

THE SARAH JANE ADVENTURES 3

**Episode 9
By**

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Blue Revisions

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1 **INT. PARK VALE CLASSROOM. DAY - 1**

1

Open on a very fine drawing of K9. CLYDE is doodling on his pad, with all the dedication of someone who knows he's got a gift worth developing.

It's double art, late afternoon, but the lesson isn't in full swing yet. The KIDS are busy chatting as their teacher, MRS TAYLOR, unpacks her bag - stacks of marking, etc. LUKE & RANI are sitting with Clyde. Rani is busying texting, but Luke looks over Clyde's shoulder as he draws.

LUKE

I don't know how you *do* that.

CLYDE

You've either got it, or you haven't Lukey-boy. See - art isn't something you can learn.

LUKE

But surely drawing is a matter of bio-mechanical transference of what the eye sees to paper? In the end it all comes down to geometry.

Clyde gives Luke a blank look - *what?* Shakes his head, despairing...

CLYDE

You see, Luke, that's your problem - you work up here in your head. You're all science and logic and Spocky stuff like that. You can't break art down into maths.

LUKE

Everything comes down to maths.

CLYDE

Not art. Art is in the soul. You don't think it. You feel it.

Then HARESH strides in and the whole atmosphere changes. Everyone sits to attention, Rani pushes her phone out of sight, and Clyde flips his pad shut.

RANI

Someone's in trouble. That's Dad's serious face.

CLYDE

Like he's got any other sort.

(CONTINUED)

1

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1

HARESH

All right, you lot - settle down. If I
may Mrs Taylor?

And he steps up to address the class. He's holding a
piece of paper.

HARESH (CONT'D)

I have an important announcement to
make.

RANI

(sotto)

Told you.

HARESH

Concerning you, Clyde Langer.

CLYDE

What have I done now? No - don't tell
me - turned up: all I need to do to get
some teacher's back up.

HARESH

You aren't in trouble, Clyde. For once.
Quite the opposite.
I've just had an e-mail, from a Mr
Harding, Curator of the International
Gallery.

CLYDE

Who?

CUT TO:

2

INT. MAIN GALLERY. DAY - 1

2

It's large and lavish, like the National. Victorian art,
and earlier, its main stuff. But our focus for now is on -

MR HARDING, the Curator - 50s, tweed jacket, bow tie. He
stands before an as yet unseen painting, admiring.

MR HARDING

At last!

At his side - MISS TRUPP, similar age, dowdy clothes,
looking more at Mr Harding than at the painting. Totally
in love with him.

MISS TRUPP

Indeed, Mr Harding.

MR HARDING

I never thought I would see the day when
she came into my care! So, so
beautiful.

(CONTINUED)

2

CONTINUED:

2

Miss Trupp glances at him, feeling a little ignored. But still so in love...

MISS TRUPP

No one else could have achieved this.
The years of dedicated planning. No one
would have been man enough.

MR HARDING

We got there in the end, Miss Trupp.
After all our tribulations.

MISS TRUPP

(coy)

Yours. I only assisted.

MR HARDING

True, true. You did. And here she is -
the Mona Lisa!

And there indeed she is, in pride of place - the MONA
LISA. A majestic moment.

CUT TO:

3

INT. PARK VALE CLASSROOM. DAY - 1

3

HARESH is summarising the e-mail, as MRS TAYLOR looks on,
pleased.

HARESH

Tomorrow morning this entire class will
be the first members of the public to
see the Mona Lisa here in the UK.

An excited buzz goes around the class.

HARESH (CONT'D)

And all thanks to Clyde. You won first
prize!

And the KIDS pile on to CLYDE, congratulating him.

CLYDE

(shrugging others off)

Wait, wait, wait, much as I appreciate
the adulation - and missing double maths
tomorrow -there's been a mistake. I
never put my work into any competition.

HARESH

Someone did.

And Clyde looks straight at Luke, working it out.

CLYDE

I wonder who?

(CONTINUED)

3

CONTINUED:

3

LUKE

They were looking for the country's most promising young artist. And you really are good, Clyde.

RANI

Brilliant.

LUKE

I knew you'd never put yourself forward.

CLYDE

Not good for the image, Luke. Some nerdy competition.

RANI

I've gotta text Mum.

She reaches for her phone - and all the other kids do the same.

HARESH

How many times? No mobiles in the classroom. Or at the gallery tomorrow.
(mass grumbles)
Their rule, not mine.

As the other kids stash their phones away, Luke leans in to Clyde.

LUKE

You're not annoyed with me, are you?

CLYDE

(relenting)
You serious? It's the Mona Lisa!

CUT TO:

4

INT. MAIN GALLERY. DAY - 1

4

MR HARDING is still admiring the MONA LISA, rapt. But MISS TRUPP checks her watch.

MISS TRUPP

(apologetic)
We should press on ...

MR HARDING

Yes.

But he still gazes at the Mona Lisa. Miss Trupp clears her throat, and Harding takes her warmly by the shoulders. She almost melts.

MR HARDING (CONT'D)

Oh tomorrow will be such a day for me!

And she almost believes he will kiss her - but he abruptly moves off. Glowing with pride.

(CONTINUED)

4 CONTINUED: 4

Ever-faithful Miss Trupp, follows a little behind.

But we stay on the MONA LISA as -

FX SHOT - an alien crackle and swirl of demonic red surrounds the figure in the painting. And she flexes her fingers...

CUT TO:

TITLES

5 **INT. SARAH JANE'S HALLWAY. DAY 1** 5

After school. LUKE bounds in, still up from the news of Clyde's win, and dumps his schoolbag any-old-where.

LUKE

Mum? You won't believe what's happened.
Mum?

SARAH JANE (V.O.)

I'm in your room.

Luke's heart sinks. He knows exactly what that tone of voice is about.

CUT TO:

6 **INT. LUKE'S BEDROOM. DAY - 1** 6

LUKE pads in, sheepish but braced for a row. The room is a tip and SARAH JANE stands in the middle of the mess, not at all happy.

SARAH JANE

Look at the state of this place.

LUKE

Yeah, I know, but -

SARAH JANE

(cutting in)

I thought I told you to tidy it.

LUKE

I will. But listen -

SARAH JANE

When? I hate to think how long all these cups have been here -

Sarah Jane picks up the cup - it's full of mould.

SARAH JANE (CONT'D)

Ugh.

He snatches the cup from her and slams it back down.

(CONTINUED)

6

CONTINUED:

6

LUKE

Okay.

SARAH JANE

No, it isn't. You can forget any other plans you had for this evening - because you're blitzing this place. And don't think K9's going to zap all this rubbish. He's out of bounds 'til it's done. I am so disappointed in you.

LUKE

I don't know what you want from me. You say you're trying to give me a normal life but when I act like a real teenager you want me to be perfect again - the way the Bane made me.

He's struck a nerve.

SARAH JANE

I'm sorry you feel like that.

LUKE

So am I.

He turns his back on her. On Sarah Jane's hurt as she slopes out.

CUT TO:

7

EXT. GALLERY. DAY - 2

7

Open on the MONA LISA - but just a poster. Quickly pull out to show it's on a hoarding outside the International Gallery, advertising her visit. Then -

BAM! A group of SCHOOLKIDS tear up the gallery steps, like rowdy rats - all the thrill of a school day spent away from school. HARESH steps in after them.

HARESH

Hand your phones in at reception. And no running. No! Running! We're here as honoured guests, not some hormonal SAS.

Then more kids rush past him, MRS TAYLOR in the thick of them.

HARESH (CONT'D)

Oh, what's the use?

Giving in, he lopes up the steps after them.

CUT TO:

8

INT. GALLERY LOBBY. DAY - 2

8

It's a vast cavernous hall, steps leading up to the main galleries, a shop to the side, etc. Posters for the exhibition everywhere. And SCHOOLKIDS everywhere too, whooping it up, with MRS TAYLOR trying to keep order.

A GALLERY WORKER is collecting mobile phones in a plastic tray at the entrance and CLYDE and LUKE hand theirs over as they come in and Clyde spots a display of give-away leaflets and museum catalogues.

CLYDE

Freebies!

As he grabs a catalogue and leaflets and loads them into the schoolbag over his shoulder (which we're going to need later). Clyde offers a handful to Luke.

LUKE

Think I'll pass, thanks.

Clyde shrugs.

CLYDE

Your loss.

(probing)

Any way, what did Sarah Jane say about me winning this prize?

LUKE

Nothing. We're not really talking. She's being such a ... *mum*.

CLYDE

(relieved)

Yeah, well, maybe it's best she doesn't know.

LUKE

Why?

But Clyde walks straight into - HARESH.

HARESH

(gently mocking)

Careful, Clyde. Even star pupils need to watch where they're going.

CLYDE

Sir.

HARESH

How're you feeling? Nervous?

(CONTINUED)

8

CONTINUED:

8

CLYDE

Weirded out. Teachers are never this friendly.

HARESH

You've been hiding your light, Clyde. We're all very proud of you.

CLYDE

Thanks. I think.

HARESH

You see, diligence has its rewards. Perhaps now you'll put the same enthusiasm into your other school work.

As MISS TRUPP approaches...

MISS TRUPP

Mr Chandra? Park Vale?

HARESH

That's us.

MISS TRUPP

Mr Harding will receive you upstairs.

As she leads them up stairs...

CUT TO:

9

INT. GALLERY CORRIDOR -- DAY

9

The corridor is lined with sculptures and artwork - and more posters advertising the Mona Lisa exhibition. As HARESH follows MISS TRUPP - RANI, CLYDE and LUKE among the other KIDS. Rani poses before one of the Mona Lisa posters...

RANI

What d'you reckon, Luke? Who's got the more enigmatic smile - me or Lisa?

LUKE

I don't understand, why is the Mona Lisa so special? It's just ... brown.

RANI

Maybe when you see the real thing, you'll understand.

Absently, Luke picks up a piece of art from its display - it's an old, ornate Chinese puzzle lock (that will become important later).

LUKE

I don't really get art.

(CONTINUED)

9

CONTINUED:

9

As Clyde sweeps in quickly, taking the puzzle from Luke and replacing it on its stand... We'll catch the name on the plate next to it - GIUSEPPE DI CATTIVO 1450-1518. MYSTERY CHINESE PUZZLE. But only fleetingly...

CLYDE

Yeah. Well, you don't pick it up, either! This is a gallery, Luke - you look, you don't touch.

But there's something about that -

LUKE

But that isn't art - it's something else...

- But Haresh is there with MR HARDING, and Luke's observation is lost...

HARESH

Clyde. This is Mr Harding. Curator of the gallery. Clyde Langer. We're all very proud of him.

Mr Harding beams -

MR HARDING

Congratulations, Clyde. You're very talented -

And Miss Trupp is butting in...

MISS TRUPP

And such a handsome young man.

This is all a bit surreal for Clyde...

MR HARDING

Oh. This is my assistant, Miss Trupp. Now -

MISS TRUPP

(unstoppable)

You really are so gifted, Clyde.

CLYDE

Cheers.

MISS TRUPP

(gabbling)

As soon as I saw your picture, I knew you'd win. Wasn't up to me, of course, but if it had been you'd definitely have won. Well, you did! So it all worked out -

(CONTINUED)

9

CONTINUED: (2)

9

MR HARDING

Miss Trupp, perhaps you should check the final preparations.

He indicates the main gallery.

MISS TRUPP

Oh. Yes.

Deflated, Miss Trupp ducks out. Mr Harding turns back to Clyde and Hareesh, with an apologetic smile.

MR HARDING

Big day for all of us. So - shall we, Clyde? Your masterpiece awaits.

Clyde swallows, nervous. As Mr Harding opens the doors to the side gallery.

CUT TO:

10

INT. SIDE GALLERY. - DAY 2

10

Display stands of kids' paintings everywhere, under the banner: 'ARTISTS OF THE FUTURE'. The kind of stuff that would win a *Blue Peter* competition - most of it pretty crap to our eyes, but impressive for kids.

MR HARDING leads the SCHOOL PARTY in, HAREESH and CLYDE to the fore, RANI and LUKE just a little behind, MRS TAYLOR at the rear.

MR HARDING

And here we are - in pride of place.

They reach the main display.

Reveal: graphic art - three foxy female soldiers from the future, all holding massive rifles. A bit *Barbarella*-ish, Clyde's teenage hormones having run riot as he lovingly drew the curves, but there's some *Tank Girl* in there too. It's very good - much better than anything else in evidence.

Impressed reaction from everyone. Clyde is overcome.

CLYDE

No way.

MR HARDING

Is something wrong?

CLYDE

It's just ... my work - in a proper gallery.

(CONTINUED)

10

CONTINUED:

10

LUKE

We told you, Clyde, it's brilliant.

Rani claps, starting a round of applause and whoops. A few chants of 'Clyde-eeee! Clyde-eeee!'

CLYDE

(mortified)

Shut up!

HARESH

Agreed.

(to group)

Some order, please.

The applause dies down. There is one lone whoop.

HARESH (CONT'D)

(sharp)

Mrs Taylor.

MR HARDING

Apart from the obvious artistic flair, your imagination is just so impressive. The detail on the weaponry! I don't know where you get your inspiration.

Clyde squirms a little. Luke steps up to Clyde, discreet.

LUKE

(sotto)

They're Sontaran blasters, aren't they?

CLYDE

Well spotted.

LUKE

That's why you didn't want Mum to know.

CLYDE

Yeah, and don't tell her I've been drawing K9, either.

He pats his schoolbag. Luke clocks the sketchpad, poking out.

CUT TO:

11

INT. MAIN GALLERY. DAY - 2

11

MISS TRUPP strides into the gallery, all efficiency now she's out of Harding's shadow, and up to TWO GALLERY WORKERS, who're doing some last-minute adjustments to some open drapes that have been erected around the MONA LISA.

(CONTINUED)

11 CONTINUED:

11

MISS TRUPP

Come on, chop-chop, this place should be clear by now.

The Workers pick up the last of their kit and hurry out. And Miss Trupp drops her confident facade at once.

She walks over to the painting, intimate, confessional - the only confidante she can find.

MISS TRUPP (CONT'D)

Do you know how lucky you are? Lionel worships you. If only he looked at me with the same eyes.

*

Miss Trupp turns away.

*

Then PRAC RED LIGHT begins to play over her.

MONA LISA (O.S.)

Quit your moaning, love - and do us all a favour.

Miss Trupp looks back, creeped.

*

MISS TRUPP

Who said that?

FX SHOT: And we see the Mona Lisa come to life within the painting.

*

MONA LISA

(surprised)

You can hear me? There's a first. Now try this for another...

FX SHOT: And her hands - so neatly folded on her lap - suddenly spring out to grab Miss Trupp. Miss Trupp screams.

CUT TO:

12 **INT. SIDE GALLERY. - DAY 2**

12

The SCHOOL PARTY checks out the other entries, as CLYDE, LUKE and RANI stand before Clyde's.

CLYDE

You know, I always used to play this stuff down. Thought people'd laugh at me.

Luke's amused.

LUKE

You mean you were scared drawing wasn't cool.

(CONTINUED)

12 CONTINUED:

12

CLYDE
Something like that.

RANI
Well, it's cool, Clyde. Believe me.
And no-one is laughing.

Clyde is filled with warm, re-assured pride.

CLYDE
When I was a kid - no brothers, no
sisters - I drew ... for company. But
maybe I could really do something with
this.

MR HARDING steps to the fore - his presence enough to get
everyone's attention.

MR HARDING
And so to the prize. Prepare to meet
the Mona Lisa!

CUT TO:

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

13

On the main doors as they are flung open and MR HARDING
strides into the centre of the room. The SCHOOL PARTY
follow - HARESH, CLYDE, LUKE & RANI to the fore, MRS
TAYLOR at the rear. Harding heads straight to the MONA
LISA - the drapes now drawn across her - as he talks. He
is enraptured.

MR HARDING
The Mona Lisa, a painting begun by
Leonardo da Vinci in 1503 in Florence,
but finished only shortly before he died
in 1519. For over 500 years the Mona
Lisa's beauty has remained undimmed.
She has been gazed upon by millions in
her Paris home, but now she is here.

CLYDE
(sotto)
So are we going to get on with it now?

Harding settles at the side of the draped picture as the
school party forms an arc around it.

MR HARDING
Feast your eyes, and lose your hearts -
I give you - the Mona Lisa!

He pulls the curtain chord, to reveal -

MISS TRUPP - frozen within the painting, in Lisa's
classic pose. A painting herself.

(CONTINUED)

13 CONTINUED:

13

There is a general shocked gasp.

CLYDE

She's let herself go.

Haresh glares him down. Trembling, Harding hurries to a phone on the wall.

MR HARDING

Security. The Mona Lisa has been stolen.

*

And an alarm blares out. On Miss Trupp, trapped in the painting.

CUT TO:

14 **INT. SARAH JANE'S ATTIC. DAY - 1**

14

SARAH JANE is at her desk, trying to work. But her heart just isn't in it. Can't concentrate. MR SMITH is out.

MR SMITH

Excuse me, Sarah Jane. I am detecting unusual brain pattern activity and your ability to concentrate appears compromised. Are you unwell?

SARAH JANE

No. I'm fine, Mr Smith. It's Luke.

MR SMITH

But Luke has perfect health. That is how he was made by the Bane.

SARAH JANE

Yes, I know. The perfect human being. But nothing stays perfect for ever, does it?

MR SMITH

I am sorry. I'm not sure that I understand.

SARAH JANE

Luke isn't ill. He's growing up.

MR SMITH

I believe it is a normal part of breeding patterns in most species.

SARAH JANE

I know. And I've tried so hard to make Luke's life as normal as possible. In a way it helped make mine a little more normal, too.

(MORE)

(CONTINUED)

14 CONTINUED:

14

SARAH JANE (CONT'D)

Before Luke came along, who was I? The lonely, frosty woman in the big house who knew more about creatures from outer-space than she did humans.

MR SMITH

I have always considered the intricacy of human nature excessively complicated in comparison to most other life forms.

SARAH JANE

You and me both, old friend. And being a mum is just about as complicated as it gets. Most parents have years to get used to it. I'm still finding my feet - and already I'm realising that one day it's going to be over. One day Luke will be gone. One day, perhaps, very soon.

And there she is. Sarah Jane Smith. Just an alien computer for company.

CUT TO:

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

15

*

The place is buzzing. GALLERY STAFF in disarray. POLICE marching through to the Main Gallery. MR HARDING is being interviewed by a POLICE OFFICER. He's inconsolable.

MR HARDING

I told them security had to be improved here. I told them. After that Cup of Athelstan fiasco at Easter. Oh, my beautiful Mona Lisa! The French will have my head!

As HARESH & MRS TAYLOR try to keep the shaken SCHOOL PARTY in check as they head for the exit.

HARESH

If you could all stay calm as we head out - let the police do their job.

CLYDE, LUKE & RANI are lingering at the back, a little apart from the others.

RANI

There's something freaky about this.

CLYDE

Oh, here we go. Not everything shady has got aliens behind it.

(MORE)

(CONTINUED)

15 CONTINUED:

15

CLYDE (CONT'D)

When my bike got nicked, did you think that was ET the ASBO, cycling home?

RANI

Did I mention aliens?

LUKE

But Rani's right. Why put a picture of Miss Trupp in the Mona Lisa's place?

CLYDE

Maybe she's behind it all - it's her calling card? "The Truppmeistress has struck!"

RANI

Even if this isn't alien, it's weird enough for Sarah Jane. We should call her.

LUKE

(sharp)

No. We don't need her. We can investigate this ourselves

Rani and Clyde exchange a glance. *What's got into him?*

RANI

Okay, then. But first we need to lose my dad.

As the kids move on they pass a corner - the MONA LISA listens (but draped in shadows - or silhouette - either way, we don't really see her).

LUKE approaches HARESH with CLYDE and RANI.

LUKE

Excuse me, Mr Chandra.

HARESH is supervising the SCHOOL PARTY as they head out.

HARESH

Yes, Luke, what is it?

LUKE

I need the toilet.

CLYDE

Me too, sir. Busting.

RANI

And me.

Haresh checks his watch and sighs.

(CONTINUED)

15 CONTINUED: (2)

15

HARESH

Okay. But be quick.

LUKE

Sir.

HARESH

And then straight out to the coach.

Luke, Clyde & Rani head towards the clearly marked toilets. But once they're safely out of sight ...

CLYDE

Nice one, Luke.

LUKE

What?

RANI

Good cover story.

LUKE

No, I really need the loo.

RANI

(exasperated)

Oh, like Dad says - be quick!

And Clyde & Rani swap a look as Luke hurries off to the loo.

CUT TO:

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

16

SARAH JANE is still at her desk, still trying to concentrate....

MR SMITH

I am picking up news reports from the International Gallery. The Mona Lisa has been stolen.

SARAH JANE

The Mona Lisa?

I don't believe it. The security at the International Gallery was supposed to be massive.

MR SMITH

So the reports suggest.

SARAH JANE

All the same - if it hasn't been taken by inter-galactic art thieves, it's not really my thing...

(MORE)

(CONTINUED)

16 CONTINUED:

16

SARAH JANE (CONT'D)
(with a smile)
Or are you trying to distract me, Mr
Smith?

MR SMITH
I simply thought the news report would
be of interest.

SARAH JANE
(tempted...)
Okay. Show me.

INTERCUT WITH SC 16, AS TV FOOTAGE PLAYS OUT ON MR
SMITH'S MONITOR.

CUT TO:

17 **EXT. GALLERY. DAY - 2**

17

LIZO is reporting from outside the GALLERY for BBC NEWS.
POLICE activity in the b/g.

LIZO
It's understood that the theft was
discovered as the Mona Lisa was about to
be unveiled for a party of students from
Park Vale Comprehensive in Ealing.

SARAH JANE
What?

LIZO
Park Vale pupil Clyde Langer won first
prize in the gallery's Artists of the
Future competition.

SARAH JANE
Then Luke must have been there too. He
never said anything. Not a word.

On her sadness and disappointment.

CUT TO:

18 **INT. GALLERY 4. DAY - 2**

18

*

Three heads pop round a corner CLYDE, RANI and LUKE - one
above another, like the Three Stooges. An incident tape
has been placed over the entrance to the Main Gallery and
a couple of POLICEMEN are stationed outside.

CLYDE
We'll never get past them.

RANI
There has to be another way in there.

(CONTINUED)

18 CONTINUED:

18

LUKE
We need a map.

CLYDE
Like this one?

He reaches into the pocket of schoolbag and pulls out a folded-up leaflet, which he unfolds.

LUKE
Where d'you get that?

CLYDE
Never turn down a freebie, Luke.

*

And they take off...

CUT TO:

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

19

SARAH JANE has been using her phone - with no luck.

SARAH JANE
Luke's not answering.

MR SMITH
The gallery prohibits the use of mobile telephones. But I am accessing information from the Metropolitan Police computer system that you may find of interest.

Mr Smith shows a Scene of Crime photograph of the Miss Trupp/Mona Lisa painting.

SARAH JANE
What exactly am I looking at?

MR SMITH
This is a Crime Scene photograph of the Mona Lisa.

SARAH JANE
Mr Smith, that isn't the Mona Lisa.

Mr Smith zooms in on a square of the painting's background - overlaid graphics pick up brush-strokes.

MR SMITH
My infra-red analysis confirms the brush-stroke pattern of Leonardo da Vinci. This is the Mona Lisa.

SARAH JANE
But it can't be. Who is that woman?

(CONTINUED)

19 CONTINUED:

19

MR SMITH

Phyllis Trupp, personal assistant to the gallery curator. Her most detailed personal profile can be found on peapodsoulmates.Com where she lists her interests as "salsa dancing, Thai cookery and the music of Aerosmith." She says she is open minded and willing to try -

*

SARAH JANE

Thank you, Mr Smith. That will do. What's happened to her?

MR SMITH

I can only surmise molecular transplacement. She is still alive and conscious. But trapped in the canvas of a 500 year old painting.

SARAH JANE

What could have caused this?

MR SMITH

Insufficient data.

SARAH JANE

So this isn't anything like straight-forward art theft, is it?

MR SMITH

It would seem not.

SARAH JANE

Which means, the other question is, if that's Phyllis Trupp - where on earth is the Mona Lisa?

CUT TO:

20 **INT. SIDE GALLERY. - DAY 2**

20

The kids' pictures stand untouched, of no interest to the investigation. Many are monstrous and spooky - feature those. We see Clyde's picture - but only the girls' faces. CLYDE leads the way, trying to make sense of the leaflet floorplan, followed by RANI and LUKE.

CLYDE

This place is like a maze - or like finding your way through Level Four of Alien Devastation 3.

LUKE

I thought you said you could find your way with that map?

(CONTINUED)

20

CONTINUED:

20

RANI

Men and maps!

CLYDE

I can read a map. I was in the cubs,
you know. Well - 'til they kicked me
out... But we don't want to go there -

RANI

Clyde...

He turns - sees she's looking at his painting...

CLYDE

Don't tell me, I know - my picture would
look great in your lounge. You just get
your dad to make me an offer.

RANI

I don't want your picture, Clyde. I
want to know what happened to the gun
that was in it.

And Clyde looks - and we see - the middle figure is
missing her blaster. Her hands are still positioned as
if she's holding it - but it's gone.

CLYDE

Galaxia's gun!

LUKE

Whose?

CLYDE

(embarrassed)

Okay, so I gave them names. Can we move
on now? What matters is -

*

MR HARDING

What are you doing here?

And Mr Harding is striding across the gallery towards
them.

MR HARDING (CONT'D)

The police are conducting an
investigation - they don't need a bunch
of schoolchildren running around,
disturbing evidence.

CLYDE

Yeah. Well it isn't just your Mona Lisa
that's been stolen now, is it?

RANI

One of the guns in Clyde's painting has
vanished. Look.

(CONTINUED)

20 CONTINUED: (2)

20

Mr Harding looks - can't believe his eyes.

MR HARDING
What? Who would...?

Experimentally he touches the artwork.

MR HARDING (CONT'D)
It's dry.

LUKE
The gun wasn't painted out Mr Harding.
It was taken. Whatever we're dealing
with here - it's more than just an art
thief.

And from out of the shadows steps MONA LISA - our first
real good look at the painting made real and she is
breathtakingly real. As is the Sontaran blaster that
she's toting.

MONA LISA
Oh, you better believe it, sugar.

Rani, Luke, Clyde and Mr Harding fall back in
disbelief...

RANI
The Mona Lisa...

CLYDE
And she's got my gun!

21 **EXT. GALLERY. DAY -**

21

*

HARESH is on his mobile.

*

HARESH
She went to the toilet and that's the
last I saw of her... No, Gita, the
police won't let me back in... No, I
can't ring her. No phones allowed
inside.

And then SARAH JANE'S CAR pulls up.

HARESH (CONT'D)
Look, I'll call you back.

He ends the call as SARAH JANE hurries over to him.

*

SARAH JANE
Hi, Haresh.

HARESH
Sarah Jane. I suppose you know about
the Mona Lisa?

(CONTINUED)

21 CONTINUED:

21

SARAH JANE
Of course. The crime of the century.
And story of the year. Where's Luke?

HARESH
This is the thing. They've closed off
the gallery. And Luke is still inside -
Rani too, and Clyde.

SARAH JANE
(like it's no surprise)
Ah. Well, why don't you look after the
rest of the kids, and I'll see what I
can do. In my line of work you get a
knack for opening closed doors.

Haresh nods, accepting there's little more he can do, and
heads off. As he goes, Sarah Jane reaches into her
pocket and pulls out the SONIC LIPSTICK. Then she looks
determinedly up at the gallery. Heads around the back.

CUT TO:

22 **INT. SIDE GALLERY. DAY - 2**

22

MONA LISA has the blaster trained on LUKE, CLYDE, RANI
and MR HARDING as she moves around them.

MR HARDING
Who are you?

MONA LISA
I thought you were supposed to be an art
expert! I'm the Mona Lisa.

MR HARDING
No, but really?

MONA LISA
Yeah, really. You can't fake this kinda
class.

LUKE
You can't be the Mona Lisa, you have to
be some sort of alien manifestation.

MONA LISA
Oh? And why's that, then?

RANI
Because, on Earth, women in paintings
don't jump out of their frames -

CLYDE
And nick guns from someone else's
picture.

(CONTINUED)

22 CONTINUED:

22

He indicates Galaxia and friends...

CLYDE (CONT'D)

Do you know how long it took me to paint that? And you've ruined it.

Mona Lisa studies Clyde's painting...

MONA LISA

Not bad. Not in my league, of course. But then Leo was a bit of a ledge even back then - although he did have to blag the oils off his weirdo neighbour to paint me.

LUKE

Okay. Say that's true. Now you're out of your frame, what is it you want?

MONA LISA

I've just had five centuries hanging on a wall, sugar. What do you think I want? It's time I had some fun.

She runs her fingers along the barrel of the blaster.

MONA LISA (CONT'D)

And I think I'll start with some target practice.

She aims the gun at Luke, Clyde and Rani.

CLYDE

Run for it!

And the kids throw themselves through the nearest door.

FX SHOT: Mona Lisa fires a bolt of energy - that blasts the wall beside the door.

She is laughing wildly. Then swings around on Mr Harding.

MONA LISA

Now it's just you and me, Harders.

Mr Harding gives her a nervous smile.

CUT TO:

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

23

*

SARAH JANE comes through a door. Closes her sonic lipstick.

SARAH JANE

Sonic Scarlet, my favourite shade.

(CONTINUED)

23 CONTINUED: 23

She moves on into the gallery...

CUT TO:

24 **INT. GALLERY 4. DAY - 2** 24 *

LUKE, CLYDE & RANI come to halt, and catch their breath.

CLYDE

Oh, boy. That's it - now I have seen everything.

RANI

We so have to get hold of Sarah Jane. And I mean now.

LUKE

No.

RANI

What's got in to you? Why are you being so weird about your mum?

Luke turns away, doesn't want to talk about it...

CLYDE

Luke and Sarah Jane had a barney. Rani.

But Luke is curious. Notes the scene of crime tape further on - but no police guarding...

LUKE

Never mind that. Where is everybody?

RANI

On the coach. My dad'll be going mental by now...

LUKE

But what about the staff - the police. Forensics should be crawling all over the place. Something is wrong.

... And Clyde has seen.

CLYDE

It is. So very, very wrong. A whole new kind of wrong.

Luke & Rani come to join him, seeing what he sees.

FX SHOT: And cut, cut, cut - 3 pictures, all landscapes - and in each one, standing forlorn on beaches or moonlit meadows - POLICEMEN & GALLERY STAFF! *

CUT TO:

25

INT. SIDE GALLERY. DAY - 2

25

On the MONA LISA but toting the SONTARAN BLASTER in more of a James Bond pose. MR HARDING walks around her, baffled, in confused awe...

MR HARDING

Is it - is it really you?

MONA LISA

Go on, touch me. You know you want to. I've seen the way you look at me. I remember when you came to the Louvre.

MR HARDING

(shocked, but
intrigued)

The Louvre?

MONA LISA

Actually, every time you came. Twenty seconds, that's all anyone gets to see me. Then, move along s'il vous plait. You always put up quite a struggle. Shame they banned you in the end.

MR HARDING

It is you! It really is you!

MONA LISA

(exasperated, yet
triumphant)

That's what I've been telling you!

Over-joyed Harding grabs her hand, kisses it eagerly, adoringly...

MR HARDING

Mia bella!

MONA LISA

Whoah there, tiger. Steady on. If you're hungry we can find you a bowl of fruit. You must have one hanging up in here somewhere. But I think I'm gonna need that...

(her hand)

As she yanks her hand out of Harding's grasp.

MR HARDING

Of course, I'm so sorry, mia bella. It's just... it's just... you.

MONA LISA

And you better get used to it, honey. Me and you have got work to do.

(CONTINUED)

25 CONTINUED:

25

MR HARDING
I don't understand.

Mona Lisa fixes him with a look, no playing around now -
determined.

MONA LISA
We have to find my brother.

CUT TO:

26 **INT. GALLERY 1ST FLOOR LANDING -- DAY**

26

*

SARAH JANE is moving cautiously, scanning...

SARAH JANE
Definite traces of alien energy...

She comes to a stop, puzzled...

SARAH JANE (CONT'D)
Two of them.

CUT TO:

27 **INT. SIDE GALLERY. -- DAY**

27

MONA LISA is hurriedly, purposefully moving from one
painting to the next...

MONA LISA
He's here somewhere - I know he is...

MR HARDING
I don't understand. There's nothing in
any academic work that suggests you had
a brother.

MONA LISA
Not had, Harders, have. And he's here
somewhere among this tat waiting for me.

MR HARDING
... You mean another painting ...

MONA LISA
I can see how you got the job here,
Harders. And that's why I need you.
You know every brush stroke in this
place

MR HARDING
Well, what does he look like, your
brother?

(CONTINUED)

27 CONTINUED:

27

MONA LISA

Never seen him. Haven't got a clue.
But he'll have been painted around the
same time as me. Same place as me.
Next door, in fact.

Harding has a flash of inspiration and can barely contain himself with excitement.

MR HARDING

I've got it! I've got it!

And, triumphant, he leads Mona Lisa out.

CUT TO:

28 **INT./EXT GALLERY LOBBY./STREET DAY - 2**

28

LUKE, CLYDE and RANI reach the lobby. Try the doors.

CLYDE

Locked.

RANI

Then we have to find a phone. I don't
care what you say, Luke - what's
happened to those people is beyond
freaky - we're calling your mum.

But Luke has already spotted Sarah Jane's car parked outside...

LUKE

I don't think there's any need.

And they all see her car.

CUT TO:

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

29

On MISS TRUPP in her painting. SARAH JANE approaches, scanning with her wrist device.

SARAH JANE

Residual alien energy. But if this is -
or was - a painting by Leonardo, how is
that possible?

She flips the scanner shut.

SARAH JANE (CONT'D)

Do you know, Phyllis?

(beat)

I know you can hear me, even though you
can't answer. I promise you, I'm going
to get you out of there.

(CONTINUED)

29

CONTINUED:

29

... Then she hears MR HARDING and MONA LISA approaching -

MR HARDING (O.S.)

This has to be him. Has to be. Not
only a contemporary of Leonardo, but a
neighbour in Florence...

Sarah Jane hides just as Harding and Mona Lisa sweep into
the gallery and head for the disturbing self-portrait of
Giuseppe Di Cattivo. We see Sarah Jane's shock as she
takes in Mona Lisa.

MONA LISA

Him? Not much of a looker, is he?

MR HARDING

Giuseppe Di Cattivo. 1450-1518. A
minor talent whose work is often likened
to his more famous contemporary
Hieronymus Bosch. Poor Giuseppe died in
a lunatic asylum.

Something about that catches Mona Lisa's attention, she
reaches out towards the painting, thinking...

MONA LISA

No - no, this isn't him. But...

Suddenly Mona Lisa swings around, gun-ready -

MONA LISA (CONT'D)

Come out, come out, whoever you are! I
hear you breathing!

And Sarah Jane steps out from her cover...

SARAH JANE

Who would've thought a painting would
have such good hearing, Mona Lisa? But
then Leonardo was such a stickler for
detail.

MONA LISA

On the subject of detail - do you mind
filling in the obvious blank?

Sarah Jane takes a confident step towards her.

SARAH JANE

My name is Sarah Jane Smith. And that
is a Sontaran blaster. Mind telling me
where you got it?

MONA LISA

I just took it from the painting that
lad Clyde did, cos it looked flash.

SARAH JANE

(to self)

Oh Clyde.

(then...)

You'd better not have harmed him - or
his friends!

(CONTINUED)

29 CONTINUED: (2)

29

MR HARDING

No. No, please don't concern yourself.
They're perfectly safe. I'm Lionel
Harding curator of the gallery.

SARAH JANE

Mr Harding, whatever is happening here,
don't worry. I can help you.

MR HARDING

Thank you, but I'm not sure that I need
it.

MONA LISA

Harders here is my number one fan.

SARAH JANE

Listen to me, she is dangerous. Look
what she did to Miss Trupp.

Harding's eyes linger on the painting - a moment of
tormented indecision - Which Mona Lisa reads...

MONA LISA

Don't worry about that old trout,
Harders - I mean, you never did before,
did you? And, let's face it, she never
was an oil painting. ... Until now!

SARAH JANE

Release her. Now!

MONA LISA

Might get round to it. Depends if you
keep out of my way.

(beat)

Sarah Jane Smith? Why do I know the name
Sarah Jane - oh! Oh *that* Sarah Jane...
Looks like nobody wants you around,
Sazza. Not even your son.

SARAH JANE

(stunned)

What?

MONA LISA

Heard him earlier - wants you to keep
your nose out. And so do I.

SARAH JANE

I'm sorry. No deal. Whatever you're
planning - I'm not stepping aside.

MONA LISA

Your choice.

Mona aims the blaster. Shocked, Mr Harding interrupts -

(CONTINUED)

29 CONTINUED: (3)

29

MR HARDING
No, Mia Bella! You can't! Such
perfection was never meant to kill!

*

And suddenly a roar from the bowels of the building -
that fills the air... THE ABOMINATION.

CUT TO:

30 **INT. GALLERY STAIRS -- DAY**

30

LUKE, CLYDE and RANI climbing the stairs. Come to a stop
as they hear the ABOMINATION.

CUT TO:

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

31

THE ABOMINATION continues to roar...

MONA LISA listens to it, affected by it - almost
entranced. MR HARDING pales. SARAH JANE tenses.

SARAH JANE
What is that?

And now Mona Lisa is smiling...

MONA LISA
That is my brother.

CUT TO:

32 **INT. GALLERY VAULTS. DAY -2**

32

In almost total darkness deep below the gallery. A heavy
iron door. And from behind it another burst of roaring
and the sound of rattling chains.

CUT TO:

33 **INT. GALLERY STAIRS -- DAY**

33

CLYDE turns to LUKE and RANI -

CLYDE
Is it me, or did things just get
uncomfortable?

CUT TO:

34 **INT. MAIN GALLERY. -- DAY**

34

FX SHOT: a crackle of energy and MONA LISA starts to
glow. PRAC RED LIGHT plays over SARAH JANE - all her
fear and confusion.

(CONTINUED)

34 CONTINUED:

34

SARAH JANE
What's going on?

MONA LISA
(advancing)
Give us a second, and I'll put you in
the picture.

SARAH JANE
No ...

On MR HARDING, PRAC light dancing over him, as he looks
away.

CUT TO:

35 **INT. GALLERY 1ST FLOOR LANDING. DAY - 2**

35

*

The scream rings out. LUKE, CLYDE & RANI hear.

SARAH JANE (O.S.)
(in fear)
Luuuuuke!!!

LUKE
That's Mum!!

They all run towards the scream.

CUT TO:

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

36

LUKE, CLYDE and RANI burst in through the doors.

LUKE
Mum?

No sign of anyone.

RANI
Sarah Jane?

LUKE
Mum?!

Rani spots what's happened first. She stands, frozen in
shock, in front of a painting. She can't tear her eyes
away as she calls -

RANI
Luke?

Luke stops and turns, slowly, dreading what comes next.

RANI (CONT'D)
I've found her.

(CONTINUED)

36

CONTINUED:

36

Luke & Clyde race to join Rani. In fast on Luke's shock and horror.

We see a painting, a small woodland glade - fantastical, eerie -

SARAH JANE is flat and lifeless, frozen in place in the middle of the painting. In tight on Sarah's face. It looks like her final moments were a terrible ordeal.

LUKE

Mum? No, *Muum!*

MONA LISA steps out from behind the doors, levelling her gun at them.

MONA LISA

And that is how she'll stay. Forever!

End Titles.