

**THE SARAH JANE
ADVENTURES 3**

**Episode 10
By**

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Blue Revisions

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1 **INT. MAIN GALLERY. DAY - 2**

1

CONTINUOUS FROM EP 9.

LUKE, CLYDE & RANI stand before the picture of SARAH JANE, still in shock.

LUKE

(small)

Mum? It can't be!

He swings around, furious, at MONA LISA and MR HARDING.

LUKE (CONT'D)

What have you done to her?

MONA LISA

Don't you like it? I know art is subjective. But I think she's pretty as a picture. Well, *most* pictures. I think we can all agree I'm in a different league.

CLYDE

Too right.

MONA LISA

Ta.

RANI

He didn't mean it as a compliment!

MONA LISA

You're only jealous. I've had it all my life. Other women, they just can't take the competition.

Luke's had enough -

LUKE

Get my Mum out of that painting! Now!

MONA LISA

So you can say "Sowwy"?

LUKE

(thrown)

What?

MONA LISA

Only an hour ago you didn't need her. Oh yeah, nothing gets past me, kid. You were all, "We can do this ourselves."

CLYDE

Leave him alone!

MONA LISA

Not such a hero now.

Mr Harding tries to mediate...

(CONTINUED)

1 CONTINUED:

1

MR HARDING

Don't worry, young man. Your mother is perfectly safe - just like Miss Trupp, there. Once Mona Lisa has found her brother, she will release them both, I'm sure.

CLYDE

Her brother?

MR HARDING

It's... another painting.

THE ABOOMINATION roars again.

MR HARDING (CONT'D)

I think.

RANI

You mean that?

(the roar)

That is another painting?

CLYDE

Oh boy, have we got trouble.

MONA LISA

Too right, sugar. So if you know what's good for you, you'll butt out.

Luke glances across at a small banquette, positioned almost but not quite behind Lisa. He walks, knowing she'll keep pace, to bring her into the right position.

LUKE

Can't do that. Whatever you're up to, my mum was going to stop you - and that means now I have to.

As hoped, Lisa follows Luke, wanting to be face-to-face.

MONA LISA

Aw, couldn't you just eat them, Harders? They're so sweet. They really think they can handle me.

Rani has sussed what Luke is doing.

RANI

And you wanna know why?

LUKE

Because we can!

And he lunges at Lisa, who falls backwards over the banquette. She lands in an undignified heap.

MONA LISA

Gah, keep forgetting I've got legs now!

(CONTINUED)

1 CONTINUED: (2)

1

As the kids rush for the door. Luke doubles back suddenly -

CLYDE
Luke! What you doing?!

As Luke grabs Sarah Jane's painting from the wall.

Harding sees -

MR HARDING
My painting!

LUKE
(over shoulder)
My mum!

And the kids are out of the door, as Mona Lisa, struggling with her voluminous skirts, recovers her feet.

MONA LISA
Don't worry about them, Harders - I've got them covered.

And she's looking at another of the gallery paintings - a creepy oil painting of a sinister HIGHWAYMAN.

CUT TO:

2 INT. GALLERY WEST WING. DAY - 2

2

LUKE, RANI and CLYDE hurtle through the empty gallery which is under renovation. Luke, holding Sarah Jane's picture tight. Rani glances over her shoulder -

RANI
Hold up! It's all right - they're not following.

On edge, the three of them regroup - catching their breath. Luke looks at Sarah Jane's picture. Clyde comforts...

CLYDE
Have you got any idea how she could've done this?

Luke looks sadly at the painting, Sarah Jane trapped within it.

LUKE
No. I don't understand any of it.

RANI
Well, we'd better work it out. Fast.

(CONTINUED)

2 CONTINUED:

2

And somewhere behind them there's a brief ringing noise. A little like tiny bells. Clyde glances over his shoulder, and back again - as if maybe he imagined it...

LUKE

The Mona Lisa has existed for five centuries. There has to be a reason she's come to life and it has to be something about this gallery.

*

CLYDE

Most likely, whatever is roaring its head off like a caged bear with gut-ache.

LUKE

(thinking...)

Her brother.

Unnoticed by them - a shadow moves across the corridor - we see black boots - jangling spurs...

Rani hears it this time...

RANI

What was that?

CLYDE

You heard it, too? I thought I was getting ringing in my ears -

- And then the THE HIGHWAYMAN steps into view - dressed completely in black, his face obscured by a bandanna.

RANI

Where did he come from?

LUKE

William Bonneville's painting, The Dark Rider. Painted 1802.

CLYDE

I thought you didn't know anything about art?!

LUKE

I don't. But I remember everything I see. I can't help it!

And the Highwayman draws two flintlock pistols -

CLYDE

Run!

And they run for it.

CUT TO:

3

INT. GALLERY STAIRS/LOBBY -- DAY

3

RANI, CLYDE and LUKE come hurtling down the stairs. THE HIGHWAYMAN follows steadily, not running - steady, unstoppable - like an 18th Century Terminator. Guns ready.

The kids hit the lobby.

FX SHOT: The Highwayman fires - one flintlock, then the other...

FX SHOT: The kids duck as the two bullets ricochet close by.

CLYDE

He's a picture - shouldn't he fire paint balls?

The Highwayman continues down the stairs towards them...

RANI

Yeah, well - two flintlocks, two shots. He's out of ammo. Come on.

FX SHOT: But the Highwayman fires again!

Luke protectively cradles Sarah Jane's picture.

LUKE

It's a picture come to life - he can fire as many times as he likes!

And the ABOMINATION roars.

The sound distracts the Highwayman for a second.

RANI

Run!

And they do - but in the heat of the moment, Rani and Luke go one way, and Clyde the other.

RANI (CONT'D)

Clyde!

CLYDE

You never said which way!

But it's too late - as the Highwayman turns on Clyde and raises the flintlock again.

FX SHOT: Clyde dashes one way as a bullet narrowly misses him. Rani and Luke run their way.

The Highwayman goes after Clyde.

CUT TO:

4

INT. GALLERY LOBBY/1ST FLOOR LANDING. -- DAY

4

MONA LISA and HARDING are making their way urgently along the landing. In the lobby below the sound of the flintlock going off. Harding is anxious.

MR HARDING

He won't - he won't harm them, will he?
They're just children. They can't do anything to stop you.

MONA LISA

Oh, aren't you the sweetie, Harders?
All worried about the kiddie-winkies.

MR HARDING

They're children. You - you must have had children!

Mona Lisa stops abruptly. Turns on him.

MONA LISA

Children? Have you seen how small that frame of mine was? Not much room for a family in there!

MR HARDING

I mean before. The real Lisa.

Mona Lisa's eyes flare with anger - she suddenly pushes Harding against the wall, the Sontaran blaster in his face -

MONA LISA

Look, Harders - let's get this straight. I am the Mona Lisa. Not that dreary old bint of an Italian housewife that sat for Leo. That was Lissa di Antonio Maria Gherardini.

MR HARDING

Wife of a silk merchant.

MONA LISA

She laughed like a camel and farted like a donkey. That enigmatic smile everyone bangs on about? Wind. Yes, she had six children and she died in 1542 - so I heard. Yes, I might look like her but, believe me, that is where it ends. Get your head around this Harders, I won't say it again - I am the painting come to life!

Mr Harding has recovered his reverance...

MR HARDING

The most beautiful painting in the world. The legend made flesh.

Mona Lisa releases him, smiling.

(CONTINUED)

4 CONTINUED:

4

MONA LISA

Finally, you're getting it. Now, show
me where my brother is!

THE ABOMINATION roars.

CUT TO:

5 **INT. GALLERY VAULTS -- CONTINUOUS**

5

The heavy door somewhere in the bowels of the building -
the CAMERA CLOSING on it. The roar. The sound of
clanking chains.

CUT TO:

6 **INT. GALLERY CORRIDOR -- CONTINUOUS**

6

MR HARDING is frozen with horror -

MR HARDING

What kind of art could possibly make
that noise?

But MONA LISA's eye has been caught by something else.
She is entranced.

MONA LISA

What kind of art is that?

Harding follows her eyes - she's looking at a window...

MR HARDING

That's not art. That's a window.
That's the real world.

MONA LISA

What's it like? Outside?

MR HARDING

Well, it's roomier than in here. And
some of it has grass on.

She turns to him, pleading now, not ordering.

MONA LISA

Show me. Show me what I've missed.
Show me the sky.

He goes to the window. Mona Lisa watches him, scared of
what he might show her - but so, so intrigued.

MONA LISA (CONT'D)

Open it. I want to see... I want to
touch...

(CONTINUED)

6 CONTINUED:

6

Mr Harding opens the window and - cautious, excited, overawed, all at once - Mona Lisa comes forward.

CUT TO:

7 EXT. GALLERY. DAY - 2 -- CONTINUOUS

7

MR HARDING is at the open window. MONA LISA steps up and he gives way so she can look out on this new world, at the sky. It's almost touching - like a newborn creature, marvelling at its new environment.

MONA LISA

There's so much of it.

CUT TO:

8 INT. GALLERY CORRIDOR -- CONTINUOUS

8

MONA LISA and HARDING at the open window.

MONA LISA

An entire world to walk.

And she stretches her arms out, to feel the breeze upon her skin, but then -

FX SHOT: her arm turns 2D, and takes on an aged, cracked appearance. She's turning back into a painting.

Lisa snatches her arm back inside.

MONA LISA (CONT'D)

No! No! I've not been released from paint and wood just to be trapped in here! No! This is such a cheat!

She moves off. Harding follows.

8A INT GALLERY WEST WING. DAY - 2

8A

HARDING hurries after MONA LISA.

MR HARDING

We could make a home for you here -

He indicates the work around them...

MR HARDING (CONT'D)

This wing is being refurbished. It could be yours. A suite, whole floor - where you can live. A thinking, breathing work of art!

MONA LISA

I don't want to be a work of art!

(MORE)

(CONTINUED)

8A CONTINUED:

8A

MONA LISA (CONT'D)

Where is the fun in hanging on a wall?
I want to walk this world and see it bow
before me. Before us! That is our
destiny!

And THE ABOMINATION roars again!

Hidden somewhere close, for the first time, we see CLYDE -
watching...

Mona Lisa looks up, recovering from her grief - supported
by the hideous roar. And hearing something in it that we
can't...

MONA LISA (CONT'D)

Yes, my Brother in Living Paint. Of
course. I see. When we are united,
both of us will be free and nothing will
stand in our way - not gallery walls or
pathetic humans!

Mona Lisa turns on Harding with new triumph in her eyes -

MONA LISA (CONT'D)

Now I know who my brother is. A work so
terrible no-one has laid eyes on it
since the day it was created!

Harding's mind is reeling with disbelief...

MR HARDING

No - it can't be... That's just a
legend. A story the cleaners and the
night staff scare each other with... It
doesn't really exist.

The Abomination growls again...

MONA LISA

We've been waiting all these years to be
brought together. Five centuries,
Harders. And you were the man for the
job. Now, take me to him, and we'll set
him free!

As Mona Lisa propels Harding forward Clyde turns to get
clear - and finds himself face to face with THE
HIGHWAYMAN!

CUT TO:

9 INT. GALLERY SHOP. DAY - 2

9

LUKE and RANI are in the gift shop. Rani is at the door -
looking for some sign of Clyde - or the Highwayman. Luke
is regarding Sarah Jane's painting.

(CONTINUED)

RANI

I hope Clyde's okay.

LUKE

Clyde can look after himself.

Rani turns around - finds herself facing a rack of posters of the Mona Lisa...

RANI

Euch, that woman's face is everywhere.

And there's more - postcards, placemats, mousemats, pencil cases etc.

But Luke is still looking at his mum's picture...

LUKE

We have to find a way to release mum.

Rani looks at Luke - he looks lost and lonely feeling the pain of his argument with Sarah Jane.

LUKE (CONT'D)

Why did we have a stupid row about my room?

RANI

Because that's what happens. Sometimes parents, they just get on your case.

LUKE

Mum and me, we've never argued before.

He's looking at the painting, sad, wracked with guilt.

RANI

Don't worry, Luke. You'll get the chance to make it up.

He picks up one of the Mona Lisa postcards...

LUKE

Mona Lisa is looking for her brother. Another painting in the gallery with some sort of connection to her.

RANI

Could that be why she's come to life - the two of them being so close?

He starts grabbing books from the shelves.

LUKE

It's the logical explanation. Perhaps if we can find it before she does, we can stop her.

(MORE)

(CONTINUED)

9 CONTINUED: (2)

9

LUKE (CONT'D)
There's got to be something in these
books to help.

CUT TO:

10 **INT. GALLERY WEST WING -- DAY**

10

As THE HIGHWAYMAN pushes CLYDE to the floor at MONA
LISA's feet (Clyde's schoolbag slips from his shoulder
and will remain on the floor).

And we hear the roar of THE ABOMINATION!!

Clyde and MR HARDING are spooked. But Mona Lisa is
enraptured.

MONA LISA
He calls for me - and look what I've got
for him here...
(CLYDE)
After five hundred years, he might be a
bit peckish.

CLYDE
What is that thing?

Mona Lisa smiles...

MONA LISA
Tell him, Harders.

MR HARDING
... A painting that shouldn't exist.

MONA LISA
And now it's time to go for a viewing.
(to the Highwayman)
Bring him! -

The Highwayman grabs Clyde roughly and together, they all
head along the corridor.

CUT TO:

11 **INT. GALLERY SHOP. DAY - 2**

11

LUKE has already gone through a bunch of books - we see
him turning page after page, quickly, methodically
committing everything to memory. But finding nothing...

LUKE
There's nothing. No clue to any
painting linked to the Mona Lisa or
Leonardo.

But RANI has another book - has found something...

(CONTINUED)

11 CONTINUED:

11

RANI

What about a painting that isn't
supposed to exist.

LUKE

What?

RANI

A legend. A painting too terrifying to
be exhibited, even to look at. The
Abomination.

CUT TO:

12 INT. BASEMENT. DAY - 2

12

MR HARDING, CLYDE, MONA LISA and THE HIGHWAYMAN make
their way cautiously, as Mr Harding fills in Clyde.

MR HARDING

The story says it was painted five
hundred years ago by Giuseppe Di
Cattivo, known in 15th Century Florence
as the Artist of Nightmares.

CLYDE

He didn't paint fluffy lambs and bunny
rabbits, then?

MR HARDING

Even at the time many of his paintings
were considered disturbing, an affront
to Creation. The Abomination was said
to have been his masterpiece.

CUT TO:

13 INT. GALLERY SHOP. DAY - 2

13

RANI

(reading)

"But when Giuseppe saw what he had
painted, a terror gripped him. He
realised that no-one could look on his
creation without losing their sanity.
And he locked the painting in a special
case, made with wood from a hangman's
gallows to keep the Abomination from
human eyes for all eternity."

CUT TO:

14 INT. MAIN GALLERY. DAY - 2

14

Giuseppe's self-portrait.

(CONTINUED)

14 CONTINUED:

14

MR HARDING (V.O.)

He secured the case with a complex Chinese puzzle-lock. But the next morning he was found in his Florence apartments beside the wooden case. He had gone completely insane.

CUT TO:

15 INT. GALLERY SHOP. DAY - 2

15

RANI

(reading)

"The secret of the puzzle was lost to his ravaged mind, and the painting has never been unlocked."

CUT TO:

16 INT. BASEMENT. DAY - 2

16

MONA LISA giggles...

MONA LISA

Now isn't that a corker of a story?

CLYDE

Except it isn't just a story, is it?

They have come to an iron door. (The one in Sc 5.) Mr Harding regards it, suddenly nervous...

MR HARDING

We're about to find out. The gallery took possession of a collection of Giuseppe's work during Victorian times. This is the door to the vaults.

Clyde grabs Mr Harding's arm.

CLYDE

You don't really think this is all going to work out happily ever after, do you?

MR HARDING

Ever since man first drew on cave walls, all any artist has ever wanted to do was breathe life into what they created. Can't you appreciate the wonder of what has happened today?

CLYDE

Can't you appreciate that she's nuts?

MONA LISA

Standing right here, boys.

(CONTINUED)

16 CONTINUED:

16

With a shrug, Mr Harding takes out a bunch of big, old keys. Unlocks. There's the sound of half a dozen bolts falling back.

Clyde and Mr Harding exchange uneasy looks - and, just for a moment, even Mona Lisa looks uncomfortable.

MONA LISA (CONT'D)
All right, Harders - you first!

And, nervous, Harding steps into the vault.

CUT TO:

17 INT. GALLERY SHOP. DAY - 2

17

RANI is flicking through the book while LUKE is thinking hard, flicking through a copy of the gallery catalogue.

LUKE
Giuseppe Di Cattivo... Why does that name mean something?

RANI
I don't know. But I do know one thing - he was in Florence. And that's where Leonardo painted the Mona Lisa. Plus, earlier she said something about Leonardo using paint from his "weirdo neighbour".

Suddenly Luke sees something - is inspired...

LUKE
That's it! I know where I've seen that name before! Come on!

And they're out of there...

CUT TO:

18 INT. GALLERY WEST WING -- DAY

18

LUKE is leading RANI quickly, but cautiously through the empty gallery.

LUKE
Leonardo da Vinci and Giuseppe di Cattivo were both in Florence - and they must have used the same paint for both pictures.

RANI
That still doesn't explain how both of them are coming to life.

They stop.

(CONTINUED)

18

CONTINUED:

18

LUKE

Paint is mineral pigment held in oil.
What if the minerals came from a rock
that fell from space.

RANI

A meteorite?

LUKE

Like the one that created Odd Bob the
Clown.

RANI

An energy that survived on emotion.

LUKE

Suppose it wasn't just a mineral - but
some sort of life form. An organism
existing in both the Mona Lisa and the
Abomination.

RANI

Brother and sister.

LUKE

Exactly. Painted in alien paint. For
five centuries they've been apart and
inactive. Dormant. But bringing them
together has brought them to life.

RANI

Clyde said it sounded like a caged bear.
That's exactly what it is. Brought to
life but locked in the case Giuseppe
built for it. And she's going to
release it!

LUKE

And we think Mona Lisa is bad news.

As they move off, Rani sees Clyde's schoolbag lying on
the floor ahead of them (from when he was captured).

His sketchpad has fallen out of it, revealing his picture
of K9.

RANI

Look! Clyde's bag.

Luke puts the sketchpad back in the bag, noting briefly
the picture of K9, and swings the bag over his shoulder.

LUKE

Don't worry. We can stop this.

CUT TO:

19

INT. GALLERY VAULTS -- DAY

19

CLYDE, MR HARDING, MONA LISA and THE HIGHWAYMAN are in the old vaults. Old portraits, menacing and grim, statues covered in dustsheets, and grotesque grinning gargoyles. An air of neglect. No one has been here for decades.

MR HARDING

I've never been as far into the old vaults as this. It's disused.

Clyde shrugs dust off his clothes.

CLYDE

You don't say.

MR HARDING

But the stories say The Abomination is down here somewhere.

Mona Lisa is losing patience as she searches -

MONA LISA

Well, I don't see my brother!

And turns on Harding - the blaster in his face...

MONA LISA (CONT'D)

If you're playing games with me, Harders I'll feed you to him, as well - feet first!

Harding is terrified - as THE ABOMINATION growls again. *

CLYDE

I think that's your brother calling.

MONA LISA

(to the Highwayman)

Move it!

As the Highwayman moves the painting and other items, Clyde takes the opportunity to move in on nervous Harding.

CLYDE

(conspiratorially)

Once she's got her brother she'll be finished with you. Helping her isn't going to make any difference. Believe me, we're both going to get Abominated.

Harding is full of regret.

MR HARDING

I know. But what can I do now?

(CONTINUED)

19 CONTINUED:

19

The Highwayman has revealed an iron gate secured with a padlock. Mona Lisa raises the Sontaran blaster -

MONA LISA

Stand back!

FX SHOT: And fires at the lock. Releasing it. *

CUT TO:

20 **INT. THE ABOMINATION'S CHAMBER -- DAY**

20

CLYDE, MR HARDING, MONA LISA and THE HIGHWAYMAN come face to face with the gallows wood crate that contains THE ABOMINATION. Chained to the wall, leaking lurid red light, the whole box shakes violently as a deafening roar bursts out of it.

CLYDE

(to Mona Lisa)

If you ask me he doesn't seem all that pleased to see you.

Mona Lisa steps forward, closer to the box.

MONA LISA

Show some respect for My Brother in Living Paint. Once he gets out of there - then you'll see some fireworks!

CLYDE

(scared)

Lisa, you can't do this!

MR HARDING

He's right. You can't.

MONA LISA

What's this, Harders? Remembered where you left your backbone all of a sudden?

But Harding is pointing at a circular gap in the box - where the puzzle lock should be.

MR HARDING

No. The puzzle-lock is missing.

Mona Lisa's eyes blaze with rage.

MONA LISA

Where is it?!

CUT TO:

21 **INT. SIDE GALLERY -- DAY**

21

LUKE (still with Clyde's bag) and RANI cross the gallery quickly. He's heading for the Chinese puzzle lock that he examined earlier (in Ep 9 Sc 9).

(CONTINUED)

21 CONTINUED:

21

LUKE

Giuseppe's Chinese puzzle lock. I knew I'd seen it..

Luke shows her the plaque beside the Chinese puzzle -
GIUSEPPE DI CATTIVO 1450-1518. MYSTERY CHINESE PUZZLE.

LUKE (CONT'D)

Like, I said. I remember everything I see.

CUT TO:

22 INT. SIDE GALLERY -- FLASHBACK

22

EPISODE 9, SCENE 9

LUKE is playing with the puzzle.

LUKE

I don't really get art.

CUT TO:

23 INT. SIDE GALLERY -- DAY

23

LUKE and RANI as they were. Luke picks up the puzzle lock.

LUKE

But I knew this was something else. Not art. Part of a complex locking mechanism.

RANI

Part?

LUKE

This is the key to the Abomination. Somehow it must have been separated from the painting and catalogued by the gallery as just another work of art. No-one ever realized what it really was.

RANI

But if Mona Lisa wants to free the Abomination she's going to need this.

LUKE

And we can use that to force her to release mum.

RANI

You're going to bargain with her?

But the Mona Lisa is already there - Sontaran blaster aimed right at them.

(CONTINUED)

23

CONTINUED:

23

MONA LISA

Nice idea, kid. But I don't do deals.
Not while I'm packing heat.

She motions towards them with the gun, instructing HARDING.

MONA LISA (CONT'D)

Go fetch.

There's no Clyde or Highwayman.

LUKE

If you fire that blaster at me, you'll
destroy the puzzle-lock

She notes Sarah Jane's painting.

MONA LISA

That's why I'm not going to fire it.
Unless you do something stupid like
smash the puzzle. Which you won't.
Because I have your friend, Clydey.

RANI

Where is he? What have you done to him?

MR HARDING

Don't worry. He's all right. But you'd
better give me the puzzle-lock.

Reluctantly, Luke hands it over. Harding grabs it, and
immediately seems to grow a little taller - as he turns
on Mona Lisa.

MR HARDING (CONT'D)

Now I'm the one you're bargaining with.

MONA LISA

What?!

MR HARDING

I've been a fool.

MONA LISA

I could've told you that any day. Now
give me the puzzle.

MR HARDING

I thought you were wonderful. I
dedicated my professional life - no, my
life - to bringing you to this gallery.

MONA LISA

I know, I know, you're my Number One
Fan. Now is this the bit where you tell
me you're disappointed?

MR HARDING

Well, quite frankly, yes.

(CONTINUED)

23 CONTINUED: (2)

23

MONA LISA

Okay, I'll try to do better. Be more
beguiling, whatever. Now just give me
the puzzle-lock.

Harding puts it on the floor, raises his foot over it.

MR HARDING

Not until you've released Miss Trupp.
And this young man's mother. And you
can threaten me with your ray gun, it
won't make any difference. I'm
responsible for this mess. It's time I
took a stand.

Harding's foot is raised over the puzzle. His eyes on
Mona Lisa's.

She smiles.

MONA LISA

You won't do it. You wouldn't dare.
Your pretty pictures are too precious to
you - all that history, all those
colours...

And Harding brings his foot down, hard. Smashing the
puzzle.

MONA LISA (CONT'D)

No!!!

And from below THE ABOMINATION roars as if injured.

MONA LISA (CONT'D)

You are so gonna wish you hadn't done
that. For about a second, any way!

And she gets ready to fire the blaster - as Luke jumps in
the way -

LUKE

No! Don't! There's another way to
release the Abomination. I can help
you!

MONA LISA

You?

Rani can't believe she's hearing this -

RANI

Luke?

(CONTINUED)

23 CONTINUED: (3)

23

LUKE
(to Mona Lisa)
But you have to take me to Clyde.

CUT TO:

24 INT. THE ABOGNATION'S CHAMBER -- DAY

24

CLYDE is sitting on the floor. THE HIGHWAYMAN stands over him, a silent sentinel. Everything is still lit by the Abomination's red light. He's trying to make idle chat.

CLYDE
(to the Highwayman)
Did you know Dick Turpin, then?

The Highwayman just stares at him over the top of his bandanna.

CLYDE (CONT'D)
So what's the plan, if Mona Lisa comes out on top over all this? You going to go robbing again? You know we don't have stage-coaches anymore. We've got buses - but the hoodies have already got them covered.

The Highwayman still only stares at him.

CLYDE (CONT'D)
Don't say a lot, do you?

But then Clyde gets it -

CLYDE (CONT'D)
Of course you can't talk - you only got painted with that mask. You haven't got a mouth. A highwayman that can't say "stand and deliver" - well, you're not going to be much of a highwayman, are you?

*

As LUKE comes through the door followed by RANI. NB Clyde's bag is still over Luke's shoulder.

LUKE
Clyde!

And Clyde's on his feet.

CLYDE
Guys! I knew you'd show up. Trouble is, I've still got Silent Bob here.

The Abomination shakes its case, and growls.

(CONTINUED)

24

CONTINUED:

24

CLYDE (CONT'D)

Oh and him.

As Mona Lisa and Harding come through the door. She's now covering him with the blaster.

MONA LISA

Oh, I love a reunion, me.

(to Luke)

Now whatever you're going to do. Get on with it.

The Abomination's case shakes even more violently, and it roars.

MONA LISA (CONT'D)

My Brother is becoming restless.

Clyde's apprehensive.

CLYDE

What's going on?

RANI

(unsure)

Luke's got a plan.

LUKE

(to Clyde)

You're going to release the Abomination.

CLYDE

I am what?

Luke is pulling Clyde's sketchpad and pens from his bag.

LUKE

Mr Harding destroyed the puzzle lock.

But you can draw a new one.

CLYDE

I can?

Luke also has a gallery brochure - open to a picture of the puzzle.

CLYDE (CONT'D)

Okay. I can. But why would I?

RANI

Mona Lisa will make the picture real and use it to unlock the Abomination.

CLYDE

Which will then rampage across the earth and everyone that sees it will go mad or die. Probably both.

(CONTINUED)

24 CONTINUED: (2)

24

Luke looks at him, imploring.

LUKE
I want Mum back.

MR HARDING
You can't trust her. Even I realise
that now.

Clyde feels Luke's desperation.

CLYDE
He's right mate.

Mona Lisa thrusts the blaster into Clyde's face -

MONA LISA
You know, Clydey, this Sultana blaster -

RANI
I think you mean Sontaran.

Mona Lisa gives her a withering glance.

MONA LISA
Whatever.
(to Clyde)
It hasn't seen much action. That could
easily change.

LUKE
Do it, Clyde. She can't bring the
photograph to life - she can only use
something that's been drawn, something
that's been invested with human energy!

*

RANI
Luke, are you sure about this? I know
you're upset about Sarah Jane - but this
seems wrong.

CLYDE
Sarah Jane wouldn't want us doing this.
It's not her way.

Luke looks at Clyde, meaningful.

LUKE
You're right, Clyde. I'm not doing this
mum's way. This is my way. Draw it.
Please. Now.

Reluctant, Clyde takes the pad, begins to skim through
the pages. But Luke grabs the pad.

LUKE (CONT'D)
Stop playing for time.

(CONTINUED)

24 CONTINUED: (3)

24

Clyde looks at him - can't believe this is Luke.

Luke pushes the pad back in front of Clyde on a clean page.

LUKE (CONT'D)
Just do it. Please.

*

And Clyde begins to draw the puzzle box from the brochure photo.

MONA LISA
That's the way, Clydey. Make it your best work. In fact, make it a masterpiece.

Luke catches Rani's eye.

RANI
(accusing)
I can't believe you're doing this.

And the Abomination's case shakes again. Growls.

LUKE
Just trust me.

As Clyde works quickly, sketching the puzzle.

*

And we hear the roar of THE ABOMINATION!!

MONA LISA
My Brother in Living Paint! Your wait will soon be over. Your reign of fire and sulphur shall begin. And the world shall be a rage of flames at our feet.

MR HARDING
You have to stop this, Mona Lisa. I thought you wanted to experience the world, not destroy it?

MONA LISA
What's the difference to me? A world of flowers and trees, or blazing with fire and torrents of molten lava? After five hundred years, I could do with a bit of excitement! Together, we shall be monarchs of destruction!

And we hear the roar of THE ABOMINATION!!

Rani's had enough - lunges at Clyde...

RANI
That's it! You mustn't do this, Clyde. I'm tearing that up!

(CONTINUED)

24 CONTINUED: (4)

24

She's going for the sketchbook - but Luke gets it first.

LUKE

No!

CLYDE

(to Rani)
It's finished. I'm sorry.

*

And we hear the roar of THE ABOMINATION!!

MONA LISA

And now it is time to release my
Brother!

(to Luke)
Give it to me.

Luke hesitates for a moment. Then turns the pad around - we see Clyde's rendition of the puzzle box.

MONA LISA (CONT'D)

Not bad, Clydey. Not bad at all.

Clyde moves away, stands with Rani -

CLYDE

I really hope you know what you're
doing, my padwan. You've gone right
over to the dark side.

And then, hidden from everyone else - even Rani - Clyde gives Luke a wink.

And Mona Lisa closes her eyes, summoning her powers, reaches into the sketchpad - we only see its back - and pulls out the puzzle.

MONA LISA

I have it!

She holds it aloft. Luke puts the sketchbook on the floor.

RANI

(to Luke)
I hope you know what you're doing!

Luke looks straight ahead, not reacting to the jibes. Lisa carries the puzzle, all reverence, to The Abomination's frame.

MONA LISA

Here, Brother - your deliverance!

And she slams the piece into the cavity.

And we hear the roar of THE ABOMINATION!!

(CONTINUED)

24 CONTINUED: (5)

24

Lisa steps back from The Abomination's frame. She is bathed in PRAC RED LIGHT as she closes her eyes, and her fingers quickly move the pieces of the puzzle.

On Luke, glancing down at the abandoned sketchpad.

FX SHOT: Red energy, like bottled lightning begins to crackle around it.

And Mona Lisa completes the puzzle. The locks open with a series of thuds.

She smiles - and steps back.

MONA LISA (CONT'D)
You are free!

The doors of The Abomination's frame swing open, and -

FX SHOT: A GLARE OF RED ENERGY, like a furnace at full heat, masking whatever is emerging.

So much sound and bluster. PRAC WIND blasting everyone back. Only Lisa standing firm.

RANI
It's coming out!!

LUKE
Don't look at it!

Luke, Clyde, Rani & Harding shield their eyes.

Meanwhile, something is lifting the top page of Clyde's sketchpad...

And - Side view of The Abomination's frame as its doors open, masking the bulk of the creature as -

FX SHOT: A MONSTROUS TALONED CLAW grasps the top of the door...

Something huge, hideous - but unseen - preparing to climb out.

And we hear the roar of THE ABOMINATION!!

Only Mona Lisa gazes at the creature, almost entranced by it...

MONA LISA
My brother!

On Luke, his eyes still covered.

LUKE
K9? Now!

(CONTINUED)

24 CONTINUED: (6)

24

FX SHOT: And there he is - K9! Large as life, trundling forward from the sketchpad, an FX glow fading from him.

Rani can't believe it!

RANI
K9 - where did you come from?!

Lisa spins to see what has spoken, enraged.

MONA LISA
Who let that metal mutt in here?

LUKE
Don't mess with my dog, Lisa!

CLYDE
K9 - deal with that - that thing!

FX SHOT: K9 fires a ray past Lisa and hits The Abomination.

FX SHOT: the CLAW retreats into the frame.

The Abomination screams.

MONA LISA
No, my Brother - No! Don't abandon me.
No!

FX SHOT: But the Abomination is burning within the case, roaring in pain.

LUKE
K9's set off a chain reaction. The Abomination is being consumed by his own energies!

MONA LISA
I'm not having this!

And she turns on K9 with the Sontaran blaster -

LUKE
K9 - look out!

FX SHOT: The blaster vanishes from Mona Lisa's hands.

MONA LISA
What?! What's happening!

Panicked - she points at the Highwayman.

MONA LISA (CONT'D)
You - shoot them!

FX SHOT: The Highwayman vanishes.

(CONTINUED)

24 CONTINUED: (7)

24

MONA LISA (CONT'D)
This cannot be happening!

LUKE
The Abomination has been destroyed. It
was his power behind this, not Mona
Lisa's

MONA LISA
No!

The frame's doors hang open, blackened and smouldering,
but only dying embers remain inside. The painting has
turned to ash.

CLYDE
Everything it did is being reversed.

RANI
Oh, good work K9!

K9 happily wags his tail.

MR HARDING
A robot dog? And I thought today
couldn't get any more bizarre.

MONA LISA
This isn't the way it was supposed to
be! Foiled by a bunch of kids and a
soup can with a tail!

Mona Lisa grabs Harding. Desperate.

MONA LISA (CONT'D)
Do something, Harders! You're my number
one fan! You worship me! You brought
me here! Now, save me!

Harding looks at her, disgusted and pitiful.

MR HARDING
You're not the woman I thought you were.

FX SHOT: Mona Lisa is surrounded by a crackle of red
energy...

MONA LISA
No! This can't happen! Not to me! I
can't go back in that frame! I won't!

LUKE
You've got no choice.

MONA LISA
Please!
(MORE)

(CONTINUED)

24 CONTINUED: (8)

24

MONA LISA (CONT'D)

That room you promised me. A living
work of art, you said. I'll do it!
I'll do anything if you let me stay
here, if you let me live...

CLYDE

He can't help you, Lissa. No-one can.
You're going back to the way Leonardo
created you - paint and board.

MONA LISA

(weakening)

But I've *always* been able to think ...
and to feel ...

LUKE

And you still will. Just back in your
painting.

MR HARDING

Where you belong.

MONA LISA

Noooo! I want to be flesh....

FX SHOT: And she vanishes.

RANI

And that's the last of her. I hope.

LUKE

Without the Abomination, she's never
coming back.

On Clyde.

CLYDE

K9, mate - well done!

And he bends down to pet K9, but - there's nothing there.

CLYDE (CONT'D)

K9?

He looks around.

RANI

He was just a drawing too!

CLYDE

From my sketchbook. It was the picture
underneath. Luke needed me to draw it
so when Lisa brought the lock into
existence, she'd bring K9 to life, too.

(CONTINUED)

24 CONTINUED: (9)

24

RANI

You mean you knew what he was up to?!

CLYDE

Of course I didn't. But I trusted him.

Clyde throws an arm around him.

CLYDE (CONT'D)

My man!

But Luke hasn't got time for that -

LUKE

Come on - we've got to find Mum.

And they rush out, followed by Mr Harding.

CUT TO:

25 **INT. GALLERY LOBBY. DAY - 2**

25

High shot as LUKE & SARAH JANE - alive now, just as she always was - rush across the wide open space towards each other. DAZED POLICEMEN b/g.

LUKE

Mum!

SARAH JANE

Oh Luke!

And they meet with the biggest, biggest hug.

CUT TO:

26 **INT. MAIN GALLERY -- DAY**

26

The Mona Lisa is hanging on the wall - just as she should be as MR HARDING rushes in and finds MISS TRUPP on the floor just coming round. He rushes to her. Cradles her.

MR HARDING

Oh, Miss Trupp!

(tenderly)

Phyllis!

MISS TRUPP

What happened? I had the most bizarre dream.

MR HARDING

So have I. The most bizarre frightful dream for twenty five years. While true happiness was right there under my nose. Call me Lionel.

(CONTINUED)

26

CONTINUED:

26

Miss Trupp looks at him. Blank.

MISS TRUPP
Lionel? Call you Lionel?

MR HARDING
It's my name, Miss Trupp. I mean,
Phyllis. My first name.

MISS TRUPP
I know it's your name. "Harders".
Bounced you did she?

MR HARDING
I'm sorry. I don't understand.

Miss Trupp is up now, and quietly seething...

MISS TRUPP
I heard you. "Mia bella, mia bella"!

She indicates the painting.

MISS TRIPP
That brown cow imprisoned me - and you
were all over her! You - you - art
tart!

And Miss Trupp is out of there, passing CLYDE, LUKE, RANI
and SARAH JANE, who are standing in the doorway,
awkwardly amused. Harding pursues, hopelessly
apologetic.

MR HARDING
Phyllis! Wait - please!

CLYDE
Uh-oh! Looks like you've painted
yourself into a corner there, Harders.

Harding goes after Miss Trupp. The gang laughs as he
disappears. SARAH JANE regards the Mona Lisa. Silent
and harmless.

SARAH JANE
A living consciousness imprisoned like
that. I almost feel sorry for her.

RANI
Almost?

SARAH JANE
Well, you can go off someone when they -
trap you in a picture. But I always
knew you three would be there for me. I
knew you wouldn't let me down.

(CONTINUED)

26 CONTINUED: (2)

26

CLYDE

It was all down to Luke really.

She hugs Luke.

SARAH JANE

I know. And I will always be so proud
of you. My wonderful, clever,
resourceful, dependable son.

LUKE

And messy?

SARAH JANE

Oh, that as well. But nobody's perfect.

RANI

(smiles)

Look at Mona Lisa.

LUKE

I'll sort out my room when we get back.
I promise

She smiles at him, warmly. And then moves on to Clyde.

SARAH JANE

And while you're doing that Clyde and I
will be having a little chat about
Sontaran blasters.

END OF EPISODE.