

THE SARAH JANE ADVENTURES 5

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 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?

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)

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.

7 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

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. Faplacee.

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...

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!

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)

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 12 475 2TqaEgo.

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

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)

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)

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.

27 EXT. RUN DOWN BACK STREET -- NIGHT - 2