

THE SARAH JANE ADVENTURES 5

Episode 4

By

Phil Ford

Pink Revisions

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0A OMITTED

0A

1 EXT. CARDBOARD CAMP -- DAY - 3

1

CLYDE snaps awake. He's lying on cardboard. And around him there's lots of cardboard. Cold, he takes it all in.

Somewhere under a fly-over. Half a dozen or so HOMELESS PEOPLE. All ages. A few glances his way - unheard comments - but mostly they ignore him. Some still sleep.

And then ELLIE is there. Bright. Warm.

ELLIE

Hiya. Sleep okay?

Clyde's whole world is off kilter.

CLYDE

No.

ELLIE

You get used to it.

She sees that Clyde doesn't like the thought of that.

ELLIE (CONT'D)

At least it's dry. What were you thinking? Kipping down in the rain? You want to get sick?

CLYDE

Like things can get any worse.

ELLIE

If you want to try pneumonia, go for it.

And Ellie starts to move off.

CLYDE

I'm sorry. Look, this is all sort of new to me. But thanks for bringing me here.

ELLIE

I saw you the other day, you know. You gave me a couple of quid.

And Clyde remembers now...

CLYDE

Outside the museum? Sorry, I didn't recognize you.

(CONTINUED)

1 CONTINUED:

1

ELLIE

'Course not. Nobody looks. Scared they might catch something.

CLYDE

No. It's not that.

Ellie shrugs. Resigned, she knows the score.

ELLIE

I saw them chuck you out.

(smiles)

What did you do, unroll a bit off a mummy to blow your nose?

Clyde smiles. But it doesn't last long.

CLYDE

Not the only place I got thrown out of.

Ellie looks at him, serious.

ELLIE

Listen, if you've had a row with your folks go home now. With any luck, you'll be nice and warm in bed tonight. Spare us a thought.

Clyde fights emotion.

CLYDE

I've got no-one. My mum, friends - they're history. You're the first person that hasn't turned on me.

Ellie can see his pain. Touches his arm. Comforts.

ELLIE

I'm Ellie Faber. What about you?

Clyde stops himself giving his name. His eye catches a piece of cardboard, a pizza box - ENRICO'S PIZZAS.

CLYDE

Enrico. Enrico... Box.

ELLIE

... Okay.

CLYDE

But Rico is cool. Yeah, you can call me Rico.

CUT TO:

2

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

2

SARAH JANE is clearing Clyde's desk - dumping his drawing things in a bin liner. Accidentally knocks a book off the desk - catches his name inside the cover. CLYDE LANGER.

FX SHOT: It flares briefly as we've seen it do before.

Sarah Jane winces - as if it's the start of a migraine.

And then SKY is there, dressed for school.

SKY

What are you doing?

Sarah Jane smiles at her, the flare forgotten as she dumps the book in the bag.

SARAH JANE

Having a clear out. There's too much clutter in this attic.

SKY

But those are Clyde's things.

Sarah Jane winces again.

SARAH JANE

(sharply)

He should've taken them with him. It's too late now.

SKY

I don't understand. What did he do to upset you so much?

Sarah Jane snaps with anger.

SARAH JANE

Listen to me, Sky and remember - I don't want to hear his name again. And I don't want you to have anything to do with him. Is that clear?

Sky, taken aback -

SKY

Yes.

CUT TO:

2A **INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- DAY - 3** 2A

A SECURITY GUARD doing his rounds.

FX SHOT: Lightning streaks out from the totem pole.

The terrified Guard runs for it.

CUT TO:

3 **EXT. CARDBOARD CAMP -- DAY - 3** 3

CLYDE and ELLIE are sitting on the edge of the cardboard camp, looking back at it.

CLYDE

How long have you been living like this?

ELLIE

Two years. Time doesn't mean much here.
But its another year when the Christmas
lights go up.

CLYDE

You mean you ended up here at Christmas?
That's rubbish. How?

Ellie looks off, bad memories hurting.

ELLIE

My dad died and my mum got married
again. Let's just say it didn't work
out for me. Okay?

Clyde absorbs. Feels for her.

CLYDE

I'm sorry.

ELLIE

Doesn't matter. You grow up quick out
here. There's a load of stuff that
happens, and there's no-one that's going
to help you.

CLYDE

What sort of stuff?

ELLIE

It's like everywhere else. There's good
people and there's bad... And there's
the Night Dragon.

(CONTINUED)

3 CONTINUED:

3

CLYDE

What's that?

ELLIE

Sometimes people disappear. I mean, how bad is that? We've already vanished once.

CLYDE

Maybe they find somewhere to go?

ELLIE

And don't tell anybody they're going? They're just gone. And the next morning people say "the Night Dragon took them". They never come back.

Clyde takes in the cardboard camp, its homeless refugees. Wondering about them.

CUT TO:

4 **INT. PARK VALE SCHOOL. CANTEEN -- DAY - 3**

4

RANI has a huge plate of chips as SKY joins her with her lunch. Rani bites a chip in half.

RANI

School chips - best chips in the world.

SKY

The menu said there was toad in the hole. Mister Smith told me there are five hundred species of toad and when I asked which one we were eating, the dinner lady didn't seem very pleased.

Rani laughs.

RANI

So Mister Smith gave you a basic grounding for starting school by telling you about toads. And nothing about school dinners. That sounds just like him.

SKY

I think he's still nervous of me. He doesn't like me to get too close in case I blow his circuits.

Rani laughs.

(CONTINUED)

4 CONTINUED:

4

RANI
He'll get used to you. You're one of
the gang now.

And Rani carries on eating her lunch. Sky tests...

SKY
Like Clyde?

Rani winces.

RANI
Don't say that!

SKY
But he was your friend - and Sarah
Jane's. And she says everything has a
reason but no-one can give me a reason
why you've all turned on Clyde!

Rani drops her fork and holds her head -

RANI
I don't feel well.

And Rani is out of there. Sky watches her go,
thinking...

CUT TO:

4A **INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- DAY - 3** 4A

SARAH JANE is being led into the hall by DOCTOR MADIGAN.

DOCTOR MADIGAN
I looked you up on the internet after
you came to interview me. You have a
reputation as a journalist for
investigating strange phenomena. I
thought maybe you'd seen something like
this before.

Sarah Jane takes in the lightning damage, shocked.

SARAH JANE
Whatever happened?

DOCTOR MADIGAN
According to our Security Guard
lightning burst out of the totem pole.

(CONTINUED)

4A CONTINUED:

4A

SARAH JANE
(almost to herself)
But that's not possible.

As she surreptitiously scans the pole with her watch as Doctor Madigan continues.

DOCTOR MADIGAN
Of course - but what else did this? I'm almost thinking there's truth in the legend after all.

And Sarah Jane's watch is registering energy.

SARAH JANE
(to herself)
But this was dead.

DOCTOR MADIGAN
The myth says the medicine men of the Great Plains trapped the god Hetocumtek in the totem pole, but warns that he would find a way to escape if ever the totem pole fell back into the hands of men.

SARAH JANE
(thinking)
And that was why it was hidden deep in a cave in Death Valley?

Doctor Madigan smiles - more than a little nervous.

DOCTOR MADIGAN
It's only a legend.

Her mobile phone rings and she answers.

DOCTOR MADIGAN (CONT'D)
No. No, not now, I'm too busy.

FX SHOT: The most hideous face on the totem pole suddenly comes alive - snarls, revealing jagged, savage teeth.

It's momentary. But horrific. Only Sarah Jane sees.

Sarah Jane instantly has Doctor Madigan by the arm, leading her out of the exhibition hall.

(CONTINUED)

4A CONTINUED: (2)

4A

SARAH JANE
Doctor Madigan, I think it might be best
if you close the exhibition for a while.
Just as a precaution.

CUT TO:

5 **EXT. STREET -- DAY - 3**

5

ELLIE begging with CLYDE on a busy street. A PEDESTRIAN
comes along -

ELLIE
Any spare change, please?

But they just walk by.

CLYDE
You do this every day? Even in the
rain?

ELLIE
You're hungry, I'm hungry. It's this or
going through the bins.

Clyde's look of disbelief.

ELLIE (CONT'D)
Yeah. I've done that, too.

Clyde looks up as another PEDESTRIAN comes along. No way
does Clyde want to be going through the bins.

CLYDE
Got any spare change, mate?

The pedestrian walks by without even a look.

ELLIE
Not like that. You sound like you're
flogging china down the market. You're
too cocky.

CLYDE
It's not cocky, it's charisma.

ELLIE
And whoever heard of a homeless person
having charisma?

Clyde is suddenly downcast.

(CONTINUED)

5 CONTINUED:

5

CLYDE

This is how it goes, isn't it?
Everything you ever were, everything you
ever wanted to be, it all just gets worn
away, doesn't it? 'Til there's nothing
left.

Ellie feels sorry for him. Puts her hand on his.

ELLIE

The ones that make it, they were always
fighters. Survivors.

Clyde looks at her. A bitter smile.

CLYDE

Oh, I'm one of them. You wouldn't
believe what I've done. Some of the...
creatures I've seen.

ELLIE

Creatures? You into wildlife then?

He looks at her, reflective and aching with sadness.

CLYDE

Yeah, it was a wild life. Really. Was.

Ellie sees his sadness. Grabs the change they've got.

ELLIE

Let's get something to eat.

CUT TO:

6 **INT. STEVEN'S POINT -- DAY - 3**

6

It's a soup kitchen. Staffed by YOUNG VOLUNTEERS. CLYDE
and ELLIE waiting with a bunch of other HOMELESS PEOPLE
to be served. In front of them is MAX (50s, black). He
turns to Ellie and Clyde.

MAX

I hope this food's warmer than it was
last week, cos it's freezing out there.

He wanders away with his soup.

ELLIE

That was Max. He was a boxer, then he
got too old. He's been on the streets
years.

(MORE)

(CONTINUED)

6 CONTINUED:

6

ELLIE (CONT'D)

The woman in the duffel coat - Polish or something, came over to get married. Got dumped. Can't get home. And that's Polly the Porsche - she used to work in the City. Always telling people what she used to drive. Now she pushes everything she's got around in an old pushchair.

CLYDE

No way.

As they get served -

ELLIE

All of them, ignoring us on the street - they wouldn't believe how easy it could be. One day it all falls apart. And you're here. Steven's Point. Getting hand-outs.

Clyde knows that - just too well. As he gets his meal - follows Ellie to a table.

Next to Clyde is an old woman - MYSTIC MAGS. She's staring into her mug of tea. Introverted. Ellie knows her.

ELLIE (CONT'D)

Hello, Mags. How's the tea leaves?

Mystic Mags doesn't reply. Clyde tries to make friends.

CLYDE

Hello, luv.

She still isn't talking.

ELLIE

This is Mystic Mags. This is my friend, Rico. If you want to know the numbers for the lottery, she's your girl.

MYSTIC MAGS

Mock, but there's strange things in the air.

Ellie laughs, Clyde's more intrigued.

ELLIE

Yeah. Like fish.

(CONTINUED)

6 CONTINUED: (2)

6

MYSTIC MAGS
Something bad's coming.

CLYDE
You mean the Night Dragon?

Mags looks into her mug.

MYSTIC MAGS
The dragon's coming. It's in the
leaves. It's always in the leaves
before some are taken. But this isn't
the dragon. Something else.

Then she looks straight at Clyde - chilling.

MYSTIC MAGS (CONT'D)
And it's put its mark on you.

CLYDE
What?

MYSTIC MAGS
There's a curse on you and everyone that
knows you.

ELLIE
Cut it out, Mags.

But horrified Clyde is grabbing his bag, getting up.

CLYDE
She's right. She's right - I'm cursed.

ELLIE
What are you talking about?

And Clyde's heart is almost breaking.

CLYDE
I'm only ever going to get you into
trouble, Ellie. Thanks for trying to
help me. But you can't. Nobody can.
Not now.

And Clyde is out of there.

CUT TO:

7 **EXT. STEVEN'S POINT -- DAY - 3**

7

CLYDE comes out of Steven's Point, distressed. His world
crumbling all over again. ELLIE follows.

(CONTINUED)

7

CONTINUED:

7

ELLIE

Rico! Wait!

CLYDE

And my name isn't Rico!

ELLIE

(wry)

What? You're not really called Enrico
Box? Who'd have guessed?

And there's one of Enrico's pizza boxes lying nearby.

ELLIE (CONT'D)

It doesn't matter.

CLYDE

I can't tell you my name. She's right.

ELLIE

What you're cursed? Look at me!
Welcome to the club!

And Clyde sees a SKATEBOARDER careering towards them.
Clyde moves quickly, pulling her out of harms' way and
right into his arms as the Skateboarder zooms past.

*
*
*

A moment of awkwardness. Then Ellie laughs.

*

ELLIE (CONT'D)

See, you're not cursed. You're my lucky
charm.

Despite himself, Clyde smiles.

CUT TO:

A7

INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- DAY - 3

A7

The Totem Pole is roped off, a EXHIBIT CLOSED sign
nearby.

FX SHOT: One of the faces momentarily comes alive.

CUT TO:

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

MISTER SMITH is out. SARAH JANE at her desk - but feeling
completely at a loss but she doesn't know why.

A single tear runs from her eye.

(CONTINUED)

CONTINUED:

MISTER SMITH
Are you all right, Sarah Jane?

Sarah Jane wipes the tear away. Suddenly business-like.

SARAH JANE
Something about that totem pole is
alive, Mister Smith. I saw it. Just
for a moment. I know I did. Something
terrible.

MISTER SMITH
It must have been dormant during your
first visit to the museum. However,
there are now energies building around
the totem pole.

SARAH JANE
But why? that's what worries me.

CUT TO:

7B **EXT. CLYDE'S HOUSE -- DAY - 3**

7B

SKY is pressing the doorbell. She's uncertain about
this, but determined. CARLA opens the door, tries to
hide she's been crying with a big, smile.

CARLA
Hello, hun. Aren't you Sarah Jane's
Sky? I saw you at the Chandras' barbie
didn't I?

SKY
Yes. Have you been crying?

CARLA
Peeling onions. That's me - always
cooking.

SKY
Why do onions make you sad?

Carla laughs, though it sounds more forced than natural.

CARLA
Do you want to come in.

CUT TO:

7C **INT. CLYDE'S HOUSE. KITCHEN -- DAY - 3**

7C

SKY walks into the kitchen, followed by CARLA. There's no sign of any cooking.

CARLA

So, how are you settling in with Sarah Jane? Have you met Luke, yet? He's such a lovely boy. He was such big friends with -

And it's like Carla has run into a wall. She's wracked with sobs.

SKY

Mrs Langer?

Carla - unable to control the tears, and confused by them.

CARLA

This keeps happening to me. Something comes into my head - I don't know what - and... it's like a part of my world has gone and I don't know what it is.

SKY

Is it Clyde?

And Carla swings from grief to fury -

CARLA

Don't use that name in my house!

SKY

Why? I don't understand. Everybody's turned against him, but nobody can tell me why!

CARLA

Just be glad he's gone!

SKY

But Clyde's your son. Don't you love him?

CARLA

I told you -
(in pain)
Don't say that name!

Sky sees the letter with Clyde's name. Brandishes it -

(CONTINUED)

7C CONTINUED:

7C

SKY

It's just a name, Mrs Langer. Clyde -

CARLA

It hurts! Stop saying it!

SKY

- is your son's name

FX SHOT: Clyde's name flares again, as before.

Sky sees it - a moment of revelation.

CARLA

It hurts!

But Sky's on to something -

SKY

It's his name! His name is doing all this...

CARLA

Get out! Please.

Sky is determined -

SKY

It's going to be all right, Mrs Langer. Somehow. I promise.

And, Sky is out of there.

CUT TO:

8 **EXT. HIGH STREET -- DAY - 3**

8

CLYDE and ELLIE have taken a begging spot outside a small supermarket.

ELLIE

Well, lunch wasn't up to much. So how about we try and get enough for fish and chips tonight?

Clyde smiles.

CLYDE

You know, I've got such a thing for cold chip sandwiches.

ELLIE

Oh, yeah with red sauce.

(MORE)

(CONTINUED)

8 CONTINUED:

8

ELLIE (CONT'D)

You know what's sad? Sometimes I dream about a chip butty.

CLYDE

That's not sad.

But Ellie is sad.

ELLIE

My dad - my proper dad - he used to take me to this cafe. Saturday afternoons. We'd each have a chip butty. Lots of red sauce. And the bread was so thick it was almost too big for my mouth.

She smiles, but so sadly.

ELLIE (CONT'D)

Dream about that a lot. I loved my dad.

Clyde feels for her - but sees HARESH sitting in his car just along the road.

A heartbeat later RANI comes out of the supermarket with a bag of stuff.

Clyde's heart leaps. Almost calls to her.

Rani tosses her change into Ellie's box - without even looking. And she's gone - getting into Haresh's car.

We catch a flash of a distraction on her face as she gets in, like something somewhere isn't quite right...

Ellie sees Clyde watching, his torture.

ELLIE (CONT'D)

Do you know her?

But Clyde is watching the car pull away. He's crushed.

CLYDE

Not any more.

CUT TO:

9

EXT. BANNERMAN ROAD -- DAY - 3

9

HARESH's car pulls up outside the Chandras' house. RANI is beside him. Quiet. Distracted.

(CONTINUED)

9 CONTINUED:

9

HARESH

Are you coming down with something?

RANI

No. I'm okay.

HARESH

You've not said a word since we left the shops. Come on, what's wrong?

And Hareesh sees that Rani is crying, silently.

HARESH (CONT'D)

Rani, love, what is it?

And Rani's crying more, now, struggling to work out why as Hareesh gently comforts.

RANI

I don't know. It's like - like something's wrong - like I've lost something - something really, really special. Only I don't know what it is.

HARESH

That doesn't make any sense.

RANI

I know it doesn't. And it's driving me mad. But I can't shake it. It feels like nothing's right any more. My whole life, Dad - it's like it's not me any more.

And she's weeping uncontrollably. As Hareesh cradles, upset for her.

CUT TO:

10 **OMITTED**
THRU
11A

10
THRU
11A

11B **EXT. RAILWAY ARCHES -- NIGHT - 3**

11B

ELLIE is trying to get a small fire going from bits of scrap wood. CLYDE is watching the storm. PRAC flashes of lightning lighting the gloom.

CLYDE

Never seen so much thunder and lightning.

(CONTINUED)

11B CONTINUED:

11B

ELLIE

(grins)

Like flippin' Transylvania. Just
wetter.

Clyde shudders. And turns to her, struggling with the
fire. Goes to help her.

CLYDE

Why didn't we go back to Camp Cardboard?

ELLIE

The streets make people superstitious.
Mystic Mags will have told everyone
you're "cursed".

She's down to her last match. Shows him. Smiles.

ELLIE (CONT'D)

Well? Cursed or lucky?

CLYDE

(smiles)

What we need here is paper.

From his bag, Clyde takes his Silver Bullet. Gives it
one sad glance, then screws it up. Strikes the match and
uses it to light the fire. The wood catches instantly.

ELLIE

Oh, you're brilliant!

And Clyde watches his work - and his future - burn. Then
he feeds the fire with another piece of wood.

CLYDE

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

Ellie smiles.

ELLIE

Just out on the street. Then this fish
drops between my feet. Splat. Totally
random.

CLYDE

At least you had something to eat.

(CONTINUED)

11B CONTINUED: (2)

11B

ELLIE

Like I know what to do with a fish?
Might as well have rained bricks.
Someone said it was some weird weather
thing.

CLYDE

(reflective)

Yeah, I heard that, too.

(then, with concern)

But what if the fish was some sort of
sign - that something bad was coming,
like Mystic Mags said?

ELLIE

Worse than the Night Dragon?

CLYDE

Yeah, really bad.

Ellie looks into the fire. The storm howls.

ELLIE

I've been through bad stuff before. And
maybe it doesn't matter now.

CLYDE

What? I don't understand.

Ellie pushes a tear out of her eye.

ELLIE

For two years I've been telling myself
every day - one day - one day - I'll be
off the streets. I'll get on some sort
of scheme. Get a job. A flat. Get my
life back.

She looks at Clyde.

ELLIE (CONT'D)

Find a nice boy.

And Clyde smiles, almost shy. And she smiles.

ELLIE (CONT'D)

That was my dream. And it's starting to
come true. And nothing else matters.

Clyde's heart melts. She cuddles up against him and he
puts an arm around her, she leans against him.

(CONTINUED)

11B CONTINUED: (3)

11B

And together they sit, looking into the fire.

CUT TO:

11C **INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- NIGHT - 3** 11C

The Totem Pole. No one about.

FX SHOT: Another of the faces momentarily comes alive.

CUT TO:

12 **INT. SARAH JANE'S ATTIC -- NIGHT - 3**

12

SARAH JANE is with RANI, sitting on the couch. She's not upset now, but she's still confused and worried.

RANI

I've talked to Dad about it, and Mum.
She says it's part of growing up,
sometimes you get confused and upset for
no reason. But it isn't that, it isn't.

Sarah Jane is comforting, but uncomfortable.

SARAH JANE

It feels like someone has died? But you
don't know who? Like someone really
special has been taken from you?

RANI

That's it. That's exactly it.

SARAH JANE

I've been feeling it, too.

SKY enters and sees them both looking sad.

SKY

What's going on?

RANI

Something weird.

SARAH JANE

The only thing I can think is that it's
something to do with that totem pole.
There's an energy in it that's been
dormant but now it's getting stronger
all the time.

SKY

Getting stronger since when?

(CONTINUED)

12 CONTINUED:

12

SARAH JANE

Some time after we all went to the museum. When I scanned it. There was no sign of energy then.

And Sky has a FLASHBACK to Clyde getting the splinter. She's bursting with excitement - that's it!

SKY

Since Clyde touched the totem pole!
Since he got that splinter!

Sarah Jane and Rani both wince with pain.

SARAH JANE

Don't say that name!

SKY

Mister Smith, I need you!

SARAH JANE

What are you doing?

As MISTER SMITH emerges with fanfare.

SKY

I have to make you listen to me. Mister Smith - when Clyde got a splinter from the totem pole, could that have activated its energy?

Rani grabs her head.

RANI

Stop saying that!

MISTER SMITH

It is conceivable.

SARAH JANE

None of this makes sense, Sky.

Every time Sky uses Clyde's name, Sarah Jane and Rani react with increasing pain.

SKY

You turning your back on Clyde doesn't make sense!
Even his mum has thrown him out. And she feels just the same way that you and Rani feel - like something's been torn out of her life. And she can't remember what it is!

(CONTINUED)

12 CONTINUED: (2)

12

RANI

Well it isn't him! I hate him!

SKY

Why, Rani? Why, Sarah Jane? Think about it! Try! You both love Clyde. You would never turn your backs on him. It goes against everything. The only way this could happen is some alien messing with your heads.

SARAH JANE

Stop saying that name! Please!

MISTER SMITH

Sarah Jane, your reaction to his name suggests that Sky is correct. You have been subjected to a psychophonic programming possibly designed to keep Clyde isolated.

RANI

Well, say that's true. Why?

SKY

Because Hetocumtek needs Clyde. The god - or the alien - the medicine men imprisoned in the totem pole. What if it's found a way to escape? It's got a link with Clyde and the longer Clyde is out there the more powerful it's getting.

Sarah Jane considers, grim.

SARAH JANE

The legend said that if the totem pole fell back into the hands of men, Hetocumtek would escape.

SKY

The hands of men! And Clyde got a splinter! It's like a curse and you've got to break it!

Sarah Jane is in pain, but fighting it.

SARAH JANE

That name. Just the thought of it - it's agony.

(CONTINUED)

12 CONTINUED: (3)

12

SKY

His name's the key. Even his mum
couldn't say it. Maybe if you can, it
will break the curse.

Sarah Jane tries - but can't. There are tears in her
eyes, as she strains to say it.

SARAH JANE

It's no good.

SKY

You've got to! We've got to find Clyde!
It's the only way of stopping Hetocumtek
escaping!

Sarah Jane grabs Rani's hands, they look at each other.

SARAH JANE

We can do this, Rani.

RANI

It's just a name. We can say it.

And they struggle - trying to shape the words.

SKY

Say it! Say it! Clyde Langer! Clyde
Langer!

SARAH JANE

Clyde...

RANI

Clyde...

SARAH JANE/RANI

Clyde Langer! Clyde Langer! Clyde
Langer!

RANI

We did it!

Sarah Jane hugs the two girls tightly.

SARAH JANE

Now the most important thing is to get
Clyde back!

CUT TO:

13 **OMITTED**
THRU
17

13
THRU
17

17A **INT. THE MUSEUM OF CULTURE. EXHIBITION AREA -- NIGHT - 3** 17A

The Totem Pole. No one there.

FX SHOT: Yet another of the faces momentarily comes alive.

CUT TO:

18 **EXT. HIGH STREET -- DAY - 4** 18

CLYDE and ELLIE are sitting on the pavement. Begging. PASSERS BY - passing by, most ignoring. Though there's some change.

ELLIE
Change, please?

Clyde is drawing her on a piece of paper.

CLYDE
Look. What do you think?

He shows her the portrait - Ellie loves it.

ELLIE
That's brilliant.

CLYDE
I could do this. Like a street artist. We go up to Covent Garden or somewhere. People will pay to have their portraits drawn.

ELLIE
On the back of old paper bags?

CLYDE
I'll get hold of a drawing pad. I've already got the pencils. I'm telling you, Ellie, we can do this. We're going to get off the streets together.

Ellie kisses him. Not just a peck, not a snog. But a real kiss. And she smiles. She's seen a spark of hope.

ELLIE
You wait here. I'll go and get us a coffee to share. I feel like celebrating.

And she grabs the change. Clyde grins.

(CONTINUED)

18 CONTINUED:

18

CLYDE

Okay.

And she's off down the street. Clyde watches her disappear among the people.

And there's the screech of braking tyres.

Clyde looks around - it's the Figaro. SARAH JANE, RANI and SKY bursting out of it. Running towards him.

SARAH JANE

Clyde!

And Clyde is getting up, not quite believing this...

SARAH JANE (CONT'D)

Oh, Clyde. I'm so sorry. I'm so sorry.
What have I done?

And Sarah Jane, looking exhausted, holds him. Clyde is overwhelmed, kind of shell-shocked. Not fully reacting.

CLYDE

Sarah Jane. Rani.

RANI

We've been looking for you all night.

And she hugs him. So tight. Crying. Clyde is wooden.

RANI (CONT'D)

You have to thank Sky. The curse didn't affect her. She fought so hard for you.

Clyde looks at Sky - manages a smile.

CLYDE

Thanks, Sparky.

RANI

Something alien is trapped in the totem pole. Somehow it's using you to get free. If it does we're all in trouble.

SARAH JANE

Mister Smith's preparing to beam the totem pole out into deep space but first we need you back at the attic.

CLYDE

But I've got to wait for someone. My friend.

(CONTINUED)

18 CONTINUED: (2)

18

SARAH JANE
Clyde there isn't time! We've got to go!

CLYDE
But I can't leave her. You don't understand.

SARAH JANE
We have to go, Clyde! We have to go. Now!

Clyde looks into the crowd.

CLYDE
Ellie! Ellie!

SARAH JANE
Clyde! Listen to me. I don't know how Native American medicine men managed to trap whatever is in that totem pole but I do know it could break out any minute!

Clyde is desperately torn, but knows he has to go.

CLYDE
I'm coming back.

And they get into the car.

CUT TO:

18A **OMITTED**

18A

19 **INT. SARAH JANE'S ATTIC -- DAY - 4**

19

SARAH JANE, CLYDE, RANI and SKY rushing in.

MISTER SMITH
Clyde. Welcome back. Everything is arranged, Sarah Jane, I have hacked into a passing Chorium trading vessel's trans-mat systems.

SARAH JANE
Mister Smith, do it!

MISTER SMITH
Locking on to the Culture Museum. Engaging trans-mat systems now.

FX SHOT: The totem pole materializes.

(CONTINUED)

19 CONTINUED:

19

MISTER SMITH (CONT'D)

The trans-mat will only be available to us for another 65 seconds.

PRAC lightning. Crash of thunder.

SARAH JANE

Do as I told you, Clyde. Now.

But as Clyde steps forward -

FX SHOT: The faces on the totem pole come to life - snarling, baring savage alien teeth.

CLYDE

Whoah!

PRAC lightning. Another crash of thunder.

RANI

It's fighting back...

CRASH! A big tree branch smashes through the attic window.

SKY

What's happening?

SARAH JANE

Clyde - you're the only one who can stop all this!

Clyde looks at the snarling totem pole and steels with determination.

FX SHOT: The snarling totem pole.

Windows crash open, rain and wind howl through the attic.

CLYDE

You tried to ruin my life. To take away everyone and everything that was important to me. But I'm a survivor and you failed, you big plank.

FX SHOT: Clyde grabs the totem pole with both hands.

CLYDE (CONT'D)

My name is Clyde Langer!

FX SHOT: The pole flares with the name energy.

CLYDE (CONT'D)

My. Name. Is. Clyde. Langer!

(CONTINUED)

19 CONTINUED: (2) 19

And Clyde leaps away from the totem pole as -

FX SHOT: The totem pole de-materializes.

CUT TO:

20 **OMITTED** 20
AND AND
21 21

22 **EXT. SPACE** 22

Deep space - the totem pole materializes. Lost forever.

CUT TO:

22A **INT. SARAH JANE'S ATTIC -- DAY - 4** 22A

CLYDE looks at SARAH JANE, RANI and SKY. A grin.

CLYDE
Team Sarah Jane! Oh, yes!

And he hugs them all. A moment of celebration

DISSOLVE TO:

23 **EXT. CLYDE'S HOUSE -- DAY - 4** 23

Sunshine. CARLA is gardening. From close by, CLYDE stands watching. We can almost feel his tension. We go with him as he approaches. Stops - she hasn't seen him.

CLYDE
Mum?

Carla turns - bursting with emotion - hugging him. Crying with relief. Mother and son reunited.

CUT TO:

24 **EXT. RAILWAY ARCHES -- DAY - 4** 24

SARAH JANE and RANI are waiting by the Figaro. As CLYDE returns.

CLYDE
She's not there.

SARAH JANE
London's a big city, Clyde. Ellie could be anywhere.

(CONTINUED)

24 CONTINUED: 24

CLYDE
I've got to find her. Come on, we'll
try Steven's Point.

And he gets into the Figaro.

CUT TO:

25 **INT. STEVEN'S POINT -- DAY - 4** 25

The place is full of HOMELESS PEOPLE again. CLYDE is talking to one of the VOLUNTEERS as SARAH JANE and RANI stand a little way off, watching.

CLYDE
Her name's Ellie. Sixteen or seventeen.
Green anorak.

But the Volunteer is shaking their head. As Sarah Jane looks around the room, taking in the faces of the homeless.

And then Clyde is talking to one of them, the picture he drew of her in his hand.

CLYDE (CONT'D)
Have you seen this girl. Have you seen
Ellie?

But all Clyde gets is shaking heads.

CUT TO:

26 **EXT. CARDBOARD CAMP -- DAY - 4** 26

And now SARAH JANE and RANI watch CLYDE talking to the HOMELESS here, showing them the picture. But now Sarah Jane can't believe what she's seeing - this city of cardboard, these refugees from society. So many broken lives struggling against the hunger and the squalor.

But it's clear that Clyde is getting nowhere. Finally he returns to her, disappointed but still determined.

CLYDE
She was the only friend I had when...
when you all turned on me.

Sarah Jane feels his pain; her own pain.

(CONTINUED)

26 CONTINUED:

26

CLYDE (CONT'D)

But now she thinks I abandoned her just like everyone else has. But I haven't. I won't. Not ever. I'm going to find her.

But Sarah Jane is gazing across the camp. Her eyes teary with hurt and disbelief.

SARAH JANE

I know, Clyde. I just can't believe after all the things we've seen, the most alien world of all is right here. And no-one knows. Because they don't want to.

CUT TO:

27 **EXT. HIGH STREET -- DAY - 4**

27

CLYDE's walking with SARAH JANE and RANI. They're outside the supermarket where he saw Rani. There's another HOMELESS PERSON begging there now. Clyde shows him the sketch.

CLYDE

Mate, have you seen this girl?

The guy shakes his head. Clyde's close to beaten.

CLYDE (CONT'D)

All right. Thanks any way.

And he gives the guy money. Then he turns to Sarah Jane.

CLYDE (CONT'D)

We can find her, though, can't we?
We've got Mister Smith. We find aliens.
We can help them get home. Right across the universe. We can help Ellie, can't we? We can find her.

But Rani has seen something.

RANI

Clyde. Look.

Rani indicates an old peeling fly poster the other side of the road - ELLIE FABER AND HER JAZZ QUARTET.

Clyde is stunned.

(CONTINUED)

27 CONTINUED:

27

CLYDE

Ellie. It wasn't her name. She just
took it off an old poster.

And the poster is obscured by a truck driving by - NIGHT
DRAGON HAULAGE. Clyde sees - shocked.

And, behind them - MAX, the old boxer from Steven's
Point.

MAX

The Night Dragon took her.

Clyde and Sarah Jane spin around to see him.

CLYDE

That was the Night Dragon? A truck?

MAX

Comes by every so often. The drivers
will sometimes give you a lift. They're
good blokes. Got talking to one, their
boss was homeless once, he said.
Any way, Glasgow, Dublin, France,
Germany - they go all over the place.
It's another chance. That's why people
go.

And Max shambles off.

CLYDE

She's gone.

RANI

She meant a lot to you, didn't she?

She puts an arm around Clyde's shoulders.

SARAH JANE

Come on. Let's go home.

DISSOLVE TO:

28 **INT. CLYDE'S BEDROOM -- NIGHT - 4**

28

CLYDE in bed, ready for sleep. But staring into space,
thinking. And in his hand, the picture of Ellie.

END OF EPISODE