough for a sandwich? Please?

Clyde quickly pulls some change, gives it to her.

CLYDE

Here. Get a bacon butty or something.

ELLIE

Cheers.

She gives him a grateful smile, and is on her way. Clyde barely gives her another glance. Sky has seen -

SKY

Why did she want money?

CLYDE

Because she's a scrounger.

SKY

Then why did you give her some?

CLYDE

Because it's probably not her fault.

And they catch up with the others going into the museum.

CUT TO:

7

INT. THE MUSEUM OF CULTURE. EXHIBITION HALL-- DAY - 1

7

The hall is filled with a display of Native American artefacts, including a number of totem poles. But centre stage is the 8ft Totem Pole of the Lost Tribe - somehow sinister and carved with faces that are strange, even for a totem pole - somehow alien.

(CONTINUED)

7 CONTINUED:

7

Other VISITORS mill around the exhibition as SARAH JANE, CLYDE, RANI and SKY regard the totem pole.

SKY

Isn't it pretty?

RANI

I think the word you're looking for is creepy. Look at those faces.

SARAH JANE

There really shouldn't be anything sinister about a totem pole. They were generally a kind of storybook carved from cedar trees as a representation of myths or family histories.

CLYDE

I'm glad they're not my family. You're a funny looking bunch, aren't you?

And he playfully tickles one of the faces under the chin, and -

CLYDE (CONT'D)

Owww! Splinter!

As Clyde examines his finger - the wound looks red and sore. And DOCTOR SAMANTHA MADIGAN (30s, pretty) is there.

DOCTOR MADIGAN

We would rather you didn't touch the exhibits.

She indicates a DO NOT TOUCH sign.

SARAH JANE

I'm sorry. Clyde didn't mean any harm.

CLYDE

Clyde Langer. I'm sorry. I just love art. Really. Even when it bites back.

And he sucks on his finger. Doctor Madigan smiles.

DOCTOR MADIGAN

Well, it looks like you came off worse.

RANI

(to Clyde)

Oh, you big baby. Did you get a splinter?

(CONTINUED)

7 CONTINUED: (2)

7

SARAH JANE
(to Doctor Madigan)
My name is Sarah Jane Smith. I'm a
journalist.

DOCTOR MADIGAN
Doctor Samantha Madigan. I run the
anthropology department here. I suppose
you've made the connection between the
totem pole and fish raining from the
skies today, then?

SKY
So the totem pole was what caused it?

DOCTOR MADIGAN
(laughs)
No. Of course not.

CLYDE
She's not really with us.

SARAH JANE
My daughter has quite a sense of humour.

SKY
Do I?

DOCTOR MADIGAN
Have to say, I couldn't have wished for
a better publicity stunt. Maybe
Hetocumtek is on our side.

SARAH JANE
I'm sorry? Hetocumtek?

As Doctor Madigan talks, Clyde is trying to get the
splinter out of his finger,

DOCTOR MADIGAN
According to legend, Hetocumtek was a
vicious warrior god who descended from
the skies and tried to enslave the
people of the Great Plains. But the
story goes that the tribes' greatest
medicine men came together and tricked
Hetocumtek, imprisoning him in a totem
pole.

RANI
This totem pole?

(CONTINUED)

7 CONTINUED: (3)

7

DOCTOR MADIGAN

Well, it's only a story. Now, if you'll excuse me...

And Doctor Madigan goes.

RANI

What do you think, Sarah Jane?
Hetocumtek - warrior god or nasty alien?

Sarah Jane has her watch open, scanning.

SARAH JANE

Aliens masquerading as gods? It wouldn't be the first time. But I don't really believe in the magical powers of medicine men - and according to my scans there's no alien energy here.

(She shuts the watch)

If anything alien did cause today's shower of fish, it wasn't this totem pole or Hetocumtek.

And Clyde gets the splinter out -

CLYDE

Gotcha!

CUT TO:

8 OMITTED

8

8A EXT. CLYDE'S HOUSE -- DAY - 1

8A

The Figaro pulls up outside Clyde's house. SARAH JANE and CLYDE in the front, RANI and SKY in the back.

RANI

So the totem pole is a dead end?

SARAH JANE

We'll see if Mister Smith has managed to find any trace of alien energies. But maybe that shower of fish really was nothing more than a huge freak of nature.

SKY

And the totem pole is just a coincidence?

Sarah Jane is uncomfortable.

(CONTINUED)

8A CONTINUED:

8A

SARAH JANE

I don't like coincidences. All I know for sure is that my scan didn't register anything in that totem pole apart from wood.

Clyde holds up his finger.

CLYDE

I could've told you that. Any way, it's spag bol night in the Langer house. See you tomorrow.

And Clyde's out of the car.

CUT TO:

9

INT. CLYDE'S HOUSE. KITCHEN -- DAY - 1

9

CARLA is cooking. As CLYDE comes in.

CARLA

Hello, luv. Was that Sarah Jane giving you a lift?

CLYDE

(he lies so
instinctively)

Yeah, Rani and I were helping her mum at the shop when Sarah Jane dropped by

CARLA

Oh, that's nice. Did you see the fish?

CLYDE

Yeah. School dinners are sorted for the next week. Could've come battered with chips, too, though.

CARLA

They said it was some freak weather thing. Any way, I hate fish. When it's raining chocolate let me know.

Clyde laughs.

CLYDE

I'll go and set the table.

CARLA

Oh, who needs chocolate when I've got my little Clydey?

(CONTINUED)

9 CONTINUED:

9

And she kisses him on the head.

CARLA (CONT'D)

The day it starts raining Clyde Langers -
that'll be a miracle.

Clyde grins, and goes to lay the table.

CUT TO:

10 INT. CLYDE'S BEDROOM -- NIGHT - 1

10

CLYDE (dressed for bed) is working on his Silver Bullet comic. Coming to the end. A big panel - the Silver Bullet standing lonely and heroic on top of a building overlooking Blood River City as the sun sets.

CLYDE

(reading his panel
dialogue)

Sleep easy, Blood River City. The
Silver Bullet is watching your back.

Clyde grins. The comic strip is finished, and he loves it. As he finishes -

CLYDE (CONT'D)

(as he writes)

The End.

(and signs it)

Clyde Langer.

Clyde's pretty proud of himself.

CLYDE (CONT'D)

Step aside Batman.

Clyde yawns. Checks his clock - it's just past midnight. And goes to bed - just once more checks his wounded finger - and turns the light off.

DISSOLVE TO:

11 INT. CLYDE'S BEDROOM -- LATER

11

CLYDE fast asleep now as the CAMERA travels the darkened bedroom - the illuminated clock now reads 03.13.

And the CAMERA finds the open comic book. Clyde's signature.

FX SHOT: The signature suddenly flares with a strange burning light.

(CONTINUED)

11 CONTINUED:

11

Clyde's exercise books scattered nearby.

FX SHOT: CLYDE LANGER on the front of the exercise books - flares like his signature.

FX SHOT: All around the room in the dark: CLYDE LANGER, on his sketches pinned to the wall, on school certificates, on the open flap of his bag - all over the place. Flaring. Eerie. His name, over and over again, flaring in the dark. CLYDE LANGER. CLYDE LANGER. CLYDE LANGER. CLYDE LANGER.

And through it all, Clyde sleeps on.

DISSOLVE TO:

12 **EXT. BANNERMAN ROAD -- DAY - 2**

12

Sarah Jane's house. A perfect morning.

CLYDE (dressed for school, bag over his shoulder) arrives, a spring in his step.

CUT TO:

13 **INT. SARAH JANE'S LIVING ROOM -- DAY - 2**

13

SARAH JANE is reading the morning newspaper as she drinks coffee.

CLYDE bursts in.

CLYDE

Morning! What's the weather forecast today, then? Raining cats and dogs?

SARAH JANE

Sunny and bright, apparently. Not a halibut in sight. Mister Smith hasn't been able to find anything to suggest an alien energy. Maybe for once we can stand down.

But Clyde's excited, full of his comic book invention -

CLYDE

Want to meet a hero who never stands down?

With a flourish, he pulls the comic manuscript from his bag.

(CONTINUED)

13 CONTINUED:

13

CLYDE (CONT'D)
The Silver Bullet!

It's hardly Sarah Jane's kind of thing, she's a little lost - but impressed at the same time.

SARAH JANE
You did this?

CLYDE
'Course. What do you think?

SARAH JANE
It's good. Really good. Is this what you're going to do? I mean, after school?

CLYDE
Well, drawing is about the only thing I'm any good at.

SARAH JANE
Don't do yourself down. You're bright. But there's no doubt art really is your thing.

As she flicks through the manuscript.

CLYDE
And I love comics, so why not? Look out Stan Lee, here comes Clyde Langer.

And as he says his name -

FX SHOT: A flare of light in Sarah Jane's eyes. The same colour as his name flared last night. Momentary, and gone. Clyde never saw it.

Sarah Jane seems somehow distracted, with growing irritation, as she continues to turn the pages...

And as he talks, Clyde is absently rubbing his wounded finger, like it's just started to hurt again.

CLYDE (CONT'D)
I mean, rocket scientist or whatever is fine if you're a super-brain like Luke.
But me -

SARAH JANE
(snapping)
What do you mean, "super-brain"?

(CONTINUED)

13 CONTINUED: (2)

13

CLYDE

Well, he is, isn't he? He's a genius.

Sarah Jane is simmering with anger.

SARAH JANE

Yes, but the way you say it, it's a bad thing. As if there's something wrong with him.

Clyde's suddenly on edge - *what's going on here?*

CLYDE

No. Sorry, I didn't mean anything like that. Luke's my best mate. Are you all right?

SARAH JANE

No. To be honest I'm sick and tired of the way you're always making fun of my son.

Clyde's head is spinning - *this just can't be happening.*

CLYDE

Sarah Jane - what's going on?

And her fury is building...

SARAH JANE

Since you first showed up, all you've ever done is tell him how uncool he was, what a geek he was, what a freak he was.

CLYDE

Sarah Jane, I never said that.

And her fury explodes. She throws the manuscript at him.

SARAH JANE

And all the time you're wasting your time with rubbish like this?! My son is worth a hundred of you! And I've had as much of you as I'm going to take!

Clyde stumbles back a step as he puts the manuscript away, shocked and horrified by her outburst. His head in a spin - *what?!*

CLYDE

Sarah Jane...?

(CONTINUED)

13 CONTINUED: (3)

13

SARAH JANE

Get out! Now! And take your stupid
comic book with you!

CLYDE

What's going on? I don't get it.

Sarah Jane pulls her sonic lipstick from a pocket.

SARAH JANE

Get out! Or do you want that mobile
phone in your pocket to burn a hole
right through you!

CLYDE

This is crazy!

SARAH JANE

You want crazy? I'll show you crazy!

And Sarah Jane aims the sonic at him.

CLYDE

No!

Grabs his bag and is out of there.

CUT TO:

14 **EXT. BANNERMAN ROAD -- DAY - 2**

14

CLYDE runs across the road - RANI coming out of her
house, ready for school. Sees distressed Clyde.

RANI

What's going on?

CLYDE

It's Sarah Jane. She's just gone
completely mental -

RANI

What are you talking about?

As HARESH leaves the house, headed for the car.

HARESH

Ah, Clyde Langer!

FX SHOT: That same flare of light in Haresh's eyes.

FX SHOT: At the same time - the same flare in Rani's
eyes.

(CONTINUED)

14 CONTINUED:

14

Rani suddenly pulls away from Clyde.

RANI

Get away from me!

CLYDE

What?

RANI

Get away!

HARESH

Leave my daughter alone!

As Rani takes a step back behind her dad.

CLYDE

What? What's going on? What did I do?
I didn't do anything!

RANI

Dad - keep him away from me! Keep him
away!

But Clyde, innocent, takes a step forward, imploring -

CLYDE

Rani, we're mates.

As Haresh intercepts him.

HARESH

Keep away from her! You're no friend of
my daughter.

CLYDE

This is mad. We're friends, Rani.

RANI

You're mad if you think I'd be any
friend of yours. I hate you.

Clyde's world collapses in on itself.

CLYDE

Rani...

HARESH

I'll give you ten seconds. I don't want
you around around my daughter. Is that
understood? And as far as school goes -
you're excluded.

(CONTINUED)

14 CONTINUED: (2)

14

CLYDE

You can't do that. Something's got at you. Both of you. And Sarah Jane. I don't know what. But none of this is real. Think about it - please! I haven't done anything!

HARESH

You're out of time!

Haresh pushes Clyde away. Clyde almost falls.

RANI

And if you come anywhere near me again, I'm calling the police.

And that look of pure hatred on Rani's face breaks Clyde's heart.

CLYDE

All right. All right, I'm gone. But something is going on here, Rani. And I'm going to fix it.

RANI

Do what you like. But I don't ever want to see you again! Not ever!

And Haresh puts a protective arm around Rani's shoulders.

It's almost too much for Clyde to bear. His world is falling apart.

He runs down Bannerman Road. He runs away.

CUT TO:

15 **INT. SARAH JANE'S ATTIC -- DAY - 2**

15

SARAH JANE is clearing up around Clyde's desk. She grabs the artwork and angrily tears it to pieces.

MISTER SMITH

Sarah Jane, are you all right?

She dumps the paper in a wastebasket.

SARAH JANE

Yes, Mister Smith. I'm fine.

(CONTINUED)

15 CONTINUED:

15

MISTER SMITH

I am detecting an exceptionally high
oscillation of Beta brainwaves
suggesting intense anger.

A beat.

SARAH JANE

(smiles)

No, Mister Smith. I don't think so.

MISTER SMITH

Oh. How curious. Your Beta brainwave
activity is now normal.

As Sky enters, dressed in school uniform.

SKY

Sarah Jane. How do I look?

SARAH JANE

Oh, you look marvellous! I'm so proud
of you.

SKY

Why? Because I put the school uniform
on right?

Sarah Jane laughs, puts an arm around Sky.

SARAH JANE

No. Because you're on your way to
school, and you've barely been on Earth
a month. I know this all must seem so
strange to you, but you're very brave,
Sky.

SKY

Why do I have to be brave at school?
Will people try to hurt me there?

SARAH JANE

No. No. Nobody's going to try to hurt
you. But it is going to be strange, and
you're going to be mixing with lots of
new people.

SKY

I know, it's going to be so exciting.

SARAH JANE

You see, that's what I mean. You're
going to be brilliant.

(CONTINUED)

15 CONTINUED: (2)

15

Sky beams.

SKY

Will you be lonely without me today?

SARAH JANE

Actually, I was thinking I might pay another visit to the museum.

SKY

You said the totem pole wasn't alien.

SARAH JANE

It isn't. But this is a professional interest. Mister Smith, has anyone run a story on the mythological connection between the totem pole and the shower of fish yesterday?

MISTER SMITH

It appears not.

SARAH JANE

Perfect.

(to Sky)

And while I'm off getting my scoop you'll be busy making lots of new friends at school. And don't worry, Rani will always be close by, if you need her.

SKY

And Clyde.

And Sarah Jane's fury returns.

SARAH JANE

You keep away from him!

SKY

Why? I don't understand?

SARAH JANE

Just do as I say. Keep away from him. Don't have anything to do with him! Do you hear me?!

Sky is confused, but...

SKY

Yes, Sarah Jane.

(CONTINUED)

15 CONTINUED: (3)

15

SARAH JANE

I don't ever want to hear his name
again!

MISTER SMITH

Excuse me, but has Clyde upset you?

Sarah Jane swings around on Mister Smith -

SARAH JANE

And that goes for you, too! In fact, I
want you to put your sensors on a
permanent scan for him. If he ever sets
foot in Bannerman Road again, I want you
to deal with him. Sky! Come on!
School.

And Sarah Jane grabs her coat and is out of the attic.
Sky looks back at Mister Smith, confused. And a little
scared by it all. Then goes after Sarah Jane.

CUT TO:

16 **EXT. PARK -- DAY - 2**

16

CLYDE is sitting on the swings. He's trying to think
this all through - dials on his phone. Luke's name comes
up in the window.

CLYDE

(into phone)

Luke? It's Clyde. Listen, mate, I'm
getting freaked out here. Something is -

Clyde's face - shock, horror -

CLYDE (CONT'D)

Luke, listen to me! I'm your friend!
Something - it's got to you, too -

But the line has gone dead.

CLYDE (CONT'D)

Luke!

Clyde is anguished. Looks at the phone. Anguished and
frustrated, he could almost sling it...

Instead he drops his head into his hands.

CLYDE (CONT'D)

This is not happening. This is not
happening.

(CONTINUED)

16 CONTINUED:

16

And a football rolls to his feet. Clyde looks up. A little way off - a couple of TEENAGERS. Among them, Clyde's old mate, STEVE WALLACE.

STEVE

You had enough of the sixth form then?

Clyde gets up (he still has the phone in his hand) kicks the ball back to Steve. Clyde's distracted, but glad that somebody's at least talking to him.

CLYDE

All right, Steve.

STEVE

You been too busy to come and play footie with your mates?

CLYDE

Yeah. Sort of. Sorry. How's the job hunting going?

Steve's acerbic.

STEVE

Yeah. Great. Got a scout from Chelsea coming down later to watch me play, haven't I? Quarter of a million a week and get to pick my WAG from Girls Aloud or The Saturdays. Brilliant.

CLYDE

Sorry, mate.

STEVE

So you fancy a kick about?

Clyde shakes his head.

CLYDE

Stuff to do. But, listen, Steve. It's really good to see you, mate.

STEVE

No worries. Tell you what, I'll put a word in for you with Cheryl Tweedy. "My mate's a laugh, bit of a swot but he's all right. Here's his number, Cheryl. Clyde Langer."

FX SHOT: The flare of light in Steve's eyes.

FX SHOT: The flare in Steve's mates' eyes.

(CONTINUED)

16 CONTINUED: (2)

16

STEVE (CONT'D)

Yeah. He used to be all right.

CLYDE

Steve? Oh - no.

And Steve comes a step forward, menacing now. And there's the same look in the other teenagers' eyes.

STEVE

He stayed on for the sixth form and reckons he's better than all his mates now.

CLYDE

No. No, you've got it wrong.

And Clyde realizes something -

CLYDE (CONT'D)

You said my name! They all said my name! Steve! Listen to me! This is going to sound crazy, but there's something wrong with my name! It's like it's cursed!

STEVE

Yeah, well we can fix that!

And Steve and the other lads are coming forward with real anger. Clyde stands his ground.

CLYDE

No, Steve. You don't want to do this. This isn't you. Listen to me...

Steve shoves Clyde in the chest hard - and Clyde drops the phone. Steve stamps on it.

STEVE

And that's what I'm gonna do to you.

And Clyde runs for it as Steve and the other lads take after him across the park.

There's nothing jokey about this. This isn't like Clyde running from aliens, no time for wisecracks - and Steve and his mates look like they want blood. Clyde is scared and running for his life.

CUT TO:

17

EXT. NON-SPECIFIC STREET -- DAY - 2

17

CLYDE still running. STEVE and the TEENAGERS in pursuit.

Clyde ducks behind some bins. Hides, panting with exertion, as Steve and the others rush past.

After a few moments, Clyde emerges. Safe, but desperately worried. And his finger is hurting again - Clyde is starting to piece things together...

CUT TO:

17A

EXT. BANNERMAN ROAD -- DAY

17A

*

RANI is walking home from school with SKY, who is full of her first day -

SKY

And Stephenson called his train rocket - and he had to lie about how fast it could go because if people had known how fast it could go they were scared it would suck all the air out of their lungs.

RANI

Yes, I know. I did history, too.

Sky thinks it's hilarious...

SKY

It wasn't even going to go at thirty miles an hour.

Rani's smiling, delighted by her enthusiasm, but...

RANI

Yes, Sky. I remember. I did it years ago.

SKY

Sarah Jane drives faster than that! I love school!

RANI

Sounds like you had a better first day than I did. My first day at Park Vale I was just getting creeped out by a clown.

SKY

A clown?

(CONTINUED)

17A CONTINUED:

17A

RANI

Long story. It's how I met Luke, and
Sarah Jane.

*

SKY

And Clyde?

*

*

They've reached the Chandras' house. Rani stops abruptly -

*

RANI

Yeah. Like I said, it wasn't a good
day.

*

*

SKY

What are you talking about? You and
Clyde are friends.

*

*

RANI

Just drop it, okay. I don't want to
hear that name again.

*

*

SKY

What's he done to you and Sarah Jane?
Why wasn't he at school today? Where is
he?

*

*

RANI

I don't care. Now forget it, all
right?!

*

*

And Rani storms off into her house, leaving Sky puzzled.

*

CUT TO:

*

18

EXT. THE MUSEUM OF CULTURE -- DAY - 2

18

*

CLYDE is on the steps of the museum. Steeling himself.

CUT TO:

*

19

INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- DAY - 2 19

19

*

A small number of VISITORS are milling around the totem
poles as CLYDE walks in. There's a bored SECURITY GUARD
in one corner. Clyde takes it all in, and then looks at
the totem pole.

CLYDE

(to himself)

All right, then. Now what?

He sees DOCTOR MADIGAN.

CLYDE (CONT'D)

Excuse me. Hi, Doctor Madigan.

(CONTINUED)

19 CONTINUED:

19

Doctor Madigan smiles at him. A welcome friendly smile. We can see how much he needs it.

DOCTOR MADIGAN

Hello. Weren't you here yesterday?

CLYDE

Yes. Look, you're an expert on totem poles and Native American stuff, right?

DOCTOR MADIGAN

And stuff. Lots of stuff, yes.

CLYDE

Do you know anything about curses?

DOCTOR MADIGAN

Native American curses? The most famous is the Curse of Tippecanoe. It was - or is - a curse on the presidents of the United States.

CLYDE

What about a curse that makes all your friends turn on you?

DOCTOR MADIGAN

I'm sorry?

And Clyde sees SARAH JANE walk into the exhibition area.

CLYDE

I'm going to have to go.

But too late - Sarah Jane has seen him.

SARAH JANE

I'd advise you to keep your distance from him.

CLYDE

Sarah Jane, you've got to listen to me. Please. This is some sort of curse.

DOCTOR MADIGAN

You're serious? You think you've been cursed?

SARAH JANE

Don't listen to him. He's a trouble-maker.

(CONTINUED)

19 CONTINUED: (2)

19

DOCTOR MADIGAN
No - he's clearly distressed.

Clyde could almost cry with relief.

CLYDE
All day, every one of my friends has
been turning against me I think it's got
something to do with my name.

SARAH JANE
Don't waste your time, Doctor.

But Madigan is intrigued...

DOCTOR MADIGAN
Your name? It's Clyde isn't it? -

CLYDE
No - don't!

DOCTOR MADIGAN
- Clyde Langer.

FX SHOT: Doctor Madigan's eyes flare.

And Clyde sees it happen. Recoils.

CLYDE
No... It's not just people who know me.
It's everybody!

DOCTOR MADIGAN
I think you'd better go. Or do I have
to call security?

SARAH JANE
What did I tell you?

But the Security Man is already there, as the disturbance
has also attracted the attention of the other gallery
visitors,

SECURITY MAN
Is there a problem here, Doctor?

DOCTOR MADIGAN
Get him out of here.

SECURITY MAN
Right, let's have you. Out.

The Security Man goes to grab Clyde - but Clyde pulls
away -

(CONTINUED)

19 CONTINUED: (3)

19

CLYDE

No! It's the totem pole! Sarah Jane!
I know it is!

Clyde throws an angry punch at the totem pole.

SECURITY MAN

Oi! That's enough! Get him lads!

And TWO OTHER SECURITY MEN grab Clyde from behind, handling him roughly as they drag him, struggling wildly out of the exhibition area.

CLYDE

Sarah Jane! Please remember! I'm your friend!

Doctor Madigan follows to make sure he's gone - and Sarah Jane takes out her mobile phone -

SARAH JANE

Police? I want to make a complaint.
I'm being harassed.
(beat, then)
He lives at 2, Renfrow Street, W3. Look it up, you'll see his name there. Just look at his name!!

CUT TO:

20 **EXT. THE MUSEUM OF CULTURE -- DAY - 2**

20

THE SECURITY MEN roughly eject CLYDE. He's almost thrown down the steps. Almost falls in the gutter.

He turns to look back at the museum. A sense of desperation.

The security men stand side-by-side on the steps, almost daring him to try to get back in.

But Clyde isn't that stupid.

As he turns away, he catches sight of ELLIE, the homeless girl - she's watching. Pulls back, not wanting to be noticed, when she sees Clyde clock her.

Clyde turns away and heads off.

CUT TO:

21

INT. CLYDE'S HOUSE. HALL -- DAY - 2

21

*

CLYDE comes through the front door, he looks exhausted, done in. Drops his bag by the door, and starts to take off his coat. Through in the kitchen, the radio is playing.

CLYDE

Mum...?

There's no response. He follows the sound of the radio.

CUT TO:

22

INT. CLYDE'S HOUSE. KITCHEN -- CONTINUOUS

22

The radio is playing. And Clyde sees CARLA sitting at the kitchen table. Her back to him, her head slumped a little. Clyde is immediately on edge...

CLYDE

Mum...?

Still no response. Clyde moves closer, comes around the table... It looks like she'd been baking before, there's pastry on the table, but it's been forgotten. The day's mail lies before her, unopened. But on top of the pile is a letter addressed to MR CLYDE LANGER. As Clyde sees it -

FX SHOT: The letters flare momentarily.

Instinctively, now, Clyde knows what's coming...

CLYDE (CONT'D)

Mum...

Carla doesn't look at him, she doesn't move her eyes off the letter before her.

She doesn't snap, it's worse than that. Her voice is almost dead, emotionless.

CARLA

Where've you been?

CLYDE

(on edge)

Just out. Why?

CARLA

You're always lying about where you've been, what you've been doing...

(CONTINUED)

22 CONTINUED:

22

CLYDE

No Mum...

CARLA

More lies. Always lies...

CLYDE

Mum, whatever you're thinking, it's not real. It's my name! You've seen my name on a letter. Somehow my name, it's messing with your head.

He reaches out to her.

CARLA

Don't touch me. How can I ever trust you? Always skulking around, keeping secrets...

And Clyde removes his hand, tears welling in his eyes.

CLYDE

Mum, this isn't real. I haven't done anything.

Carla breaks away from the table, goes to the sink. Standing there, still not looking at him. Refusing to look at him -

CARLA

I don't want you here. I don't want to look at you. I don't want to hear you.

And there are tears coming down Clyde's face now.

And although she still won't look at him, we see that there are tears running down her face, too.

CARLA (CONT'D)

I know I feel like I've had my soul itself torn out of me.

CLYDE

Mum, I didn't do this. It's not my fault.

Clyde goes to her, filled with as much anger as desperation, grabs her, turns her to face him.

CLYDE (CONT'D)

Tell me what it is I've done! Tell me what I've lied to you about!

(CONTINUED)

22 CONTINUED: (2)

22

Carla seems to hesitate...

CLYDE (CONT'D)

You can't, can you? Because it's all a trick. You're being tricked, Mum. You, Sarah Jane, Rani. Everybody.

Carla stares at him, there are still tears running down her face, but her eyes are hard, now, unforgiving.

CARLA

Yeah, I was tricked, all right. Life tricked me. The day you were born.

In the background - the distant sound of a police siren approaching.

Clyde just stares in horror at what she said.

CARLA (CONT'D)

I've had enough now. And I want you out of here. Out of my life!

CLYDE

No! You don't mean that!

The police siren, loud in the background now - outside.

And this is too much for Clyde, whether it's true or not - it's crushing him, destroying his defiance.

CLYDE (CONT'D)

Mum, I love you. Don't do this.
Please.

BANG! BANG! BANG! On the front door - Clyde looks around, instinctively knowing this is just more trouble.

CLYDE (CONT'D)

Don't answer it!

Carla stares at him -

CARLA

And you wonder why I want you out of my life!

CLYDE

Mum I haven't done anything. It's the curse! It's taking everything over!

But Carla goes to answer the door.

(CONTINUED)

22 CONTINUED: (3)

22

Clyde - a moment of indecision, hoping that he's wrong as he watches his mum open the front door to the POLICEMAN -

CARLA

He's through there.

And Clyde grabs his bag and runs towards the back door.

CUT TO:

23 **OMITTED**
AND
24

23
AND
24

24A **EXT. SUBURBAN STREET -- CONTINUOUS**

24A

CLYDE runs from around the back of a house down from his own - where the police car is still parked. He legs it.

DISSOLVE TO:

25 **EXT. BANNERMAN ROAD -- DAY - 2**

25

Some time later.

The road sign - BANNERMAN ROAD. Beside it, CLYDE, his bag over his shoulder. Red-eyed. Looking crushed.

He looks at the sign. Looks along the road to Sarah Jane's house, and opposite, Rani's house. He aches to go down there, to knock on their doors. Instead, he walks away.

DISSOLVE TO:

26 **EXT. HIGH STREET -- DAY - 2**

26

CLYDE finds a cashpoint machine. Inserts his card. Taps in his number.

The machine's screen - just fills with his repeating name: CLYDE LANGER CLYDE LANGER CLYDE LANGER CLYDE LANGER...

Clyde's eyes are wide with horror.

And there's a POLICEMAN on the other side of the road - Clyde sees him, and slinks away.

DISSOLVE TO:

27

EXT. RUN DOWN BACK STREET -- NIGHT - 2

27

CLYDE, foot-weary and cold, finds himself off the beaten track - a grimy run-down back street.

FX SHOT: A flash of lightning in the sky.

Thunder. And it starts to rain. Heavy rain. And Clyde tries to find shelter in a doorway.

As the rain lashes him, exhausted and desperate he hammers on the door. But no answer. Soaked and exhausted, he's beyond caring. Slumping in the doorway. Wretched, broken. Sat there, almost a "traditional" beggar's pose. Sobbing with desperation and exhaustion, and hopelessness.

And the rain beats against him.

Then a voice.

ELLIE

Are you all right?

Clyde looks. Sees ELLIE, her anorak hood up, the rain hammering down on her.

And Clyde can't find his voice. His eyes are wet with tears. All he can do is shake his head - No.

ELLIE (CONT'D)

Come with me.

And she stretches her hand out through the rain to him.

Clyde looks at it for a moment. A young begger's hand.

He looks at Ellie. Grateful. Then takes her hand.

END OF EPISODE